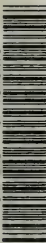


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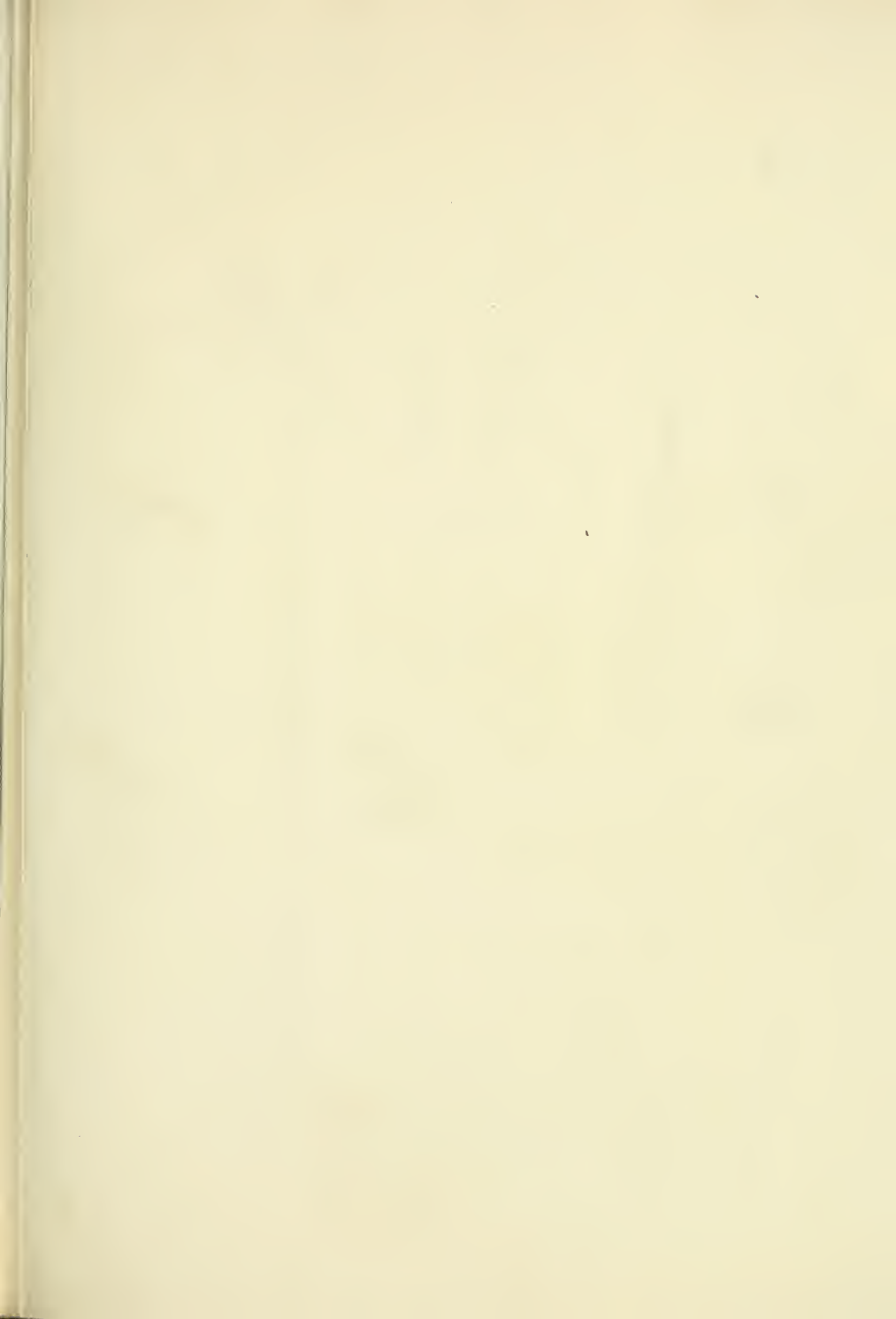


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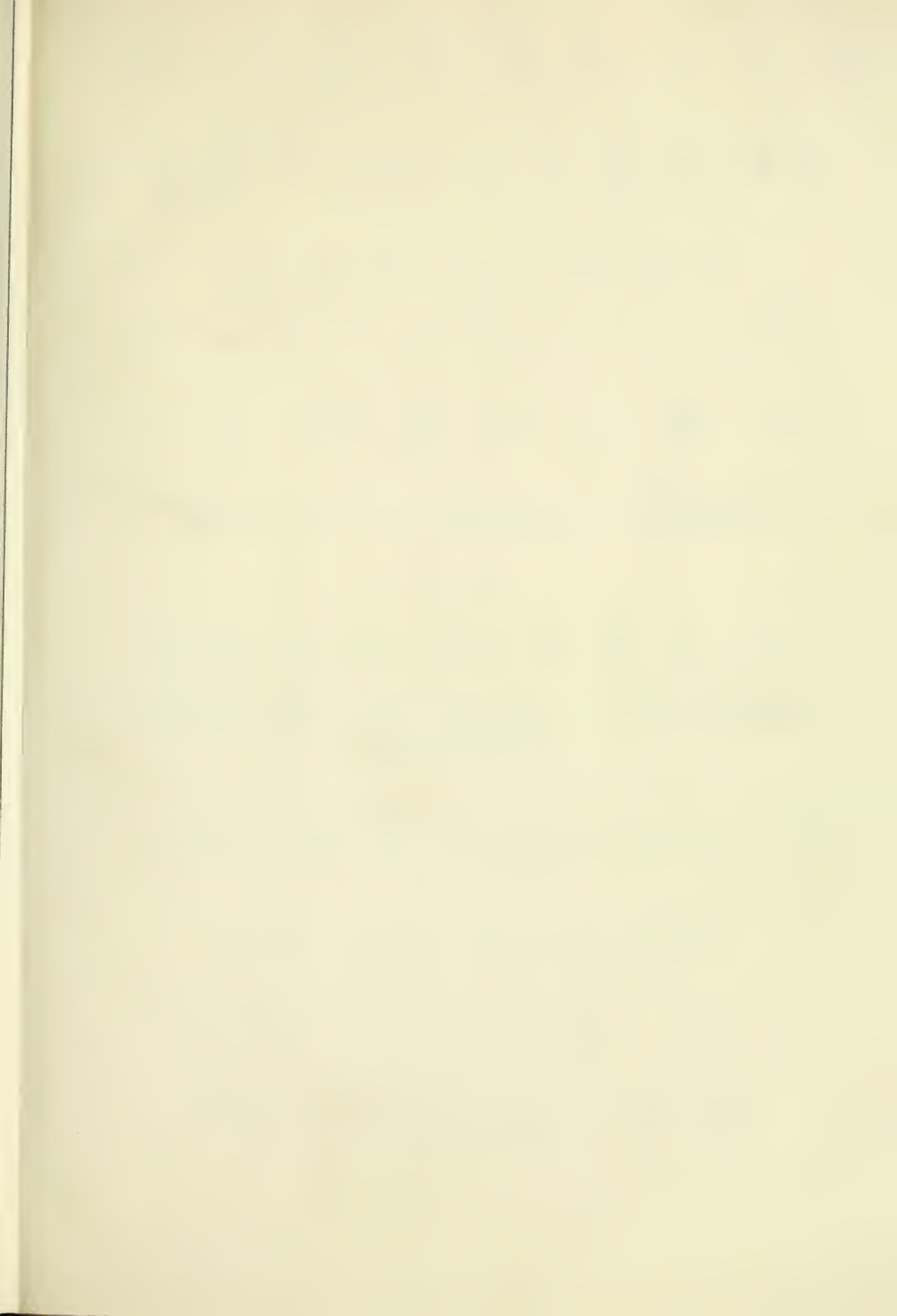
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S P E N S E R ( ' s )

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# FAERIE QUEENE.

A NEW EDITION

WITH A

# GLOSSARY,

And NOTES explanatory and critical

BY

# JOHN UPTON

Prebendary of Rochester and Rector of Great Riffington  
in Gloucestershire.

IN TWO VOLUMES.

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VOLUME the SECOND.

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A NEW EDITION

GLASSARY

and its explanatory and critical

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JOHN UPTON

University of Rochester and Editor of Great Britain  
in Librarian

IN TWO VOLUMES

VOLUME SECOND

1852

Printed by J. and R. Towner in the City

MILWAUKEE





The fifth BOOKE of the

# FAERY QUEENE

CONTAYNING

The Legend of ARTEGALL or of JUSTICE.

I.



O oft as I with state of present time  
The image of the antique world compare,  
Whenas mans age was in his freshest prime,  
And the first blossome of faire vertue bare ;  
Such oddes I finde twixt those, and these which are.  
As that, through long continuance of his course,

Me seemes the world is runne quite out of square  
From the first point of his appointed course ;  
And being once amisse growes daily wourse and wourse :

II.

For from the golden age, that first was named,  
It's now at earst become a stonie one ;  
And men themselves, the which at first were framed  
Of earthly mould, and form'd of flesh and bone,  
Are now transformed into hardest stone ;  
Such as behind their backs (so backward bred)  
Were throwne by Pyrrha and Deucalione :  
And if then those may any worse be red,  
They into that ere long will be degenerated.

A 2

III. Let

## III.

Let none then blame me, if in discipline  
 Of vertue and of civill uses lore  
 I do not forme them to the common line  
 Of present dayes which are corrupted fore ;  
 But to the antique use which was of yore,  
 When good was onely for itselfe desyred,  
 And all men fought their owne, and none no more ;  
 When iustice was not for most meed out-hyred,  
 But simple truth did rayne, and was of all admyred.

## IV.

For that which all men then did vertue call,  
 Is now cald vice; and that which vice was hight,  
 Is now hight vertue, and so us'd of all :  
 Right now is wrong, and wrong that was is right ;  
 As all things else in time are changed quight :  
 Ne wonder; for the heavens revolution  
 Is wandred farre from where it first was pight,  
 And so doe make contrarie constitution  
 Of all this lower world toward his dissolution.

## V.

For whofo list into the heavens looke,  
 And search the courses of the rowling spheares,  
 Shall find that from the point where they first tooke  
 Their setting forth, in these few thousand yeares  
 They all are wandred much; that plaine appears:  
 For that same golden fleecy ram, which bore  
 Phrixus and Helle from their stepdames feares,  
 Hath now forgot where he was plast of yore,  
 And shouldred hath the bull which fayre Europa bore :

## VI.

And eke the bull hath with his bow-bent horne  
 So hardly butted those two twinnes of Iove,  
 That they have crusht the crab, and quite him borne  
 Into the great Nemaean lions grove.  
 So now all range, and doe at randon rove  
 Out of their proper places farre away,  
 And all this world with them amisse doe move,  
 And all his creatures from their course astray ;  
 Till they arrive at their last ruinous decay.

## VII.

Ne is that same great glorious lampe of light,  
 That doth enlumine all these lesſer fyres,  
 In better caſe, ne keepes his courſe more right,  
 But is miſcaried with the other ſpheres :  
 For ſince the terme of fourteen hundred yeres,  
 That learned Ptoiomace his hight did take,  
 He is declyned from that marke of theirs  
 Nigh thirtie minutes to the ſoutherne lake ;  
 That makes me feare in time he will us quite forſake.

## VIII.

And if to thoſe Aegyptian wiſards old  
 (Which in ſtar-read were wont have beſt inſight)  
 Faith may be given, it is by them told  
 That ſince the time they firſt tooke the ſunnes hight,  
 Foure times his place he ſhifted hath in ſight,  
 And twice hath riſen where he now doth weſt,  
 And weſted twice where he ought riſe aſt,  
 But moſt is Mars amiſſe of all the reſt ;  
 And next to him old Saturne, that was wont be beſt.

## IX.

For during Saturnes ancient raigne it's ſayd  
 That all the world with goodneſſe did abound ;  
 All loved vertue, no man was affrayd  
 Of force, ne fraud in wight was to be found ;  
 No warre was knowne, no dreadful trompets ſound ;  
 Peace univerſal rayn'd mongſt men and beaſts ;  
 And all things freely grew out of the ground :  
 Juſtice ſate high ador'd with ſolemne feaſts,  
 And to all people did divide her dred beheaſts :

## X.

Moſt ſacred vertue ſhe of all the reſt,  
 Reſembling God in his imperiall might ;  
 Whoſe ſoveraine powre is herein moſt expreſt,  
 That both to good and bad he dealeth right,  
 And all his workes with juſtice hath bedight.  
 That powre he alſo doth to princes lend,  
 And makes them like himſelfe in glorious ſight  
 To ſit in his own ſeate, his cauſe to end,  
 And rule his people right, as he doth recommend.

## XI.

Dread soverayne goddesse, that doest highest sit  
In seate of iudgement in th'Almighties stead,  
And with magnificke might and wondrous wit  
Doest to thy people righteous doome aread,  
That furthest nations filles with awfull dread,  
Pardon the boldnesse of thy basest thrall,  
That dare discourse of so divine a read,  
As thy great iustice prayfed over all ;  
The instrument whereof loe here thy Artegall.

CANTO

## CANTO I.

*Artegall trayn'd in iustice lore  
Irenaes quest purserwed;  
He doeth avenge on Sanglier  
His ladies bloud embrewed.*

## I.

**T**HOUGH vertue then were held in highest price,  
In those old times of which I doe intreat,  
Yet then likewise the wicked feede of vice  
Began to spring; which shortly grew full great,  
And with their boughes the gentle plants did beat:  
But evermore some of the vertuous race  
Rose up, inspired with heroicke heat,  
That cropt the branches of the sient base,  
And with strong hand their fruitfull rancknes did deface.

## II.

Such first was Bacchus, that with furious might  
All th' east before untam'd did over-ronne,  
And wrong repressed, and establisht right,  
Which lawlesse men had formerly fordonne:  
There iustice first her princely rule begonne.  
Next Hercules his like ensample shewed,  
Who all the west with equall conquest wonne,  
And monstros tyrants with his club subdewed;  
The club of iustice dread with kingly powre endewed.

## III.

And such was he of whom I have to tell,  
The champion of true iustice, Artégall:  
Whom (as ye lately mote remember well)  
An hard adventure, which did then befall,  
Into redoubted perill forth did call;  
That was to succour a distressed dame,  
Whom a strong tyrant did uniuistly thrall,  
And from the heritage, which she did clame,  
Did with strong hand withhold; Grantorto was his name.

IV. Wherefore

## • IV.

Wherefore the lady, which Irena hight,  
 Did to the faery queene her way adresse,  
 To whom complayning her afflicted plight,  
 She her besought of gracious redresse:  
 That soveraine queene, that mightie empereffe,  
 Whose glorie is to aide all suppliantes pore,  
 And of weake princes to be patronesse,  
 Chose Artegall to right her to restore;  
 For that to her he seem'd best skild in righteous lore.

## V.

For Artegall in iustice was upbrought  
 Even from the cradle of his infancie,  
 And all the depth of rightfull doome was taught  
 By faire Astraea, with great industrie,  
 Whilest here on earth she lived mortallie:  
 For till the world from his perfection fell  
 Into all filth and foule iniquitie,  
 Astraea here mongst earthly men did dwell,  
 And in the rules of iustice them instructed well.

## VI.

Whiles through the world she walked in this sort,  
 Upon a day she found this gentle childe  
 Amongst his peres playing his childish sport;  
 Whom seeing fit, and with no crime defilde,  
 She did allure with gifts and speaches milde  
 To wend with her: so thence him farre she brought  
 Into a cave from companie exilde,  
 In which she nourshed him, till yeares he raught;  
 And all the discipline of iustice there him taught.

## VII.

There she him taught to weigh both right and wrong  
 In equall ballance with due recompence,  
 And equitie to measure out along  
 According to the line of conscience,  
 Whenso it needs with rigour to dispence:  
 Of all the which, for want there of mankind,  
 She caused him to make experience  
 Upon wyld beasts, which she in woods did find,  
 With wrongfull powre oppressing others of their kind.

VIII. Thus

## VIII.

Thus she him trayned, and thus she him taught  
 In all the skill of deeming wrong and right,  
 Untill the ripeneffe of mans yeares he raught;  
 That even wilde beasts did feare his awfull sight;  
 And men admyr'd his over-ruling might;  
 Ne any liv'd on ground that durst withstand  
 His dreadfull heast, much lesse him match in fight,  
 Or bide the horror of his wreakfull hand,  
 Whenso he list in wrath list up his steely brand:

## IX.

Which steely brand, to make him dreaded more,  
 She gave unto him, gotten by her slight  
 And earnest search, where it was kept in store  
 In Ioves eternall house, unwist of wight,  
 Since he himselfe it us'd in that great fight  
 Against the Titans, that whylome rebelled  
 Gainst highest heaven; Chrysaor it was hight;  
 Chrysaor, that all other swords excelled,  
 Well prov'd in that same day when Iove those gyants quelled:

## X.

For of most perfect metall it was made,  
 Tempred with adamant amongst the same,  
 And garnisht all with gold upon the blade  
 In goodly wife, whereof it tooke his name,  
 And was of no lesse vertue then of fame:  
 For there no substance was so firme and hard,  
 But it would pierce or cleave wherso it came;  
 Ne any armour could his dint out-ward;  
 But wheresoever it did light, it throughly shard.

## XI.

Now when the world with sinne gan to abound,  
 Astraea loathing lenger here to space  
 Mongst wicked men, in whom no truth she found,  
 Return'd to heaven, whence she deriv'd her race;  
 Where she hath now an everlasting place  
 Mongst those twelve signes, which nightly we do see  
 The heavens bright-shining baudricke to enchace;  
 And is the Virgin, fixt in her degree,  
 And next herselfe her righteous ballance hanging bee.

## XII.

But when she parted hence she left her groome,  
 An yron man, which did on her attend  
 Always to execute her stedfast doome,  
 And willed him with Artegal to wend,  
 And doe whatever thing he did intend :  
 His name was Talus, made of yron mould,  
 Immoveable, resistlesse, without end ;  
 Who in his hand an yron flae did hould,  
 With which he thresht out falshood, and did truth unfould.

## XIII.

He now went with him in this new inquest,  
 Him for to aide, if aide he chaunst to neede,  
 Against that cruell Tyrant, which opprest  
 The faire Irena with his foule misdeede,  
 And kept the crowne in which she should succeed :  
 And now together on their way they bin,  
 Whenas they saw a squire in squallid weed  
 Lamenting fore his sorrowfull sad tyme  
 With many bitter teares shed from his blubbred eyne.

## XIV.

To whom as they approched, they espide  
 A sorie sight as ever scene with eye,  
 An headlesse ladie lying him beside  
 In her owne blood all wallow'd wofully,  
 That her gay clothes did in discolour die.  
 Much was he moved at that ruefull sight ;  
 And flam'd with zeale of vengeance inwardly  
 He askt who had that dame so fouly dight,  
 Or whether his owne hand, or whether other wight ?

## XV.

*Ab! woe is me, and well away,* quoth hee  
 Bursting forth teares like springs out of a banke,  
*That ever I this dismall day did see !*  
*Full farre was I from thinking such a pranke ;*  
*Yet litle losse it were, and mickle thanke,*  
*If I should graunt that I have doon the same,*  
*That I mote drinke the cup whereof she dranke ;*  
*But that I should die guiltie of the blame,*  
*The which another did who now is fled with shawe.*



## XVI.

*Who was it then, sayd Artegall, that wrought?  
 And why? doe it declare unto me trew.  
 A knight, said he, if knight he may be thought,  
 That did his hand in ladies bloud embrew,  
 And for no cause, but as I shall you shew.  
 This day as I in solace sate hereby  
 With a fayre love whose losse I now do rew,  
 There came this knight, having in companie  
 This lucklesse ladie which now here doth headlesse lie.*

## XVII.

*He, whether mine seem'd fayrer in his eye,  
 Or that he waxed weary of his owne,  
 Would change with me; but I did it denye,  
 So did the ladies both, as may be knowne:  
 But he, whose spirit was with pride upblowne,  
 Would not so rest contented with his right;  
 But having from his courser her downe throwne  
 Fro me rest mine away by lawlesse might,  
 And on his steed her set to beare her out of sight.*

## XVIII.

*Which when his ladie saw, she follow'd fast,  
 And on him catching hold gan leud to crie  
 Not so to leave her nor away to cast,  
 But rather of his hand besought to die:  
 With that his sword he drew all wrathfully,  
 And at one stroke cropt off her head with scorne,  
 In that same place whereas it now doth lie.  
 So he my love away with him hath borne,  
 And left me here both his and mine owne love to morne.*

## XIX.

*Aread, sayd he, which way then did he make?  
 And by what markes may he be knowne againe?  
 To hope, quoth he, him soone to overtake,  
 That hence so long departed, is but vaine:  
 But yet he pricked over yonder plaine,  
 And as I marked bore upon his shield,  
 By which it's easie him to know againe,  
 A broken sword within a bloodie field;  
 Expressing well his nature which the same did wield.*

## XX.

No sooner sayd, but streight he after sent  
 His yron page, who him pursfew'd so light,  
 As that it seem'd above the ground he went :  
 For he was swift as swallow in her flight,  
 And strong as lyon in his lordly might.  
 It was not long before he overtooke  
 Sir Sanglier, (so cleeped was that knight)  
 Whom at the first he ghesped by his looke,  
 And by the other markes which of his shield he tooke.

## XXI.

He bad him stay and backe with him retire ;  
 Who full of scorne to be commaunded fo,  
 The lady to alight did eft require,  
 Whilest he reformed that uncivill fo ;  
 And streight at him with all his force did go :  
 Who mov'd no more therewith, then when a rocke  
 Is lightly stricken with some stones throw ;  
 But to him leaping lent him such a knocke,  
 That on the ground he layd him like a fencelesse blocke.

## XXII.

But ere he could himselfe recure againe,  
 Him in his iron paw he seized had ;  
 That when he wak't out of his warelesse paine,  
 He found himself unwist so ill bestad,  
 That lim he could not wag : thence he him lad,  
 Bound like a beast appointed to the stall :  
 The sight whereof the lady sore adrad,  
 And fain'd to fly for feare of being thrall ;  
 But he her quickly stayd, and forst to wend withall.

## XXIII.

When to the place they came where Artegall  
 By that same carefull squire did then abide,  
 He gently gan him to demaund of all  
 That did betwixt him and that squire betide :  
 Who with sterne countenance and indignant pride:  
 Did aunswere, that of all he guiltlesse stood,  
 And his accuser thereuppon deside ;  
 For neither he did shed that ladies bloud,  
 Nor tooke away his love, but his owne proper good.

## XXIV.

Well did the squire perceive himselfe too weake  
 To aunswere his defiaunce in the field,  
 And rather chose his challenge off to breake  
 Then to approve his right with speare and shield,  
 And rather guilty chose himselfe to yield.  
 But Artegall by signes perceiving plaine  
 That he it was not which that lady kild,  
 But that strange knight, the fairer love to gaine,  
 Did cast about by sleight the truth thereout to straine ;

## XXV.

And sayd, *Now sure this doubtfull causes right  
 Can hardly but by sacrament be tride,  
 Or else by ordele, or by bloody fight ;  
 That ill perhaps mote fall to either side :  
 But if ye please that I your cause decide,  
 Perhaps I may all further quarrell end,  
 So ye will sweare my iudgement to abide.*  
 Thereto they both did franckly condiscend,  
 And to his doome with listfull eares did both attend.

## XXVI.

*Sith then, sayd he, ye both the dead deny,  
 And both the living lady claime your right,  
 Let both the dead and living equally  
 Devided be betwixt you here in fight,  
 And each of either take his share aright.  
 But looke who does dissent from this my read,  
 He for a twelve moneths day shall in despight  
 Beare for his penaunce that same ladies head ;  
 To witnesse to the world that she by him is dead.*

## XXVII.

Well pleased with that doome was Sangliere,  
 And offred streight the lady to be slaine :  
 But that same squire to whom she was more dere,  
 Whenas he saw she should be cut in twaine,  
 Did yield she rather should with him remaine.  
 Alive then to himselfe be shared dead ;  
 And rather then his love should suffer paine,  
 He chose with shame to beare that ladies head :  
 True love despiseth shame when life is cald in dread.

## . XXVIII.

Whom when so willing Artegall perceaved ;  
*Not so, thou squire, he sayd, but thine I deeme*  
*The living lady, which from thee he reaved :*  
*For worthy thou of her doest rightly see me.*  
*And you, sir knight, that love so light esteeme,*  
*As that ye would for little leave the same,*  
*Take here your owne that doth you best besee me,*  
*And with it beare the burden of defame ;*  
 Your owne dead ladies bead, to tell abroad your shame.

## . XXIX.

But Sangliere disdained much his doome,  
 And sternly gan repine at his beheast ;  
 Ne would for ought obay, as did become,  
 To beare that ladies head before his breast :  
 Untill that Talus had his pride represt,  
 And forced him maulgre it up to reare.  
 Who when he saw it bootelesse to resist,  
 He tooke it up, and thence with him did beare ;  
 As rated spaniell takes his burden up for feare.

## . XXX.

Much did that squire Sir Artegall adore  
 For his great iustice held in high regard ;  
 And as his squire him offred evermore  
 To serve, for want of other meete reward,  
 And wend with him on his adventure hard :  
 But he thereto would by no meanes consent ;  
 But leaving him forth on his journey far'd :  
 Ne wight with him but onely Talus went ;  
 They two enough t'encounter an whole regiment.

CANTO

## CANTO II.

*Artegall beares of Florimell ;  
Does with the pagan fight ;  
Him slaies ; drownes lady Munera ,  
Does race her castle quight.*

## I.

**N**OUGH is more honourable to a knight,  
Ne better doth besecme brave chevalry,  
Then to defend the feeble in their right,  
And wrong redresse in such as wend awry :  
Whilome those great heroes got thereby  
Their greatest glory for their rightfull deedes,  
And place deserved with the gods on hy :  
Herein the nobleffe of this knight exceedes,  
Who now to perils great for iustice sake procedes :

## II.

To which as he now was upon the way,  
He chaunst to meet a dwarfe in hasty course ;  
Whom he requir'd his forward hast to stay,  
Till he of tidings mote with him discourse.  
Loth was the dwarfe, yet did he stay perorse,  
And gan of fundry newes his store to tell,  
As to his memory they had recourse ;  
But chiefly of the fairest Florimell,  
How she was found againe, and spousde to Marinell.

## III.

For this was Dony, Florimels owne dwarfe,  
Whom having lost (as ye have heard whyleare)  
And finding in the way the scattred scarfe,  
The fortune of her life long time did feare :  
But of her health when Artégall did heare,  
And safe returne, he was full inly glad,  
And askt him where and when her bridale cheare  
Should be solemniz'd ; for if time he had,  
He would be there, and honor to her spousall ad.

IV. *Within.*

## IV.

*Within three daies, quoth he, as I do beare,*  
*It will be at the castle of the strond;*  
*What time, if naught me let, I will be there*  
*To do her service so as I am bond.*  
*But in my way a little here beyond*  
*A cursed cruell Sarazin doth wonne,*  
*That keepe a bridges passage by strong hond,*  
*And many errant knights bath there fordonne;*  
*That makes all men for feare that passage for to shonne.*

## V.

*What misler wight, quoth he, and how far hence*  
*Is he, that doth to travellers such harmes?*  
*He is, said he, a man of great defence;*  
*Expert in battell and in deedes of armes;*  
*And more emboldned by the wicked charmes,*  
*With which his daughter doth him still support;*  
*Having great lordships got and goodly farmes*  
*Through strong oppression of his powre extort;*  
*By which he stil them holds, and keepe with strong effort.*

## VI.

*And dayly he his wrongs encreaseth more;*  
*For never wight he lets to passe that way,*  
*Over his bridge, albee he rich or poore,*  
*But he him makes his passage-penny pay:*  
*Else he doth hold him backe or beat away.*  
*Thereto he hath a groome of evill guise,*  
*Whose scalp is bare, that bondage doth bewray,*  
*Which pils and pils the poore in piteous wise;*  
*But he himsele upon the rich doth tyrannize.*

## VII.

*His name is hight Pollente, rightly so,*  
*For that he is so puissant and strong,*  
*That with his powre he all doth over-go,*  
*And makes them subject to his mighty wrong;*  
*And some by sleight he eke doth underfong:*  
*For on a bridge he custometh to fight,*  
*Which is but narrow, but exceeding long;*  
*And in the same are many trap-fals pight,*  
*Through which the rider downe doth fall through oversight.*

## VIII.

*And underneath the same a river flowes,  
That is both swift and dangerous deepe withall ;  
Into the which whomso he overthrowes,  
All destitute of helpe doth headlong fall ;  
But he himselve through practise usuall  
Leapes forth into the floud, and there assaies  
His foe confused through his sodaine fall,  
That horse and man be equally dismaies,  
And either both them drownes, or trayterously slaies.*

## IX.

*Then doth he take the spoile of them at will,  
And to his daughter brings, that dwells thereby :  
Who all that comes doth take, and therewith fill  
The coffers of her wicked threasury ;  
Which she with wrongs hath heaped up so by  
That many princes she in wealth exceeds,  
And purchast all the countrey lying ny  
With the revenue of her plenteous meedes :  
Her name is Munera, agreeing with her deedes.*

## X.

*Thereto she is full faire, and rich attired,  
With golden hands and silver feete beside,  
That many lords have her to wife desired ;  
But she them all despiseth for great pride.  
Now by my life, sayd he, and God to guide,  
None other way will I this day betake,  
But by that bridge whereas he doth abide :  
Therefore me thither lead. no more he spake,  
But thitherward forthright his ready way did make.*

## XI.

*Unto the place he came within a while,  
Where on the Bridge he ready armed saw  
The Sarazin, awayting for some spoile :  
Who as they to the passage gan to draw,  
A villaine to them came with scull all raw,  
That passage-money did of them require,  
According to the custome of their law :  
To whom he aunswerd wroth, *Loe there thy hire.*  
And with that word him strooke, that streight he did expire.*

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C

XII. Which

## XII.

Which when the pagan saw he wexed wroth,  
 And streight himselve unto the fight address;  
 Ne was sir Artegall behinde: so both  
 Together ran with ready speares in rest.  
 Right in the midst, whereas they brest to brest  
 Should meete, a trap was letten downe to fall  
 Into the floud: streight leapt the carle unblest,  
 Well weening that his foe was falne withall:  
 But he was well aware, and leapt before his fall.

## XIII.

There being both together in the floud,  
 They each at other tyrannously flew;  
 Ne ought the water cooled their whot bloud,  
 But rather in them kindled cholere new:  
 But there the paynim, who that use well knew  
 To fight in water, great advantage had,  
 That oftentimes him nigh he overthrew:  
 And eke the courser whereuppon he rad  
 Could swim like to a fish whiles he his backe bestrad.

## XIV.

Which oddes whenas sir Artegall espide,  
 He saw no way but close with him in hast;  
 And to him driving strongly downe the tide  
 Upon his iron coller griped fast,  
 That with the straint his wesand nigh he brast.  
 There they together strove and struggled long,  
 Either the other from his steed to cast;  
 Ne ever Artegall his griple strong  
 For any thinge wold slacke, but still upon him hong.

## XV.

As when a dolphin and a sele are met,  
 In the wide champian of the ocean plaine,  
 With cruell chaufe their courages they whet,  
 The maysterdome of each by force to gaine,  
 And dreadfull battaile twixt them do darraine;  
 They snuf, they snort, they bounce, they rage, they rore,  
 That all the sea, disturbed with their traine,  
 Doth frie with some above the surges hore:  
 Such was betwixt these two the troublesome upore.



## XVI.

So Artegal at length him forst forsake  
 His horses backe for dread of being drown'd,  
 And to his handy swimming him betake.  
 Eftsoones himfelfe he from his hold unbownd,  
 And then no ods at all in him he fownd ;  
 For Artegal in swimming skilfull was,  
 And durst the depth of any water fownd.  
 So ought each knight, that use of perill has,  
 In swimming be expert, through waters force to pas.

## XVII.

Then very doubtfull was the warres event,  
 Uncertaine whether had the better side :  
 For both were skild in that experiment,  
 And both in armes well traird and throughly tride.  
 But Artegal was better breath'd beside,  
 And towards th'end grew greater in his might,  
 That his faint foe no longer could abide  
 His puiffance, ne beare himfelfe upright ;  
 But from the water to the land betooke his flight.

## XVIII.

But Artegal purfewd him still so neare  
 With bright Chrysaor in his cruell hand,  
 That as his head he gan a litle reare  
 Above the brincke to tread upon the land,  
 He smote it off, that tumbling on the strand  
 It bit the earth for very fell despight,  
 And gnashed with his teeth, as if he band  
 High God, whose goodnesse he despaired quight,  
 Or curst the hand which did that vengeance on him dight.

## XIX.

His corps was carried downe along the lee,  
 Whose waters with his filthy bloud it stayned :  
 But his blasphemous head, that all might see,  
 He pitcht upon a pole on high ordayned ;  
 Where many years it afterwards remayned,  
 To be a mirrour to all mighty men,  
 In whose right hands great power is contayned,  
 That none of them the feeble over-ren,  
 But alwaies doe their powre within iust compasse pen.

## XX.

That done, unto the castle he did wend,  
 In which the paynims daughter did abide,  
 Guarded of many which did her defend:  
 Of whom he entrance fought, but was denide,  
 And with reprochfull blasphemy defide,  
 Beaten with stones downe from the battilment,  
 That he was forced to withdraw aside;  
 And bad his servant Talus to invent  
 Which way he enter might without endangerment.

## XXI.

Eftsoones his page drew to the castle gate,  
 And with his iron flae at it let flie,  
 That all the warders it did fore amate,  
 The which ere-while spake so reprochfully,  
 And made them stoupe, that looked earst so hie.  
 Yet still he bet and bounst uppon the dore,  
 And thundred strokes thereon so hideouslie,  
 That all the peece he shaked from the flore,  
 And filled all the house with feare and great uprore.

## XXII.

With noise whereof the lady forth appeared  
 Uppon the castle-wall; and when she saw  
 The daungerous state in which she stood, she feared  
 The sad effect of her neare overthrow;  
 And gan intreat that iron man below  
 To cease his outrage, and him faire besought,  
 Sith neither force of stones which they did throw,  
 Nor powr of charms, which she against him wrought,  
 Might otherwise prevaile, or make him cease for ought.

## XXIII.

But whenas yet she saw him to procede,  
 Unmov'd with praiers or with piteous thought,  
 She ment him to corrupt with goodly meede;  
 And causde great sackes with endlesse riches fraught  
 Unto the battilment to be upbrought,  
 And powred forth over the castle wall,  
 That she might win some time, though dearly bought,  
 Whilest he to gathering of the gold did fall;  
 But he was nothing mov'd nor tempted therewithall:

## XXIV.

## XXIV.

But still continu'd his assault the more,  
 And layd on load with his huge yron flaile,  
 That at the length he has yrent the dore,  
 And made way for his maister to assaile :  
 Who being entred, nought did then availe  
 For wight against his powre themselves to reare :  
 Each one did flie ; their hearts began to faile,  
 And hid themselves in corners here and there ;  
 And eke their dame halfe dead did hide herself for feare.

## XXV.

Long they her fought, yet no where could they finde her,  
 That sure they ween'd she was escapt away :  
 But Talus, that could like a lime-hound winde her,  
 And all things secrete wisely could bewray,  
 At length found out whereas she hidden lay  
 Under an heape of gold : thence he her drew  
 By the faire lockes, and fowly did array  
 Withouten pittie of her goodly hew,  
 That Artegall himselfe her seemelesse plight did rew.

## XXVI.

Yet for no pittie would he change the course  
 Of iustice, which in Talus hand did lye ;  
 Who rudely hayld her forth without remorse,  
 Still holding up her suppliant hands on hye,  
 And kneeling at his feete submissively :  
 But he her suppliant hands, those hands of gold,  
 And eke her feete, those feete of silver trye,  
 Which sought unrighteousnesse, and iustice sold,  
 Chopt off, and nayld on high, that all might them behold.

## XXVII.

Herselfe then tooke he by the slender wast  
 In vaine loud crying, and into the flood  
 Over the castle wall adowne her cast,  
 And there her drowned in the dirty mud :  
 But the streame washt away her guilty blood.  
 Thereafter all that mucky pelfe he tooke,  
 The spoile of peoples evill gotten good,  
 The which her fire had scrap't by hooke and crooke,  
 And burning all to ashes powr'd it downe the brooke.

XXVIII. And

## XXVIII.

And lastly all that castle quite he rased,  
 Even from the sole of his foundation,  
 And all the hewen stones thereof defaced,  
 That there mote be no hope of reparation,  
 Nor memory thereof to any nation.  
 All which when Talus throughly had performed,  
 Sir Artégall undid the evil fashion,  
 And wicked customes of that bridge reformed :  
 Which done, unto his former journey he returned.

## XXIX.

In which they measur'd mickle weary way,  
 Till that at length nigh to the sea they drew ;  
 By which as they did travell on a day,  
 They saw before them, far as they could vew,  
 Full many people gathered in a crew ;  
 Whose great assembly they did much admire ;  
 For never there the like resort they knew.  
 So towards them they coasted, to enquire  
 What thing so many nations met did there desire.

## XXX.

There they beheld a mighty gyant stand  
 Upon a rocke, and holding forth on hie  
 An huge great paire of ballance in his hand,  
 With which he boasted in his surquedrie  
 That all the world he would weigh equallie,  
 If ought he had the same to counterpoys :  
 For want whereof he weighed vanity,  
 And fild his ballaunce full of idle toys :  
 Yet was admired much of fooles, women, and boye

## XXXI.

He sayd that he would all the earth uptake  
 And all the sea, divided each from either :  
 So would he of the fire one ballaunce make,  
 And one of th'ayre, without or wind or wether :  
 Then would he ballaunce heaven and hell together,  
 And all that did within them all containe ;  
 Of all whose weight he would not misse a fether :  
 And looke what surplus did of each remaine,  
 He would to his owne part restore the same againe.

## XXXII.

For why? he sayd, they all unequall were,  
 And had encroched uppon others share;  
 Like as the sea (which plaine he shewed there)  
 Had worne the earth; so did the fire the aire;  
 So all the rest did others parts empaire:  
 And so were realmes and nations run awry.  
 All which he undertooke for to repaire,  
 In fort as they were formed aunciently;  
 And all things would reduce unto equality.

## XXXIII.

Therefore the vulgar did about him flocke,  
 And cluster thicke unto his leasings vaine;  
 Like foolish flies about an hony-crocke;  
 In hope by him great benefite to gaine,  
 And uncontrolled freedome to obtaine.  
 All which when Artegall did see and heare,  
 How he misled the simple peoples traine,  
 In sdeingfull wize he drew unto him neare,  
 And thus unto him spake, without regard or feare;

## XXXIV.

*Thou that presum'st to weigh the world anew,  
 And all things to an equall to restore,  
 Instead of right me seemes great wrong dost shew,  
 And far above thy forces pitch to sore:  
 For ere thou limit what is lesse or more  
 In every thing thou oughtest first to know  
 What was the poysse of every part of yore:  
 And looke then how much it doth overflow,  
 Or faile thereof, so much is more then iust I trow.*

## XXXV.

*For at the first they all created were  
 In goodly measure by their makers might;  
 And weighed out in ballaunces so nere,  
 That not a dram was missing of their right:  
 The earth was in the middle centre pight,  
 In which it doth immoveable abide,  
 Hemd in with waters like a wall in sight,  
 And they with aire, that not a drop can slide:  
 Al which the heavens containe, and in their courses guide.*

## XXXVI.

Such heavenly iustice doth among them raine,  
 That every one doe know their certaine bound;  
 In which they doe these many yeares remaine,  
 And mongst them al no change hath yet beene found:  
 But if thou now shouldst weigh them new in pound,  
 We are not sure they would so long remaine:  
 All change is perillous, and all chaunce unsound.  
 Therefore learve off to weigh them all againe,  
 Till we may be assur'd they shall their course retaine.

## XXXVII.

Thou foolishse elfe, said then the gyant wroth,  
 Seest not how badly all things present bee,  
 And each estate quite out of order goth?  
 The sea itselſe doeſt thou not plainly see  
 Encroch uppon the land there under thee?  
 And th' earth itselſe how daily its increaſt  
 By all that dying to it turned be?  
 Were it not good that wrong were then surceaſt,  
 And from the moſt that ſome were given to the leaſt?

## XXXVIII.

Therefore I will throw downe these mountains bie,  
 And make them levell with the lowly plaine.  
 These towring rocks, which reach unto the skie,  
 I will thruſt downe into the deepeſt maine,  
 And as they were them equalize againe.  
 Tyrants, that make men ſubieēt to their law,  
 I will ſuppreſſe, that they no more may raine;  
 And lordings curbe that commons over-aw;  
 And all the wealth of rich men to the poore will draw.

## XXXIX.

Of things unſeene how canſt thou deeme aright,  
 Then answered the righteous Artegall,  
 Sith thou miſdeem'ſt ſo much of things in ſight?  
 What though the ſea with waves continuall  
 Doe eate the earth, it is no more at all;  
 Ne is the earth the leſſe, or loſeth ought:  
 For whatſoever from one place doth fall  
 Is with the tide unto another brought:  
 For there is nothing loſt, that may be found if ſought.

## XL.

*Likewise the earth is not augmented more  
 By all that dying into it doe fade ;  
 For of the earth they formed were of yore :  
 However gay their blossome or their blade  
 Doe flourish now, they into dust shall wade.  
 What wrong then is it if that when they die  
 They turne to that whereof they first were made ?  
 All in the powre of their great Maker lie :  
 All creatures must obey the voice of the most Hie.*

## XLI.

*They live, they die, like as he doth ordaine,  
 Ne ever any asketh reason why.  
 The hills doe not the lowly dales disdain ;  
 The dales doe not the lofty hills envy.  
 He maketh kings to sit in soverainty ;  
 He maketh subiects to their powre obey ;  
 He pulleth downe, he setteth up on by ;  
 He gives to this, from that he takes away :  
 For all we have is his : what he list doe, he may.*

## XLII.

*Whatever thing is done, by him is donne,  
 Ne any may his mighty will withstand ;  
 Ne any may his soveraine power shonne,  
 Ne loose that he hath bound with stedfast band :  
 In vaine therefore dost thou now take in hand  
 To call to count, or weigh his workes anew,  
 Whose counsels depth thou canst not understand ;  
 Sith of things subiect to thy daily view  
 Thou dost not know the causes nor their courses dew.*

## XLIII.

*For take thy ballaunce, if thou be so wise,  
 And weigh the winde that under heaven doth blow ;  
 Or weigh the light that in the east doth rise ;  
 Or weigh the thought that from mans mind doth flow :  
 But if the weight of these thou canst not show,  
 Weigh but one word which from thy lips doth fall :  
 For how canst thou those greater secrets know,  
 That dost not know the least thing of them all ?  
 Ill can be rule the great that cannot reach the small.*

## XLIV.

Therewith the gyant much abashed sayd  
 That he of little things made reckoning light ;  
 Yet the least word that ever could be layd  
 Within his ballaunce, he could way aright.  
*Which is, sayd he, more heavy then in weight,  
 The right or wrong, the false or else the trew?*  
 He answered that he would try it streight :  
 So he the words into his ballaunce threw ;  
 But streight the winged words out of his ballaunce flew.

## XLV.

Wroth wext he then, and sayd that words were light,  
 Ne would within his ballaunce well abide :  
 But he could iustly weigh the wrong or right.  
*Well then, sayd Artegal, let it be tride:  
 Firſt in one ballance ſet the true aſide.*  
 He did ſo firſt, and then the falſe he layd  
 In th'other ſcale; but ſtill it downe did ſlide,  
 And by no meane could in the weight be ſtayd :  
 For by no meanes the falſe will with the truth be wayd.

## XLVI.

*Now take the right likewise, ſayd Artegal,*  
*And counterpeiſe the ſame with ſo much wrong.*  
 So firſt the right he put into one ſcale ;  
 And then the gyant ſtrove with uiſſance ſtrong  
 To fill the other ſcale with ſo much wrong :  
 But all the wrongs that he therein could lay  
 Might not it peiſe ; yet did he labour long,  
 And ſwat, and chaufd, and proved every way :  
 Yet all the wrongs could not a litle right downe way.

## XLVII.

Which when he ſaw, he greatly grew in rage,  
 And almoſt would his balances have broken :  
 But Artegal him fairely gan aſſwage,  
 And ſaid, *Be not upon thy balance wroken ;  
 For they do nought but right or wrong betoken ;  
 But in the mind the doome of right muſt bee :  
 And ſo likewise of words, the which be ſpoken,  
 The care muſt be the ballance, to decree  
 And iudge, whether with truth or falſhood they agree.*

XLVIII. *But*



## XLVIII.

*But set the truth and set the right aside,  
 For they with wrong or falshood will not fare,  
 And put two wrongs together to be tride,  
 Or else two falses, of each equal share,  
 And then together doe them both compare :  
 For truth is one, and right is ever one.*  
 So did he; and then plaine it did appeare,  
 Whether of them the greater were attone :  
 But right sat in the midst of the beame alone.

## XLIX.

But he the right from thence did thrust away ;  
 For it was not the right which he did seeke:  
 But rather strove extremities to way,  
 Th'one to diminish, th'other for to eeke :  
 For of the meane he greatly did misleeke.  
 Whom when so lewdly minded Talus found,  
 Approching nigh unto him cheeke by cheeke  
 He shouldered him from off the higher ground,  
 And down the rock him throwing in the sea him dround.

## L.

Like as a ship, whom cruell tempest drives  
 Upon a rocke with horrible dismay,  
 Her shattered ribs in thousand peeces rives,  
 And spoyling all her geares and goodly ray  
 Does makes herselfe misfortunes piteous pray.  
 So downe the cliffe the wretched gyant tumbled ;  
 His battred ballances in peeces lay,  
 His timbered bones all broken rudely rumbled :  
 So was the high-aspyring with huge ruine humbled.

## LI.

That when the people, which had there about  
 Long wayted, saw his sudder desolation,  
 They gan to gather in tumultuous rout,  
 And mutining to stirre up civill faction  
 For certaine losse of so great expectation :  
 For well they hoped to have got great good,  
 And wondrous riches by his innovation :  
 Therefore resolving to revenge his blood  
 They rose in armes, and all in battell order stood.

## LII.

Which lawlesse multitude him comming to  
 In warlike wise when Artegall did vew,  
 He much was troubled, ne wist what to do :  
 For loth he was his noble hands t'embrew  
 In the base blood of such a rascall crew ;  
 And otherwise, if that he should retire,  
 He fear'd least they with shame would him pursew :  
 Therefore he Talus to them sent t'inquire  
 The cause of their array, and truce for to desire.

## LIII.

But soone as they him nigh approaching spide,  
 They gan with all their weapons him assay,  
 And rudely stroke at him on every side ;  
 Yet nought they could him hurt, ne ought dismay :  
 But when at them he with his flaile gan lay,  
 He like a swarm of flyes them overthrew :  
 Ne any of them durst come in his way,  
 But here and there before his presence flew,  
 And hid themselves in holes and bushes from his vew.

## LIV.

As when a faulcon hath with nimble flight  
 Flowne at a flush of ducks foreby the brooke,  
 The trembling foule dismayd with dreadfull fight  
 Of death, the which them almost overtooke,  
 Doe hide themselves from her astroyning looke  
 Amongst the flags and covert round about.  
 When Talus saw they all the field forfooke,  
 And none appear'd of all that raskall rout,  
 To Artegall he turn'd and went with him throughout.

## C A N T O III.

*The spousals of faire Florimell,  
Where turney many knights :  
There Braggadocchio is unca's'd  
In all the ladies fights.*

## I.

**A**FTER long stormes and tempests over-blowne  
The sunne at length his ioyous face doth cleare :  
So whenas fortune all her spight hath showne,  
Some blisfull houres at last must needes appeare ;  
Else should afflicted wights oft-times despeire.  
So comes it now to Florimell by tourne,  
After long sorrowes suffered whyleare,  
In which captiv'd she many moneths did mourne,  
To tast of ioy, and to wont pleasures to retourne :

## II.

Who being freed from Proteus cruell band  
By Marinell was unto him affide,  
And by him brought againe to faerie land ;  
Where he her spous'd, and made his ioyous bride.  
The time and place was blazed farre and wide,  
And solemne feastes and giufts ordain'd therefore :  
To which there did resort from every side  
Of lords and ladies infinite great store ;  
Ne any knight was absent that brave courage bore.

## III.

To tell the glorie of the feast that day,  
The goodly service, the devicefull fights,  
The bridegromes state, the brides most rich aray,  
The pride of ladies, and the worth of knights,  
The royall banquets, and the rare delights,  
Were worke fit for an herald, not for me :  
But for so much as to my lot here lights,  
That with this present treatise doth agree,  
True vertue to advance, shall here recounted bee.

IV. When

## IV.

When all men had with full fatietie

Of meates and drinckes their appetites suffiz'd,  
To deedes of armes and prooffe of cheualrie  
They gan themfelves addresse, full rich aguiz'd,  
As each one had his furnitures deviz'd.

And first of all issu'd fir Marinell,

And with him fixe knights more, which enterpriz'd  
To chalenge all in right of Florimell,

And to maintaine that she all others did excell.

## V.

The first of them was hight fir Orimont,

A noble knight, and tride in hard assayes :

The second had to name fir Bellifont,

But second unto none in prowesse prayse :

The third was Brunell, famous in his dayes :

The fourth Ecastor, of exceeding might :

The fift Armeddan, skild in lovely layes :

The sixt was Lanfack, a redoubted knight :

All fixe well seene in armes, and prov'd in many a fight.

## VI.

And them against came all that list to giust,

From every coast and countrie under sunne :

None was debar'd, but all had leave that lust.

The trumpets found ; then all together ronne.

Full many deeds of armes that day were donne ;

And many knights unhorst, and many wounded,

As fortune fell ; yet little lost or wonne :

But all that day the greatest prayse redounded

To Marinell, whose name the heralds loud resounded.

## VII.

The second day, so soone as morrow light

Appear'd in heaven, into the field they came,

And there all day continew'd cruell fight,

With divers fortune fit for such a game,

In which all strove with perill to winne fame ;

Yet whether side was victor note be ghest :

But at the last the trumpets did proclame

That Marinell that day deserved best.

So they disparted were, and all men went to rest.

## VIII. The

## VIII.

The third day came, that should due tryall lend  
 Of all the rest; and then this warlike crew  
 Together met, of all to make an end.  
 There Marinell great deeds of armes did shew;  
 And through the thickest like a lyon flew,  
 Rashing off helmes, and rying plates asonder;  
 That every one his daunger did eschew:  
 So terribly his dreadfull strokes did thonder,  
 That all men stood amaz'd, and at his might did wonder.

## IX.

But what on earth can always happie stand?  
 The greater prowesse greater perils find.  
 So farre he past amongst his enemies band,  
 That they have him enclosed so behind,  
 As by no meanes he can himselfe outwind:  
 And now perforce they have him prisoner taken;  
 And now they doe with captive bands him bind;  
 And now they lead him thence, of all forsaken,  
 Unlesse some succour had in time him overtaken.

## X.

It fortun'd, whylest they were thus ill beset,  
 Sir Artegall into the tilt-yard came,  
 With Braggadochio, whom he lately met  
 Upon the way with that his snowy dame:  
 Where when he understood by common fame,  
 What evil hap to Marinell betid,  
 He much was mov'd at so unworthie shame,  
 And streight that boaster prayd, with whom he rid,  
 To change his shield with him, to be the better hid.

## XI.

So forth he went, and soone them over-hent,  
 Where they were leading Marinell away;  
 Whom he assayld with dreadlesse hardiment,  
 And forst the burden of their prize to stay.  
 They were an hundred knights of that array;  
 Of which th'one halfe upon himselfe did set,  
 Th'other stayd behind to gard the pray:  
 But he ere long the former fiftie bet;  
 And from th'other fiftie soone the prisoner fet.

## XII.

So backe he brought fir Marinell againe ;  
 Whom having quickly arm'd againe anew,  
 They both together ioyned might and maine,  
 To fet afresh on all the other crew :  
 Whom with fore havocke soone they overthrew,  
 And chased quite out of the field, that none  
 Against them durst his head to perill shew.  
 So were they left lords of the field alone :  
 So Marinell by him was rescu'd from his sone.

## XIII.

Which when he had perform'd, then backe againe  
 To Braggadochio did his shield restore :  
 Who all this while behind him did remaine,  
 Keeping there close with him in pretious store  
 That his false ladie, as ye heard afore.  
 Then did the trumpets sound, and iudges rose,  
 And all these knights, which that day armour bore,  
 Came to the open hall to listen whose  
 The honour of the prize should be adiudg'd by those.

## XIV.

And thether also came in open sight  
 Fayre Florimell into the common hall,  
 To greet his guerdon unto every knight,  
 And best to him to whom the best should fall.  
 Then for that stranger knight they loud did call,  
 To whom that day they should the girlond yield ;  
 Who came not forth : but for fir Artegall  
 Came Braggadochio, and did shew his shield,  
 Which bore the sunne brode blazed in a golden field.

## XV.

The sight whereof did all with gladnesse fill :  
 So unto him they did addeeme the prise  
 Of all that tryumph. then the trumpets shrill  
 Don Braggadochios name resounded thrise :  
 So courage lent a cloke to cowardise :  
 And then to him came fayrest Florimell,  
 And goodly gan to greet his brave emprise,  
 And thousand thanks him yeeld, that had so well  
 Approv'd that day that she all others did excell.

## XVI.

To whom the boaster, that all knights did blot,  
 With proud disdain did scornfull answer make,  
 That what he did that day, he did it not  
 For her, but for his owne deare ladies fake,  
 Whom on his perill he did undertake  
 Both her and eke all others to excell :  
 And further did uncomely speaches crake.  
 Much did his words the gentle ladie quell,  
 And turn'd aside for shame to heare what he did tell.

## XVII.

Then forth he brought his snowy Florimele,  
 Whom Trompart had in keeping there beside,  
 Covered from peoples gazement with a vele :  
 Whom when discovered they had throughly eide,  
 With great amazement they were stupefide ;  
 And said, that surely Florimell it was,  
 Or if it were not Florimell so tride,  
 That Florimell herselfe she then did pas.  
 So feeble skill of perfect things the vulgar has.

## XVIII.

Which whenas Marinell beheld likewise,  
 He was therewith exceedingly dismayd ;  
 Ne wist he what to thinke, or to devise :  
 But like as one whom feends had made affrayd,  
 He long astonisht stood, ne ought he sayd,  
 Ne ought he did, but with fast fixed eies  
 He gazed still upon that snowy mayd ;  
 Whom ever as he did the more avize,  
 The more to be true Florimell he did furmize.

## XIX.

As when two sunnes appeare in th' azure skye,  
 Mounted in Phoebus charet fierie bright,  
 Both darting forth faire beames to each mans eye,  
 And both adorn'd with lampes of flaming light ;  
 All that behold so strange prodigious sight,  
 Not knowing natures worke, nor what to weenc,  
 Are rapt with wonder and with rare affright.  
 So stood fir Marinell when he had seene  
 The semblant of this false by his faire beauties queene.

## XX.

All which when Artegal, who all this while  
 Stood in the preasse close covered, well had vewed,  
 And saw that boasters pride and gracelesse guile,  
 He could no longer beare, but forth issewed,  
 And unto all himselve there open shewed,  
 And to the boaster said, *Thou losell base,*  
*That hast with borrowed plumes thyselfe endued,*  
*And others worth with leasings dost deface,*  
*When they are all restor'd thou shalt rest in disgrace.*

## XXI.

*That shield which thou dost beare was it indeed*  
*Which this dayes honour sav'd to Marinell ;*  
*But not that arme, nor thou the man I reed,*  
*Which didst that service unto Florimell :*  
*For prooffe shew forth thy sword, and let it tell*  
*What strokes, what dreadfull stoure it stir'd this day :*  
*Or shew the wounds which unto thee befell ;*  
*Or shew the sweat with which thou diddest sway*  
*So sharpe a battell, that so many did dismay.*

## XXII.

*But this the sword which wrought those cruell stounds,*  
*And this the arme the which that shield did beare,*  
*And these the signes, (so shewed forth his wounds)*  
*By which that glorie gotten doth appeare.*  
*As for this ladie, which he sheweth here,*  
*Is not (I wager) Florimell at all ;*  
*But some fayre franion fit for such a fere,*  
*That by misfortune in his hand did fall.*

For prooffe whereof he bad them Florimell forth call.

## XXIII.

So forth the noble ladie was ybrought,  
 Adorn'd with honor and all comely grace :  
 Whereto her bashfull shamefastnesse ywrought  
 A great increase in her faire blushing face ;  
 As roses did with lillies interlace :  
 For of those words, the which that boaster threw,  
 She inly yet conceived great disgrace :  
 Whom whenas all the people such did vew,  
 They shouted loud, and signes of gladnesse all did shew.

XXIV. Then



## XXIV.

Then did he set her by that snowy one,  
 Like the true faint beside the image set;  
 Of both their beauties to make paragone  
 And triall, whether should the honor get.  
 Streightway so soone as both together met,  
 Th'enchanted damzell vanish into nought:  
 Her snowy substance melted as with heat,  
 Ne of that goodly hew remayned ought,  
 But th'emptie girdle which about her waist was wrought.

## XXV.

As when the daughter of Thaumantes faire,  
 Hath in a watry cloud displayed wide  
 Her goodly bow, which paints the liquid ayre;  
 That all men wonder at her colours pride;  
 All suddenly, ere one can looke aside,  
 The glorious picture vanisheth away,  
 Ne any token doth thereof abide:  
 So did this ladies goodly forme decay,  
 And into nothing goe, ere one could it bewray.

## XXVI.

Which whenas all that present were beheld,  
 They stricken were with great astonishment,  
 And their faint harts with senselesse horror queld,  
 To see the thing that seem'd so excellent,  
 So stolen from their fancies wonderment;  
 That what of it became none understood:  
 And Braggadochio selfe with dreriment  
 So daunted was in his despeyring mood,  
 That like a lifelesse corse immoveable he stood.

## XXVII.

But Artegal that golden belt uptooke,  
 The which of all her spoyle was onely left;  
 Which was not hers, as many it mistooke,  
 But Florimells owne girdle, from her rest  
 While she was flying, like a weary west,  
 From that foule monster which did her compell  
 To perils great; which he unbuckling est  
 Presented to the fayrest Florimell;  
 Who round about her tender waist it fitted well.

## XXVIII.

Full many ladies often had assayd  
 About their middles that faire belt to knit;  
 And many a one suppos'd to be a mayd:  
 Yet it to none of all their loynes would fit,  
 Till Florimell about her fastned it.  
 Such power it had, that to no womans waist  
 By any skill or labour it would fit,  
 Unlesse that she were continent and chaste;  
 But it would lose or breake, that many had disgrast.

## XXIX.

Whilest thus they busied were bout Florimell,  
 And boastfull Braggadochio to defame,  
 Sir Guyon as by fortune then befell,  
 Forth from the thickest preasse of people came,  
 His owne good steed, which he had stolne, to clame;  
 And th'one hand seizing on his golden bit,  
 With th'other drew his sword; for with the same  
 He ment the thiefe there deadly to have smit:  
 And had he not bene held, he nought had fayld of it.

## XXX.

Thereof great hurly burly moved was  
 Throughout the hall for that same warlike horse:  
 For Braggadochio would not let him pas;  
 And Guyon would him algates have perforce,  
 Or it approve upon his carrion corse.  
 Which troublous stirre when Artegall perceived,  
 He nigh them drew to stay th'avengers force;  
 And gan inquire how was that steed bereaved,  
 Whether by might extort, or else by slight deceived.

## XXXI.

Who all that piteous storie, which befell  
 About that wofull couple which were slaine,  
 And their young bloodie babe to him gan tell;  
 With whom whiles he did in the wood remaine,  
 His horse purloyned was by subtile traine;  
 For which he chalenged the thiefe to fight:  
 But he for nought could him thereto constraine;  
 For as the death he hated such despight,  
 And rather had to lose then trie in armes his right.

XXXII. Which

## XXXII.

Which Artegall well hearing (though no more  
 By law of armes there neede ones right to trie,  
 As was the wont of warlike knights of yore,  
 Then that his foe should him the field denie)  
 Yet further right by tokens to descricie,  
 He askt, what privie tokens he did beare.  
*If that, said Guyon, may you satisfie,  
 Within his mouth a blacke spot doth appeare,  
 Shapt like a horses shoe, who list to seeke it there.*

## XXXIII.

Whereof to make due tryall one did take  
 The horse in hand within his mouth to looke :  
 But with his heeles so forely he him strake,  
 That all his ribs he quite in peeces broke,  
 That never word from that day forth he spoke.  
 Another that would seeme to have more wit,  
 Him by the bright embrodered hedstall tooke :  
 But by the shoulder him so fore he bit,  
 That he him maymed quite, and all his shoulder split.

## XXXIV.

Ne he his mouth would open unto wight,  
 Untill that Guyon selfe unto him spake,  
 And called Brigadore (so was he hight)  
 Whose voice so soone as he did undertake,  
 Eftsoones he stood as still as any stake,  
 And suffred all his secret marke to see ;  
 And whenas he him nam'd, for ioy he brake  
 His bands, and follow'd him with gladfull glee,  
 And friskt, and song aloft, and louted low on knee.

## XXXV.

Thereby fir Artegall did plaine areed,  
 That unto him the horse belong'd, and sayd,  
*Lo there, fir Guyon, take to you the steed,  
 As he with golden saddle is arayd ;  
 And let that losell, plainely now displayd,  
 Hence fare on foot, till he an horse have gayned.*  
 But the proud boaster gan his doome upbrayd,  
 And him revil'd, and rated, and disdayned,  
 That iudgement so uniuert against him had ordayned,

## XXXVI.

Much was the knight incens'd with his lewd word,  
 To have revenged that his villeny;  
 And thrice did lay his hand upon his sword,  
 To have him slaine, or dearely doen aby:  
 But Guyon did his choleric pacify,  
 Saying, *Sir knight, it would dishonour bee*  
*To you that are our iudge of equity,*  
*To wreake your wrath on such a carle as bee:*  
*It's punishment enough that all his shame doe see.*

## XXXVII.

So did he mitigate sir Artegall;  
 But Talus by the backe the boaster hent,  
 And drawing him out of the open hall  
 Upon him did inflict this punishment:  
 First he his beard did shave, and sowlly shent;  
 Then from him rest his shield, and it renverst,  
 And blotted out his armes with falshood blent;  
 And himselfe baffuld, and his armes unherst,  
 And broke his sword in twaine, and all his armour sperst.

## XXXVIII.

The whiles his guilefull groome was fled away;  
 But vaine it was to thinke from him to flie:  
 Who overtaking him did disaray,  
 And all his face deform'd with infamie,  
 And out of court him scourged openly.  
 So ought all faytours, that true knighthood shame,  
 And armes dishonour with base villanie,  
 From all brave knights be banisht with defame:  
 For oft their lewdnes blotteth good deserts with blame.

## XXXIX.

Now when these counterfeites were thus uncafed  
 Out of the foreside of their forgerie,  
 And in the sight of all men cleane disgraced,  
 All gan to iest and gibe full merilie  
 At the remembrance of their knaverie:  
 Ladies can laugh at ladies, knights at knights,  
 To thinke with how great vaunt of braverie  
 He them abused through his subtill slights,  
 And what a glorious shew he made in all their sights.

## XL.

There leave we them in pleasure and repast,  
 Spending their ioyous dayes and gladfull nights,  
 And taking usurie of time forepast,  
 With all deare delices and rare delights,  
 Fit for such ladies and such lovely knights:  
 And turne were here to this faire furrowes end  
 Our wearie yokes, to gather fresher sprights,  
 That whenas time to Artegall shall tend,  
 We on his first adventure may him forward send.

## CANTO III.

*Artegall dealeth right betwixt  
 Two brethren that doe strive:  
 Saves Terpine from the gallow tree,  
 And doth from death reprove.*

## I.

**W**HOSO upon himselfe will take the skill  
 True iustice unto people to divide,  
 Had need have mightie hands for to fulfill  
 That which he doth with righteous doome decide,  
 And for to maister wrong and puissant pride:  
 For vaine it is to deeme of things aright,  
 And makes wrong doers iustice to deride,  
 Unless it be perform'd with dreadlesse might:  
 For powre is the right hand of iustice truly hight.

## II.

Therefore whylome to knights of great emprise  
 The charge of iustice given was in trust,  
 That they might execute her iudgements wise,  
 And with their might beat downe licentious lust,  
 Which proudly did impugne her sentence iust:  
 Whereof no braver president this day  
 Remaines on earth, preserv'd from yron rust  
 Of rude oblivion, and long times decay,  
 Then this of Artegall, which here we have to say.

## III.

Who having lately left that lovely payre,  
 Enlincked fast in wedlockes loyall bond,  
 Bold Marinell with Florimell the fayre,  
 With whom great feast and goodly glee he fond,  
 Departed from the castle of the Strond  
 To follow his adventures first intent,  
 Which long agoe he taken had in hond:  
 Ne wight with him for his assistance went,  
 But that great yron groome, his gard and government:

## IV.

With whom, as he did passe by the sea-shore,  
 He chaunst to come whereas two comely squires,  
 Both brethren whom one wombe together bore,  
 But stirred up with different desires,  
 Together strove, and kindled wrathfull fires:  
 And them beside two seemely damzels stood,  
 By all meanes seeking to asswage their ires,  
 Now with faire words; but words did little good;  
 Now with sharpe threats; but threats the more increast their mood.

## V.

And there before them stood a coffer strong  
 Fast bound on every side with iron bands,  
 But seeming to have suffred mickle wrong,  
 Either by being wreckt uppon the sands,  
 Or being carried farre from forraine lands:  
 Seem'd that for it these squires at ods did fall,  
 And bent against themselves their cruell hands;  
 But evermore those damzels did forestall  
 Their furious encounter, and their fierceneffe pall.

## VI.

But firmly fixt they were with dint of sword  
 And battailes doubtfull prooffe their rights to try;  
 Ne other end their fury would afford,  
 But what to them fortune would iustify:  
 So stood they both in readinesse thereby  
 To ioyne the combate with cruell intent;  
 When Artegall arriving happily  
 Did stay awhile their greedy bickerment,  
 Till he had questioned the cause of their dissent.

## VII.

To whom the elder did this aunswere frame;  
 Then weete ye, sir, that we two brethren be,  
 To whom our sire, Milesio by name,  
 Did equally bequeath his lands in fee,  
 Two islands, which ye there before you see  
 Not farre in sea; of which the one appears  
 But like a little mount of small degree;  
 Yet was as great and wide ere many yeares,  
 As that same other isle, that greater bredth now beares.

## VIII.

But tract of time, that all things doth decay,  
 And this devouring sea, that nought doth spare,  
 The most part of my land hath wast away,  
 And throwne it up unto my brothers share:  
 So his encreased, but mine did empaire.  
 Before which time I lov'd, as was my lot,  
 That further mayd, hight Philtera the faire,  
 With whom a goodly dowe I should have got,  
 And should have ioyned bene to her in wedlocks knot.

## IX.

Then did my younger brother Amidas  
 Love that same other damzell, Lucy bright,  
 To whom but little dowe allotted was:  
 Her vertue was the dowe that did delight:  
 What better dowe can to a dame be hight?  
 But now when Philtera saw my lands decay,  
 And former livel'od fayle, she left me quight,  
 And to my brother did el:pe streightway:  
 Who taking her from me his owne love left astray.

## X.

She seeing then herselfe forsaken so,  
 Through dolorous despaire, which she conceyved,  
 Into the sea herselfe did headlong throw,  
 Thinking to have her grieffe by death bereaved;  
 But see how much her purpose was deceived!  
 Whilest thus, amidst the billowes beating of her,  
 Twixt life and death long to and fro she weaved,  
 She chaunst unwares to light upon this coffer,  
 Which to her in that daunger hope of life did offer.

## XI.

The wretched mayd that earst desir'd to die,  
 Whenas the paine of death she tasted had,  
 And but halfe seene his ugly visnomic,  
 Gan to repent that she had beene so mad  
 For any death to chaunge life, though most bad :  
 And catching hold of this sea-beaten chest,  
 (The lucky pylot of her passage sad)  
 After long tossing in the seas distrest,  
 Her weary barke at last uppon mine isle did rest.

## XII.

Where I by chaunce then wandring on the shore  
 Did her espy, and through my good endeavour  
 From dreadfull mouth of death, which threatned sore  
 Her to have swallow'd up, did helpe to save her.  
 She then in recompence of that great favour,  
 Which I on her bestowed, bestowed on me  
 The portion of that good which fortune gave her,  
 Together with herselfe in dowry free ;  
 Both goodly portions, but of both the better she.

## XIII.

Yet in this coffer which she with her brought  
 Great treasure sithence we did finde contained ;  
 Which as our owne we tooke, and so it thought :  
 But this same other damzell since hath sained  
 That to herselfe that treasure appertained ;  
 And that she did transport the same by sea,  
 To bring it to her husband new ordained,  
 But suffred cruell skipwacke by the way :  
 But whether it be so or no, I cannot say.

## XIV.

But whether it indeede be so or no,  
 This doe I say, that whatso good or ill  
 Or god or fortune unto me did throw,  
 (Not wronging any other by my will)  
 I hold mine owne, and so will hold it still.  
 And though my land he first did winne away,  
 And then my love (though now it little skill,)  
 Yet my good lucke he shall not likewise pray ;  
 But I will it defend whilst ever that I may.



## XV.

So having sayd, the younger did ensue;  
*Full true it is whatso about our land  
 My brother here declared hath to you:  
 But not for it this ods twixt us doth stand,  
 But for this threasure throwne uppon his strand;  
 Which well I prove, as shall appeare by triall,  
 To be this maides with whom I fastned hand,  
 Known by good markes and perfect good espiall:  
 Therefore it ought be rendred her without deniall.*

## XVI.

When they thus ended had, the knight began;  
*Certes your strife were easie to accord,  
 Would ye remit it to some righteous man.  
 Unto yourselve, said they, we give our word,  
 To bide what iudgement ye shall us afford.  
 Then for assurance to my doome to stand,  
 Under my foote let each lay downe his sword;  
 And then you shall my sentence understand.*  
 So each of them layd downe his sword out of his hand.

## XVII.

Then Artegall thus to the younger sayd,  
*Now tell me, Amidas, if that ye may,  
 Your brothers land the which the sea hath layd  
 Unto your part, and pluckt from his away,  
 By what good right doe you withhold this day?  
 What other right, quoth he, should you esteeme,  
 But that the sea it to my share did lay?  
 Your right is good, sayd he, and so I deeme,  
 That what the sea unto you sent your own should seeme.*

## XVIII.

Then turning to the elder thus he sayd,  
*Now, Bracidas, let this likewise be shorne;  
 Your brothers threasure, which from him is strayd,  
 Being the dowry of his wife well knowne,  
 By what right doe you claime to be your owne?  
 What other right, quoth he, should you esteeme,  
 But that the sea hath it unto me throwne?  
 Your right is good, sayd he, and so I deeme,  
 That what the sea unto you sent your own should seeme.*

## XIX.

For equall right in equall things doth stand :  
 For what the mighty sea hath once possest,  
 And plucked quite from all possessors hand,  
 Whether by rage of waves that never rest,  
 Or else by wracke, that wretches hath distrest,  
 He may dispose by his imperiall might,  
 As thing at randon left, to whom he list.  
 So, Amidas, the land was yours first hight ;  
 And so the threasure yours is, Bracidas, by right.

## XX.

When he his sentence thus pronounced had,  
 Both Amidas and Philtra were displeas'd :  
 But Bracidas and Lucy were right glad,  
 And on the threasure by that iudgement seas'd.  
 So was their discord by this doome appeas'd,  
 And each one had his right. then Artegall,  
 Whenas their sharpe contention he had ceas'd,  
 Departed on his way, as did befall,  
 To follow his old quest, the which him forth did call.

## XXI.

So as he travelled upon the way,  
 He chaunst to come, where happily he spide  
 A rout of many people farre away ;  
 To whom his course he hastily applide,  
 To weete the cause of their assemblance wide :  
 To whom when he approched neare in fight  
 (An uncouth sight) he plainely then descride  
 To be a troupe of women, warlike dight,  
 With weapons in their hands, as ready for to fight :

## XXII.

And in the midst of them he saw a knight,  
 With both his hands behinde him pinnoed hard,  
 And round about his necke an halter tight,  
 As ready for the gallow tree prepar'd :  
 His face was covered, and his head was bar'd,  
 That who he was unceath was to descry ;  
 And with full heavy heart with them he far'd,  
 Griev'd to the soule, and groning inwardly,  
 That he of womens hands so base a death should dy.

XXIII. But

## XXIII.

But they like tyrants **mercilesse** the more  
 Reioyced at his miserable case,  
 And him reviled, and reproched fore  
 With bitter taunts and termes of vile disgrace.  
 Now whenas Artegall arriv'd in place  
 Did aske, what cause brought that man to decay,  
 They round about him gan to swarm apace,  
 Meaning on him their cruell hands to lay,  
 And to have wrought unwares some villanous assay.

## XXIV.

But he was soone aware of their ill minde,  
 And drawing backe deceived their intent:  
 Yet though himselfe did shame on womankind  
 His mighty hand to shend, he Talus sent  
 To wrecke on them their follies hardyment:  
 Who with few sowces of his yron flae  
 Disperfed all their troupe incontinent,  
 And sent them home to tell a piteous tale  
 Of their vaine prowesse turned to their proper bale:

## XXV.

But that same wretched man, ordaynd to die,  
 They left behind them, glad to be so quit:  
 Him Talus tooke out of perplexitie,  
 And horror of fowle death for knight unfit,  
 Who more then losse of life ydreaded it;  
 And him restoring unto living light,  
 So brought unto his lord, where he did sit  
 Beholding all that womanish weake fight;  
 Whom soone as he beheld he knew, and thus behight;

## XXVI.

*Sir Turpine, haplesse man, what make you here?  
 Or have you lost your selfe and your discretion,  
 That ever in this wretched case ye were?  
 Or have ye yeilded you to proude oppression  
 Of womens powre, that boast of mens subiection?  
 Or else what other deadly dismall day  
 Is falne on you by heavens hard direction,  
 That ye were runne so fondly far astray  
 As for to lead your selfe unto your owne decay?*

XXVII. Much

## XXVII.

Much was the man confounded in his mind,  
 Partly with shame, and partly with dismay,  
 That all astonisht he himselve did find,  
 And little had for his excuse to say,  
 But onely thus; *Mosi haplesse well ye may*  
*Me iustly terme, that to this shame am brought,*  
*And made the scorne of knight-hood this same day:*  
*But who can scape what his owne fate hath wrought?*  
*The worke of heavens will surpasseth kumaine thought.*

## XXVIII.

Right true: but faulty men use oftentimes  
 To attribute their felony unto fate,  
 And lay on heaven the guilt of their owne crimes.  
 But tell, *sir Terpin*, ne let you amate  
 Your misery, how fell ye in this state?  
 Then *sir* ye needs, quoth he, will know my shame,  
 And all the ill which chaunst to me of late,  
 I shortly will to you rebarse the same,  
 In hope ye will not turne misfortune to my blame.

## XXIX.

Being desirous (as all knights are wont)  
 Through hard adventures deedes of armes to try,  
 And after fame and honour for to hunt,  
 I heard report that farre abroad did fly,  
 That a proud Amazon did late defy  
 All the brave knights that hold of Maidenhead,  
 And unto them wrought all the villany  
 That she could forge in her malicious head,  
 Which some hath put to shame, and many done be dead.

## XXX.

The cause, they say, of this her cruell hate,  
 Is for the sake of *Bellodant* the bold,  
 To whom she bore most fervent love of late,  
 And wooed him by all the waies she could:  
 But when she saw at last that he ne would  
 For ought or nought be wonne unto her will,  
 She turn'd her love to hatred manifold,  
 And for his sake wou'd to doe all the ill  
 Which she could doe to knights; which now she doth fulfill.

## XXXI.

For all those knights, the which by force or guile  
 She doth subdue, she slowly doth entreate:  
 First she doth them of warlike armes despoile,  
 And cloth in womens weedes; and then with threat  
 Doth them compell to worke, to earne their meat,  
 To spin, to card, to sew, to wash, to wring;  
 Ne doth she give them other thing to eat  
 But bread and water or like feeble thing;  
 Them to disable from revenge adventuring.

## XXXII.

But if through stout disdain of manly mind  
 Any her proud obseruaunce will withstand,  
 Uppon that gibbet, which is there behind,  
 She causeth them be hang'd up out of hand;  
 In which condition I right now did stand:  
 For being overcome by her in fight,  
 And put to that base service of her band,  
 I rather chose to die in lives despight,  
 Then lead that shamefull life, unworthy of a knight.

## XXXIII.

How bight that Amazon, sayd Artegall,  
 And where and how far hence does she abide?  
 Her name, quoth he, they Radigund doe call,  
 A princeesse of great powre and greater pride,  
 And queene of Amazons, in armes well tride  
 And sundry battels, which she hath atchieved  
 With great successe, that her hath glorifide,  
 And made her famous, more then is believed;  
 Ne would I it have ween'd had I not late it priued.

## XXXIV.

Now sure, said he, and by the faith that I  
 To Maidenhead and noble knightbood owe,  
 I will not rest till I her might doe trie,  
 And venge the shame that she to knights doth show.  
 Therefore, sir Yerpin, from you lightly throw  
 This squalid weede, the patterne of dispaire,  
 And wend with me, that ye may see and know  
 How fortune will your ruin'd name repaire  
 And knights of Maidenhead, whose praise she would empaire.

XXXV. With

## XXXV.

With that like one that hopelesse was re pry'vd  
 From deathes dore at which he lately lay,  
 Those yron fetters wherewith he was gyv'd,  
 The badges of reproch, he threw away,  
 And nimbly did him dight to guide the way  
 Unto the dwelling of that Amazone :  
 Which was from thence not past a mile or tway ;  
 A goodly citty and a mighty one,  
 The which of her owne name she called Radegone.

## XXXVI.

Where they arriving by the watchmen were  
 Descried streight ; who all the citty warn'd  
 How that three warlike persons did appeare,  
 Of which the one him seem'd a knight all armed,  
 And th'other two well likely to have harmed.  
 Eftsoones the people all to harnesse ran,  
 And like a sort of bees in clusters swarmed :  
 Ere long their queene herselfe arm'd like a man  
 Came forth into the rout, and them t'array began.

## XXXVII.

And now the knights being arrived neare  
 Did beat upon the gates to enter in,  
 And at the porter, skorning them so few,  
 Threw many threats, if they the towne did win  
 To teare his flesh in pieces for his sin :  
 Which whenas Radigund there comming heard,  
 Her heart for rage did grate, and teeth did grin :  
 She bad that streight the gates should be unbard,  
 And to them way to make with weapons well prepard.

## XXXVIII.

Soone as the gates were open to them set,  
 They pressed forward, entraunce to have made :  
 But in the middle way they were ymet  
 With a sharpe showre of arrowes, which them staid,  
 And better bad advise, ere they assaid  
 Unknowen perill of bold womens pride.  
 Then all that rout upon them rudely laid,  
 And heaped strokes so fast on every side,  
 And arrowes haild so thicke, that they could not abide.

XXXIX. But

## XXXIX.

But Radigund herselfe, when she espide  
 Sir Terpin from her direfull doome acquit  
 So cruell doale amongst her maides divide,  
 T'avenge that shame they did on him commit,  
 All sodainely inflam'd with furious fit  
 Like a fell lionesse at him she flew,  
 And on his head-piece him so fiercely smit,  
 That to the ground him quite she overthrew,  
 Dismayd so with the stroke that he no colours knew.

## XL.

Soone as she saw him on the ground to grovell,  
 She lightly to him leapt; and in his necke  
 Her proud foote setting, at his head did levell,  
 Weening at once her wrath on him to wreake,  
 And his contempt, that did her iudg'ment breake:  
 As when a beare hath seiz'd her cruell claws  
 Uppon the carkasse of some beast too weake,  
 Proudly stands over, and awhile doth pause  
 To heare the piteous beast pleading her plaintiffe cause.

## XLI.

Whom whenas Artegall in that distresse  
 By chaunce beheld, he left the bloody slaughter  
 In which he swam, and ranne to his redresse:  
 There her assaying fiercely fresh he rought her  
 Such an huge stroke, that it of fence distraught her;  
 And had she not it warded warily,  
 It had depriv'd her mother of a daughter:  
 Nathlesse for all the powre she did apply  
 It made her stagger oft, and stare with ghastly eye.

## XLII.

Like to an eagle in his kingly pride  
 Spring through his wide empire of the aire,  
 To weather his brode sailes, by chaunce hath spide  
 A goshauxe, which hath seized for her share  
 Uppon some fowle, that should her feast prepare;  
 With dreadfull force he flies at her bylive,  
 That with his souce, which none enduren dare,  
 Her from the quarrey he away doth drive,  
 And from her griping pounce the greedy prey doth rive.

## XLIII.

But soone as she her fence recover'd had,  
 She fiercely towards him herselfe gan dight,  
 Through vengeful wrath and sdeignfull pride half mad;  
 For never had she suffred such despight:  
 But ere she could ioync hand with him to fight,  
 Her warlike maides about her flockt so fast,  
 That they disparted them, maugre their might,  
 And with their troupes did far asunder cast:  
 But mongst the rest the fight did untill evening last.

## XLIV.

And every while that mighty yron man  
 With his strange weapon, never wont in warre,  
 Them forely vext, and courst, and over-ran,  
 And broke their lowes, and did their shooting marre,  
 That none of all the many once did darre  
 Him to assault, nor once approach him nie;  
 But like a sort of sheepe disperfed farre,  
 For dread of their devouring enemye,  
 Through all the fields and vallies did before him fie.

## XLV.

But whenas daies faire shinie beame, yclowded  
 With fearefull shadowes of deformed night,  
 Warn'd man and beast in quiet rest be shrowded,  
 Pold Radigund with sound of trumpe on hight  
 Cau'd all her people to surcease from fight;  
 And gathering them unto her citties gate,  
 Made them all enter in before her fight;  
 And all the wounded, and the weake in state,  
 To be conuayed in, ere she would once retrate.

## XLVI.

When thus the field was voided all away,  
 And all things quieted, the elfin knight,  
 Weary of toile and travell of that day,  
 Cau'd his pavilion to be richly pight  
 Before the city-gate in open fight;  
 Where he himselfe did rest in safety  
 Together with sir Terpin all that night:  
 But Talus usde in times of ieopardy  
 To keepe a nightly watch for dread of treachery.

XLVII. But



## XLVII.

But Radigund, full of heart-gnawing griefe  
 For the rebuke which she sustain'd that day,  
 Could take no rest, ne would receive reliefe ;  
 But tossed in her troublous minde what way  
 She mote revenge that blot which on her lay.  
 There she resolv'd herselfe in single fight  
 To try her fortune, and his force assay,  
 Rather then see her people spoiled quight,  
 As she had seene that day, a disadventerous fight.

## XLVIII.

She called forth to her a trusty mayd,  
 Whom she thought fittest for that businesse,  
 Her name was Clarin, and thus to her sayd,  
*Goe, damzell, quickly, doe thyselfe addresse  
 To doe the message which I shall expresse :*  
*Goe thou unto that stranger faery knight,  
 Who yesterday drove us to such distresse,  
 Tell that to morrow I with him will fight,  
 And try in equall field whether hath greater might.*

## XLIX.

*But these conditions doe to him propound,  
 That if I vanquish him, he shall obey  
 My law, and ever to my lore be bound ;  
 And so will I, if me he vanquish may ;  
 Whatever he shall like to doe or say :*  
*Goe streight, and take with thee to witnesse it  
 Sixe of thy fellowes of the best array,  
 And beare with you both wine and iuncates fit,  
 And bid him eate : henceforth he oft shall kungruy sit.*

## L.

The damzell streight obeyd ; and putting all  
 In readinesse forth to the town-gate went ;  
 Where sounding loud a trumpet from the wall,  
 Unto those warlike knights she warning sent.  
 Then Talus forth issuing from the tent  
 Unto the wall his way did fearelesse take,  
 To weeten what that trumpets sounding ment :  
 Where that same damzell lowdly him bespake,  
 And shew'd that with his lord she would emparlaunce make.

## LI.

So he them streight conducted to his lord ;  
 Who, as he could, them goodly well did greete,  
 Till they had told their meillage word by word :  
 Which he accepting well, as he could weete,  
 Them fairely entertaynd with curt'sies meete,  
 And gave them gifts and things of deare delight :  
 So backe againe they homeward turn'd their feete :  
 But Artegal himselfe to rest did dight,  
 That he mote fresher be against the next daies fight.

## C A N T O V.

*Artegal fights with Radigund,  
 And is subdew'd by guile :  
 He is by her emprisoned,  
 But wrought by Clarins wile.*

## I.

**S**O soone as day forth dawning from the east  
 Nights humid curtaine from the heavens withdrew,  
 And carely calling forth both man and beast  
 Commaunded them their daily workes renew ;  
 These noble warriors, mindefull to pursew  
 The last daies purpose of their vowed fight,  
 Themselves thereto preparede in order dew ;  
 The knight, as best was seeming for a knight,  
 And th'Amazon, as best it likt herselfe to dight.

## II.

All in a camis light of purple silke  
 Woven uppon with silver, subtly wrought,  
 And quilted uppon sattin white as milke,  
 Trayled with ribbands diversly distraught,  
 Like as the workeman had their courfes taught ;  
 Which was short tucked for light motion  
 Up to her ham ; but when she list, it raught  
 Downe to her lowest heele, and thereuppon  
 She wore for her defence a mayled habergeon.

III. And

## III.

And on her legs she painted buskins wore,  
 Basted with bends of gold on every side,  
 And mailes betweene, and laced close afore ;  
 Uppon her thigh her cemitare was tide  
 With an embrodered belt of mickell pride ;  
 And on her shoulder hung her shield, bedeckt  
 Uppon the bosse with stones that shined wide,  
 As the faire moone in her most full aspect ;  
 That to the moone it mote be like in each respect.

## IV.

So forth she came out of the city-gate  
 With stately port and proud magnificence,  
 Guarded with many damzels that did waite  
 Uppon her person for her sure defence,  
 Playing on shaumes and trumpets, that from hence  
 Their sound did reach unto the heavens hight :  
 So forth into the field she marched thence,  
 Where was a rich pavilion ready pight  
 Her to receive, till time they should begin the fight.

## V.

Then forth came Artegeall out of his tent,  
 All arm'd to point, and first the lifts did enter :  
 Soone after eke came she with fell intent  
 And countenance fierce, as having fully bent her  
 That battels utmost triall to aduenter.  
 The lifts were closed fast, to barre the rout  
 From rudely preffing to the middle center ;  
 Which in great heapes them circled all about,  
 Wayting how fortune would resolve that dangerous dout.

## VI.

The trumpets sounded, and the field began ;  
 With bitter strokes it both began and ended.  
 She at the first encounter on him ran  
 With furious rage, as if she had intended  
 Out of his breast the very heart have rended :  
 But he that had like tempests often tride,  
 From that first flaw himselfe right well defended.  
 The more she rag'd, the more he did abide ;  
 She hewd, she foyn'd, she lasht, she laid on every side.

## VII.

Yet still her blowes he bore, and her forbore,  
 Weening at last to win advantage new ;  
 Yet still her crueltie increased more,  
 And though powre faild, her courage did accrew ;  
 Which sayling he gan fiercely her purfew :  
 Like as a smith that to his cunning feat  
 The stubborne mettall seeketh to subdew,  
 Soone as he feeles it mollifide with heat,  
 With his great yron sledge doth strongly on it beat.

## VIII.

So did fir Artegall upon her lay,  
 As if she had an yron andvile beene,  
 That flakes of fire, bright as the sunny ray,  
 Out of her steely armes were flashing seene,  
 That all on fire ye would her surely weene :  
 But with her shield so well herselfe she warded  
 From the dread daunger of his weapon keene,  
 That all that while her life she safely garded ;  
 But he that helpe from her against her will discarded :

## IX.

For with his trenchant blade at the next blow  
 Halfe of her shield he shared quite away,  
 That halfe her side itselke did naked show,  
 And thenceforth unto daunger opened way.  
 Much was she moved with the mightie sway  
 Of that sad stroke, that halfe enrag'd she grew ;  
 And like a greedie beare unto her pray  
 With her sharpe cemitare at him she flew,  
 That glauncing downe his thigh the purple blood forth drew.

## X.

Thereat she gan to triumph with great boast,  
 And to upbrayd that chance which him misfell,  
 As if the prize she gotten had almost,  
 With spightfull speeches, fitting with her well ;  
 That his great hart gan inwardly to swell  
 With indignation at her vaunting vaine,  
 And at her strooke with puiffance fearefull fell ;  
 Yet with her shield she warded it againe,  
 That shattered all to pieces round about the plaine.

## XI.

Having her thus difarmed of her shield,  
 Upon her helmet he againe her strooke,  
 That downe she fell upon the grassie field  
 In sencelesse swoune, as if her life forfooke,  
 And pangs of death her spirit overtooke :  
 Whom when he saw before his foote prostrated,  
 He to her lept with deadly dreadfull looke,  
 And her sun-shynie helmet soone unlaced,  
 Thinking at once both head and helmet to have raced.

## XII.

But whenas he discovered had her face,  
 He saw, his senses straunge astonishment,  
 A miracle of natures goodly grace  
 In her faire visage voide of ornament,  
 But bath'd in bloud and sweat together ment ;  
 Which in the rudenesse of that evill plight  
 Bewrayd the signes of feature excellent :  
 Like as the moone in foggie winters night,  
 Doth seeme to be herselfe, though darkned be her light:

## XIII.

At sight thereof his cruell minded hart  
 Empierced was with pittifull regard,  
 That his sharpe sword he threw from him apart,  
 Curfing his hand that had that visage mard :  
 No hand so cruell, nor no hart so hard,  
 But ruth of beautie will it mollifie.  
 By this upstarting from her swoune she star'd  
 Awhile about her with confused eye ;  
 Like one that from his dreame is waked suddentlye.

## XIV.

Soone as the knight she there by her did spy,  
 Standing with emptie hands all weaponlesse,  
 With fresh assault upon him she did fly,  
 And gan renew her former cruelnesse :  
 And though he still retyr'd, yet nathelesse  
 With huge redoubled strokes she on him layd ;  
 And more increast her outrage mercileffe,  
 The more that he with meeke intreatie prayd  
 Her wrathful hand from greedy vengeance to have stayd.

XV. Like

## XV.

Like as a puttocke having spyde in sight  
 A gentle faulcon sitting on an hill,  
 Whose other wing, now made unmeete for flight,  
 Was lately broken by some fortune ill ;  
 The foolish kyte, led with licentious will,  
 Doth beat upon the gentle bird in vaine,  
 With many idle stoups her troubling still :  
 Even so did Radigund with bootlesse paine  
 Annoy this noble knight, and sorely him constraine.

## XVI.

Nought could he do but shun the dred despight  
 Of her fierce wrath, and backward still retyre ;  
 And with his single shield, well as he might,  
 Beare off the burden of her raging yre ;  
 And evermore he gently did desyre  
 To stay her stroks, and he himselve would yield :  
 Yet nould she hearke, ne let him once respire,  
 Till he to her delivered had his shield,  
 And to her mercie him submitted in plaine field.

## XVII.

So was he overcome, not overcome,  
 But to her yeelded of his owne accord ;  
 Yet was he iustly damned by the doome  
 Of his owne mouth, that spake so warelesse word,  
 To be her thrall and service her afford :  
 For though that he first victorie obtayned,  
 Yet after by abandoning his sword,  
 He wilfull lost that he before attayned :  
 No fayrer conquest then that with goodwill is gayned.

## XVIII.

Tho with her sword on him she flatling strooke,  
 In signe of true subiection to her powre,  
 And as her vassall him to thraldome tooke :  
 But Terpine, borne to a more unhappy howre,  
 As he on whom the lucklesse starres did lowre,  
 She causd to be attacht, and forthwith led  
 Unto the crooke t'abide the balefull flowre,  
 From which he lately had through reskew fled :  
 Where he full shamefully was hanged by the hed.

## XIX.

But when they thought on Talus hands to lay,  
 He with his yron flaile amongst them thondred,  
 That they were fayne to let him scape away,  
 Glad from his companie to be so fondred ;  
 Whose presence all their troups so much encombred,  
 That th' heapes of those which he did wound and slay,  
 Besides the rest dismayd, might not be nombred :  
 Yet all that while he would not once assay  
 To reskew his owne lord, but thought it iust t'obay.

## XX.

Then tooke the Amazon this noble knight,  
 Left to her will by his owne wilfull blame,  
 And caused him to be disarmed quight  
 Of all the ornaments of knightly name,  
 With which whilome he gotten had great fame :  
 Instead whereof she made him to be dight  
 In womans weedes, that is to manhood shame ;  
 And put before his lap an apron white,  
 Instead of curiets and bafes fit for fight.

## XXI.

So being clad she brought him from the field,  
 In which he had bene trayned many a day,  
 Into a long large chamber, which was field  
 With moniments of many knights decay,  
 By her subdewed in victorious fray :  
 Amongst the which she causd his warlike armes  
 Be hang'd on high, that mote his shame bewray ;  
 And broke his sword for feare of further harmes,  
 With which he went to stirre up battailous alarmes.

## XXII.

There entred in, he round about him saw  
 Many brave knights whose names right well he knew,  
 There bound t'obay that Amazons proud law,  
 Spinning and carding all in comely rew,  
 That his bigge hart loth'd so uncomely vew :  
 But they were forst through penurie and pyn  
 To doe those workes to them appointed dew :  
 For nought was given them to sup or dyne,  
 But what their hands could earne by twisting linnen twyne.

## XXIII.

Amongst them all she placed him most low,  
 And in his hand a distaffe to him gave,  
 That he thereon should spin both flax and tow;  
 A sordid office for a mind so brave:  
 So hard it is to be a womans slave!  
 Yet he it tooke in his owne selfes despight,  
 And thereto did himselfe right well behave  
 Her to obey, sith he his faith had plight  
 Her vassall to become if she him wonne in fight.

## XXIV.

Who had him seene imagine mote thereby  
 That whylome hath of Hercules bene told,  
 How for Iolas sake he did apply  
 His mightie hands the distaffe vile to hold  
 For his huge club, which had subdew'd of old  
 So many monsters which the world annoyed;  
 His lyons skin chaungd to a pall of gold,  
 In which forgetting warres he onely ioyed  
 In combats of sweet love, and with his mistresse toyed.

## XXV.

Such is the crueltie of womenkynd,  
 When they have shaken off the shamefast band,  
 With which wise nature did them strongly bynd  
 T'obay the heasts of mans well-ruling hand,  
 That then all rule and reason they withstand  
 To purchase a licentious libertie:  
 But vertuous women wisely understand,  
 That they were borne to base humilitie,  
 Unlessse the heavens them list to lawfull soveraintie.

## XXVI.

Thus there long while continu'd Artegal,  
 Serving proud Radigund with true subiection:  
 However it his noble heart did gall  
 T'obay a womans tyrannous direction,  
 That might have had of life or death election:  
 But having chosen now he might not change.  
 During which time the warlike Amazon,  
 Whose wandring fancie after lust did raunge,  
 Gan cast a secret liking to this captive strange.

XXVII. Which



## XXVII.

Which long concealing in her covert brest,  
 She chaw'd the cud of lovers carefull plight ;  
 Yet could it not so thoroughly digest,  
 Being fast fixed in her wounded spright,  
 But it tormented her both day and night :  
 Yet would she not thereto yeeld free accord  
 To serue the lowly vassall of her might,  
 And of her servant make her soverayne lord :  
 So great her pride that she such basenesse much abhord.

## XXVIII.

So much the greater still her anguish grew,  
 Through stubborne handling of her love-sicke hart ;  
 And still the more she strove it to subdew,  
 The more she still augmented her owne smart,  
 And wyder made the wound of th' hidden dart.  
 At last when long she struggled had in vaine,  
 She gan to stoupe, and her proud mind convert  
 To meeke obeyfance of loves mightie raine,  
 And him entreat for grace that had procur'd her paine.

## XXIX.

Unto herselfe in secret she did call  
 Her nearest handmayd, whom she most did trust,  
 And to her said, *Clarinda, whom of all*  
*I trust alive, sith I thee fostred first ;*  
*Now is the time that I untimely must*  
*Thereof make tryall in my greatest need :*  
*It is so hapned that the heavens uniuist,*  
*Spighting my happie freedome, have agreed*  
*To thrall my looser life, or my last bale to breed.*

## XXX.

With that she turn'd her head, as halfe abashed,  
 To hide the blush which in her visage rose,  
 And through her eyes like sudder lightning flashed,  
 Decking her cheeke with a vermilion rose :  
 But soone she did her countenance compose,  
 And to her turning, thus began againe ;  
*This griefes deepe wound I would to thee disclose,*  
*Thereto compelled through hart-murdring paine ;*  
*But dread of shame my doubtfull lips doth still restrain.*

## XXXI.

*As my deare dread, said then the fearefull mayd,  
 Can dread of ought your dreadlesse hart withhold,  
 That many bath with dread of death dismayd,  
 And dare even deatbes most dreadfull face behold?  
 Say on, my soverayne ladie, and be bold:  
 Doth not your handmayds life at your foot lie?  
 Therewith much comforted she gan unfold  
 The cause of her conceived maladic;  
 As one that would confesse, yet faine would it denie.*

## XXXII.

*Clarín, sayd she, thou seest yond fayry knight,  
 Whom not my valour, but his owne brave mind  
 Subiected hath to my unequall might;  
 What right is it that he should thraldome find,  
 For lending life to me a wretch unkind,  
 That for such good him recompence with ill?  
 Therefore I cast bow I may him unbind,  
 And by his freedome get his free goodwill;  
 Yet so as bound to me he may continue still:*

## XXXIII.

*Bound unto me, but not with such hard bands  
 Of strong compulsion and streight violence,  
 As now in miserable state he stands;  
 But with sweet love and sure benevolence,  
 Voide of malicious mind or soule offence:  
 To which if thou canst win him any way  
 Without discoverie of my thoughts pretence,  
 Both goodly meede of him it purchase may,  
 And eke with gratefull service me right well away.*

## XXXIV.

*Which that thou mayst the better bring to pass,  
 Loe here this ring, which shall thy warrant bee,  
 And token true to old Eumenias,  
 From time to time, when thou it best shalt see,  
 That in and out thou mayst have passage free.  
 Goe now, Clarinda, well thy wits advise,  
 And all thy forces gather unto thee,  
 Armies of lovely lookes, and speeches wise,  
 With which thou canst even Iove himselfe to love entise.*

## XXXV.

The trustie mayd, conceiving her intent,  
 Did with sure promise of her good endeavour  
 Give her great comfort and some harts content :  
 So from her parting she thenceforth did labour  
 By all the meanes she might to curry favour  
 With th'elfin knight, her ladies best beloved ;  
 With daily shew of courteous kind behaviour,  
 Even at the marke-white of his hart she roved,  
 And with wide-glauncing words one day she thus him proved ;

## XXXVI.

*Unhappy knight, upon whose hopelesse state  
 Fortune, envying good, hath felly frowned,  
 And cruell heavens have heapt an heavy fate ;  
 I rewe that thus thy better dayes are drowned  
 In sad despaire, and all thy senses frownded  
 In stupid sorow, sith thy iuster merit  
 Might else have with felicitie bene crowned :  
 Looke up at last, and wake thy dulled spirit  
 To thinke how this long death thou mightest disinherit.*

## XXXVII.

Much did he marvell at her uncouth speech,  
 Whose hidden drift he could not well perceive ;  
 And gan to doubt least she him sought t' appeach  
 Of treason, or some guilefull traine did weave,  
 Through which she might his wretched life bereave :  
 Both which to barre he with this answer met her ;  
*Faire damzell, that with ruth, as I perceive,  
 Of my mishaps art mov'd to wish me better,  
 For such your kind regard I can but rest your detter.*

## XXXVIII.

*Yet weet ye well, that to a courage great  
 It is no lesse beseeing well to beare  
 The storme of fortunes frowne or heavens threat,  
 Then in the sunshine of her countenance cleare  
 Timely to ioy and carrie comely cheare :  
 For though this cloud have now me overcast,  
 Yet doe I not of better times despayre ;  
 And though (unlike) they should for ever last,  
 Yet in my truthes assurance I rest fixed fast.*

## XXXIX.

*But what so stonie mind, she then replyde,  
 But if in his owne powre occasion lay,  
 Would to his hope a windowe open weyde,  
 And to his fortunes helpe make readie way?  
 Unwerthy sure, quoth he, of better day,  
 That will not take the offer of good hope,  
 And eke pursue, if he attaine it may.*

Which speaches the applying to the scope  
 Of her intent, this further purpose to him shope :

## XL.

*Then why dost not, thou ill-advised man,  
 Make meanes to win thy libertie forlorne,  
 And try if thou by faire entreatie can  
 Move Radigund? who though she still have worne  
 Her dayes in warre, yet (weet thou) was not borne  
 Of beares and tygres, nor so salvage mynded  
 As that, albe all love of men she scorne,  
 She yet forgets that she of men was kynded:  
 And sooth oft scene that proudest harts base love hath blynded.*

## XLI.

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

## XLII.

*But want of meanes hath bene mine onely let  
 From seeking favour where it doth abound;  
 Which if I might by your good office get,  
 I to yourselfe should rest for ever bound,  
 And ready to deserve what grace I found.  
 She feeling him thus bite upon the bayt;  
 Yet doubting least his hold was but unsound  
 And not well fastened, would not strike him strayt,  
 But drew him on with hope, fit leasure to awayt.*

## XLIII.

But foolish mayd, whyles heedlesse of the hooke  
 She thus oft-times was beating off and on,  
 Through slipperie footing fell into the brooke,  
 And there was caught to her confusion :  
 For seeking thus to salve the Amazon,  
 She wounded was with her deceipts owne dart,  
 And gan thenceforth to cast affection,  
 Conceived close in her beguiled hart,  
 To Artegall, through pittie of his causelesse smart.

## XLIV.

Yet durst she not disclose her fancies wound,  
 Ne to himselfe, for doubt of being sdayned,  
 Ne yet to any other wight on ground,  
 For feare her mistresse shold have knowledge gayned ;  
 But to herselfe it secretly retayned  
 Within the closet of her covert brest :  
 The more thereby her tender hart was payned :  
 Yet to awayt fit time she weened best,  
 And fairely did dissemble her sad thoughts unrest.

## XLV.

One day her ladie, calling her apart,  
 Gan to demaund of her some tydings good,  
 Touching her loves successe, her lingring smart :  
 Therewith she gan at first to change her mood,  
 As one adaw'd, and halfe confused stood ;  
 But quickly she it overpast, so soone  
 As she her face had wypt to fresh her blood :  
 Tho gan she tell her all that she had donne,  
 And all the wayes she fought his love for to have wonne :

## XLVI.

But sayd, that he was obstinate and sterne,  
 Scorning her offers and conditions vaine ;  
 Ne would be taught with any termes to lerne  
 So fond a lesson as to love againe :  
 Die rather would he in penurious paine,  
 And his abridged dayes in dolour wast,  
 Then his foes love or liking entertaine :  
 His resolution was both first and last  
 His bodie was her thrall, his hart was freely plast.

XLVII. Which

## XLVII.

Which when the cruell Amazon perceiv'd,  
 She gan to storme, and rage, and rend her gall,  
 For very fell despight, which she conceived,  
 To be so scorn'd of a base-borne thrall,  
 Whose life did lie in her least eye-lids fall;  
 Of which she vow'd with many a curst threat,  
 That she therefore would him ere long forstall.  
 Nathlesse when calmed was her furious heat,  
 She chang'd that threatfull mood, and mildly gan entreat :

## XLVIII.

*What now is left, Clarinda? what remains,  
 That we may compass this our enterprize?  
 Great shame to lose so long employed paines,  
 And greater shame t'abide so great misprize,  
 With which he dares our offers thus despize:  
 Yet that his guilt the greater may appeare,  
 And more my gracious mercie by this wize,  
 I will awhile with his first folly beare,  
 Till thou have tride againe, and tempted him more neare.*

## XLIX.

*Say and do all that may thereto prevaile;  
 Leave nought unpromist that may him perswade,  
 Life, freedome, grace, and gifts of great availe,  
 With which the gods themselves are mylder made:  
 Thereto adde art, even womens witty trade,  
 The art of mightie words that men can charme;  
 With which in case thou canst him not invade,  
 Let him feele hardnesse of thy heavy arme:  
 Who will not stoupe with good shall be made stoupe with harme.*

## L.

*Some of his diet doe from him withdraw;  
 For I him find to be too proudly fed:  
 Give him more labour, and with streighter law,  
 That he with worke may be forwearied:  
 Let him lodge hard, and lie in strawen bed,  
 That may pull downe the courage of his pride;  
 And lay upon him, for his greater dread,  
 Cold yron chaines with which let him be tide:  
 And let whatever he desires be him denide.*

## LI.

*When thou hast all this doen, then bring me newes  
Of his demeane; thenceforth not like a lover,  
But like a rebell stout I will him use:  
For I resolve this siege not to give over,  
Till I the conquest of my will recover.*  
So she departed full of grieve and sdaine,  
Which inly did to great impatience move her:  
But the false mayden shortly turn'd againe  
Unto the prison, where her hart did thrall remaine.

## LII.

There all her subtill nets she did unfold,  
And all the engins of her wit display;  
In which she meant him warelesse to enfold,  
And of his innocence to make her pray:  
So cunningly she wrought her crafts assay,  
That both her ladie, and herselfe withall,  
And eke the knight attonce she did betray;  
But most the knight, whom she with guilefull call  
Did cast for to allure, into her trap to fall.

## LIII.

As a bad nurse, which fayning to receive  
In her owne mouth the food ment for her chyld,  
Withholdes it to herselfe, and doeth deceive  
The infant, so for want of nourtur spoyld;  
Even so Clarinda her owne dame beguyld,  
And turn'd the trust, which was in her affyde,  
To feeding of her private fire, which boyld  
Her inward brest, and in her entrayles fryde,  
The more that she it sought to cover and to hyde.

## LIV.

For comming to this knight she purpose fayned,  
How earnest suit she earst for him had made  
Unto her queene, his freedome to have gayned;  
But by no meanes could her thereto perswade,  
But that instead thereof she sternely bade  
His miserie to be augmented more,  
And many yron bands on him to lade.  
All which nathlesse she for his love forbore:  
So praying him t' accept her service evermore.

## LV.

And more then that, she promist that she would,  
 In case she might finde favour in his eye,  
 Devize how to enlarge him out of hould.  
 The fayrie glad to gaine his libertie  
 Can yeeld great thanks for such her curtesie;  
 And with faire words, fit for the time and place,  
 To feede the humour of her maladic,  
 Promist, if she would free him from that case,  
 He wold by all good means he might deserve such grace.

## LVI.

So daily he faire semblant did her shew,  
 Yet never meant he in his noble mind  
 To his owne absent love to be untrew:  
 Ne ever did deceitfull Clarin find  
 In her false hart his bondage to unbind;  
 But rather how she mote him faster tye.  
 Therefore unto her mistresse most unkind  
 She daily told her love he did desye;  
 And him she told her dame his freedome did denye.

## LVII.

Yet thus much friendship she to him did show,  
 That his scarce diet somewhat was amended,  
 And his worke lessened, that his love mote grow:  
 Yet to her dame him still she discommended,  
 That she with him mote be the more offended.  
 Thus he long while in thraldome there remayned,  
 Of both beloved well, but little friended;  
 Untill his owne true love his freedome gayned:  
 Which in another canto will be best containned.



## CANTO VI.

*Talus brings newes to Britomart  
Of Artegals mishap:  
She goes to seeke him, Dolon meetes,  
Who seekes her to entrap.*

## I.

SOME men, I wote, will deeme in Artegal  
Great weaknesse, and report of him much ill,  
For yeelding so himselfe a wretched thrall  
To th' insolent commaund of womens will;  
That all his former praise doth fowly spill:  
But he the man, that say or doe so dare,  
Be well adviz'd that he stand stedfast still;  
For never yet was wight so well aware,  
But he at first or last was trapt in womens snare.

## II.

Yet in the streightnesse of that captive state  
This gentle knight himselfe so well behaved,  
That notwithstanding all the subtill bait,  
With which those Amazons his love still craved,  
To his owne love his loialtie he saved:  
Whose character in th' adamantine mould  
Of his true hart so firmly was engraved,  
That no new loves impressiion ever could  
Bereave it thence: such blot his honour blemish should.

## III.

Yet his owne love, the noble Britomart,  
Scarfe so conceived in her ielous thought,  
What time sad tydings of his balefull smart  
In womans bondage Talus to her brought;  
Brought in untimely houre, ere it was sought:  
For after that the utmost date assynde  
For his returne she waited had for nought,  
She gan to cast in her misdoubtfull mynde  
A thousand feares, that love-sicke fancies faine to fynde.

## I 2

## IV. Sometime

## IV.

Sometime she feared least some hard mishap  
 I had him misfalne in his adventurous quest ;  
 Sometime least his false foe did him entrap  
 In traytrous traine, or had unwares opprest ;  
 But most she did her troubled mynd molest,  
 And secretly afflict with ieaalous feare,  
 Least some new love had him from her possiest ;  
 Yet loth she was, since she no ill did heare,  
 To thinke of him so ill ; yet could she not forbear.

## V.

One while she blam'd herselfe ; another whyle  
 She him condemn'd as trustlesse and untrew :  
 And then her griefe with errour to beguyle  
 She fayn'd to count the time againe anew,  
 As if before she had not counted trew :  
 For houres, but dayes ; for weekes that passed were,  
 She told but moneths, to make them seeme more few :  
 Yet when she reckned them still drawing neare,  
 Each hour did seeme a moneth, and every moneth a yeare.

## VI.

But whenas yet she saw him not returne,  
 She thought to send some one to seeke him out ;  
 But none she found so fit to serue that turne,  
 As her owne selfe, to ease herselfe of dout.  
 Now she deviz'd amongst the warlike rout  
 Of errant knights to seeke her errant knight ;  
 And then againe resolv'd to hunt him out  
 Amongst loose ladies lapped in delight :  
 And then both knights envide, and ladies eke did spight.

## VII.

One day whenas she long had sought for ease  
 In every place, and every place thought best,  
 Yet found no place that could her liking please,  
 She to a window came, that opened west,  
 Towards which coast her love his way adrest :  
 There looking forth shee in her heart did find  
 Many vaine fancies working her unrest ;  
 And sent her winged thoughts more swift then wind  
 To beare unto her love the message of her mind.

## VIII.

There as she looked long, at last she spide  
 One comming towards her with hafty speede ;  
 Well weend she then, ere him she plaine descride,  
 That it was one sent from her love indeede :  
 Who when he nigh approacht, shee mote arede  
 That it was Talus, Artegal his groome :  
 Whereat her heart was fild with hope and drede ;  
 Ne would she stay till he in place could come,  
 But ran to meete him forth to know his tidings somme.

## IX.

Even in the dore him meeting, she begun ;  
*And where is he thy lord, and how far hence ?  
 Declare at once : and hath he lost or wun ?*  
 The yron man, albe he wanted fence  
 And sorrowes feeling, yet with conscience  
 Of his ill newes, did inly chill and quake,  
 And stood still mute, as one in great suspence ;  
 As if that by his silence he would make  
 Her rather reade his meaning then himselfe it spake.

## X.

Till she againe thus sayd, *Talus, be bold,  
 And tell whatever it be, good or bad,  
 That from thy tongue thy hearts intent doth hold.*  
 To whom he thus at length ; *The tidings sad,  
 That I would bide, will needs I see be rad.  
 My lord (your love) by hard mishap doth lie  
 In wretched bondage, wofully bestad.  
 Ay me, quoth she, what wicked destinie !  
 And is he vanquisht by his tyrant enemy ?*

## XI.

*Not by that tyrant, his intended foe ;  
 But by a tyrannesse, he then replide,  
 That him captived hath in haplesse woe.  
 Cease thou, bad newes-man ; badly dost thou bide  
 Thy maisters shame, in harlots bondage tide ;  
 The rest myselfe too readily can spell.*  
 With that in rage she turn'd from him aside,  
 Forcing in vaine the rest to her to tell ;  
 And to her chamber went like solitary cell.

XII. There

## XII.

There she began to make her moanefull plaint  
 Against her knight for being so untrew;  
 And him to touch with falshoods fowle attainnt,  
 That all his other honour overthrew.  
 Oft did she blame herselfe, and often rew,  
 For yeelding to a straungers love so light,  
 Whose life and manners straunge she never knew;  
 And evermore she did him sharpely twight  
 For breach of faith to her, which he had firmly plight.

## XIII.

And then she in her wrathfull will did cast  
 How to revenge that blot of honour blent,  
 To fight with him, and goodly die her last:  
 And then againe she did herselfe torment,  
 Inflicting on herselfe his punishment.  
 Awhile she walkt, and chaust; awhile she threw  
 Herselfe uppon her bed, and did lament:  
 Yet did she not lament with loude alew,  
 As women wont, but with deepe sighes and singul's few.

## XIV.

Like as a wayward childe, whose fonder sleepe  
 Is broken with some fearefull dreames affright,  
 With froward will doth set himselfe to weepe,  
 Ne can be stild for all his nurses might,  
 But kicks, and squals, and shriekes for fell despight;  
 Now scratching her, and her loose locks misusing,  
 Now seeking darkenesse, and now seeking light,  
 Then craving sucke, and then the sucke refusing:  
 Such was this ladies fit in her loves fond accusing.

## XV.

But when she had with such unquiet fits  
 Herselfe there close afflicted long in vaine,  
 Yet found no easement in her troubled wits,  
 She unto Talus forth return'd againe,  
 By change of place seeking to ease her paine;  
 And gan enquire of him with mylder mood  
 The certaine cause of Artegals detaine,  
 And what he did, and in what state he stood,  
 And whether he did woo, or whether he were woo'd.

## XVI.

*Ab wellaway!* sayd then the yron man,  
*That he is not the while in state to woo;*  
*But lies in wretched thraldome, weake and wan,*  
*Not by strong hand compelled thereunto,*  
*But his owne doome, that none can now undoo.*  
*Sayd I not then, quoth she, ere-while aright,*  
*That this is things compacte betwixt you two*  
*Me to deceive of faith unto me plight,*  
*Since that he was not forst, nor overcome in fight?*

## XVII.

With that he gan at large to her dilate  
 The whole discourse of his captivance sad,  
 In sort as ye have heard the same of late:  
 All which when she with hard enduraunce had  
 Heard to the end, she was right sore bestad,  
 With sodaine stounds of wrath and grief attone;  
 Ne would abide, till she had aunswere made;  
 But streight herselfe did dight, and armor don,  
 And mounting to her steede bad Talus guide her on.

## XVIII.

So forth she rode uppon her ready way,  
 To seeke her knight, as Talus her did guide:  
 Sadly she rode, and never word did say  
 Nor good nor bad, ne ever lookt aside,  
 But still right downe, and in her thought did hide  
 The felnesse of her heart, right fully bent  
 To fierce avengement of that womans pride,  
 Which had her lord in her base prison pent,  
 And so great honour with so fowle reproch had blent.

## XIX.

So as she thus melancholicke did ride,  
 Chawing the cud of grieffe and inward paine,  
 She chaunft to meete toward the even-tide  
 A knight, that softly paced on the plaine,  
 As if himselfe to solace he were faine:  
 Well shot in yeares he seem'd, and rather bent  
 To peace then needlesse trouble to constraîne;  
 As well by view of that his vestiment,  
 As by his modest semblant, that no evill ment.

## XX.

He comming neare gan gently her salute  
 With curteous words, in the most comely wize ;  
 Who though desirous rather to rest mute,  
 Then termes to entertaine of common guize,  
 Yet rather then she kindnesse would despize,  
 She would herselfe displease, so him requite.  
 Then gan the other further to devise  
 Of things abrode, as next to hand did light,  
 And many things demaund, to which she answer'd light :

## XXI.

For little lust had she to talke of ought,  
 Or ought to heare that mote delightfull bee ;  
 Her minde was whole possessed of one thought,  
 That gave none other place. which when as hee  
 By outward signes (as well he might) did see,  
 He list no lenger to use lothfull speach,  
 But her besought to take it well in gree,  
 Sith shady dampe had dimd the heavens reach,  
 To lodge with him that night, unles good cause empeach.

## XXII.

The championesse now seeing night at dore  
 Was glad to yeeld unto his good request ;  
 And with him went without gaine-saying more.  
 Not farre away, but little wide by west,  
 His dwelling was, to which he him adrest ;  
 Where soone arriving they received were  
 In seemely wise, as them befeemed best ;  
 For he their host them goodly well did cheare,  
 And talk't of pleafant things the night away to weare.

## XXIII.

Thus passing th'evening well, till time of rest,  
 Then Britomart unto a bowre was brought ;  
 Where grooms awayted her to have undrest :  
 But she ne would undressed be for ought,  
 Ne doffe her armes, though he her much besought :  
 For she had vow'd, she sayd, not to forgo  
 Those warlike weedes, till she revenge had wrought  
 Of a late wrong upon a mortall foe ;  
 Which she would sure performe betide her wele or wo.

XXIV. Which

## XXIV.

Which when her host perceiv'd, right discontent  
 In minde he grew, for feare leaft by that art  
 He should his purpose misse, which close he ment:  
 Yet taking leave of her he did depart:  
 There all that night remained Britomart,  
 Restlesse, recomfortlesse, with heart deepe-grieved,  
 Not suffering the least twinckling sleepe to start  
 Into her eye, which th' heart mote have relieved;  
 But if the least appear'd, her eyes she streight reprieved.

## XXV.

*Ye guilty eyes, sayd she, the which with guyle  
 My heart at first betrayd, will ye betray  
 My life now too, for which a little whyle  
 Ye will not watch? false watches, wellaway!  
 I wote when ye did watch both night and day  
 Unto your losse; and now needes will ye sleepe?  
 Now ye have made my heart to wake alway,  
 Now will ye sleepe? ah! wake, and rather weepe  
 To thinke of your nights want, that should yee waking keepe.*

## XXVI.

Thus did she watch, and weare the weary night  
 In wayfull plaints, that none was to appease;  
 Now walking soft, now sitting still upright,  
 As sundry change her seemed best to ease.  
 Ne lesse did Talus suffer sleepe to feaze  
 His eye-lids sad, but watcht continually,  
 Lying without her dore in great disease;  
 Like to a spaniell wayting carefully  
 Least any should betray his lady treacherously.

## XXVII.

What time the native belman of the night,  
 The bird that warned Peter of his fall,  
 First rings his silver bell t'each sleepy wight,  
 That should their mindes up to devotion call,  
 She heard a wondrous noise below the hall:  
 All sodainely the bed, where she should lie,  
 By a false trap was let adowne to fall  
 Into a lower roome, and by and by  
 The loft was rayfd againe, that no man could it spie.

## XXVIII.

With fight whereof she was dismayd right fore,  
 Perceiving well the treason which was ment :  
 Yet stirred not at all for doubt of more,  
 But kept her place with courage confident,  
 Wayting what would ensue of that event.  
 It was not long before she heard the sound  
 Of armed men comming with close intent  
 Towards her chamber ; at which dreadful stound  
 She quickly caught her sword, and shield about her bound.

## XXIX.

With that there came unto her chamber dore  
 Two knights all armed ready for to fight ;  
 And after them full many other more,  
 A raskall rout, with weapons rudely dight :  
 Whom soone as Talus spide by glims of night,  
 He started up, there where on ground he lay,  
 And in his hand his thresher ready keight :  
 They seeing that let drive at him streightway,  
 And round about him preace in riotous aray.

## XXX.

But soone as he began to lay about  
 With his rude yron flaile, they gan to flie,  
 Both armed knights and eke unarmed rout :  
 Yet Talus after them apace did plie,  
 Wherever in the darke he could them spie ;  
 That here and there like scattred sheepe they lay.  
 Then backe returning where his dame did lie,  
 He to her told the story of that fray,  
 And all that treason there intended did bewray.

## XXXI.

Wherewith though wondrous wroth, and inly burning  
 To be avenged for so fowle a deede,  
 Yet being forst t'abide the daies returning,  
 She there remain'd ; but with right wary heede,  
 Least any more such practife should proceede.  
 Now mote ye know (that which to Britomart  
 Unknowen was) whence all this did proceede ;  
 And for what cause so great mischievous smart  
 Was ment to her that never evill ment in hart.



## XXXII.

The goodman of this house was Dolon hight;  
 A man of subtile wit and wicked minde,  
 That whilome in his youth had bene a knight,  
 And armes had borne, but little good could finde,  
 And much lesse honour by that warlike kinde  
 Of life: for he was nothing valorous,  
 But with slye shiftes and wiles did underminde  
 All noble knights, which were adventurous,  
 And many brought to shame by treason treacherous.

## XXXIII.

He had three sonnes, all three like fathers sonnes,  
 Like treacherous, like full of fraud and guile,  
 Of all that on this earthly compasse wonnes:  
 The eldest of the which was slaine erewhile  
 By Artegall, through his owne guilty wile;  
 His name was Guizor; whose untimely fate  
 For to avenge, full many treasons vile  
 His father Dolon had deviz'd of late  
 With these his wicked sons, and shewd his cankered hate.

## XXXIV.

For sure he weend that this his present guest  
 Was Artegall by many tokens plaine;  
 But chiefly by that yron page he ghest,  
 Which still was wont with Artegall remaine;  
 And therefore ment him surely to have slaine:  
 But by Gods grace, and her good heedinesse,  
 She was preserved from that traytrous traine.  
 Thus she all night wore out in watchfulnesse,  
 Ne suffred slothfull sleepe her eyelids to oppresse.

## XXXV.

The morrow next, so soone as dawning houre  
 Discovered had the light to living eye,  
 She forth yffew'd out of her loathed bowre,  
 With full intent t'avenge that villany  
 On that vilde man and all his family;  
 And comming down to seeke them where they wond,  
 Nor fire, nor sonnes, nor any could she spie;  
 Each rowme she sought, but them all empty fond:  
 They all were fled for feare; but whether, nether kond.

## XXXVI.

She saw it vaine to make there lenger stay,  
 But tooke her steede ; and thereon mounting light  
 Gan her addresse unto her former way.  
 She had not rid the mountenance of a flight,  
 But that she saw there present in her sight  
 Those two false brethren on that perillous bridge,  
 On which Pollente with Artegall did fight.  
 Streight was the passage like a ploughed ridge,  
 That if two met, the one mote needes fall o'er the lidge.

## XXXVII.

There they did thinke themselves on her to wreake :  
 Who as she nigh unto them drew, the one  
 These vile reproches gan unto her speake ;  
*Thou recreant false traytor, that with lone  
 Of armes hast knighthood stolne, yet knight art none,  
 No more shall now the darkenesse of the night  
 Defend thee from the vengeance of thy fone ;  
 But with thy bloud thou shalt appease the spright  
 Of Guizor by thee slaine and murdered by thy sight.*

## XXXVIII.

Strange were the words in Britomartis care ;  
 Yet stayd she not for them, but forward fared,  
 Till to the perillous bridge she came ; and there  
 Talus desir'd that he might have prepared  
 The way to her, and those two losels scared :  
 But she thereat was wroth, that for despight  
 The glauncing sparkles through her bever glared,  
 And from her eies did flash out fiery light,  
 Like coles, that through a silver censer sparkle bright.

## XXXIX.

She stayd not to advise which way to take ;  
 But putting spurres unto her fiery beast  
 Thorough the midst of them she way did make.  
 The one of them, which most her wrath increast,  
 Uppon her speare she bore before her breast,  
 Till to the bridges further end she past ;  
 Where falling downe his challenge he releast :  
 The other over side the bridge she cast  
 Into the river, where he drunke his deadly last.

## XL.

As when the flashing levin haps to light  
 Uppon two stubborne oakes, which stand so neare  
 That way betwixt them none appears in fight ;  
 The engin fiercely flying forth, doth teare  
 Th'one from the earth, and through the aire doth beare ;  
 The other it with force doth overthrow  
 Uppon one side, and from his rootes doth reare :  
 So did the championesse those two there strow,  
 And to their fire their carcasses left to bestow.

## CANTO VII.

*Britomart comes to Isis church,  
 Where shee strange visions sees :  
 She fights with Radigund, her slaies,  
 And Artegall thence frees,*

## I.

**N**OUGH**T** is on earth more sacred or divine,  
 That gods and men doe equally adore,  
 Then this same vertue that doth right define :  
 For th'hevens themselves, whence mortal men implore  
 Right in their wrongs, are rul'd by righteous lore  
 Of highest love, who doth true iustice deale  
 To his inferiour gods, and evermore  
 Therewith contains his heavenly common-weale :  
 The skill whereof to princes hearts he doth reveale.

## II.

Well therefore did the antique world invent  
 That Iustice was a god of soveraine grace,  
 And altars unto him and temples lent,  
 And heavenly honours in the highest place ;  
 Calling him great Ofyris, of the race  
 Of th' old Aegyptian kings that whylome were,  
 With fayned colours shading a true case ;  
 For that Ofyris whilest he lived here,  
 The iustest man alive and truest did appeare.

III. His

## III.

His wife was Isis, whom they likewise made  
 A goddesse of great powre and soverainty,  
 And in her person cunningly did shade  
 That part of iustice which is equity,  
 Whereof I have to treat here presently :  
 Unto whose temple whenas Britomart  
 Arrived, shee with great humility  
 Did enter in, ne would that night depart ;  
 But Talus mote not be admitted to her part.

## IV.

There she received was in goodly wize  
 Of many priests, which duely did attend  
 Uppon the rites and daily sacrifize,  
 All clad in linnen robes with silver hemd ;  
 And on their heads with long locks comely kemd  
 They wore rich mitres shaped like the moone,  
 To shew that Isis doth the moone portend ;  
 Like as Osyris signifies the sunne :  
 For that they both like race in equall iustice runne.

## V.

The championesse them greeting, as she could,  
 Was thence by them into the temple led ;  
 Whose goodly building when she did behold  
 Borne uppon stately pillours, all dispred  
 With shining gold, and arched over hed,  
 She wondred at the workmans paffing skill,  
 Whose like before she never saw nor red ;  
 And thereuppon long while stood gazing still,  
 But thought that she thereon could never gaze her fill.

## VI.

Thenceforth unto the idoll they her brought ;  
 The which was framed all of silver fine,  
 So well as could with cunning hand be wrought,  
 And clothed all in garments made of line,  
 Hemd all about with fringe of silver twine :  
 Uppon her head she wore a crowne of gold ;  
 To shew that she had powre in things divine :  
 And at her feete a crocodile was rold,  
 That with her wreathed taile her middle did enfold.

## VII.

One foote was fet upon the crocodile,  
 And on the ground the other fast did stand ;  
 So meaning to suppress both forged guile,  
 And open force : and in her other hand  
 She stretched forth a long white slender wand.  
 Such was the goddesse : whom when Britomart  
 Had long beheld, herselfe upon the land  
 She did prostrate, and with right humble hart  
 Unto herselfe her silent prayers did impart.

## VIII.

To which the idoll as it were inclining  
 Her wand did move with amiable looke,  
 By outward shew her inward sence defining :  
 Who well perceiving how her wand she shooke,  
 It as a token of good fortune tooke.  
 By this the day with dampe was overcast,  
 And ioyous light the house of Iove forsooke :  
 Which when she saw, her helmet she unlaste,  
 And by the altars side herselfe to slumber plaste.

## IX.

For other beds the priests there used none,  
 But on their mother Earths deare lap did lie,  
 And bake their sides upon the cold hard stone,  
 T'enure themselves to sufferance thereby,  
 And proud rebellious flesh to mortify :  
 For by the vow of their religion  
 They tied were to stedfast chastity  
 And continence of life ; that all forgon,  
 They mote the better tend to their devotion.

## X.

Therefore they mote not taste of fleshy food,  
 Ne feed on ought the which doth blood containe,  
 Ne drinke of wine ; for wine they say is blood,  
 Even the blood of gyants, which were slaine  
 By thundring Iove in the Phiegrean plaine :  
 For which the Earth (as they the story tell)  
 Wroth with the gods, which to perpetuall paine  
 Had damn'd her sonnes which gainst them did rebell,  
 With inward griefe and malice did against them swell :

XI. And

## XI.

And of their vitall blood, the which was shed  
 Into her pregnant bosome, forth she brought  
 The fruitfull vine; whose liquor bloudy red,  
 Having the mindes of men with fury fraught,  
 Mote in them stirre up old rebellious thought  
 To make new warre against the gods againe:  
 Such is the powre of that same fruit, that nought  
 The fell contagion may thereof restraine,  
 Ne within reasons rule her madding mood containe.

## XII.

There did the warlike maide herselfe repose,  
 Under the wings of Isis all that night;  
 And with sweete rest her heavy eyes did close,  
 After that long daies toile and weary plight:  
 Where whilest her earthly parts with soft delight  
 Of fencelesse sleepe did deeply drowned lie,  
 There did appeare unto her heavenly spright  
 A wondrous vision, which did close imple  
 The course of all her fortune and posteritie.

## XIII.

Her seem'd as she was doing sacrifice  
 To Isis, deckt with mitre on her hed  
 And linnen stole after those priestes guise,  
 All sodainely she saw transfigured  
 Her linnen stole to robe of scarlet red,  
 And moone-like mitre to a crowne of gold;  
 That even she herselfe much wondered  
 At such a chaunge, and ioyed to behold  
 Herselfe adorn'd with gems and iewels manifold.

## XIV.

And in the midst of her felicity  
 An hideous tempest seemed from below  
 To rise through all the temple sodainely;  
 That from the altar all about did blow  
 The holy fire, and all the embers strow  
 Uppon the ground; which kindled privily  
 Into outrageous flames unwares did grow,  
 That all the temple put in icopardy  
 Of flaming, and herselfe in great perplexity.

XV. With

## XV.

With that the crocodile, which sleeping lay  
 Under the idols feete in fearelesse bowre,  
 Seem'd to awake in horrible dismay,  
 As being troubled with that stormy stowre ;  
 And gaping greedy wide did streight devoure  
 Both flames and tempest : with which growen great,  
 And swolne with pride of his owne peerelesse powre,  
 He gan to threaten her likewise to eat ;  
 But that the goddesse with her rod him backe did beat.

## XVI.

Tho turning all his pride to humbleesse meeke  
 Himselfe before her feete he lowly threw,  
 And gan for grace and love of her to seeke :  
 Which she accepting, he so neare her drew  
 That of his game she soone enwombed grew,  
 And forth did bring a lion of great might,  
 That shortly did all other beasts subdew :  
 With that she waked full of fearefull fright,  
 And doubtfully dismayd through that so uncouth sight.

## XVII.

So thereuppon long while she musing lay,  
 With thousand thoughts feeding her fantasie ;  
 Untill she spide the lampe of lightsome day  
 Up-listed in the porch of heaven hie :  
 Then up she rose fraught with melancholy,  
 And forth into the lower parts did pas,  
 Whereas the priestes she found full busily  
 About their holy things for morrow mas ;  
 Whom she saluting faire, faire resaluted was :

## XVIII.

But by the change of her unchearefull looke  
 They might perceive she was not well in plight,  
 Or that some pensiveness to heart she tooke :  
 Therefore thus one of them, who seem'd in sight  
 To be the greatest and the gravest wight,  
 To her bespake ; *Sir knight, it seemes to me  
 That thorough evill rest of this last night  
 Or ill apayd or much dismayd ye be ;  
 That by your change of cheare is easie for to see.*

## XIX.

*Certes, sayd she, fith ye so well haue spide  
 The troublous passion of my pensive mind,  
 I will not seeke the same from you to hide ;  
 But will my cares unfolde, in hope to find  
 Your aide to guide me out of errour blind.  
 Say on, quoth he, the secret of your hart :  
 For by the holy vow which me doth bind,  
 I am adiur'd best counsell to impart  
 To all that shall require my comfort in their smart.*

## XX.

*Then gan she to declare the whole discourse  
 Of all that vision which to her appeared,  
 As well as to her minde it had recourse.  
 All which when he unto the end had heard,  
 Like to a weake faint-hearted man he fared  
 Through great astonishment of that strange sight ;  
 And with long locks up-standing stiffly, stared  
 Like one adawed with some dreadfull spright :  
 So sild with heavenly fury thus he her beight ;*

## XXI.

*Magnificke virgin, that in queint disguise  
 Of British armes doest maske thy royall blood,  
 So to pursue a perillous emprize,  
 How coulst thou weene through that disguised hood  
 To hide thy state from being understood ?  
 Can from th' immortall gods ought hidden bee ?  
 They doe thy linage, and thy lordly brood,  
 They doe thy sire lamenting sore for thee,  
 They doe thy love forlorne in womens thraldome see.*

## XXII.

*The end whereof, and all the long event,  
 They do to thee in this same dreame discover :  
 For that same crocodile doth represent  
 The righteous knight that is thy faithfull lover,  
 Like to Osyris in all iust endever :  
 For that same crocodile Osyris is,  
 That under Isis feete doth sleepe for ever ;  
 To skew that clemence oft in things amis  
 Restraines those sterne bebests and cruell doomes of his.*



## XXIII.

*That knight shall all the troublous stormes asswage  
 And raging flames, that many foes shall reare  
 To hinder thee from the iust heritage  
 Of thy sires crowne, and from thy countrey deare :  
 Then shalt thou take him to thy loved fere,  
 And ioyne in equall portion of thy realme :  
 And afterwards a sonne to him shalt beare,  
 That lion-like shall shew his powre extreame.  
 So blesse thee God, and give thee ioyance of thy dreame.*

## XXIV.

All which when she unto the end had heard,  
 She much was eased in her troublous thought,  
 And on those priests bestowed rich reward ;  
 And royall gifts of gold and silver wrought  
 She for a present to their goddesse brought.  
 Then taking leave of them she forward went  
 To seeke her love, where he was to be fought ;  
 Ne rested till she came without relent  
 Unto the land of Amazons, as she was bent.

## XXV.

Whereof when newes to Radigund was brought,  
 Not with amaze, as women wonted bee,  
 She was confused in her troublous thought ;  
 But fild with courage and with ioyous glee,  
 As glad to heare of armes, the which now she  
 Had long surceast, she bad to open bold,  
 That she the face of her new foe might see :  
 But when they of that yron man had told,  
 Which late her folke had slaine, she bad them forth to hold.

## XXVI.

So there without the gate, as seemed best,  
 She caused her pavilion be pight ;  
 In which stout Britomart herselfe did rest,  
 Whiles Talus watched at the dore all night.  
 All night likewise they of the towne in fright  
 Upon their wall good watch and ward did keepe.  
 The morrow next so soone as dawning light  
 Bad doe away the dampe of drouzie sleepe,  
 The warlike Amazon out of her bowre did peepe :

## XXVII.

And caused streight a trumpet loud to shrill,  
 To warne her foe to battell soone be prest :  
 Who long before awoke (for she full ill  
 Could sleepe all night, that in unquiet brest  
 Did closely harbour such a ieaious guest)  
 Was to the battell whilome ready dight.  
 Eftsoones that warriouresse with haughty crest  
 Did forth issue all ready for the fight :  
 On th'other side her foe appeared soone in fight.

## XXVIII.

But ere they reared hand, the Amazone  
 Began the streight conditions to propound,  
 With which she used still to tye her sone,  
 To serue her so, as she the rest had bound :  
 Which when the other heard, she sternly frownd  
 For high disdaine of such indignity,  
 And would no lenger treat, but bad them sound :  
 For her no other termes should ever tie  
 Then what prescribed were by lawes of cheualrie.

## XXIX.

The trumpets sound, and they together run  
 With greedy rage, and with their faulchins smot ;  
 Ne either sought the others strokes to shun,  
 But through great fury both their skill forgot,  
 And practicke use in armes ; ne spared not  
 Their dainty parts, which nature had created  
 So faire and tender without staine or spot  
 For other uses then they them translated ;  
 Which they now hackt and hewd as if such use they hated.

## XXX.

As when a tygre and a lionesse  
 Are met at spoyling of some hungry pray,  
 Both challenge it with equall greedinesse :  
 But first the tygre clawes thereon did lay ;  
 And therefore loth to loose her right away  
 Doth in defence thereof full stoutly stond :  
 To which the lion strongly doth gaine say,  
 That she to hunt the beast first tooke in hond ;  
 And therefore ought it have wherever she it fond.

## XXXI.

Full fiercely layde the Amazon about,  
 And dealt her blowes unmercifully fore ;  
 Which Britomart withstood with courage stout,  
 And them repaide againe with double more.  
 So long they fought, that all the grassie flore  
 Was filld with blood which from their sides did flow,  
 And gushed through their armes, that all in gore  
 They trode, and on the ground their lives did strow,  
 Like fruitles seede, of which untimely death should grow.

## XXXII.

At last proud Radigund with fell despight,  
 Having by chaunce espide advantage neare,  
 Let drive at her with all her dreadfull might,  
 And thus upbrayding said, *This token beare*  
*Unto the man whom thou doest love so deare ;*  
*And tell him for his sake thy life thou gavest.*  
 Which spitefull words she fore engriev'd to heare  
 Thus answer'd ; *Lewdly thou my love depravest,*  
*Who shortly must repent that now so vainely bravest.*

## XXXIII.

Nath'lesse that stroke so cruell passage found,  
 That glauncing on her shoulder plate it bit  
 Unto the bone, and made a grieffly wound,  
 That she her shield through raging smart of it  
 Could scarce uphold ; yet soone she it requit :  
 For having force increast through furious paine,  
 She her so rudely on the helmet smit  
 That it empierced to the very braine,  
 And her proud person low prostrated on the plaine.

## XXXIV.

Where being layd, the wrothfull Britonesse  
 Stayd not till she came to herselfe againe ;  
 But in revenge both of her loves distresse  
 And her late vile reproch, though vaunted vaine,  
 And also of her wound which fore did paine,  
 She with one stroke both head and helmet cleft :  
 Which dreadfull fight when all her warlike traine  
 There present saw, each one of sence bereft  
 Fled fast into the towne, and her sole victor left :

XXXV. But

## XXXV.

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

## XXXVI.

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

## XXXVII.

Tho when she had his execution stayd,  
 She for that yron prison did enquire,  
 In which her wretched love was captive layd:  
 Which breaking open with indignant ire,  
 She entred into all the partes entire:  
 Where when she saw that lothly uncouth fight  
 Of men disguiz'd in womanishe attire,  
 Her heart gan grudge for very deepe despight  
 Of so unmanly maske in misery midght.

## XXXVIII.

At last whenas to her owne love she came,  
 Whom like disguise no lesse deformed had,  
 At sight thereof abasht with secrete shame  
 She turned her head aside, as nothing glad  
 To have beheld a spectacle so sad;  
 And then too well believ'd that which tofore  
 Iealous suspect as true untruely drad:  
 Which vaine conceipt now nourishing no more,  
 She fought with ruth to salve his sad misfortunes fore.

XXXIX. Not

## XXXIX.

Not so great wonder and astonishment  
 Did the most chaste Penelope possesse,  
 To see her lord, that was reported drent,  
 And dead long since in dolorous distresse,  
 Come home to her in piteous wretchednesse  
 After long travell of full twenty yeares;  
 That she knew not his favours likelynesse,  
 For many scarres and many hoary heares;  
 But stood long staring on him mongst uncertaine feares.

## XL.

*Ab! my deare lord, what sight is this, quoth she,  
 What May-game hath misfortune made of you?  
 Where is that dreadfull manly looke? where be  
 Those mighty palmes, the which ye wont t'embrew  
 In bloud of kings, and great hostes to subdew?  
 Could ought on earth so wondrous change have wrought,  
 As to have robde you of that manly bew?  
 Could so great courage stouped have to ought?  
 Then farewell fleshly force; I see thy pride is nought.*

## XLI.

Thenceforth she streight into a bowre him brought,  
 And cauld him those uncomely weedes undight;  
 And in their steede for other rayment sought,  
 Whereof there was great store, and armors bright,  
 Which had bene rest from many a noble knight;  
 Whom that proud Amazon subdewed had,  
 Whilest fortune favourd her sucresse in fight:  
 In which whenas she him anew had clad,  
 She was reviv'd, and ioyd much in his semblance glad.

## XLII.

So there awhile they afterwards remained,  
 Him to refresh, and her late wounds to heale:  
 During which space she there as princes rained;  
 And changing all that forme of common-weale  
 The liberty of women did repeale,  
 Which they had long usurpt; and them restoring  
 To mens subiection did true iustice deale:  
 That all they as a goddesse her adoring  
 Her wisdome did admire, and hearkned to her loring,

## XLIII.

For all those knights, which long in captive shade  
 Had shrowded bene, she did from thraldome free ;  
 And magistrates of all that city made,  
 And gave to them great living and large fee :  
 And that they should for ever faithfull bee,  
 Made them sweare fealty to Artegall :  
 Who when himfelfe now well recur'd did see,  
 He purposd to proceed, whatso befall,  
 Uppon his first adventure which him forth did call.

## XLIV.

Full sad and sorrowfull was Britomart  
 For his departure, her new cause of grieffe ;  
 Yet wisely moderated her owne smart,  
 Seeing his honor, which she tendred chiefe,  
 Consisted much in that adventures priefe :  
 The care whereof, and hope of his successe,  
 Gave unto her great comfort and reliefe;  
 That womanish complaints she did repressse,  
 And tempred for the time her present heavinessse.

## XLV.

There she continu'd for a certaine space,  
 Till through his want her woe did more increase :  
 Then hoping that the change of aire and place  
 Would change her paine and sorrow somewhat ease,  
 She parted thence, her anguish to appease.  
 Meane while her noble lord sir Artegall  
 Went on his way; ne ever howre did cease,  
 Till he redeemed had that lady thrall :  
 That for another canto will more fitly fall.

## CANTO VIII.

*Prince Artbure and Sir Arte gall  
Free Samient from feare :  
They slay the Soudan ; drive his wife  
Adicia to despaire.*

## I.

**N**OUGH T under heaven so strongly doth allure  
The fence of man, and all his minde possesse,  
As beauties lovely baite, that doth procure  
Great warriours oft their rigour to repressse,  
And mighty hands forget their manlinesse ;  
Drawne with the powre of an heart-robbing eye,  
And wrapt in fetters of a golden tresse,  
That can with melting pleasaunce mollifye  
Their hardned hearts enur'd to bloud and cruelty.

## II.

So whylome learnd that mighty Iewish swaine,  
Each of whose lockes did match a man in might,  
To lay his spoiles before his lemans traine :  
So also did that great Oetean knight  
For his loves sake his lions skin undight ;  
And so did warlike Antony neglect  
The worlds whole rule for Cleopatras fight.  
Such wondrous powre hath wemens faire aspect  
To captive men, and make them all the world reiect.

## III.

Yet could it not sterne Arte gall retaine,  
Nor hold from suite of his avowed quest,  
Which he had undertane to Gloriane ;  
But left his love (albe her strong request)  
Faire Britomart in languor and unrest,  
And rode himselfe uppon his first intent :  
Ne day nor night did ever idly rest ;  
Ne wight but onely Talus with him went,  
The true guide of his way and vertuous government.

YOL. II.

M

IV. So

## IV.

So travelling, he chaunst far off to heed  
 A damzell flying on a palfrey fast  
 Before two knights that after her did speed  
 With all their powre, and her full fiercely chafte  
 In hope to have her overhent at last :  
 Yet fled she fast, and both them farre outwent,  
 Carried with wings of feare, like fowle aghast,  
 With locks all loose, and rayment all to rent ;  
 And ever as she rode her eye was backward bent.

## V.

Soone after these he saw another knight,  
 That after those two former rode apace  
 With speare in rest, and prickt with all his might ;  
 So ran they all, as they had bene at bace,  
 They being chased that did others chace.  
 At length he saw the hindmost overtake  
 One of those two, and force him turne his face ;  
 However loth he were his way to flake,  
 Yet mote he algates now abide, and answere make.

## VI.

But th'other still pursu'd the fearefull mayd ;  
 Who still from him as fast away did flie,  
 Ne once for ought her speedy passage stayd,  
 Till that at length she did before her spie  
 Sir Artegall, to whom she streight did hie  
 With gladfull hast, in hope of him to get  
 Succour against her greedy enemy :  
 Who seeing her approach gan forward set  
 To save her from her feare, and him from force to let.

## VII.

But he like hound full greedy of his pray,  
 Being impatient of impediment,  
 Continu'd still his course, and by the way  
 Thought with his speare him quight have over-went.  
 So both together ylike felly bent,  
 Like fiercely met : but Artegall was stronger,  
 And better skild in tilt and tournament,  
 And bore him quite out of his faddle, longer  
 Then two speares length : so mischiefc overmatcht the wronger :

VIII. And



## VIII.

And in his fall misfortune him mistooke;  
 For on his head unhappily he pight,  
 That his owne waight his necke afunder broke,  
 And left there dead: meane while the other knight  
 Defeated had the other faytour quight,  
 And all his bowels in his body braft:  
 Whom leaving there in that dispiteous plight,  
 He ran still on, thinking to follow fast  
 His other fellow pagan which before him past.

## IX.

Instead of whom finding there ready prest  
 Sir Artegall, without discretion  
 He at him ran with ready speare in rest:  
 Who seeing him come still so fiercely on,  
 Against him made againe: so both anon  
 Together met, and strongly either strooke,  
 And broke their speares; yet neither has forgon  
 His horses backe, yet to and fro long shooke,  
 And tottred like two towres, which through a tempest quooke.

## X.

But when againe they had recovered sence,  
 They drew their swords, in mind to make amends  
 For what their speares had fayld of their pretence:  
 Which when the damzell, who those deadly ends  
 Of both her foes had seene, and now her friends  
 For her beginning a more fearefull fray,  
 She to them runnes in hast, and her haire rends,  
 Crying to them their cruell hands to stay,  
 Untill they both do heare what she to them will say.

## XI.

They stayd their hands, when she thus gan to speake;  
*Ab! gentle knights, what meane ye thus unwise  
 Upon yourselves anothers wrong to wreake?  
 I am the wrong'd, whom ye did enterprise  
 Both to redresse, and both redrest likewise:  
 Witnesse the paynims both, whom ye may see  
 There dead on ground: what doe ye then devise  
 Of more revenge? if more, then I am shee  
 Which was the roote of all; end your revenge on mee.*

## XII.

Whom when they heard so say, they lookt about  
 To weete if it were true as she had told ;  
 Where when they saw their foes dead out of doubt,  
 Eftsoones they gan their wrothfull hands to hold,  
 And ventailes reare each other to behold.  
 Tho whenas Artegall did Arthure vew,  
 So faire a creature and so wondrous bold,  
 He much admired both his heart and hew,  
 And touched with intire affection nigh him drew ;

## XIII.

Saying, *Sir knight, of pardon I you pray,*  
*That all unwocting have you wrong'd thus fore,*  
*Suffring my hand against my heart to stray :*  
*Which if ye please forgive, I will therefore*  
*Yeeld for amends my selfe yours evermore,*  
*Or whatso penaunce shall by you be red.*  
 To whom the prince ; *Certes me needeth more*  
*To crave the same ; whom errour so misled,*  
*As that I did mistake the living for the ded.*

## XIV.

*But sith ye please that both our blames shall die,*  
*Amends may for the trespassse soone be made,*  
*Since neither is endamadg'd much thereby.*  
 So can they both themselves full eath perswade  
 To faire accordaunce, and both faults to shade,  
 Either embracing other lovingly,  
 And swearing faith to either on his blade,  
 Never thenceforth to nourish enmity,  
 But either others cause to maintaine mutually.

## XV.

Then Artegall gan of the prince enquire,  
 What were those knights which there on ground were layd,  
 And had receiv'd their follies worthy hire,  
 And for what cause they chased so that mayd.  
*Certes I wote not well, the prince then sayd,*  
*But by adventure found them faring so,*  
*As by the way unwoctingly I strayd,*  
*And lo the damzell selfe, whence all did grow,*  
*Of whom we may at will the whole occasion know.*

XVI. Then

## XVI.

Then they that damzell called to them nie,  
 And asked her, what were those two her sone,  
 From whom she earst so fast away did flie;  
 And what was she herselfe so woe begone,  
 And for what cause pursu'd of them attone?  
 To whom she thus; *Then wote ye well that I*  
*Doe serve a queene that not far hence doth wone,*  
*A princeesse of great powre and maieslie,*  
*Famous through all the world, and honor'd far and nie.*

## XVII.

*Her name Mercilla most men use to call;*  
*That is a mayden queene of high renowne,*  
*For her great bounty knowen over all*  
*And soveraine grace, with which her royall crowne*  
*She doth support, and strongly beateth downe*  
*The malice of her foes which her envy,*  
*And at her happinesse do fret and frowne;*  
*Yet she herselfe the more doth magnify,*  
*And even to her foes her mercies multiply.*

## XVIII.

*Mongst many which maligne her happy state,*  
*There is a mighty man, which wonnes hereby,*  
*That with most fell despight and deadly hate*  
*Seekes to subvert her crowne and dignity;*  
*And all his powre doth thereunto apply:*  
*And her good knights (of which so brave a band*  
*Serves her as any princeesse under sky)*  
*He either spoiles, if they against him stand,*  
*Or to his part allures, and bribeth under band.*

## XIX.

*Ne him sufficeth all the wrong and ill,*  
*Which he unto her people does each day;*  
*But that he seekes by trayterous traines to spill*  
*Her person, and her sacred selfe to slay:*  
*That, o ye heavens, defend, and turne away*  
*From her unto the miscreant himselfe!*  
*That neither hath religion nor fay,*  
*But makes his god of his ungodly pelfe,*  
*And idoles serves: so let his idols serve the elfe.*

## XX.

To all which cruell tyranny, they say,  
 He is provokt, and stir'd up day and night  
 By his bad wife, that hight Adicia;  
 Who counsels him through confidence of might  
 To breake all bonds of law and rules of right:  
 For she herselfe professeth mortall foe  
 To Iustice, and against her still doeth fight,  
 Working to all that love her deadly wee,  
 And making all her knights and people to dee so.

## XXI.

Which my liege lady seeing, thought it best  
 With that his wife in friendly wise to deale,  
 For stint of strife and stablishment of rest  
 Both to herselfe and to her common-weale,  
 And all forepast displeasures to repeale.  
 So me in message unto her she sent,  
 To treat with her by way of enterdeale  
 Of finall peace and faire attonement,  
 Which might concluded be by mutuall consent.

## XXII.

All times have wont safe passage to afford  
 To messengers that come for causes iust:  
 But this proude dame disdayning all accord  
 Not onely into bitter termes forth brust,  
 Reviling me and rayling as she lust,  
 But lastly to make proese of utmost skame,  
 Me like a dog she out of dores did thrust,  
 Miscalling me by many a bitter name,  
 That never did her ill, ne once deserved blame.

## XXIII.

And lastly, that no shame might wanting be,  
 When I was gone, sone after me she sent  
 These two false knights, whom there ye lying see,  
 To be by them dishonoured and spent:  
 But thank be God, and your good hardiment,  
 They have the price of their owne folly payd.  
 So said this damzell, that hight Samient;  
 And to those knights for their so noble ayd  
 Herselfe most gratefull shew'd, and heaped thanks repayd.

XXIII. But

## XXIV.

But they now having throughly heard and feene  
 All those great wrongs, the which that mayd complained  
 To have bene done against her lady queene  
 By that proud dame, which her so much disdained,  
 Were moved much thereat, and twixt them fained  
 With all their force to worke avengement strong  
 Upon the Souldan selfe, which it mayntained,  
 And on his lady, th'author of that wrong,  
 And upon all those knights that did to her belong.

## XXV.

But thinking best by counterfet disguise  
 To their deseigne to make the easier way,  
 They did this complot twixt themselves devise ;  
 First that sir Artegall should him array  
 Like one of those two knights which dead there lay ;  
 And then that damzell, the sad Samient,  
 Should as his purchaft prize with him convey  
 Unto the souldans court, her to present  
 Unto his scornefull lady, that for her had sent.

## XXVI.

So as they had deviz'd, sir Artegall  
 Him clad in th'armour of a pagan knight,  
 And taking with him, as his vanquisht thrall,  
 That damzell, led her to the souldans right :  
 Where soone as his proud wife of her had sight,  
 Forth of her window as she looking lay,  
 She weened streight it was her paynim knight,  
 Which brought that damzell as his purchaft pray ;  
 And sent to him a page that mote direct his way :

## XXVII.

Who bringing them to their appointed place,  
 Offred his service to disarme the knight ;  
 But he refusing him to let unlace,  
 For doubt to be discovered by his sight,  
 Kept himselfe still in his straunge armour dight :  
 Soone after whom the prince arrived there,  
 And sending to the Souldan in despight  
 A bold defyance, did of him requere  
 That damzell whom he held as wrongfull prisonere,

XXVIII. Wherewith

## XXVIII.

Wherewith the Souldan all with furie fraught,  
 Swearing and banning most blasphemiously,  
 Commaunded straight his armour to be brought;  
 And mounting straight upon a charret hye  
 With yron wheelles and hookes arm'd dreadfully,  
 And diawne of cruell steedes which he had fed  
 With flesh of men, whom through fell tyranny  
 He slaughtred had, and ere they were halfe ded  
 Their bodies to his beastes for provender did spred.

## XXIX.

So forth he came all in a cote of plate  
 Burnisht with bloudie rust; whiles on the greene  
 The Briton prince him readie did awayte  
 In glistering armes right goodly well befeene,  
 That shone as bright as doth the heaven sheene;  
 And by his stirrup Talus did attend,  
 Playing his pages part, as he had beene  
 Before directed by his lord; to th'end  
 He should his flaile to finall execution bend.

## XXX.

Thus goe they both together to their geare  
 With like fierce minds, but meanings different:  
 For the proud Souldan with presumptuous cheare,  
 And countenance subline and insolent,  
 Sought onely slaughter and avengement;  
 But the brave prince for honour and for right  
 Gainst tortious powre and lawlesse regiment  
 In the behalfe of wronged weake did fight:  
 More in his causes truth he trusted then in might.

## XXXI.

Like to the Thracian tyrant, who they say  
 Unto his horses gave his guests for meat,  
 Till he himselfe was made their greedie pray,  
 And torne in pieces by Alcides great;  
 So thought the Souldan in his follies threat  
 Either the prince in peeces to have torne  
 With his sharpe wheelles in his first rages heat,  
 Or under his fierce horses feet have borne,  
 And trampled downe in dust his thoughts disdained scorne.

XXXII. But

## XXXII.

But the bold child that perill well espying,  
 If he too rashly to his charret drew,  
 Gave way unto his horses speedie flying,  
 And their resistlesse rigour did eschew:  
 Yet as he passed by, the pagan threw  
 A shivering dart with so impetuous force,  
 That had he not it shunn'd with heedfull vew,  
 It had himselfe transfix'd or his horse,  
 Or made them both one masse withouten more remorse.

## XXXIII.

Oft drew the prince unto his charret nigh,  
 In hope some stroke to fasten on him neare;  
 But he was mounted in his seat so high,  
 And his wing-footed courfers him did beare  
 So fast away, that ere his readie speare  
 He could advance, he farre was gone and past:  
 Yet still he him did follow every where,  
 And followed was of him likewise full fast,  
 So long as in his steedes the flaming breath did last.

## XXXIV.

Againe the pagan threw another dart,  
 Of which he had with him abundant store  
 On every side of his embatteld cart,  
 And of all other weapons lesse or more,  
 Which warlike uses had deviz'd of yore:  
 The wicked shaft guyded through th'ayrie wyde  
 By some bad spirit, that it to mischief bore,  
 Stayd not, till through his curat it did glyde,  
 And made a griesly wound in his enriuen side.

## XXXV.

Much was he grieved with that haplesse throe,  
 That opened had the welspring of his blood;  
 But much the more that to his hatefull foe  
 He mote not come to wreake his wrathfull mood:  
 That made him rave, like to a lyon wood,  
 Which being wounded of the huntsmans hand  
 Cannot come neare him in the covert wood,  
 Where he with boughes hath built his shady stand,  
 And sentt himselfe about with many a flaming brand.

## XXXVI.

Still when he fought t'approch unto him ny  
 His charret wheelles about him whirled round,  
 And made him backe againe as fast to fly ;  
 And eke his steedes, like to an hungry hound  
 That hunting after game hath carrion found,  
 So cruelly did him purfew and chace,  
 That his good steed, all were he much renound  
 For noble courage and for hardie race,  
 Durst not endure their fight, but fled from place to place.

## XXXVII.

Thus long they traft and trauest to and fro,  
 Seeking by every way to make some breach ;  
 Yet could the prince not nigh unto him goe,  
 That one sure stroke he might unto him reach,  
 Whereby his strengthes assay he might him teach :  
 At last from his victorious shield he drew  
 The vaile, which did his powrefull light empeach ;  
 And comming full before his horses vew,  
 As they upon him prest, it plaine to them did shew.

## XXXVIII.

Like lightening flash that hath the gazer burned,  
 So did the sight thereof their sense dismay,  
 That backe againe upon themselves they turned,  
 And with their ryder ranne perforce away :  
 Ne could the Souldan them from flying stay  
 With raynes or wonted rule, as well he knew :  
 Nought feared they what he could do or say,  
 But th'onely feare that was before their vew ;  
 From which like mazed deer dismayfully they flew.

## XXXIX.

Fast did they fly as them there feete could beare  
 High over hilles and lowly over dales,  
 As they were follow'd of their former feare :  
 In vaine the pagan bannes, and sweares, and rayles,  
 And backe with both his hands unto him hayles  
 The resty raynes, regarded now no more :  
 He to them calles and speakes, yet nought avayles ;  
 They heare him not, they have forgot his lore ;  
 But go which way they list ; their guide they have forlore.



## XL.

As when the fire-mouthed steeds, which drew  
 The funnes bright wayne to Phaëtons decay,  
 Soone as they did the monstrous Scorpion view,  
 With ugly craples crawling in their way,  
 The dreadfull fight did them so fore affray,  
 That their well-knownen courses they forwent ;  
 And leading th'ever burning lampe astray,  
 This lower world nigh all to ashes brent,  
 And left their scorched path yet in the firmament.

## XLI.

Such was the furie of these head-strong steeds,  
 Soone as the infants funlike shield they saw,  
 That all obedience both to words and deeds  
 They quite forgot, and scornd all former law ;  
 Through woods, and rocks, and mountaines they did draw  
 The yron charret, and the wheeles did teare,  
 And tost the paynim without feare or awe ;  
 From side to side they tost him here and there,  
 Crying to them in vaine that nould his crying heare.

## XLII.

Yet still the prince purfew'd him close behind,  
 Oft making offer him to smite, but found  
 No easie meanes according to his mind :  
 At last they have all overthrowne to ground  
 Quite topside turvey, and the pagan hound  
 Amongst the yron hookes and graples keene  
 Torne all to rags, and rent with many a wound ;  
 That no whole peece of him was to be seene,  
 But scattred all about, and strow'd upon the greene.

## XLIII.

Like as the curfed sonne of Theseus,  
 That following his chace in dewy morne,  
 To fly his stepdames love outrageous,  
 Of his owne steeds was all to peeces torne,  
 And his faire limbs left in the woods forlorne ;  
 That for his sake Diana did lament,  
 And all the woody nymphes did wayle and mourne :  
 So was this Souldan rapt and all to rent,  
 That of his shape appear'd no litle monument.

## XLIV.

Onely his shield and armour, which there lay,  
 Though nothing whole, but all to brufd and broken,  
 He up did take, and with him brought away,  
 That mote remaine for an eternall token  
 To all, mongst whom this storie should be spoken,  
 How worthily by heavens high decree  
 Iustice that day of wrong herselfe had wroken;  
 That all men which that spectacle did see  
 By like ensample mote for ever warned bee.

## XLV.

So on a tree before the tyrants dore  
 He caufed them be hung in all mens fight,  
 To be a moniment for evermore.  
 Which when his ladie from the castles light  
 Beheld, it much appald her troubled spright:  
 Yet not as women wont in dolefull fit  
 She was dismayd, or faynted through affright,  
 But gathered unto her her troubled wit,  
 And gan estfoones devize to be aveng'd for it.

## XLVI.

Streight downe she ranne, like an enraged cow  
 That is berobbed of her youngling dere,  
 With knife in hand, and fatally did vow  
 To wreake her on that mayden messengere,  
 Whom she had caufd be kept as prisonere  
 By Artegall, misween'd for her owne knight,  
 That brought her backe: and comming present there  
 She at her ran with all her force and might,  
 All flaming with revenge and furious despight.

## XLVII.

Like raging Ino, when with knife in hand  
 She threw her husbands mured infant out;  
 Or fell Medea, when on Colchicke strand  
 Her brothers bones she scattered all about;  
 Or as that madding mother mongst the rout  
 Of Bacchus priests her owne deare flesh did teare:  
 Yet neither Ino, nor Medea stout,  
 Nor all the Maenades so furious were,  
 As this bold woman when she saw that damzell there.

XLVIII. But

## XLVIII.

But Artegall being thereof aware  
 Did stay her cruell hand ere she her raught ;  
 And as she did herselfe to strike prepare,  
 Out of her fist the wicked weapon caught :  
 With that, like one enfelon'd or distraught,  
 She forth did come whether her rage her bore,  
 With franticke passion and with furie fraught ;  
 And breaking forth out at a posterne dore,  
 Unto the wilde wood ranne, her dolours to deplore.

## XLIX.

As a mad bytch, whenas the franticke fit  
 Her burning tongue with rage inflamed hath,  
 Doth runne at randon, and with furious bit  
 Snatching at every thing doth wreake her wrath  
 On man and beast that commeth in her path.  
 There they doe say that she transformed was  
 Into a tigre, and that tygres scath  
 In crueltie and outrage she did pas,  
 To prove her surname true, that she imposed has.

## L.

Then Artegall himselfe discovering plaine  
 Did issue forth gainst all that warlike rout  
 Of knights and armed men, which did maintaine  
 That ladies part, and to the Souldan lout :  
 All which he did assault with courage stout,  
 All were they nigh an hundred knights of name,  
 And like wyld goates them chaced all about,  
 Flying from place to place with cowheard shame ;  
 So that with finall force them all he overcame.

## LI.

Then caused he the gates be opened wyde ;  
 And there the prince, as victour of that day,  
 With tryumph entertayn'd and glorifyde,  
 Presenting him with all the rich array  
 And roiall pompe, which there long hidden lay,  
 Purchast through lawlesse powre and tortious wrong  
 Of that proud Souldan, whom he earst did slay.  
 So both for rest there having stayd not long  
 Maicht with that mayd ; fit matter for another song.

## C A N T O IX.

*Arthur and Artegall catch Guyle,  
Whom Talus doth dismay:  
They to Mercillaes pallace come,  
And see her rich array.*

## I.

**W**HAT tygre or what other salvage wight  
Is so exceeding furious and fell  
As wrong, when it hath arm'd itselfe with might?  
Not fit mongst men that doe with reason mell,  
But mongst wyld beasts and salvage woods to dwell;  
Where still the stronger doth the weake devour,  
And they that most in boldnesse doe excell  
Are dredded most, and feared for their powre;  
Fit for Adicia there to build her wicked bowre.

## II.

There let her wonne farre from resort of men,  
Where righteous Artegall her late exyled;  
There let her ever keepe her damned den,  
Where none may be with her lewd parts defyled,  
Nor none but beasts may be of her despoyled:  
And turne we to the noble prince, where late  
We did him leave, after that he had foyled  
The cruell Souldan, and with dreadfull fate  
Had utterly subverted his unrighteous state.

## III.

Where having with fir Artegall a space  
Well solast in that Souldans late delight,  
They both resolving now to leave the place,  
Both it and all the wealth therein behight  
Unto that damzell in her ladies right,  
And so would have departed on their way:  
But she them woo'd by all the meanes she might,  
And earnestly besought to wend that day  
With her, to see her ladie thence not farre away.

IV. By

## IV.

By whose entreatie both they overcommen  
 Agree to goe with her ; and by the way,  
 As often falles, of fundry things did commen ;  
 Mongst which that damzell did to them bewray  
 A straunge adventure which not farre thence lay ;  
 To weet, a wicked villaine, bold and stout,  
 Which wonned in a rocke not farre away,  
 That robbed all the countrie thereabout,  
 And brought the pillage home, whence none could get it out.

## V.

Thereto both his owne wylie wit, she sayd,  
 And eke the fastnesse of his dwelling place,  
 Both unassaylable, gave him great ayde :  
 For he so crafty was to forge and face,  
 So light of hand, and nymble of his pace,  
 So smooth of tongue and subtile in his tale,  
 That could deceive one looking in his face :  
 Therefore by name Malengin they him call,  
 Well knownen by his feates, and famous over all.

## VI.

Through these his slights he many doth confound ;  
 And eke the rocke, in which he wons to dwell,  
 Is wondrous strong and hewen farre under ground,  
 A dreadfull depth, how deepe no man can tell ;  
 But some doe say it goeth downe to hell ;  
 And all within it full of wyndings is  
 And hidden wayes, that scarfe an hound by smell  
 Can follow out those false footsteps of his,  
 Ne none can backe returne that once are gone amis.

## VII.

Which when those knights had heard, their hearts gan earne  
 To understand that villeins dwelling place,  
 And greatly it desir'd of her to learne,  
 And by which way they towards it should trace.  
*Were not, sayd she, that it should let your pace  
 Towards my ladies presence by you ment,  
 I would you guyde directly to ibe place.*  
*Then let not that, said they, stay your intent ;  
 For neither will one foot, till we that carle have bent.*

## VIII.

So forth they past, till they approched ny  
 Unto the rocke where was the villains won :  
 Which when the damzell neare at hand did spy,  
 She warn'd the knights thereof: who thereupon  
 Gan to advize what best were to be done.  
 So both agreed to send that mayd afore,  
 Where she might sit nigh to the den alone,  
 Waying, and rayning pittifull upore,  
 As if she did some great calamitie deplore.

## IX.

With noyse whereof whenas the caytive carle  
 Should issue forth, in hope to find some spoyle,  
 They in awayt would closely him ensnarle,  
 Ere to his den he backward could recoyle ;  
 And so would hope him easily to foyle.  
 The damzell straight went, as she was directed,  
 Unto the rocke ; and there upon the foyle  
 Having herselfe in wretched wize abiected,  
 Gan weepe and wayle as if great grieve had her affected.

## X.

The cry whereof entring the hollow cave  
 Eftsoones brought forth the villaine, as they ment,  
 With hope of her some wishfull boot to have :  
 Full dreadfull wight he was as ever went  
 Upon the earth, with hollow eyes deepe pent,  
 And long curld locks, that downe his shoulders shagged,  
 And on his backe an uncouth vestiment  
 Made of straunge stuffe, but all to worne and ragged,  
 And underneath his breech was all to torne and iagged.

## XI.

And in his hand an huge long staffe he held,  
 Whose top was arm'd with many an yron hooke,  
 Fit to catch hold of all that he could weld,  
 Or in the compasse of his clouches tooke ;  
 And ever round about he cast his looke ;  
 Als at his backe a great wyde net he bore,  
 With which he seldom fished at the brooke,  
 But usd to fish for fooles on the dry shore,  
 Of which he in faire weather wont to take great store.

XII. Him

## XII.

Him when the damzell saw fast by her side,  
 So ugly creature, she was nigh dismayd ;  
 And now for helpe aloud in earnest cride :  
 But when the villaine saw her so affrayd  
 He gan with guilefull words her to perswade  
 To banish feare ; and with Sardonian smyle  
 Laughing on her, his false intent to shade,  
 Gan forth to lay his bayte her to beguyle,  
 That from herself unwares he might her steale the while.

## XIII.

Like as the fouler on his guilefull pype  
 Charmes to the birds full many a pleafant lay,  
 That they the whiles may take lesse heedie keepe,  
 How he his nets doth for their ruine lay :  
 So did the villaine to her prate and play,  
 And many pleafant trickes before her show,  
 To turne her eyes from his intent away :  
 For he in flights and iugling feates did flow,  
 And of legierdemayne the mysteries did know.

## XIV.

To which whilest she lent her intentive mind,  
 He suddenly his net upon her threw,  
 That oversprad her like a puffe of wind ;  
 And snatching her soone up, ere well she knew,  
 Ran with her fast away unto his mew,  
 Crying for helpe aloud : but whenas ny  
 He came unto his cave, and there did vew  
 The armed knights stopping his passage by,  
 He threw his burden downe and fast away did fly.

## XV.

But Artegall him after did pursew ;  
 The whiles the prince there kept the entrance still :  
 Up to the rocke he ran, and thereon flew  
 Like a wyld gote, leaping from hill to hill,  
 And dauncing on the craggy cliffes at will ;  
 That deadly daunger seem'd in all mens sight  
 To tempt such steps, where footing was so ill :  
 Ne ought avayled for the armed knight  
 To thinke to follow him that was so swift and light.

## XVI.

Which when he saw, his yron man he sent  
 To follow him ; for he was swift in chace :  
 He him purfewd wherever that he went ;  
 Both over rockes, and hilles, and every place  
 Wherefo he fled, he followd him apace :  
 So that he shortly forst him to forsake  
 The light, and downe descend unto the base :  
 There he him courst afresh, and soone did make  
 To leave his proper forme, and other shape to take.

## XVII.

Into a foxe himselfe he first did tourne ;  
 But he him hunted like a foxe full fast :  
 Then to a bush himselfe he did transforme ;  
 But he the bush did beat, till that at last  
 Into a bird it chaung'd, and from him past,  
 Flying from tree to tree, from wand to wand :  
 But he then stones at it so long did cast,  
 That like a stone it fell upon the land ;  
 But he then tooke it up, and held fast in his hand.

## XVIII.

So he it brought with him unto the knights,  
 And to his lord sir Artegall it lent,  
 Warning him hold it fast for feare of flights :  
 Who whilest in hand it gryping hard he hent,  
 Into a hedgehogge all unwares it went,  
 And prickt him so that he away it threw :  
 Then gan it runne away incontinent  
 Being returned to his former hew ;  
 But Talus soone him overtooke, and backward drew.

## XIX.

But whenas he would to a snake againe  
 Have turn'd himselfe, he with his yron flayle  
 Can drive at him with so huge might and maine,  
 That all his bones as small as sandy grayle  
 He broke, and did his bowels disentrayle,  
 Crying in vaine for helpe, when helpe was past ;  
 So did decept the selfe deceiver fayle :  
 There they him left a carrion outcast,  
 For beasts and soules to feede upon for their repast,



## XX.

Thence forth they passed with that gentle mayd  
 To see her ladie, as they did agree :  
 To which when she approached, thus she sayd,  
*Loe now, right noble knights, arriv'd ye bee  
 Nigh to the place which ye desir'd to see :  
 There shall ye see my soverayne lady queene,  
 Most sacred wight, most debonayre and free,  
 That ever yet upon this earth was seene,  
 Or that with diademe hath ever crowned beene.*

## XXI.

The gentle knights reioyced much to heare  
 The prayfes of that prince so manifold ;  
 And passing litle further, commen were  
 Where they a stately pallace did behold  
 Of pompous show, much more then she had told,  
 With many towres and tarras mounted hye,  
 And all their tops bright glistering with gold,  
 That seemed to out-shine the dimmed skye,  
 And with their brightnesse daz'd the straunge beholders eye.

## XXII.

There they alighting, by that damzell were  
 Directed in, and shewed all the fight :  
 Whose porch, that most magnificke did appeare,  
 Stood open wyde to all men day and night ;  
 Yet warded well by one of mickle might  
 That fate thereby, with gyant-like resemblance,  
 To keepe out guyle and malice and despight ;  
 That under shew oft-times of fayned semblance  
 Are wont in princes courts to worke great feath and hindrance :

## XXIII.

His name was Awe ; by whom they passing in  
 Went up the hall, that was a large wyde roome,  
 All full of people making troublous din  
 And wondrous noyse, as if that there were some  
 Which unto them was dealing righteous doome :  
 By whom they passing through the thickest preasse,  
 The marshall of the hall to them did come,  
 His name hight Order ; who commaunding peace  
 Them guyled through the throng, that did their clamors ceasse.

## XXIV.

They ceast their clamors upon them to gaze;  
 Whom seeing all in armour bright as day,  
 Straunge there to see, it did them much amaze,  
 And with unwonted terror halfe affray:  
 For never saw they there the like array;  
 Ne ever was the name of warre there spoken,  
 But ioyous peace and quietnesse alway  
 Dealing iust iudgments, that mote not be broken  
 For any brybes, or threates of any to be wroken.

## XXV.

There as they entred at the sciene they saw  
 Some one whose tongue was for his trespassse vyle  
 Nayld to a post adiudged so by law;  
 For that therewith he falsely did revyle,  
 And foule blaspheme that queene for forged guyle,  
 Both with bold speeches which he blazed had,  
 And with lewd poems which he did comyle;  
 For the bold title of a poet bad  
 He on himselfe had ta'en, and rayling rymes had sprad.

## XXVI.

Thus there he stood, whylest high over his head  
 There written was the purport of his sin  
 In cyphers strange, that few could rightly read,  
 BON FON S; but BON that once had written bin  
 Was raced out, and MAL was now put in:  
 So now MALFONT was plainly to be red;  
 Eyther for th'evill which he did therein,  
 Or that he likened was to a welhed  
 Of evill words, and wicked sclaunders by him shed.

## XXVII.

They passing by, were guyded by degree  
 Unto the presence of that gracious queene:  
 Who sate on high that she might all men see,  
 And might of all men royally be scene,  
 Upon a throne of gold full bright and sheene,  
 Adorned all with gemmes of endlesse price,  
 As either might for wealth have gotten beene,  
 Or could be fram'd by workmans rare device;  
 And all embost with lyons and with flourellice.

## XXVIII.

All over her a cloth of state was spread,  
 Not of rich tissew nor of cloth of gold,  
 Nor of ought else that may be richest red,  
 But like a cloud, as likest may be told,  
 That her brode-spreading wings did wyde unfold ;  
 Whose skirts were bordred with bright sunny beames,  
 Gliftring like gold amongst the plights enroll,  
 And here and there shooting forth silver streames,  
 Mongst which crept litle angels through the glittering gleames.

## XXIX.

Seemed those litle angels did uphold  
 The cloth of state, and on their purpled wings  
 Did beare the pendants through their nimbleffe bold ;  
 Besides a thousand more of such as sings  
 Hymns to high God, and carols heavenly things,  
 Encompassed the throne on which she sate ;  
 She angel-like, the heyre of ancient kings  
 And mightie conquerors, in royall state,  
 Whylest kings and kesars at her feet did them prostrate.

## XXX.

Thus she did sit in soverayne maiestie,  
 Holding a scepter in her royall hand,  
 The sacred pledge of peace and clemencie,  
 With which high God had blest her happie land  
 Maugre so many foes which did withstand :  
 But at her feet her sword was likewise layde,  
 Whose long rest rusted the bright steely brand ;  
 Yet whenas foes enforst, or friends sought ayde,  
 She could it sternely draw, that all the world dismayde.

## XXXI.

And round about before her feet there sate  
 A bevie of faire virgins clad in white,  
 That goodly seem'd t'adorne her royall state ;  
 All lovely daughters of high Iove, that high  
 Litae, by him begot in loves delight  
 Upon the righteous Themis; those they say  
 Upon Ioves iudgment-feat wayt day and night ;  
 And when in wrath he threats the worlds decay,  
 They doe his anger calme, and cruell vengeance stay.

XXXII. They

## XXXII.

They also doe by his diuine permission  
 Upon the thrones of mortall princes tend,  
 And often treat for pardon and remission  
 To suppliants, through frayltie which offend :  
 Those did upon Mercillaes throne attend,  
 Iust Dice, wise Eunomie, myld Eirene ;  
 And them amongst, her glorie to commend,  
 Sate goodly Temperance in garments clene,  
 And sacred Reuerence yborne of heavenly strene.

## XXXIII.

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

## XXXIV.

So sitting high in dreaded soverayntie,  
 Those two straunge knights were to her presence brought  
 Who bowing low before her maiestie  
 Did to her myld obeysance, as they ought,  
 And meekest boone, that they imagine mought :  
 To whom she eke inclyning her withall,  
 As a faire stoupe of her high-soaring thought,  
 A chearefull countenance on them let fall,  
 Yet tempred with some maiestie imperiall.

## XXXV.

As the bright sunne, what time his fierie teme  
 Towards the westerne brim begins to draw,  
 Gins to abate the brightnesse of his beme,  
 And fervour of his flames somewhat adaw :  
 So did this mightie ladie, when she saw  
 Those two strange knights such homage to her make,  
 Bate somewhat of that maiestie and awe,  
 That whylome wont to doe so many quake,  
 And with more myld aspect those two to entertake.

## XXXVI.

Now at that instant, as occasion fell,  
 When these two stranger knights arriv'd in place,  
 She was about affaires of common-wele,  
 Dealing of iustice with indifferent grace,  
 And hearing pleas of people meane and base :  
 Mongst which, as then, there was for to be heard  
 The tryall of a great and weightie case,  
 Which on both sides was then debating hard :  
 But at the sight of these those were awhile debar'd.

## XXXVII.

But after all her princely entertayne,  
 To th' hearing of that former cause in hand  
 Herselfe estfoones she gan convert againe :  
 Which that those knights likewise mote understand,  
 And witnesse forth aright in forrain land,  
 Taking them up unto her stately throne,  
 Where they mote heare the matter throughly scand  
 On either part, she placed th' one on th' one  
 The other on the other side, and neare them none.

## XXXVIII.

Then was there brought, as prisoner to the barre,  
 A ladie of great countenance and place,  
 But that she it with foule abuse did marre ;  
 Yet did appeare rare beautie in her face,  
 But blotted with condition vile and base,  
 That all her other honour did obscure,  
 And titles of nobilitie deface ;  
 Yet in that wretched semblant she did sure  
 The peoples great compassion unto her allure.

## XXXIX.

Then up arose a person of deepe reach,  
 And rare in-sight, hard matters to revele ;  
 That well could charme his tongue, and time his speach  
 To all affayes ; his name was called Zele :  
 He gan that ladie strongly to appele  
 Of many haynous crymes by her enured ;  
 And with sharp reasons rang her such a pele,  
 That those, whom she to pitie had allured,  
 He now t' abhorre and loath her person had procured.

## XL.

First gan he teil how this that seem'd so faire  
 And royally arayd, Duesiã hight,  
 That false Duesiã which had wrought great care,  
 And mickle mischief unto many a knight  
 By her beguyled and confounded quight :  
 But not for those she now in question came,  
 Though also those mote question'd be aright,  
 But for vylde treasons and outrageous shame,  
 Which she against the dred Mercilla oft did frame.

## XLI.

For she whylome (as ye mote yet right well  
 Remember) had her counsels false conspyred  
 With faithlesse Blandamour and Paridell,  
 (Both two her paramours, both by her hyred,  
 And both with hope of shadowes vaine inspyred)  
 And with them practiz'd how for to deprive  
 Mercilla of her crowne, by her aspyred;  
 That she might it unto herselfe deryve,  
 And triumph in their blood whom she to death did dryve.

## XLII.

But through high heavens grace, which favour not  
 The wicked driftes of trayterous desynes  
 Gainst loiall princes, all this cursed plot  
 Ere prooffe it tooke discovered was betymes,  
 And th'actours won the meede meet for their crymes :  
 Such be the meede of all that by such meane  
 Unto the type of kingdomes title clymes :  
 But false Duesiã, now untitled queene,  
 Was brought to her sad doome, as here was to be seene.

## XLIII.

Strongly did Zele her haynous fact enforce,  
 And many other crimes of foule defame  
 Against her brought, to banish all remorse,  
 And aggravate the horror of her blame ;  
 And with him to make part against her came  
 Many grave persons that against her pled :  
 First was a sage old fyre, that had to name  
 The Kingdomes Care, with a white silver hed,  
 That many high regards and reasons against her red.

XLIV. Then

## XLIV.

Then gan Authority her to oppose

With peremptoric powre, that made all mute ;  
 And then the Law of Nations gainst her rose,  
 And reasons brought, that no man could refute ;  
 Next gan Religion gainst her to impute  
 High Gods behest, and powre of holy lawes ;  
 Then gan the peoples cry and commons sute  
 Importune care of their owne publicke cause ;  
 And lastly Iustice charged her with breach of lawes.

## XLV.

But then for her on the contrarie part

Rose many advocates for her to plead :  
 First there came Pittie with full tender hart,  
 And with her ioynd Regard of Womanhead ;  
 And then came Daunger threatning hidden dread,  
 And high alliance unto forren powre ;  
 Then came Nobilitie of birth, that bread  
 Great ruth through her misfortunes tragicke stowre ;  
 And lastly Griefe did plead, and many teares forth powre.

## XLVI.

With the neare touch whereof in tender hart

The Briton prince was fore empaffionate,  
 And woxe inclined much unto her part,  
 Through the sad terror of so dreadfull fate,  
 And wretched ruine of so high estate ;  
 That for great ruth his courage gan relent :  
 Which whenas Zele perceived to abate,  
 He gan his earnest fervour to augment,  
 And many fearefull objects to them to present.

## XLVII.

He gan t'efforce the evidence anew,

And new accusements to produce in place :  
 He brought forth that old hag of hellish hew,  
 The curfed Ate, brought her face to face,  
 Who privie was and partie in the case :  
 She glad of spoyle and ruinous decay  
 Did her appeach, and to her more disgrace  
 The plot of all her practise did display,  
 And all her traynes and all her treasons forth did lay.

## XLVIII.

Then brought he forth with grievly grim aspect  
 Abhorred Murder, who with bloudie knyfe  
 Yet dropping fresh in hand did her detect,  
 And there with guiltie bloudshed charged ryfe :  
 Then brought he forth Sedition, breeding stryfe  
 In troublous wits and mutinous uprore :  
 Then brought he forth Incontinence of lyfe,  
 Even foule Adulterie her face before,  
 And lewd Impietie, that her accused fore.

## XLIX.

All which whenas the prince had heard and scene,  
 His former fancies ruth he gan repent,  
 And from her partie estfoones was drawn cleene :  
 But Artegall with constant firme intent  
 For zeale of iustice was against her bent :  
 So was she guiltie deemed of them all.  
 Then Zele began to urge her punishment,  
 And to their queene for iudgement loudly call,  
 Unto Mercilla myld for iustice gainst the thrall.

## L.

But she, whose princely breast was touched neare  
 With piteous ruth of her so wretched plight,  
 Though plaine she saw by all that she did heare,  
 That she of death was guiltie found by right,  
 Yet would not let iust vengeance on her light ;  
 But rather let instead thereof to fall  
 Few perling drops from her faire lampes of light ;  
 The which she covering with her purple pall  
 Would have the passion hid, and up arose withall.



## CANTO X.

*Prince Arthur takes the enterprize  
For Belgee for to fight :  
Gerioneos fenefchall  
He flayes in Belges right.*

## I.

**S**OME clarkes doe doubt in their devicefull art  
Whether this heavenly thing whereof I treat,  
To weeten mercie, be of iustice part,  
Or drawne forth from her by divine extreate :  
This well I wote, that sure she is as great,  
And meriteth to have as high a place,  
Sith in th'Almighties everlasting seat  
She first was bred, and borne of heavenly race ;  
From thence pour'd down on men by influence of grace.

## II.

For if that vertue be of so great might,  
Which from iust verdict will for nothing start,  
But to preserve inviolated right  
Oft spillles the principall to save the part ;  
So much more then is that of powre and art,  
That seekes to save the subiect of her skill,  
Yet never doth from doome of right depart ;  
As it is greater prayse to save then spill,  
And better to reforme then to cut off the ill.

## III.

Who then can thee, Mercilla, throughly prayse,  
That herein doest all earthly princes pas ?  
What heavenly Muse shall thy great honour rayse  
Up to the skies, whence first deriv'd it was,  
And now on earth it selfe enlarged has  
From th' utmost brinke of the Armericke shore  
Unto the margent of the Molucas ?  
Those nations farre thy iustice doe adore ;  
But thine owne people do thy mercy prayse much more.

## IV.

Much more it prayfed was of thofe two knights,  
 The noble prince and righteous Artegal,  
 When they had feene and heard her doome arights  
 Againft Dueffa, damned by them all;  
 But by her tempred without griefe or gall,  
 Till ftrong constraint did her thereto enforce:  
 And yet even then ruing her wilfull fall  
 With more then needfull naturall remorse,  
 And yeelding the laft honour to her wretched corfe.

## V.

During all which thofe knights continu'd there  
 Both doing and receiving curtefies  
 Of that great ladie, who with goodly chere  
 Them entertayn'd, fit for their dignities,  
 Approving dayly to their noble eyes  
 Royall examples of her mercies rare,  
 And worthie paterns of her clemencies;  
 Which till this day mongft many living are;  
 Who them to their posterities doe ftill declare.

## VI.

Amongft the reft, which in that fpace befell,  
 There came two fpringals of full tender yeares  
 Farre thence from forrein land where they did dwell  
 To feeke for succour of her and of her peares,  
 With humble prayers and intreatfull teares;  
 Sent by their mother, who a widow was  
 Wrapt in great dolours and in deadly feares  
 By a ftrong tyrant, who invaded has  
 Her land, and flaine her children ruefully, alas!

## VII.

Her name was Belge; who in former age  
 A ladie of great worth and wealth had bene,  
 And mother of a frutefull heritage,  
 Even feventeene goodly fonnes; which who had feene  
 In their firft flowre, before this fatal teene  
 Them overtooke and their faire bloffomes blafed,  
 More happie mother would her furely weene  
 Then famous Niobe, before ſhe taſted  
 Latonaes childrens wrath, that all her iſſue waſted.

VIII. But

## VIII.

But this fell tyrant through his tortious powre  
 Had left her now but five of all that brood:  
 For twelve of them he did by times deuoure,  
 And to his idols sacrifice their blood,  
 Whyleft he of none was stopped nor withstood:  
 For soothly he was one of matchlesse might,  
 Of horrible aspect and dreadfull mood,  
 And had three bodies in one wast empight,  
 And th'armes and legs of three to succour him in fight.

## IX.

And sooth they say that he was borne and bred  
 Of gyants race, the sonne of Geryon,  
 He that whylome in Spaine so fore was dred  
 For his huge powre and great oppreffion,  
 Which brought that land to his subiection,  
 Through his three bodies powre in one combyn'd;  
 And eke all strangers, in that region  
 Arryving, to his kyne for food assynd;  
 The fayrest kyne alive, but of the fiercest kynd:

## X.

For they were all, they say, of purple hew,  
 Kept by a cowheard, hight Eurytion,  
 A cruell carle, the which all strangers slew,  
 Ne day nor night did sleepe, t'attend them on,  
 But walkt about them ever and anone  
 With his two-headed dogge that Orthrus hight;  
 Orthrus begotten by great Typhaon  
 And foule Echidna in the house of Night:  
 But Hercules them all did overcome in fight.

## XI.

His sonne was this Geryoneo hight;  
 Who after that his monstrous father fell  
 Under Alcides club streight tooke his flight  
 From that sad land, where he his fyre did quell,  
 And came to this, where Belge then did dwell,  
 And flourish in all wealth and happinesse,  
 Being then new made widow, as befell,  
 After her noble husbands late deceffe;  
 Which gave beginning to her woe and wretchednesse.

XII. Then

## XII.

Then this bold tyrant of her widowed  
 Taking advantage and her yet fresh woes,  
 Himselfe and service to her offered  
 Her to defend against all forrein foes,  
 That should their powre against her right oppose:  
 Whereof she glad, now needing strong defence,  
 Him entertayn'd, and did her champion chose;  
 Which long he usd with carefull diligence,  
 The better to confirme her fearlesse confidence.

## XIII.

By meanes whereof she did at last commit  
 All to his hands, and gave him soveraine powre  
 To doe whatever he thought good or fit:  
 Which having got, he gan forth from that howre  
 To stirre up strife and many a tragicke stowre,  
 Giving her dearest children one by one  
 Unto a dreadfull monster to devoure,  
 And setting up an idole of his owne,  
 The image of his monstrous parent Geryone.

## XIV.

So tyrannizing and oppressing all,  
 The woefull widow had no meanes now left,  
 But unto gracious great Mercilla call  
 For ayde against that cruell tyrants theft,  
 Ere all her children he from her had rest:  
 Therefore these two, her eldest sonnes, she sent  
 To seeke for succour of this ladies giest:  
 To whom their fute they humbly did present  
 In th'hearing of full many knights and ladies gent.

## XV.

Amongst the which then fortun'd to bee  
 The noble Briton prince with his brave peare;  
 Who when he none of all those knights did see  
 Hastily bent that enterprize to heare,  
 Nor undertake the same for cowheard feare,  
 He stepped forth with courage bold and great,  
 Admyr'd of all the rest in presence there,  
 And humbly gan that mightie queene entreat  
 To graunt him that adventure for his former feat.

XVI. She

## XVI.

She gladly graunted it : then he straightway  
 Himfelfe unto his iourney gan prepare,  
 And all his armours readie dight that day,  
 That nought the morrow next mote stay his fare.  
 The morrow next appear'd 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.

## XVII.

Then taking humble leave of that great queene,  
 Who gave him roiall giftes and riches rare,  
 As tokens of her thankfull mind befeene,  
 And leaving Artegall to his owne care,  
 Upon his voyage forth he gan to fare  
 With those two gentle youthes, which him did guide  
 And all his way before him still prepare :  
 Ne after him did Artegall abide,  
 But on his first adventure forward forth did ride,

## XVIII.

It was not long till that the prince arrived  
 Within the land where dwelt that ladie fad ;  
 Whereof that tyrant had her now deprived,  
 And into moores and marshes banisht had,  
 Out of the pleasant foyle and citties glad,  
 In which she wont to harbour happily :  
 But now his cruelty so fore she drad,  
 That to those fennes for fastnesse she did fly,  
 And there herselfe did hyde from his hard tyranny.

## XIX.

There he her found in sorrow and dismay,  
 All solitarie without living wight ;  
 For all her other children through affray  
 Had hid themselves, or taken further flight :  
 And eke herselfe through sudder strange affright,  
 When one in armes she saw, began to fly ;  
 But when her owne two sonnes she had in sight,  
 She gan take hart and looke up ioyfully ;  
 For well she wist this knight came succour to supply.

XX. And

## XX.

And running unto them with greedy ioyes,  
 I'll straight about their neckes as they did kneele,  
 And bursting forth in teares; *Ab my sweet boyes,*  
 Sayd she, yet now I gin new life to feele;  
*And feeble spirits, that gan faint and reele,*  
*Now rise againe at this your ioyous sight.*  
*Alreadie seemes that fortunes beadlong wheele*  
*Begins to turne, and sunne to shine more bright*  
*Then it was wont, through comfort of this noble knight.*

## XXI.

Then turning unto him; *And you, sir knight,*  
 Said she, *that taken have this toyle some paine*  
*For wretched woman, miserable wight,*  
*May you in heauen immortall guerdon gaine*  
*For so great travell as you doe sustaine:*  
*For other meede may hope for none of mee,*  
*To whom nought else but bare life doth remaine;*  
*And that so wretched one, as ye do see*  
*Is liker lingring death then loathed life to bee.*

## XXII.

Much was he moved with her piteous plight:  
 And low dismounting from his loftie steede  
 Gan to recomfort her all that he might,  
 Seeking to drive away deepe-rooted dreede  
 With hope of helpe in that her greatest neede:  
 So thence he wished her with him to wend  
 Unto some place where they mote rest and feede,  
 And she take comfort which God now did send:  
 Good hart in evils doth the evils much amend.

## XXIII.

*Ay me!* sayd she, *and whither shall I goe?*  
*Are not all places full of forraine powres?*  
*My pallaces possessed of my foe,*  
*My cities sackt, and their sky-threatening towres*  
*Raced and made smooth fields now full of flowres?*  
*Onely these marishes and myrie bogs,*  
*In which the fearefull ewties do build their bowres,*  
*Yeeld me an hostry mongst the croking frogs,*  
*And harbeur here in safety from those ravenous dogs.*

XXIV. *Natblesse,*

## XXIV.

*Nathlesse, said he, deare ladie, with me goe,  
Some place shall us receive and harbour yield;  
If not, we will it force maugre your foe,  
And purchase it to us with speare and shield;  
And if all fayle, yet farewell open field:  
The earth to all her creatures lodging lends.*

With such his chearefull speeches he doth wield  
Her mind so well, that to his will she bends;  
And bynding up her locks and weeds forth with him wends.

## XXV.

They came unto a citie farre up land,  
The which whylome that ladies owne had bene;  
But now by force extort out of her hand  
By her strong foe, who had defaced cleene  
Her stately towres and buildings sunny sheene,  
Shut up her haven, mard her marchants trade,  
Robbed her people that full rich had beene,  
And in her necke a castle huge had made,  
The which did her commaund without needing perfwade.

## XXVI.

That castle was the strength of all that state,  
Untill that state by strength was pulled downe;  
And that same citie, so now ruinate,  
Had bene the keye of all that kingdomes crowne;  
Both goodly castle, and both goodly towne,  
Till that th'offended heavens list to lowre  
Upon their blisse, and balefull fortune frowne:  
When those gainst states and kingdomes do coniure,  
Who then can thinke their hedlong ruine to recure?

## XXVII.

But he had brought it now in servile bond,  
And made it beare the yoke of inquisition,  
Stryving long time in vaine it to withstand;  
Yet glad at last to make most base submission,  
And life enjoy for any composition:  
So now he hath new lawes and orders new  
Imposd on it with many a hard condition,  
And forced it, the honour that is dew  
To God, to doe unto his idole most untrew.

## XXVIII.

To him he hath before this castle-greene  
 Built a faire chappell, and an altar framed  
 Of costly ivory full rich becene,  
 On which that curfed idole, farre proclamed,  
 He hath set up, and him his god hath named,  
 Offring to him in sinfull sacrifice  
 The flesh of men, to Gods owne likenesse framed,  
 And powring forth their bloud in brutishe wize,  
 That any yron eyes to see it would agrize.

## XXIX.

And for more horror and more crueltie  
 Under that curfed idols altar-stone  
 An hideous monfter doth in darknesse lie,  
 Whose dreadfull shape was never seene of none  
 That lives on earth; but unto those alone  
 The which unto him sacrificed bee :-  
 Those he devoures, they say, both flesh and bone;  
 What else they have is all the tyrants fee:  
 So that no whit of them remayning one may see.

## XXX.

There eke he placed a strong garrifone,  
 And set a seneschall of dreaded might,  
 That by his powre oppressed every one,  
 And vanquished all venturous knights in fight;  
 To whom he wont shew all the shame he might,  
 After that them in battell he had wonne:  
 To which when now they gan approach in fight,  
 The ladie counfeld him the place to shonne,  
 Whereas so many knights had foully bene fordonne.

## XXXI.

Her fearefull speeches nought he did regard;  
 But ryding streight under the castle-wall  
 Called aloud unto the watchfull ward,  
 Which there did wayte, willing them forth to call  
 Into the field their tyrants seneschall:  
 To whom when tydings thereof came, he streight  
 Calls for his armes, and arming him withall  
 Eftsoones forth pricked proudly in his might,  
 And gan with courage fierce addresse him to the fight.

XXXII. They



## XXXII.

They both encounter in the middle plaine,  
 And their sharpe speares doe both together smite  
 Amid their shields with so huge might and maine,  
 That seem'd their soules they would have ryven quight  
 Out of their breasts with furious despight :  
 Yet could the seneschals no entrance find  
 Into the princes shield where it empight,  
 So pure the metall was and well refynd,  
 But shivered all about, and scattered in the wynd :

## XXXIII.

Not so the princes ; but with restlesse force  
 Into his shield it readie passage found,  
 Both through his haberieon and eke his corse ;  
 Which tombling downe upon the senselesse ground  
 Gave leave unto his ghost from thraldome bound  
 To wander in the griesly shades of night :  
 There did the prince him leave in deadly fswound,  
 And thence unto the castle marched right  
 To see if entrance there as yet obtaine he might.

## XXXIV.

But as he nigher drew three knights he spyde,  
 All arm'd to point, issuing forth apace,  
 Which towards him with all their powre did ryde,  
 And meeting him right in the middle race  
 Did all their speares attonce on him enchace.  
 As three great culverings for batterie bent,  
 And leveld all against one certaine place,  
 Doe all attonce their thunders rage forth-rent,  
 That makes the wals to stagger with astonishment.

## XXXV.

So all attonce they on the prince did thonder ;  
 Who from his saddle swarved nought asyde,  
 Ne to their force gave way, that was great wonder ;  
 But like a bulwarke firmly did abyde,  
 Rebutting him, which in the midst did ryde,  
 With so huge rigour, that his mortall speare  
 Past through his shield and pierst through either syde ;  
 That downe he fell upon his mother deare,  
 And powred forth his wretched life in deadly dreare.

## XXXVI.

Whom when his other fellowes saw, they fled  
 As fast as feete could carry them away ;  
 And after them the prince as swiftly sped,  
 To be aveng'd of their unknighly play.  
 There whilest, they entring, th'one did th'other stay,  
 The hindmost in the gate he over-hent,  
 And as he pressed in, him there did slay :  
 His carkassè tumbling on the threshold sent  
 His groning foule unto her place of punishment.

## XXXVII.

The other which was entred laboured fast  
 To sperre the gate ; but that same lump of clay,  
 Whose grudging ghost was thereout fled and past,  
 Right in the middest of the threshold lay,  
 That it the posterne did from closing stay :  
 The whiles the prince hard preased in betweene,  
 And entraunce wonne : streight th'other fled away,  
 And ran into the hall, where he did weene  
 Himselfe to save ; but he there slew him at the skreene.

## XXXVIII.

Then all the rest which in that castle were,  
 Seeing that sad ensample them before,  
 Durst not abide, but fled away for feare,  
 And them convayd out at a posterne dore.  
 Long fought the prince ; but when he found no more  
 T'oppose against his powre, he forth issued  
 Unto that lady, where he her had lore,  
 And her gan cheare with what she there had vewed,  
 And what she had not seene, within unto her shewed :

## XXXIX.

Who with right humble thanks him goodly greeting  
 For so great prowesse as he there had proved,  
 Much greater then was ever in her weeting,  
 With great admiraunce inwardly was moved,  
 And honourd him with all that her behoved.  
 Thenceforth into that castle he her led  
 With her two sonnes right deare of her beloved,  
 Where all that night themselves they cherished,  
 And from her balefull minde all care he banished.

## CANTO XI.

*Prince Artbure overcomes the great  
Gerioneo in fight :  
Doth slay the monster, and restore  
Belge unto her right.*

## I.

**I**T often fals in course of common life  
That right long time is overborne of wrong  
Through avarice, or powre, or guile, or strife,  
That weakens her, and makes her party strong :  
But Iustice, though her dome she doe prolong,  
Yet at the last she will her owne cause right :  
As by sad Belge seemes, whose wrongs though long  
She suffred, yet at length she did requight,  
And sent redresse thereof by this brave Briton knight.

## II.

Whereof when newes was to that tyrant brought,  
How that the lady Belge now had found  
A champion, that had with his champion fought,  
And laid his seneschall low on the ground,  
And eke himselfe did threaten to confound ;  
He gan to burne in rage, and friese in feare,  
Doubting sad end of principle unfound :  
Yet sith he heard but one that did appeare,  
He did himselfe encourage and take better cheare.

## III.

Nathelesse himselfe he armed all in hast,  
And forth he far'd with all his many bad,  
Ne stayed step, till that he came at last  
Unto the castle which they conquerd had :  
There with huge terrour, to be more yfrad,  
He sternely marcht before the castle-gate,  
And with bold vaunts and ydle threatning bad  
Deliver him his owne, ere yet too late,  
To which they had no right, nor any wrongfull state.

## IV.

The prince staid not his aunswere to devize,  
 But opening streight the sparre forth to him came,  
 Full nobly mounted in right warlike wize ;  
 And asked him, if that he were the same,  
 Who all that wrong unto that wofull dame  
 So long had done, and from her native land  
 Exiled her, that all the world spake shame.  
 He boldly aunswerd him, he there did stand  
 That would his doings iustifie with his owne hand.

## V.

With that so furiously at him he flew,  
 As if he would have over-run him streight ;  
 And with his huge great yron axe gan hew  
 So hideously uppon his armour bright,  
 As he to peeces would have chopt it quight ;  
 That the bold prince was forced foote to give  
 To his first rage, and yeeld to his despight ;  
 The whilest at him so dreadfully he drive,  
 That seem'd a marble rocke asunder could have rive.

## VI.

Thereto a great advauntage eke he has  
 Through his three double hands thrise multiplyde,  
 Besides the double strength which in them was :  
 For stil when fit occasion did betyde,  
 He could his weapon shift from side to syde,  
 From hand to hand; and with such nimbleste fly  
 Could wield about, that ere it were espyde  
 The wicked stroke did wound his enemy  
 Behinde, beside, before, as he it list apply.

## VII.

Which uncouth use whenas the prince perceived,  
 He gan to watch the wielding of his hand,  
 Least by such slight he were unwares deceived ;  
 And ever ere he saw the stroke to land,  
 He would it meete and warily withstand.  
 One time when he his weapon saynd to shift,  
 As he was wont, and chang'd from hand to hand,  
 He met him with a counter-stroke so swift,  
 That quite smit off his arme as he it up did list.

VIII. Therewith

## VIII.

Therewith all fraught with fury and disdain  
 He brayd aloud for very fell despight;  
 And sodainely t'avenge himselfe againe  
 Gan into one assemble all the might  
 Of all his hands, and heaved them on hight,  
 Thinking to pay him with that one for all:  
 But the sad steele feizd not, where it was hight,  
 Uppon the childe, but somewhat short did fall,  
 And lighting on his horses head him quite did mall.

## IX.

Downe streight to ground fell his astonisht steed,  
 And eke to th'earth his burden with him bare;  
 But he himselfe full lightly from him freed,  
 And gan himselfe to fight on foote prepare:  
 Whereof whenas the gyant was aware,  
 He wox right blyth, as he had got thereby,  
 And laught so loud, that all his teeth wide bare.  
 One might have seene enraung'd disorderly,  
 Like to a rancke of piles that pitched are awry.

## X.

Estfoones againe his axe he raught on hie,  
 Ere he were thoroughly buckled to his geare,  
 And can let drive at him so dreadfullie,  
 That had he chaunced not his shield to reare,  
 Ere that huge stroke arrived on him neare,  
 He had him surely cloven quite in twaine:  
 But th' adamantine shield which he did beare.  
 So well was tempred, that for all his maine  
 It would no passage yeeld unto his purpose vaine.

## XI.

Yet was the stroke so forcibly applide,  
 That made him stagger with uncertaine sway,  
 As if he would have tottered to one side:  
 Wherewith full wroth he fiercely gan assay  
 That curt'sie with like kindnesse to repay,  
 And smote at him with so importune might,  
 That two more of his armes did fall away,  
 Like fruitlesse branches, which the hatchets slight  
 Hath pruned from the native tree and cropped quight.

XII. With

## XII.

With that all mad and furious he grew,  
 Like a fell mastiffe through enraging heat,  
 And curst, and band, and blasphemies forth threw  
 Against his gods, and fire to them did threat,  
 And hell unto himselfe with horreur great:  
 Thenceforth he car'd no more which way he strooke,  
 Nor where it light; but gan to chaufe and sweat,  
 And gnasht his teeth, and his head at him shooke,  
 And sternely him beheld with grim and ghastly looke.

## XIII.

Nought fear'd the childe his lookes, ne yet his threats;  
 But onely wexed now the more aware  
 To save himselfe from those his furious heats,  
 And watch advauntage how to worke his care,  
 The which good fortune to him offred faire:  
 For as he in his rage him over-strooke,  
 He, ere he could his weapon backe repaire,  
 His side all bare and naked overtooke,  
 And with his mortal steel quite through the body strooke.

## XIV.

Through all three bodies he him strooke attonce,  
 That all the three attonce fell on the plaine,  
 Else should he thrife have needed for the nonce  
 Them to have stricken, and thrife to have slaine.  
 So now all three one sencelesse lump remaine,  
 Enwallow'd in his owne blacke bloody gore,  
 And byting th'earth for very deaths disdaine;  
 Who with a cloud of night him covering bore  
 Downe to the house of dole, his daies there to deplore.

## XV.

Which when the lady from the castle saw,  
 Where she with her two sonnes did looking stand,  
 She towards him in hast herselfe did draw  
 To greet him the good fortune of his hand:  
 And all the people both of towne and land,  
 Which there stood gazing from the citties wall  
 Upon these warriours, greedy t'understand  
 To whether should the victory befall,  
 Now when they saw it false, they eke him greeted all.

XVI. But

## XVI.

But Belge with her sonnes prostrated low  
 Before his feete in all that peoples fight,  
 Mongst ioyes mixing some tears, mongst wele some wo;  
 Him thus bespake ; *O most redoubted knight,*  
*The which hast me, of all most wretched wight,*  
*That earst was dead, restor'd to life againe,*  
*And these weake impes replanted by thy might ;*  
*What guerdon can I give thee for thy paine,*  
*But even that which thou savedst thine still to remaine ?*

## XVII.

He tooke her up forby the lilly hand,  
 And her recomforted the best he might,  
 Saying, *Deare lady, deedes ought not be scand*  
*By th'authors manhood, nor the doers might,*  
*But by their trueth and by the causes right :*  
*That same is it which fought for you this day.*  
*What other meed then need me to requight,*  
*But that which yeeldeth vertues meed alway ?*  
*That is the vertue selfe, which her reward doth pay:*

## XVIII.

She humbly thankt him for that wondrous grace,  
 And further sayd, *Ab sir, but mote ye please,*  
*Sith ye thus farre have tendred my poore case,*  
*As from my chiefest foe me to release,*  
*That your victorior arme will not yet cease,*  
*Till ye have rooted all the relickes out*  
*Of that wilde race, and stablised my peace.*  
*What is there else, sayd he, left of their rout ?*  
*Declare it boldly, dame, and doe not stand in dout.*

## XIX.

Then wote you, sir, that in this church hereby  
 There stands an idole of great note and name,  
 The which this gyant reared first on hie,  
 And of his owne vaine fancies thought did frame :  
 To whom for endlesse borrow of his steame  
 He offred up for daily sacrificize  
 My children and my people, burnt in flame,  
 With all the tortures that he could devize,  
 The more t'aggrate his god with such his bloudy guize.

## XX.

*And underneath this idoll there doth lie  
 An bideous monster, that doth it defend,  
 And feedes on all the carkasses, that die  
 In sacrifice unto that cursed feend:  
 Whose ugly shape none ever saw nor kend,  
 That ever scap'd: for of a man they say  
 It has the voice, that speaches forth doth send,  
 Even blasphemous words, which she doth bray  
 Out of her poysonous entrails fraught with dire decay.*

## XXI.

Which when the prince heard tell, his heart gan earne  
 For great desire that monster to assay;  
 And prayd the place of his abode to learne:  
 Which being shew'd, he gan himselfe streightway  
 Thereto addressie, and his bright shield display.  
 So to the church he came, where it was told  
 The monster underneath the altar lay;  
 There he that idoll saw of massy gold  
 Most richly made, but there no monster did behold.

## XXII.

Upon the image with his naked blade  
 Three times, as in defiance, there he strooke;  
 And the third time out of an hidden shade  
 There forth issewd from under th'altars smooke  
 A dreadfull feend with fowle deformed looke,  
 That stretcht itselfe as it had long lyen still;  
 And her long taile and fethers strongly shooke,  
 That all the temple did with terrour fill;  
 Yet him nought terrifide that feared nothing ill.

## XXIII.

An huge great beast it was when it in length  
 Was stretched forth, that nigh fild all the place,  
 And seem'd to be of infinite great strength,  
 Horrible, hideous, and of hellish race,  
 Borne of the brooding of Echidna base,  
 Or other like infernall furies kinde:  
 For of a mayd she had the outward face,  
 To hide the horrour which did lurke behinde,  
 The better to beguile whom she so fond did finde.

XXIV. Thereto



## XXIV.

Thereto the body of a dog she had,  
 Full of fell ravin and fierce greedinesse;  
 A lions clawes with powre and rigour clad  
 To rend and teare whatso she can oppresse;  
 A dragons taile, whose sting without redresse  
 Full deadly wounds whereso it is empight;  
 An eagles wings for scope and speedinesse,  
 That nothing may escape her reaching might,  
 Whereto she ever list to make her hardy flight.

## XXV.

Much like in foulnesse and deformity  
 Unto that monster, whom the Theban knight,  
 The father of that fatall progeny,  
 Made kill herselfe for very hearts despight  
 That he had red her riddle, which no wight  
 Could ever loose, but suffred deadly doole:  
 So also did this monster use like slight  
 To many a one which came unto her schoole;  
 Whom she did put to death deceived like a foole.

## XXVI.

She comming forth, whenas she first beheld  
 The armed prince with shield so blazing bright  
 Her ready to assaile, was greatly queld,  
 And much dismayd with that dismayfull sight,  
 That backe she would have turnd for great affright:  
 But he gan her with courage fierce assay,  
 That forst her turne againe in her despight  
 To save herselfe, least that he did her slay;  
 And sure he had her slaine had she not turnd her way.

## XXVII.

Tho when she saw that she was forst to fight,  
 She flew at him like to an hellish feend,  
 And on his shield tooke hold with all her might,  
 As if that it she would in peeces rend,  
 Or reave out of the hand that did it hend:  
 Strongly he strove out of her greedy gripe  
 To loose his shield, and long while did contend;  
 But when he could not quite it, with one stripe  
 Her lions clawes he from her feete away did wipe.

R 2

XXVIII. With

## XXVIII.

With that aloude she gan to bray and yell,  
 And fowle blasphemous speaches forth did cast,  
 And bitter curfes, horrible to tell ;  
 That even the temple, wherein she was plaft,  
 Did quake to heare, and nigh afunder braft :  
 Tho with her huge long taile she at him strooke,  
 That made him stagger and stand halfe aghaft  
 With trembling ioynts, as he for terrour shooke ;  
 Who nought was terrifide, but greater courage tooke.

## XXIX.

As when the mast of some well-timbred hulke  
 Is with the blast of some outrageous storme  
 Blowne downe, it shakes the bottome of the bulke,  
 And makes her ribs to cracke as they were torne ;  
 Whileft still she stands astonisht and forlorne :  
 So was he stound with stroke of her huge taile :  
 But ere that it she backe againe had borne,  
 He with his sword it strooke, that without faile  
 He ioynted it, and mard the fwinging of her flaile.

## XXX.

Then gan she cry much louder than afore,  
 That all the people, there without, it heard,  
 And Belge felfe was therewith stonied fore,  
 As if the onely sound thereof she feard :  
 But then the feend herselfe more fiercely reard  
 Upon her wide great wings, and strongly flew  
 With all her body at his head and beard,  
 That had he not forefeene with heedfull vew,  
 And thrown his shield atween, she had him done to rew :

## XXXI.

But as she prest on him with heavy sway,  
 Under her wombe his fatall sword he thrust,  
 And for her entrailes made an open way  
 To issue forth ; the which, once being bruft,  
 Like to a great mill-damb forth fiercely gusht,  
 And powred out of her infernall sinke  
 Most ugly filth, and poyson therewith rusht,  
 That him nigh choked with the deadly stinke :  
 Such loathly matter were small lust to speake or thinke.

XXXII. Then

## XXXII.

Then downe to ground fell that deformed masse,  
 Breathing out clouds of sulphure fowle and blacke,  
 In which a puddle of contagion was,  
 More loathd then Lerna, or then Stygian lake,  
 That any man would nigh awhaped make:  
 Whom when he saw on ground, he was full glad,  
 And streight went forth his gladnesse to partake  
 With Belge, who watcht all this while full sad,  
 Wayting what end would be of that same daunger drad.

## XXXIII.

Whom when she saw so ioyously come forth,  
 She gan reioyce and shew triumphant chere,  
 Lauding and praying his renowned worth  
 By all the names that honorable were.  
 Then in he brought her, and her shewed there  
 The present of his paines, that monsters spoyle,  
 And eke that idoll deem'd so costly dere;  
 Whom he did all to peeces breake, and foyle  
 In filthy durt, and left so in the loathely foyle.

## XXXIV.

Then all the people which beheld that day  
 Gan shout aloud, that unto heaven it rong;  
 And all the damzels of that towne in ray  
 Came dauncing forth, and ioyous carrols song:  
 So him they led through all their streetes along,  
 Crowned with girlonds of immortall baies;  
 And all the vulgar did about them throng  
 To see the man, whose everlasting praise  
 They all were bound to all posterities to raise.

## XXXV.

There he with Belge did awhile remaine,  
 Making great feast and ioyous merriment;  
 Untill he had her settled in her raine  
 With safe assuraunce and establishment:  
 Then to his first emprize his mind he lent,  
 Full loath to Belge and to all the rest;  
 Of whom yet taking leave thenceforth he went,  
 And to his former iourney him adress;  
 On which long way he rode, ne ever day did rest,

XXXVI, But

## XXXVI.

But turne we now to noble Artegal ;  
 Who having left Mercilla streightway went  
 On his first quest, the which him forth did call,  
 To weet, to worke Irenaes franchisement,  
 And eke Grantortoes worthy punishment.  
 So forth he fared, as his manner was,  
 With onely Talus wayting diligent,  
 Through many perils, and much way did pas,  
 Till nigh unto the place at length approach he has.

## XXXVII.

There as he traveld by the way he met  
 An aged wight, wayfaring all alone,  
 Who through his yeares long since aside had fet  
 The use of armes, and battell quite forgone :  
 To whom as he approcht, he knew anone  
 That it was he which whilome did attend  
 On faire Irene in her affliction,  
 When first to faery court he saw her wend,  
 Unto his soveraine queene her suite for to commend.

## XXXVIII.

Whom by his name saluting, thus he gan ;  
*Haile, good sir Sergis, truest knight alive,*  
*Well tride in all thy ladies troubles than*  
*When her that tyrant did of crowne deprive ;*  
*What new occasion doth thee hitber drive,*  
*Whiles she alone is left, and thou bere found ?*  
*Or is she thrall, or doth she not survive ?*  
 To whom he thus ; *She liveth sure and found ;*  
 But by that tyrant is in wretched thraldome bound :

## XXXIX.

*For she presuming on th'appointed tyde,*  
*In which ye promist, as ye were a knight,*  
*To meete her at the salvage ilands syde,*  
*And then and there for triall of her right*  
*With her unrighteous enemy to fight,*  
*Did hitber come, where she afrayd of nought,*  
*By guilefull treason and by subtill slight*  
*Surprized was and to Grantorto brought,*  
 Who ber imprisond hath, and ber life often sought.

## XL.

*And now he hath to her prefixt a day,  
 By which if that no champion doe appeare,  
 Which will her cause in battailous array  
 Against him iustifie, and prove her cleare  
 Of all those crimes that he gainst her doth reare  
 She death shall sure aby. Those tidings sad  
 Did much abash fir Artegall to heare,  
 And grieved fore, that through his fault she had  
 Fallen into that tyrants hand and usage bad.*

## XLI.

*Then thus replide ; Now sure and by my life,  
 Too much am I to blame for that faire maide,  
 That have her drawne to all this troublous strife,  
 Through promise to afford her timely aide,  
 Which by default I have not yet defraide :  
 But witnesse unto me, ye heavens, that know  
 How cleare I am from blame of this upbraide :  
 For ye into like thraldome me did throw,  
 And kept from complishing the faith which I did owe.*

## XLII.

*But now aread, fir Sergis, how long space  
 Hath he ber lent a champion to provide.  
 Ten daies, quoth he, he graunted hath of grace,  
 For that he weeneth well before that tide  
 None can have tidings to assist ber side :  
 For all the shores, which to the sea accoste,  
 He day and night doth ward both farre and wide,  
 That none can there arrive without an hoste :  
 So ber he decmes already but a damned ghooste.*

## XLIII.

*Now turne againe, fir Artegall then sayd,  
 For if I live till those ten daies have end,  
 Assure yourselfe, fir knight, she shall have ayd,  
 Though I this dearest life for her doe spend.  
 So backward he attone with him did wend.  
 Tho as they rode together on their way,  
 A rout of people they before them kend,  
 Flocking together in confusde array ;  
 As if that there were some tumultuous affray.*

## XLIV.

To which as they approacht the cause to know,  
 They saw a knight in daungerous distresse  
 Of a rude rout him chasing to and fro,  
 That fought with lawlesse powre him to oppresse,  
 And bring in bondage of their brutishnesse:  
 And farre away, amid their rakehell bands,  
 They spide a lady left all succourlesie,  
 Crying, and holding up her wretched hands  
 To him for aide, who long in vaine their rage withstands.

## XLV.

Yet still he strives, ne any perill spares,  
 To reskue her from their rude violence;  
 And like a lion wood amongst them fares,  
 Dealing his dreadfull blowes with large dispence,  
 Gainst which the pallid death findes no defence:  
 But all in vaine; their numbers are so great  
 That naught may boot to banishe them from thence;  
 For soone as he their outrage backe doth beat,  
 They turne afresh, and oft renew their former threat.

## XLVI.

And now they doe so sharply him assay,  
 That they his shield in peeces battred have,  
 And forced him to throw it quite away,  
 Fro dangers dread his doubtfull life to save;  
 Albe that it most safety to him gave,  
 And much did magnifie his noble name:  
 For from the day that he thus did it leave,  
 Amongst all knights he blotted was with blame,  
 And counted but a recreant knight with endles shame.

## XLVII.

Whom when they thus distressed did behold,  
 They drew unto his aide; but that rude rout  
 Them also gan assaile with outrage bold,  
 And forced them, however strong and stout  
 They were, as well approv'd in many a doubt,  
 Backe to recule; untill that yron man  
 With his huge flaile began to lay about;  
 From whose sterne presence they diffused ran,  
 Like scattred chaffe, the which the wind away doth fan.

## XLVIII.

So when that knight from perill cleare was freed,  
 He drawing neare began to greeete them faire,  
 And yeeld great thankes for their so goodly deed,  
 In saving him from daungerous despaire  
 Of those which fought his life for to empaire :  
 Of whom Sir Artegal gan then enquere  
 The whole occasion of his late misfare,  
 And who he was, and what those villaines were,  
 The which with mortall malice him pursu'd so nere.

## XLIX.

To whom he thus; *My name is Burbon hight,  
 Well knowne, and far renowned heretofore,  
 Untill late mischiefe did upon me light,  
 That all my former praise hath blemisht sore ;  
 And that faire lady, which in that uprore  
 Ye with those caytives saw, Flourdelis hight,  
 Is mine owne love, though me she have forlore,  
 Whether withheld from me by wrongfull might,  
 Or with her owne good will, I cannot read aright.*

## L.

*But sure to me her faith she first did plight  
 To be my love, and take me for her lord ;  
 Till that a tyrant, which Grandtorto hight,  
 With golden giftes and many a guilefull word  
 Enicyed her to him for to accord.  
 O who may not with gifts and words be tempted !  
 Sith which she hath me ever since abhord,  
 And to my foe hath guilefully consented :  
 Ay me, that ever guyle in women was invented !*

## LI.

*And now he hath this troupe of villains sent  
 By open force to fetch her quite away :  
 Gainst whom myselfe I long in vaine have bent  
 To rescue her, and daily meanes assay,  
 Yet rescue her thence by no meanes I may ;  
 For they doe me with multitude oppresse,  
 And with unquall might doe over-lay,  
 That oft I driven am to great distresse,  
 And forced to forgoe th'attempt remedilisse.*

## LII.

But why have ye, said Artegal, forborne  
 Your owne good shield in dangerous dismay?  
 That is the greatest shame and foulest scorne,  
 Which unto any knight behappen may,  
 To loose the badge that steuld his deedes display.  
 To whom sir Burbon, blushing halfe for shame,  
 That shall I unto you, quoth he, bewray;  
 Least ye therefore mote happily me blame,  
 And deeme it doon of will, that through inforcement came.

## LIII.

True is that I at first was dubbed knight  
 By a good knight, the knight of the red-crosse;  
 Who when he gave me armes in field to fight,  
 Gave me a shield, in which he did endosse  
 His deare Redeemers badge upon the bosse:  
 The same long while I bore, and therewithall  
 Fought many battels without wound or losse;  
 Therewith Grandtorto selfe I did appall,  
 And made him ostentimes in field before me fall.

## LIV.

But for that many did that shield erwie,  
 And cruell enemies increased more;  
 To stint all strife and troublous enmitie,  
 That bloudie scutchin being battred sore  
 I layd aside, and have of late forbore,  
 Hoping thereby to have my love obtayned:  
 Yet can I not my love have nathemore;  
 For she by force is still fro me detayned,  
 And with corruptfull brybes is to untruth mis-trayned.

## LV.

To whom thus Artegal; Certes, sir knight,  
 Hard is the case the which ye doe complaine;  
 Yet not so hard (for nought so hard may light  
 That it to such a streight mote you constraine)  
 As to abandon that which doth containe  
 Your honours stile, that is your warlike shield.  
 All perill ought be lesse, and lesse all paine  
 Then losse of fame in disaventrous field:  
 Dye rather then doe ought that mote dishonour yield.



## LVI.

*Not so, quoth he; for yet when time doth serve,  
 My former shield I may resume againe:  
 To temporize is not from truth to swerve,  
 Ne for advantage terme to entertaine,  
 Whenas necessitie doth it constraîne.  
 Fie on such forgerie, said Artegall,  
 Under one hood to shadow faces twaine:  
 Knights ought be true, and truth is one in all:  
 Of all things to dissemble fouly may befall.*

## LVII.

*Yet let me you of courtesie request,  
 Said Burbon, to assist me now at need  
 Against these peasants which have me opprest,  
 And forced me to so infamous deed,  
 That yet my love may from their hands be freed.  
 Sir Artegall, albe he earst did wyte  
 His wavering mind, yet to his aide agreed,  
 And buckling him eftsoones unto the fight  
 Did set upon those troupes with all his powre and night.*

## LVIII.

*Who flocking round about them, as a swarme  
 Of flies upon a birchen bough doth cluster,  
 Did them assault with terrible allarme,  
 And over all the fields themselves did muster,  
 With bills and glayves making a dreadfull luster;  
 That forst at first those knights backe to retyre:  
 As when the wrathfull Boreas doth bluster,  
 Nought may abide the tempest of his yre,  
 Both man and beast doe fly, and succour doe inquire.*

## LIX.

*But whenas overblowen was that brunt,  
 Those knights began afresh them to assayle,  
 And all about the fields like squirrels hunt;  
 But chiefly Talus with his yron flayle,  
 Gainst which no flight nor rescue mote avayle,  
 Made cruell havocke of the baser crew,  
 And chaced them both over hill and dale:  
 The raskall manie soone they overthrew;  
 But the two knights themselves their captains did subdew.*

## LX.

At last they came whereas that ladie bode,  
 Whom now her keepers had forsaken quight  
 To save themselves, and scattered were abroad:  
 Her halfe disinayd they found in doubtfull plight,  
 As neither glad nor sorie for their sight;  
 Yet wondrous faire she was, and richly clad  
 In roiall robes, and many iewels dight;  
 But that those villens through their usage bad  
 Them foully rent, and shamefully defaced had.

## LXI.

But Burbon streight dismounting from his steed  
 Unto her ran with greedie great desyre,  
 And catching her fast by her ragged weed  
 Would have embraced her with hart entyre:  
 But she back-starting, with disdainefull yre  
 Bad him avaunt, ne would unto his lore  
 Allured be for prayer nor for meed:  
 Whom when those knights so froward and forlore  
 Beheld, they her rebuked and upbrayded fore.

## LXII.

Sayd Artegall, *What foule disgrace is this.*  
*To so faire ladie, as ye seeme in sight,*  
*To blot your becutie, that unblemisht is,*  
*With so foule blame as breach of faith once plight,*  
*Or change of love for any worlds delight?*  
*Is cught on earth so pretious or deare,*  
*As prayse and honour? or is cught so bright*  
*And beautifull, as glories beames appeare,*  
*Whose goodly light then Phoebus lampe doth shine more cleare?*

## LXIII.

*Why then will ye, fond dame, attempted bee*  
*Unto a strangers love, so lightly placed,*  
*For guiftes of gold or any worldly glee,*  
*To leave the love that ye before embraced,*  
*And let your fame with falshood be defaced?*  
*Fie on the pelfe for which good name is sold,*  
*And honour with indignitie debased:*  
*Dearer is love then life, and fame then gold;*  
*But dearer then them both your faith once plighted hold;*

## LXIV.

Much was the ladie in her gentle mind  
Abasht at his rebuke, that bit her neare ;  
Ne ought to answere thereunto did find :  
But hanging down her head with heaue cheare.  
Stood long amaz'd, as she amated weare :  
Which Burbon seeing, her againe assayd,  
And clasping twixt his armes, her up did reare  
Upon his steede, whiles she no whit gaine-sayd :  
So bore her quite away nor well nor ill apayd.

## LXV.

Nathlesse the yron man did still pursue  
That raskall many with unpittied spoyle ;  
Ne ceased not, till all their scattred crew  
Into the sea he drove quite from that soyle,  
The which they troubled had with great turmoyle :  
But Artegall, seeing his cruell deed,  
Commaunded him from slaughter to recoyle,  
And to his voyage gan againe proceed,  
For that the terme approaching fast required speed.

## C A N T O XII.

*Artegall doth Sir Burbon aide,  
And blames for changing shield:  
He with the great Grantorto fights,  
And slaicth him in field.*

## I.

**O** Sacred hunger of ambitious mindes,  
And impotent desire of men to raine!  
Whom neither dread of God, that devils bindes,  
Nor lawes of men, that common-weales containe,  
Nor bands of nature, that wilde beastes restraine,  
Can keepe from outrage and from doing wrong,  
Where they may hope a kingdome to obtaine:  
No faith so firme, no trust can be so strong,  
No love so lasting then, that may endure long.

## II.

Witnesse may Burbon be; whom all the bands,  
Which may a knight assure, had surely bound,  
Untill the love of lordship and of lands  
Made him become most faithles and unfound:  
And witnesse be Gerionco found,  
Who for like cause faire Belge did oppresse,  
And right and wrong most cruelly confound:  
And so be now Grantorto, who no lesse  
Then all the rest burst out to all outragiousnesse.

## III.

Gainst whom sir Artégall, long having since  
Taken in hand th'exploit, being theretoo  
Appointed by that mightie faerie prince,  
Great Gloriane, that tyrant to fordoe,  
Through other great adventures hethertoo  
Had it forsackt: but now time drawing ny  
To him assynd her high behest to doo,  
To the sea-shore he gan his way apply,  
To weete if shipping readie he mote there descry.

IV. Tho

## IV.

Tho when they came to the sea-coaft, they found  
 A ſhip all readie, as good fortune fell,  
 To put to ſea, with whom they did compound  
 To paſſe them over where them liſt to tell:  
 The winde and weather ſerved them ſo well,  
 That in one day they with the coaſt did fall;  
 Whereas they readie found, them to repell,  
 Great hoſtes of men in order martiall,  
 Which them forbad to land, and footing did forſtall.

## V.

But nathemore would they from land refraine:  
 But whenas nigh unto the ſhore they drew,  
 That foot of man might found the bottome plaine,  
 Talus into the ſea did forth iſſew  
 Though darts from ſhore and ſtones they at him threw;  
 And wading through the waves with ſtedfaſt ſway,  
 Maugre the might of all thoſe troupes in vew,  
 Did win the ſhore; whence he them chaſt away,  
 And made to fly like doves, whom th' eagle doth affray.

## VI.

The whyles fir Artegall with that old knight  
 Did forth deſcend, there being none them neare,  
 And forward marched to a towne in fight.  
 By this, came tydings to the tyrants eare  
 By thoſe which earſt did fly away for feare  
 Of their arrivall: wherewith troubled fore  
 He all his forces ſtreight to him did reare,  
 And forth iſſuing with his ſcouts afore,  
 Meant them to have incountred ere they left the ſhore:

## VII.

But ere he marched farre he with them met,  
 And fiercely charged them with all his force;  
 But Talus ſternely did upon them ſet,  
 And bruſht and battred them without remorse,  
 That on the ground he left full many a corſe;  
 Ne any able was him to withſtand,  
 But he them overthrew both man and horſe,  
 That they lay ſcattered over all the land,  
 As thicke as doth the ſeede after the ſowers hand:

## VIII.

Till Artegal him seeing so to rage  
 Willd him to stay, and signe of truce did make :  
 To which all harkning did awhile asswage ]  
 Their forces furie, and their terror slake ;  
 Till he an herauld cald, and to him spake,  
 Willing him wend unto the tyrant streight,  
 And tell him that not for such slaughters sake  
 He thether came, but for to trie the right  
 Of fayre Irenas cause with him in single fight :

## IX.

And willed him for to reclayme with speed  
 His scattred people, ere they all were slaine ;  
 And time and place convenient to areed,  
 In which they two the combat might darraine :  
 Which message when Grantorto heard, full fayne  
 And glad he was the slaughter so to stay ;  
 And pointed for the combat twixt them twayne  
 The morrow next, ne gave him longer day :  
 So founded the retraite, and drew his folke away.

## X.

That night Sir Artegal did cause his tent  
 There to be pitched on the open plaine ;  
 For he had given streight commaundement  
 That none should dare him once to entertaine :  
 Which none durst breake, though many would right faine  
 For faire Irena whom they loved deare :  
 But yet old Sergis did so well him paine,  
 That from close friends, that dar'd not to appeare,  
 He all things did purvay which for them needfull weare.

## XI.

The morrow next that was the dismall day  
 Appointed for Irenas death before,  
 So soone as it did to the world display  
 His chearefull face, and light to men restore,  
 The heavy mayd, to whom none tydings bore  
 Of Artegals arrivall her to free,  
 Lookt up with eyes full sad and hart full sore,  
 Weening her lifes last howre then neare to bee ;  
 Sith no redemption nigh she did nor heare nor see.

XII. Then

## XII.

Then up she rose, and on herselfe did dight  
 Most squalid garments, fit for such a day ;  
 And with dull countenance and with doleful spright  
 She forth was brought in sorrowfull dismay  
 For to receive the doome of her decay :  
 But comming to the place, and finding there  
 Sir Artegall in battailous array  
 Wayting his foe, it did her dead hart cheare,  
 And new life to her lent in midst of deadly feare.

## XIII.

Like as a tender rose in open plaine,  
 That with untimely drought nigh withered was,  
 And hung the head, soone as few drops of raine  
 Thereon distill and deaw her daintie face  
 Gins to look up, and with fresh wonted grace  
 Dispreds the glorie of her leaves gay ;  
 Such was Irenas countenance, such her case,  
 When Artegall she saw in that array,  
 There wayting for the tyrant till it was farre day :

## XIV.

Who came at length with proud presumptuous gate  
 Into the field, as if he fearelesse were,  
 All armed in a cote of yron plate  
 Of great defence to ward the deadly feare,  
 And on his head a steele-cap he did weare  
 Of colour rustie-browne, but sure and strong ;  
 And in his hand an huge polaxe did beare,  
 Whose steale was yron-studded, but not long,  
 With which he went to fight, to iustifie his wrong :

## XV.

Of stature huge and hideous he was,  
 Like to a giant for his monstrous hight,  
 And did in strength most sorts of men surpas,  
 Ne ever any found his match in might ;  
 Thereto he had great skill in single fight :  
 His face was ugly and his countenance sterne,  
 That could have frayd one with the very sight,  
 And gaped like a gulfe when he did gerne ;  
 That whether man or monster one could scarce discern.

## XVI.

Soone as he did within the listes appeare,  
 With dreadfull looke he Artegal beheld,  
 As if he would have daunted him with feare;  
 And grinning grieclly did against him weld  
 His deadly weapon which in hand he held:  
 But th'elſin ſwayne, that oft had ſeene like fight,  
 Was with his ghastly count'nance nothing queld;  
 But gan him streight to buckle to the fight,  
 And caſt his ſhield about to be in readie plight.

## XVII.

'The trompets found; and they together goe  
 With dreadfull terror and with fell intent;  
 And their huge ſtrokes full dangerously beſtow,  
 To doe moſt dammage whereas moſt they ment:  
 But with ſuch force and furie violent  
 The tyrant thundred his thicke blowes ſo faſt,  
 That through the yron walles their way they rent,  
 And even to the vitall parts they paſt,  
 Ne ought could them endure, but all they cleſt or braſt.

## XVIII.

Which cruell outrage whenas Artegal  
 Did well avize, thenceforth with warie heed  
 He ſhund his ſtrokes, where-ever they did fall,  
 And way did give unto their graceleſſe ſpeed:  
 As when a ſkilfull marriner doth reed  
 A ſtorme approaching, that doth perill threat,  
 He will not bide the daunger of ſuch dread,  
 But ſtrikes his ſayles, and vereth his main-ſheat,  
 And lends unto it leave the emptie ayre to beat.

## XIX.

So did the faerie knight himſelfe abeare,  
 And ſtouped oft his head from ſhame to ſhield:  
 No ſhame to ſtoupe ones head more high to reare;  
 And much to gaine a litle for to yield:  
 So ſtoutest knights doen oftentimes in field.  
 But ſtill the tyrant ſternely at him layd,  
 And did his yron axe ſo nimble wield,  
 That many wounds into his fleſh it made,  
 And with his burdenous blowes him fore did over-lade.



## XX.

Yet whenas fit advantage he did spy,  
 The whiles the curfed felon high did reare  
 His cruell hand to smite him mortally,  
 Under his stroke he to him stepping neare,  
 Right in the flanke him strooke with deadly dreare,  
 That the gore-bloud thence gushing grievously  
 Did underneath him like a pond appeare,  
 And all his armour did with purple dye :  
 Thereat he brayed loud, and yelled dreadfully.

## XXI.

Yet the huge stroke, which he before intended,  
 Kept on his course, as he did it direct,  
 And with such monstrous poise adowne descended,  
 That seemed nought could him from death protect :  
 But he it well did ward with wise respect,  
 And twixt him and the blow his shield did cast,  
 Which thereon seizing tooke no great effect ;  
 But byting deepe therein did sticke so fast  
 That by no meanes it backe againe he forth could wraft.

## XXII.

Long while he tug'd and strove to get it out,  
 And all his powre applyed thereunto,  
 That he therewith the knight drew all about :  
 Nathlesse, for all that ever he could doe,  
 His axe he could not from his shield undoe.  
 Which Artegall perceiving, strooke no more,  
 But loosing soone his shield, did it forgoe ;  
 And whiles he combred was therewith so fore,  
 He gan at him let drive more fiercely then afore.

## XXIII.

So well he him pursuw'd, that at the last  
 He stroke him with Chrysaor on the hed,  
 That with the soufe thereof full fore aghast  
 He staggered to and fro in doubtfull sted :  
 Againe whiles he him saw so ill bested,  
 He did him smite with all his might and maine,  
 That falling on his mother Earth he fed :  
 Whom when he saw prostrated on the plaine,  
 He lightly rest his head to ease him of his paine.

## XXIV.

Which when the people round about him saw,  
 They shouted all for ioy of his successe,  
 Glad to be quit from that proud tyrants awe,  
 Which with strong powre did them long time oppresse;  
 And running all with greedie ioyfulnesse  
 To faire Irena, at her feet did fall,  
 And her adored with due humblenesse  
 As their true liege and princeesse naturall;  
 And eke her champions glorie founded over all:

## XXV.

Who straight her leading with meeete maiestie  
 Unto the pallace where their kings did rayne,  
 Did her therein establish peaceable,  
 And to her kingdomes feat restore agayne;  
 And all such persons, as did late maintayne  
 That tyrants part with close or open ayde,  
 He sorely punished with heauiue payne;  
 That in short space, whiles there with her he stayd,  
 Not one was left that durst her once have disobayd.

## XXVI.

During which time that he did there remayne,  
 His studie was true iustice how to deale,  
 And day and night employ'd his busie paine  
 How to reforme that ragged common-wele:  
 And that same yron man, which could reveale  
 All hidden crimes, through all that realme he sent  
 To search out those that usd to rob and steale,  
 Or did rebell gainst lawfull government;  
 On whom he did inflict most grieuous punishment.

## XXVII.

But ere he coulede reforme it thoroughly,  
 He through occasion called was away  
 To faerie court, that of necessity  
 His course of iustice he was forst to stay,  
 And Talus to reuoke from the right way,  
 In which he was that realme for to redresse:  
 But enuies cloud still dimmeth vertues ray:  
 So having freed Irena from distresse,  
 He tooke his leaue of her, there left in heauienesse.

XXVIII. Tho

## XXVIII.

Tho as he backe returned from that land,  
 And there arriv'd againe whence forth he set,  
 He had not passed farre upon the strand,  
 Whenas two old ill-favour'd hags he met  
 By the way-side being together set,  
 Two grisly creatures ; and to that their faces  
 Most foule and filthie were, their garments yet  
 Being all rag'd and tatter'd, their disgraces  
 Did much the more augment, and made most ugly cafes.

## XXIX.

The one of them, that elder did appeare,  
 With her dull eyes did seeme to looke askew,  
 That her mis-shape much helpt ; and her foule heare  
 Hung loose and loathsomely ; thereto her hew  
 Was wan and leane, that all her teeth arew  
 And all her bones might through her cheekes be red ;  
 Her lips were like raw lether, pale and blew :  
 And as she spake, therewith she flavered ;  
 Yet spake she seldom, but thought more the lesse she sed :

## XXX.

Her hands were foule and durtie, never washt  
 In all her life, with long nayles over-raught  
 Like puttocks claws : with th'one of which she scratcht  
 Her curfed head, although it itched naught ;  
 The other held a snake with venime fraught,  
 On which she fed and gnawed hungrily,  
 As if that long she had not eaten ought ;  
 That round about her iawes one might descry  
 The bloudie gore and poyson dropping lothsomely.

## XXXI.

Her name was Envie, knowen well thereby ;  
 Whose nature is to grieve and grudge at all  
 That ever she sees doen prayf-worthily ;  
 Whose sight to her is greatest crosse may fall,  
 And vexeth so, that makes her eat her gall:  
 For when she wanteth other thing to eat,  
 She feedes on her owne maw unnaturall,  
 And of her owne foule entrayles makes her meat ;  
 Meat fit for such a monsters monstrous dyeat :

XXXII. And

## XXXII.

And if she hapt of any good to heare,  
 That had to any happily betid,  
 Then would she inly fret, and grieve, and teare  
 Her flesh for felnesse, which she inward hid :  
 But if she heard of ill that any did,  
 Or harme that any had, then would she make  
 Great cheare, like one unto a banquet bid ;  
 And in anothers losse great pleasure take,  
 As she had got thereby and gayned a great stake.

## XXXIII.

The other nothing better was then shee ;  
 Agreeing in bad will and cancred kynd,  
 But in bad maner they did disagree :  
 For whatso Envie good or bad did fynd  
 She did conceale, and murder her owne mynd ;  
 But this, whatever evill she conceived,  
 Did spread abroad and throw in th'open wynd :  
 Yet this in all her words might be perceived,  
 That all she fought was mens good name to have bereaved.

## XXXIV.

For whatsoever good by any sayd  
 Or doen she heard, she would streightwayes invent  
 How to deprave or flanderously upbrayd,  
 Or to misconstrue of a mans intent,  
 And turne to ill the thing that well was ment :  
 Therefore she used often to resort  
 To common haunts, and companies frequent,  
 To hearke what any one did good report,  
 To blot the fame with blame, or wrest in wicked fort :

## XXXV.

And if that any ill she heard of any,  
 She would it eeke, and make much worse by telling,  
 And take great ioy to publish it to many ;  
 That every matter worse was for her melling :  
 Her name was hight Detraction, and her dwelling  
 Was neare to Envie, even her neighbour next ;  
 A wicked hag, and Envy selfe excelling  
 In mischief; for herselfe she onely vext ;  
 But this fame both herselfe and others eke perplex.

XXXVI. Her

## XXXVI.

Her face was ugly, and her mouth distort,  
 Foming with poyson round about her gils,  
 In which her curféd tongue full sharpe and short  
 Appear'd like aspis sting, that closely kills,  
 Or cruelly does wound whomso she wils :  
 A distaffe in her other hand she had,  
 Upon the which she litle spinnes, but spils,  
 And faynes to weave false tales and leafings bad,  
 To throw amongst the good, which others had disprad.

## XXXVII.

These two now had themselves combynd in one,  
 And linckt together gainst sir Artegall ;  
 For whom they wayted as his mortall sone,  
 How they might make him into mischiefe fall,  
 For freeing from their snares Irena thrall :  
 Besides unto themselves they gotten had  
 A monster, which the Blatant beast men call,  
 A dreadfull feend of gods and men ydrad,  
 Whom they by slights allur'd, and to their purpose lad.

## XXXVIII.

Such were these hags, and so unhandsome drest :  
 Who when they nigh approching had espyde  
 Sir Artegall return'd from his late quest,  
 They both arose, and at him loudly cryde,  
 As it had bene two shepheards cures had scryde  
 A ravenous wolfe amongst the scattered flockes :  
 And Envie first, as she that first him eyde,  
 Towardes him runs, and with rude flaring lockes  
 About her eares does beat her brest and forehead knockes.

## XXXIX.

Then from her mouth the gobbet she does take,  
 The which whyleare she was so greedily  
 Devouring, even that halfe-gnawen snake,  
 And at him throws it most despightfully :  
 The curféd serpent, though she hungrily  
 Earst chawd thereon, yet was not all so dead,  
 But that some life remayned secretly ;  
 And as he past afore withouten dread  
 Bit him behind, that long the marke was to be read.

XL. Then

## XL.

Then th'other comming neare gan him revile  
 And fouly rayle with all she could invent ;  
 Saying, that he had with unmanly guile,  
 And foule abusion both his honour blent,  
 And that bright sword, the sword of Iustice lent,  
 Had stayned with reprochfull crueltie  
 In guiltlesse blood of many an innocent :  
 As for Grandtorto, him with treacherie  
 And traynes having surpriz'd he fouly did to die.

## XLI.

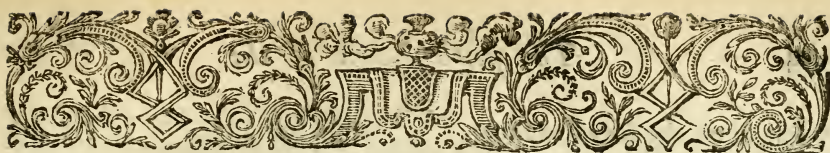
Thereto the Blatant beast, by them set on,  
 At him began aloud to barke and bay  
 With bitter rage and fell contention ;  
 That all the woods and rockes nigh to that way  
 Began to quake and tremble with dismay ;  
 And all the aire rebellowed againe ;  
 So dreadfully his hundred tongues did bray :  
 And evermore those hags themselves did paine  
 To sharpen him, and their owne curfed tongs did straine :

## XLII.

And still among most bitter wordes they spake,  
 Most shamefull, most unrighteous, most untrew,  
 That they the mildest man alive would make  
 Forget his patience, and yeeld vengeaunce dew  
 To her, that so false sclaunders at him threw :  
 And more, to make them pierce and wound more deepe,  
 She with the sting which in her vile tongue grew  
 Did sharpen them, and in fresh poyson steepe :  
 Yet he past on, and seem'd of them to take no keepe.

## XLIII.

But Talus hearing her so lewdly raile,  
 And speake so ill of him that well deserved,  
 Would her have chastiz'd with his yron flaile,  
 If her sir Artegall had not preserved,  
 And him forbidden, who his heaft observed :  
 So much the more at him still did she scold,  
 And stoncs did cast, yet he for nought would swerve  
 From his right course ; but still the way did hold  
 To faery court, where what him fell shall else be told.



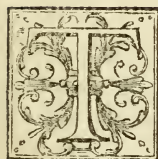
The sixth BOOKE of the

# FAERY QUEENE

CONTAYNING

The Legend of Sir CALIDORE or of  
COURTESIE.

I.



HE waies, through which my weary steps I guyde  
In this delightfull land of Faery,  
Are so exceeding spacious and wyde,  
And sprinckled with such sweet variety  
Of all that pleafant is to eare or eye,

That I nigh raviſht with rare thoughts delight  
My tedious travell doe forget thereby ;  
And when I gin to feele decay of might,  
It ſtrength to me ſupplies, and chears my dulled ſpright.

II.

Such ſecret comfort and ſuch heavenly pleaſures,  
Ye ſacred imps that on Parnaſſo dwell,  
And there the keeping have of learnings theaſures,  
Which doe all worldly riches farre excell,  
Into the mindes of mortall men doe well,  
And goodly fury into them infuſe,  
Guyde ye my footing, and conduct me well  
In theſe ſtrange waies where never foote did uſe,  
Ne none can find but who was taught them by the Muſe :

VOL. II.

U

III. Revele

## III.

Revele to me the sacred nourfery  
 Of vertue, which with you doth there remaine,  
 Where it in filver bowre does hidden ly  
 From view of men and wicked worlds difdaine ;  
 Since it at firft was by the gods with paine  
 Planted in earth, being deriv'd at furft  
 From heavenly feedes of bounty foveraine,  
 And by them long with carefull labour nurft,  
 Till it to ripenefse grew, and forth to honour burft,

## IV.

Amongft them all growes not a fayrer flowre  
 Then is the bloofme of comely courtesie ;  
 Which though it on a lowly ftalke doe bowre,  
 Yet brancheth forth in brave nobilitie,  
 And fprends itfelfe through all civilitie :  
 Of which though present age doe plenteous feeme,  
 Yet being matcht with plaine antiquitie,  
 Ye will them all but fayned showes esteeme,  
 Which carry colours faire, that feeble eies mifdeeme :

## V.

But in the triall of true curtesie,  
 Its now fo farre from that which then it was,  
 That it indeed is nought but forgerie,  
 Fashion'd to pleafe the eies of them that pas,  
 Which fee not perfect things but in a glas :  
 Yet is that glaffe fo gay, that it can blynd  
 The wifefst fight to thinke gold that is bras :  
 But vertues feat is deepe within the mynd,  
 And not in outward shows but inward thoughts defynd.

## VI.

But where fhall I in all antiquity  
 So faire a patterne finde, where may be feene  
 The goodly praife of princely curtesie,  
 As in yourfelfe, o foveraine lady queene ?  
 In whose pure minde, as in a mirrour sheene,  
 It showes, and with her brightneffe doth inflame  
 The eyes of all which thereon fixed beene ;  
 But meriteth indeede an higher name ;  
 Yet fo from low to high uplifted is your name.

VII. Then



## VII.

Then pardon me, most dreaded soveraine,  
That from yourselfe I doe this vertue bring,  
And to yourselfe doe it returne againe :  
So from the ocean all rivers spring,  
And tribute backe repay as to their king :  
Right so from you all goodly vertues well  
Into the rest which round about you ring,  
Faire lords and ladies which about you dwell,  
And doe adorne your court, where courtesies excell.

## CANTO I.

*Calidore saves from Maleffort  
A damzell us'd wylde :  
Doth vanquish Crudor ; and doth make  
Briana waxe more mylde.*

## I.

**O**F court it seemes men courtesie doe call,  
For that it there most useth to abound ;  
And well beseemeth that in princes hall  
That vertue should be plentifully found,  
Which of all goodly manners is the ground,  
And roote of civill conversation :  
Right so in faery court it did redound,  
Where curteous knights and ladies most did won  
Of all on earth, and made a matchlesse paragon:

## II.

But mongst them all was none more courteous knight  
Then Calidore, beloved over all,  
In whom it seemes that gentlenesse of spright  
And manners mylde were planted naturall ;  
To which he adding comely guize withall  
And gracious speach, did steale mens hearts away :  
Nathlesse thereto he was full stout and tall,  
And well approv'd in batteilous affray,  
That him did much renowme, and far his fame display.

## III.

Ne was there knight ne was there lady found  
In faery court, but him did deare embrace  
For his faire usage and conditions found,  
The which in all mens liking gayned place,  
And with the greatest purchast greatest grace ;  
Which he could wisely use, and well apply,  
To please the best, and th'evill to embafe :  
For he loathd leasing and base flattery,  
And loved simple truth and stedfast honesty.

IV. And

## IV.

And now he was in travell on his way,  
 Uppon an hard adventure fore bestad,  
 Whenas by chaunce he met uppon a day  
 With Artegall, returning yet halfe fad  
 From his late conquest which he gotten had :  
 Who whenas each of other had a sight,  
 They knew themselves, and both their persons rad :  
 When Calidore thus first ; *Haile noblest knight*  
*Of all this day on ground that breatheen living spright :*

## V.

*Now tell, if please you, of the good successe*  
*Which ye have had in your late enterprize.*  
 To whom fir Artegall gan to expresse  
 His whole exploite and valorous emprize  
 In order as it did to him arize.  
*Now happy man, said then fir Calidore,*  
*Which have so goodly, as ye can devize,*  
*Atchiev'd so hard a quest, as few before ;*  
*That shall you most renowned make for evermore.*

## VI.

*But where ye ended have, now I begin*  
*To tread an endlesse trace withouten guyde*  
*Or good direction, how to enter in*  
*Or how to issue forth in waies untryde,*  
*In perils strange, in labours long and wide ;*  
*In which although good fortune me besall,*  
*Yet shall it not by none be testifyde.*  
*What is that quest, quoth then fir Artegall,*  
*That you into such perils presently doth call ?*

## VII.

*The Blattant beast, quoth he, I doe pursew,*  
*And through the world incessantly doe chase,*  
*Till I him overtake, or else subdew :*  
*Yet know I not or how or in what place*  
*To find him out, yet still I forward trace.*  
*What is that Blattant beast, then he replide ?*  
*It is a monster bred of hellishe race,*  
 Then answered he, *which often hath annoyd*  
*Good knights and ladies true, and many else destroyd.*

## VIII.

Of Cerberus whilome he was begot,  
 And fell Chimarra in her darkefome den,  
 Through fowle commixture of his filly blot;  
 Where he was foftered long in Stygian fen,  
 Till he to perfect ripenefse grew; and then  
 Into this wicked world he forth was sent  
 To be the plague and scourge of wretched men:  
 Whom with vile tongue and venemous intent  
 He fere doth wound, and bite, and cruelly torment.

## IX.

Then fince the falvage ifland I did leave,  
 Sayd Artegall, I fuch a beaft did fee,  
 The which did feeme a thoufand tongues to have,  
 That all in fpight and malice did agree,  
 With which he bayd and loudly barkt at mee  
 As if that he attence would me deuoure:  
 But I that know myfelfe from perill free  
 Did nought regard his malice nor his powre;  
 But he the more his wicked poifon forth did poure.

## X.

That furely is that beaft, faide Calidore,  
 Which I purfue, of whom I am right glad  
 To heare thefe tidings which of none afore  
 Through all my weary travvell I have had:  
 Yet now fome hope your words unto me add.  
 Now God you fpeed, quoth then fir Artegall,  
 And keepe your body from the daunger drad:  
 For ye have much adde to deale withall.  
 So both tooke goodly leave, and parted feveral.

## XI.

Sir Calidore thence travelled not long,  
 Whenas by chaunce a comely fquire he found,  
 That thorough fome more mighty enemies wrong  
 Both hand and foote unto a tree was bound;  
 Who feeing him from farre, with piteous found  
 Of his shrill cries him called to his aide:  
 To whom approching in that painefull ffound  
 When he him faw, for no demaunds he ftaide,  
 But firft him losde, and afterwards thus to him faide;

## XII, Unhappy

## XII.

Unhappy squire, what hard mishap thee brought  
 Into this bay of perill and disgrace?  
 What cruell hand thy wretched thraldome wrought,  
 And thee captived in this skamefull place?  
 To whom he answered thus; My haplesse case  
 Is not occasiond through my misdesert,  
 But through misfortune, which did me abase  
 Unto this skame, and my yung hope subvert,  
 Ere that I in her guilefull traines was well expert.

## XIII.

Not farre from hence, uppon yend rocky bill,  
 Hard by a streight there stands a castle strong,  
 Which doth observe a custome lewd and ill,  
 And it hath long mayntaind with mighty wrong:  
 For may no knight nor lady passe along  
 That way, (and yet they needs must passe that way  
 By reason of the streight and rocks among)  
 But they that ladies lockes doe shave away,  
 And that knights berd for toll, which they for passage pay.

## XIV.

A skamefull use as ever I did heare,  
 Sayd Calidore, and to be overthrowne.  
 But by what meanes did they at first it reare,  
 And for what cause? tell if thou have it knowne.  
 Sayd then that squire; The lady which doth owne  
 This castle, is by name Briana hight;  
 Then which a prouder lady liweth none:  
 She long time hath deare lov'd a doughty knight,  
 And sought to win his love by all the meanes she might.

## XV.

His name is Crudor; who through high disdaine  
 And proud despight of his selfe-pleasing mynd,  
 Refused hath to yeeld her love againe,  
 Untill a mantle she for him doe fynd  
 With beards of knights and lockes of ladies lynd:  
 Which to provide she hath this castle dight,  
 And therein hath a seneschall assynd,  
 Cald Maleffort, a man of mickle might,  
 Who executes her wicked will with worse despight.

## XVI.

*He this same day, as I that way did come  
 With a faire damzell, my beloved deare,  
 In execution of her lawlesse doome  
 Did set upon us flying both for feare ;  
 For little bootes against him hand to reare :  
 Me first he tooke unable to withstand,  
 And whiles he her pursued every where,  
 Till his returne unto this tree he bond ;  
 Ne wote I surely whether her be yet have fond.*

## XVII.

Thus whiles they spake they heard a ruefull shriek  
 Of one loud crying, which they streightway ghest  
 That it was she the which for helpe did seeke.  
 Tho looking up unto the cry to lest,  
 They saw that carle from farre with hand unblest  
 Hayling that mayden by the yellow heare,  
 That all her garments from her snowy brest,  
 And from her head her lockes he nigh did teare,  
 Ne would he spare for pittie, nor refraine for feare.

## XVIII.

Which haynous fight when Calidore beheld,  
 Eftsoones he loold that squire, and so him left  
 With hearts difmay and inward dolour queld,  
 For to pursue that villaine, which had rest  
 That piteous spoile by so iniurious theft :  
 Whom overtaking, loude to him he cryde ;  
*Leave, faytor, quickly that misgotten west  
 To him that hath it better iustifyde,  
 And turne thee soone to him of whom thou art desyde.*

## XIX.

Who hearkning to that voice himselfe upreard,  
 And seeing him so fiercely towardes make  
 Against him stoutly ran, as nought afeard,  
 But rather more enrag'd for those words sake ;  
 And with sterne count'naunce thus unto him spake ;  
*Art thou the caytive that desyest me,  
 And for this mayd, whose party thou doest take,  
 Wilt give thy beard, though it but little bee ?  
 Yet shall it not her lockes for ransome fro me free.*

## XX.

With that he fiercely at him flew, and layd  
 On hideous strokes with most importune might,  
 That oft he made him stagger as unstayd,  
 And oft recuile to shunre his sharpe despight :  
 But Calidore, that was well skild in fight,  
 Him long forbore, and still his spirite spar'd,  
 Lying in waite how him he damadge might :  
 But when he felt him shrinke, and come to ward,  
 He greater grew, and gan to drive at him more hard.

## XXI.

Like as a water-streame, whose swelling course  
 Shall drive a mill, within strong bancks is pent,  
 And long restrayned of his ready course ;  
 So soone as passage is unto him lent,  
 Breakes forth, and makes his way more violent :  
 Such was the fury of sir Calidore,  
 When once he felt his foe-man to relent ;  
 He fiercely him pursu'd, and pressed fore,  
 Who as he still decayd, so he encreas'd more.

## XXII.

The heavy burden of whose dreadfull might  
 Whenas the carle no longer could sustaine,  
 His heart gan faint, and streight he tooke his flight  
 Toward the castle, where if need constrain  
 His hope of refuge used to remaine :  
 Whom Calidore perceiving fast to flie,  
 He him pursu'd and chaced through the plaine,  
 That he for dread of death gan loude to crie  
 Unto the ward to open to him hastilie.

## XXIII.

They from the wall him seeing so aghast,  
 The gate soone opened to receive him in ;  
 But Calidore did follow him so fast,  
 That even in the porch he him did win,  
 And cleft his head asunder to his chin :  
 The carkasse tumbling downe within the dore  
 Did choke the entraunce with a lumpe of sin,  
 That it could not be shut, whilest Calidore  
 Did enter in, and slew the porter on the flore.

## XXIV.

With that the rest the which the castle kept  
 About him flockt, and hard at him did lay ;  
 But he them all from him full lightly swept,  
 As doth a steare in heat of fommers day  
 With his long taile the bryzes brush away.  
 Thence passing forth into the hall he came,  
 Where of the lady selfe in sad dismay  
 He was ymett, who with uncomely shame  
 Gan him salute, and fowle upbrayd with faulty blame :

## XXV.

*False traytor knight, sayd she, no knight at all,  
 But scorne of armes, that hast with guilty hand  
 Murdred my men, and slaine my seneſchall ;  
 Now comest thou to rob my house unmand,  
 And spoile my selfe that cannot thee withstand ?  
 Yet doubt thou not, but that some better knight  
 Then thou, that shall thy treason understand,  
 Will it avenge, and pay thee with thy right :  
 And if none do, yet shame shall thee with shame requight.*

## XXVI.

Much was the knight abashed at that word ;  
 Yet answer'd thus ; *Not unto me the shame,  
 But to the shamefull doer it afford.  
 Bloud is no blemish ; for it is no blame  
 To punish those that doe deserve the same ;  
 But they that breake bands of civilitie,  
 And wicked customes make, those doe defame  
 Both noble armes and gentle curtesie :  
 No greater shame to man then inhumanitie.*

## XXVII.

*Then doe your selfe for dread of shame forgoe  
 This evill manner, which ye bere maintaine,  
 And doe instead thereof mild curtſie showe  
 To all that passe : that shall you glory gaine  
 More then his love, which thus ye seeke t'obtaine.  
 Wherewith all full of wrath she thus replyde ;  
 Vile recreant, know that I doe much disdain  
 Thy courteous lore, that doest my love deride,  
 Who scornes thy ydle scoffe, and bids thee be defyde.*



## XXVIII.

*To take defiance at a ladies word,*

Quoth he, I hold it no indignity ;

But were he here, that would it with his sword

Abett, perhaps he mote it deare aby.

Cowberd, quoth she, were not that thou wouldst fly

Ere he doe come, he should be soone in place.

If I doe so, sayd he, then liberty

I leave to you for aye me to disgrace

With all those shames, that erst ye spake me to deface.

## XXIX.

With that a dwarfe she cald to her in hast,

And taking from her hand a ring of gould

(A privy token which betweene them past)

Bad him to flie with all the speed he could

To Crudor, and desire him that he would

Vouchsafe to reskue her against a knight,

Who through strong powre had now herselfe in hould,

Having late slaine her senechall in fight,

And all her people murdred with outrageous might.

## XXX.

The dwarfe his way did hast, and went all night ;

But Calidore did with her there abyde

The coming of that so much threatned knight ;

Where that discourteous dame with scornfull pryde

And fowle entreaty him indignifyde,

That yron heart it hardly could sustaine :

Yet he that could his wrath full wisely guyde

Did well endure her womanish disdain,

And did himselfe from fraile impatience refraine.

## XXXI.

The morrow next before the lampe of light

Above the earth upreard his flaming head,

The dwarf which bore that message to her knight

Brought aunswere backe, that ere he tasted bread

He would her succour, and alive or dead

Her foe deliver up into her hand :

Therefore he wild her doe away all dread ;

And that of him she mote assured stand

He sent to her his basenet as a faithfull band.

## XXXII.

Thereof full blyth the lady streight became,  
 And gan t'augment her bitterneſſe much more :  
 Yet no whit more appalled for the ſame,  
 Ne ought diſmayed was ſir Calidore ;  
 But rather did more chearefull ſeeme therefore :  
 And having ſoone his armes about him dight  
 Did iſſue forth to meete his foe afore ;  
 Where long he ſtayed not, whenas a knight  
 He ſpide come pricking on with all his powre and might.

## XXXIII.

Well weend he ſtreight that he ſhould be the ſame  
 Which tooke in hand her quarrell to maintaine ;  
 Ne ſtayd to aſke if it were he by name,  
 But coucht his ſpeare, and ran at him amaine.  
 They bene ymett in middeſt of the plaine  
 With ſo fell fury and diſpiteous forſe,  
 That neither could the others ſtroke ſuſtaine,  
 But rudely rowld to ground both man and horſe,  
 Neither of other taking pittie nor remorse.

## XXXIV.

But Calidore uprofe againe full light,  
 Whiles yet his foe lay faſt in ſenceleſſe ſound ;  
 Yet would he not him hurt although he might :  
 For ſhame he weend a ſleeping wight to wound.  
 But when Briana ſaw that drery ſtound,  
 There where ſhe ſtood uppon the caſtle-wall,  
 She deem'd him ſure to have bene dead on ground ;  
 And made ſuch piteous mourning therewithall,  
 That from the battlements ſhe ready ſeem'd to fall.

## XXXV.

Nathleſſe at length himſelfe he did upreare  
 In luſtleſſe wiſe ; as if againſt his will,  
 Ere he had ſlept his fill, he wakened were,  
 And gan to ſtretch his limbs ; which feeling ill  
 Of his late fall, awhile he reſted ſtill :  
 But when he ſaw his foe before in vew,  
 He ſhooke off luſkiſhneſſe, and courage chill  
 Kindling aſreſh gan battell to renew,  
 To prove if better foote then horſebacke would enſew.

XXXVI. There

## XXXVI.

There then began a fearefull cruell fray  
 Betwixt them two for maystery of might :  
 For both were wondrous practicke in that play,  
 And passing well expert in single fight,  
 And both inflam'd with furious despight ;  
 Which as it still encreast, so still increast  
 Their cruell strokes and terrible affright ;  
 Ne once for ruth their rigour they releast,  
 Ne once to breath awhile their angers tempest ceast.

## XXXVII.

Thus long they trac'd and traverst to and fro,  
 And tryde all waies how each mote entrance make  
 Into the life of his malignant foe ;  
 They hew'd their helmes, and plates asunder brake,  
 As they had pot-shares bene ; for nought mote slake  
 Their greedy vengeaunces but goary blood ;  
 That at the last like to a purple lake  
 Of bloody gore congeal'd about them stood,  
 Which from their riven sides forth gushed like a flood.

## XXXVIII.

At length it chaunst that both their hands on hie  
 At once did heave with all their powre and might,  
 Thinking the utmost of their force to trie,  
 And prove the finall fortune of the fight ;  
 But Calidore, that was more quicke of sight  
 And nimbler-handed then his enemy,  
 Prevented him before his stroke could light,  
 And on the helmet smote him formerlie,  
 That made him stoupe to ground with meeke humilitie :

## XXXIX.

And ere he could recover foote againe,  
 He following that faire advantage fast  
 His stroke redoubled with such might and maine,  
 That him upon the ground he groveling cast ;  
 And leaping to him light would have unlast  
 His helme, to make unto his vengeance way :  
 Who seeing in what daunger he was plapt,  
 Cryde out, *Ab mercie, sir, doe me not slay,*  
*But save my life which lot before your foot doth lay.*

## XL.

With that his mortall hand awhile he stayd ;  
 And having somewhat calm'd his wrathfull heat  
 With goodly patience, thus he to him sayd,  
*And is the boast of that proud ladies threat,  
 That menaced me from the field to beat,  
 Now brought to this? by this now may ye learne  
 Strangers no more so rudely to entreat ;  
 But put away proud looke and usage sterne,  
 The which shal nought to you but foule dishonor yearne :*

## XLI.

*For nothing is more blamefull to a knight,  
 That court'sie doth as well as armes professe,  
 However strong and fortunate in fight,  
 Then the reproch of pride and crueltie :*  
*In vaine he seeketh others to suppressse,  
 Who hath not learn'd himselfe first to subdew :  
 All flesh is frayle and full of sicklenesse,  
 Subiect to fortunes chance, still chaunging new ;  
 What hapts to day to me to morrow may to you.*

## XLII.

*Who will not mercie unto others shew,  
 How can he mercy ever hope to have?  
 To pay each with his owne is right and dew:  
 Yet since ye mercie now doe need to crave,  
 I will it graunt, your hopelesse life to save,  
 With these conditions which I will propound ;  
 First, that ye better shall yourselfe behaue  
 Unto all errant knights, wherefo on ground ;  
 Next that ye ladies ayde in every stead and stound.*

## XLIII.

The wretched man, that all this while did dwell  
 In dread of death, his hearts did gladly heare,  
 And promist to performe his precept well,  
 And whatsoever else he would requere.  
 So suffering him to rise, he made him sweare  
 By his owne sword and by the crosse thereon  
 To take Briana for his loving fere  
 Withouten dowre or composition ;  
 But to release his former foule condition.

## XLIV.

All which accepting, and with faithfull oth  
 Bynding himfelfe most firmly to obay,  
 He up aroſe, however liefe or loth,  
 And ſwore to him true fealtie for aye.  
 Then forth he cald from ſorrowfull diſmay  
 The ſad Briana which all this beheld ;  
 Who comming forth yet full of late affray,  
 Sir Calidore up-cheard, and to her told  
 All this accord to which he Crudor had compeld.

## XLV.

Whereof ſhe now more glad then ſory earſt,  
 All overcome with infinite affect  
 For his exceeding courteſie, that pearſt  
 Her ſtubborne hart with inward deepe effect,  
 Before his feet herfelfe ſhe did proiect ;  
 And him adoring as her lives deare lord,  
 With all due thankes and dutifull reſpect,  
 Herfelfe acknowledg'd bound for that accord,  
 By which he had to her both life and love reſtord.

## XLVI.

So all returning to the caſtle glad,  
 Moſt ioyfully ſhe them did entertaine ;  
 Where goodly glee and feaſt to them ſhe made,  
 To ſhew her thankfull mind and meaning ſaine,  
 By all the meanes ſhe mote it beſt explaine :  
 And after all, unto ſir Calidore  
 She freely gave that caſtle for his paine,  
 And herfelfe bound to him for evermore ;  
 So wondrously now chaung'd from that ſhe was afore.

## XLVII.

But Calidore himfelfe would not retaine  
 Nor land nor fee for hyre of his good deede,  
 But gave them ſtreight unto that ſquire againe,  
 Whom from her ſeneſchall he lately freed,  
 And to his damzell, as their rightfull meed,  
 For recompence of all their former wrong :  
 Theré he remaind with them right well agreed,  
 Till of his wounds he wexed hole and ſtrong,  
 And then to his firſt queſt he paſſed forth along.

## C A N T O II.

*Calidore sees young Triftram slay  
A proud discourteous knight :  
He makes him squire, and of him learns  
His state and present plight.*

## I.

**W**HAT vertue is so fitting for a knight,  
Or for a ladie whom a knight should love,  
As curtesie, to beare themselves aright  
To all of each degree as doth behove ?  
For whether they be placed high above  
Or low beneath, yet ought they well to know  
Their good, that none them rightly may reprove  
Of rudenesse, for not yeelding what they owe :  
Great skill it is such duties timely to bestow.

## II.

Thereto great helpe dame Nature selfe doth lend :  
For some so goodly gracious are by kind,  
That every action doth them much commend,  
And in the eyes of men great liking find ;  
Which others that have greater skill in mind,  
Though they enforce themselves, cannot attaine :  
For everie thing to which one is inclin'd  
Doth best become and greatest grace doth gaine :  
Yet praise likewise deserve good thewes enforst with paine.

## III.

That well in courteous Calidore appears ;  
Whose every deed and word that he did say,  
Was like enchantment, that through both the eyes  
And both the eares did steale the hart away.  
He now againe is on his former way  
To follow his first quest, whenas he spyde  
A tall young man, from thence not farre away,  
Fighting on foot, as well he him descryde,  
Against an armed knight that did on horsebacke ryde.

IV. And

## IV.

And them beside a ladie faire he saw  
 Standing alone on foot in foule array ;  
 To whom himfelfe he hastily did draw  
 To weet the cause of so uncomely fray,  
 And to depart them, if so be he may :  
 But ere he came in place, that youth had kild  
 That armed knight, that low on ground he lay ;  
 Which when he saw, his hart was inly child  
 With great amazement, and his thought with wonder fild.

## V.

Him stedfastly he markt, and saw to bee  
 A goodly youth of amiable grace,  
 Yet but a slender slip, that scarce did see  
 Yet seventeene yeares, but tall and faire of face,  
 That sure he deem'd him borne of noble race :  
 All in a woodmans iacket he was clad  
 Of lincolne greene, belayd with silver lace ;  
 And on his head an hood with aglets sprad,  
 And by his side his hunters horne he hanging had.

## VI.

Buskins he wore of costliest cordwayne,  
 Pinckt upon gold, and paled part per part,  
 As then the guize was for each gentle swayne ;  
 In his right hand he held a trembling dart,  
 Whose fellow he before had sent apart ;  
 And in his left he held a sharpe bore-speare,  
 With which he wont to launch the salvage hart  
 Of many a lyon and of many a beare,  
 That first unto his hand in chafe did happen neare.

## VII.

Whom Calidore awhile well having vewed,  
 At length bespake ; *What meanes this, gentle swaine ?  
 Why hath thy hand too bold it selfe embrewed  
 In blood of knight, the which by thee is slaine,  
 By thee no knight ; which armes impugne th plaine ?  
 Certes, said he, loth were I to have broken  
 The law of armes ; yet breake it should againe,  
 Rather then let my selfe of wight be stroken,  
 So long as these two armes were able to be wroken.*

## VIII.

For not I him, as this his ladie here  
 May witnesse well, did offer first to wrong,  
 Ne surely thus unarm'd I likely were;  
 But he me first through pride and puissance strong  
 Assayd, not knowing what to armes doth long.  
 Perdie great blame, then said sir Calidore,  
 For armed knight a wight unarm'd to wrong:  
 But then aread, thou gentle chyld, wherefore  
 Betwixt you two began this strife and sterne uprore.

## IX.

That shall I sooth, said he, to you declare.  
 I, whose unryper yeares are yet unfit  
 For thing of weight or worke of greater care,  
 Doe spend my dayes and bend my carelesse wit  
 To sarage chace, where I thereon may hit  
 In all this ferrest and wyld woodie raine:  
 Where, as this day I was enraunging it,  
 I chaunst to meete this knight who there lyes slaine,  
 Together with this ladie, passing on the plaine.

## X.

The knight, as ye did see, on horsebacke was,  
 And this his ladie, that him ill became,  
 On her faire feet by his horse-side did pas  
 Through thicke and thin, unfit for any dame:  
 Yet not content, more to increase his shame,  
 Whenshe lagged, as she needs mote so,  
 He with his speare (that was to him great blame)  
 Would thumpe her forward and inforce to goe,  
 Weeping to him in vaine and making pitecus woe.

## XI.

Which when I saw, as they me passed by,  
 Much was I moved in indignant mind,  
 And gan to blame him for such cruelty  
 Towards a ladie, whom with usage kind  
 He rather should have taken up behind:  
 Wherewith he wroth and full of proud disdain  
 Tooke in foule scorne that I such fault did find,  
 And me in lieu thereof revil'd againe,  
 Threatning to chastize me, as doth t'a chyld pertaine.

## XII. Which



## XII.

*Which I no lesse displaying, backe returned  
His scornfull taunts unto his teeth againe,  
That he streightway with haughtie cholere burned,  
And with his speare strooke me one stroke or twaine;  
Which I, enforst to beare though to my paine,  
Cast to requite; and with a slender dart,  
Fellow of this I beare, throwne not in vaine,  
Strooke him, as seemeth, underneath the hart,  
That through the wound his spirit shortly did depart.*

## XIII.

Much did sir Calidore admyre his speach  
Tempred so well, but more admyr'd the stroke  
That through the mayles had made so strong a breach  
Into his hart, and had so sternely wroke  
His wrath on him that first occasion broke:  
Yet rested not, but further gan inquire  
Of that same ladie, whether what he spoke  
Were soothly so, and that th' unrighteous ire  
Of her owne knight had given him his owne due hire.

## XIV.

Of all which whenas she could nought deny,  
But cleard that stripling of th'imputed blame,  
Sayd then sir Calidore, *Neither will I  
Him charge with guilt, but rather doe quite clame:  
For what he spake, for you he spake it, dame;  
And what he did, he did himselfe to save:  
Against both which that knight wrought knightlesse shame:  
For knights and all men this by nature have,  
Towards all women-kind them kindly to beare.*

## XV.

*But sith that he is gone irrevocable,  
Please it you, ladie, to us to aread,  
What cause could make him so dishonourable  
To drive you so on foot, unfit to tread,  
And lackey by him, gainst all womanhead?  
Certes, sir knight, sayd she, full loth I were  
To rayse a lyving blame against the dead:  
But since it me concernes myselfe to clere,  
I will the truth discover as it chaunst whylere.*

## XVI.

*This day, as he and I together roade  
 Upon our way to which we weren bent,  
 We chaunst to come foreby a covert glade  
 Within a wood, whereas a ladie gent  
 Sate with a knight in ioyous iolliment  
 Of their franke loves, free from all gealous spyes :  
 Faire was the ladie sure, that mote content  
 An hart not carried with too curious eyes,  
 And unto him did steeve all lovely courtesyes.*

## XVII.

*Whom when my knight did see so lovely faire,  
 He inly gan her lover to envy,  
 And wish that he part of his spoyle might share :  
 Whereto whenas my presence he did spy  
 To be a let, he bad me by and by  
 For to alight : but when as I was loth  
 My loves owne part to leave so suddenly,  
 He with strong hand down from his steed me throw'th,  
 And with presumptuous powre against that knight streight go'th.*

## XVIII.

*Unarm'd all was the knight ; as then more meete  
 For ladies service and for loves delight,  
 Then fearing any foeman there to meete ;  
 Whereof he taking oddes, streight bids him dight  
 Himselfe to yeeld his love or else to fight :  
 Whereat the other starting up dismayd,  
 Yet boldly answer'd, as he rightly might,  
 To leave his love he should be ill apayd,  
 In which he had good right gaynst all that it gainesayd.*

## XIX.

*Yet since he was not presently in plight  
 Her to defend, or his to iustifie,  
 He him requested, as he was a knight,  
 To lend him day his better right to trie,  
 Or stay till he his armes, which were thereby,  
 Might lightly fetch : but he was fierce and what,  
 Ne time would give, nor any termes aby,  
 But at him flew, and with his speare him smot ;  
 From which to thinke to save himselfe it booted not.*

## XX.

*Meanewhile his ladie, which this outrage saw,  
 Whilest they together for the quarrey strove,  
 Into the covert did herselfe withdraw,  
 And closely hid herselfe within the grove.  
 My knight hers scone, as seemes, to daunger drove  
 And left sore wounded: but when her he mist,  
 He wooxe halfe mad; and in that rage gan rove  
 And range through all the wood, wherefo he wist  
 She hidden was, and sought her so long as him list.*

## XXI.

*But whenas her he by no meanes could find,  
 After long search and chauff he turned backe  
 Unto the place where me he left behind:  
 There gan he me to curse and ban, for lacke  
 Of that faire bootie, and with bitter wracke  
 To wreake on me the guilt of his owne wrong:  
 Of all which I yet glad to beare the packe  
 Strove to appease him, and perswaded long;  
 But still his passion grew more violent and strong.*

## XXII.

*Then as it were t'avenge his wrath on mee,  
 When forward we should fare, he flat refused  
 To take me up (as this young man did see)  
 Upon his steed, for no iust cause accused,  
 But forst to trot on foot, and foule misused,  
 Pouching me with the butt-end of his speare,  
 In vaine complayning to be so abused;  
 For he regarded neither playnt nor teare;  
 But more enforst my paine, the more my plaints to heare.*

## XXIII.

*So passed we, till this young man us met;  
 And being moov'd with pittie of my plight  
 Spake, as was meet, for ease of my regret:  
 Whereof befell what now is in your sight.  
 Now sure, then said sir Calidore, and right  
 Me seemes, that him befell by his owne fault:  
 Whoever thinkes through confidence of might,  
 Or through support of count'nance proud and hault,  
 To wrong the weaker, oft falles in his owne assault.*

XXIV. Then

## XXIV.

Then turning backe unto that gentle boy,  
 Which had himselfe so stoutly well acquit ;  
 Seeing his face so lovely sterne and coy,  
 And hearing th'answers of his pregnant wit,  
 He prayd it much, and much admyred it ;  
 That sure he weend him born of noble blood,  
 With whom those graces did so goodly fit :  
 And when he long had him beholding stood,  
 He burst into these wordes, as to him seemed good ;

## XXV.

*Faire gentle swayne, and yet as stout as fayre,  
 That in these woods amongst the nymphs dost wonne,  
 Which daily may to thy sweete looks repayre,  
 As they are went unto Laionæes some  
 After his chace on woodie Cynthus donne :  
 Well may I certes such an one thee read,  
 As by thy worth thou worthily hast wonne,  
 Or surely borne of some kersicke seed,  
 That in thy face appeares and gracious goodlyhead.*

## XXVI.

*But should it not displease thee it to tell  
 (Unless thou in these woods thyselfe conceale  
 For love amongst the woodie gods to dwell)  
 I would thyselfe require thee to reveale ;  
 For deare affection and unfayned zeale  
 Which to thy noble personage I beare,  
 And wish thee grow in worship and great weale :  
 For since the day that armes I first did reare,  
 I never saw in any greater hope appeare.*

## XXVII.

To whom then thus the noble youth ; *May be,  
 Sir knight, that by discovering my estate,  
 Harme may arise unweeting unto me ;  
 Natkelesse, sith ye so courteous seemed late,  
 To you I will not feare it to relate.  
 Then wote ye that I am a Briton borne,  
 Sonne of a king, however thorough fate  
 Or fortune I my countrie have forlorn,  
 And lest the crowne which should my head by right adorne :*

## XXVIII.

*And Tristram is my name, the onely heire  
Of good king Meliograss which did rayne  
In Cornewale, till that he through lives despeire  
Untimely dyde, before I did attaine  
Ripe yeares of reason, my right to maintaine :  
After whose death, his brother seeing mee  
An infant, weake a kingdome to sustaine,  
Upon him tooke the roiall high degree,  
And sent me, where him list, instructed for to bee.*

## XXIX.

*The widow queene my mother, which then hight  
Faire Emiline, conceiving then great feare  
Of my fraile safetie, resting in the might  
Of him that did the kingly Scepter beare,  
Whose gealous dread induring not a peare  
Is wont to cut off all that doubt may breed,  
Thought best away me to remove somewhere  
Into some forrein land, whereas no need  
Of dreaded daunger might his doubtfull humor feed.*

## XXX.

*So taking counsell of a wise man red,  
She was by him adviz'd to send me quight  
Out of the countrie wherein I was bred,  
The which the fertile Lionesse is hight,  
Into the land of Faerie, where no wight  
Should weet of me, nor worke me any wrong :  
To whose wise read she hearkning sent me streight  
Into this land, where I have wond thus long  
Since I was ten yeares old, now growen to stature strong.*

## XXXI.

*All which my daies I have not lewdly spent,  
Nor spilt the blossome of my tender yeares  
In ydlesse ; but as was convenient  
Have trayned bene with many noble feres  
In gentle therwes and such like stemy leres :  
Mongst which my most delight hath alwaies been  
To hunt the salvage chace amongst my peres  
Of all that raungeth in the forrest greene,  
Of which none is to me unknowne that ev'r was seene.*

## XXXII.

Ne is there hauke which mantleth her on perch,  
 Whether high towering or accoasting low,  
 But I the measure of her flight doe search,  
 And all her pray and all her diet know :  
 Such be our ioyes which in these forrests grow :  
 Onely the use of armes, which most I ioy,  
 And fitteth most for noble swayne to know,  
 I haue not tasted yet, yet past a boy,  
 And being now high time these strong ioynts to employ.

## XXXIII.

Therefore, good sir, sith now occasion fit  
 Doth fall, whose like hereafter seldome may,  
 Let me this crave, unworthy though of it,  
 That ye will make me squire without delay,  
 That from henceforth in batteilous array  
 I may beare armes, and learne to use them right ;  
 The rather since that fortune hath this day  
 Given to me the spoile of this dead knight,  
 These goodly gilden armes which I haue won in fight.

## XXXIV.

All which when well fir Calidore had heard,  
 Him much more now then earst he gan admire,  
 For the rare hope which in his yeares appear'd,  
 And thus replide ; Faire chyld, the high desire  
 To lve of armes, which in you doth aspire,  
 I may not certes without blame denie ;  
 But rather wish that some more noble hire  
 (Though none more noble then is chevalrie)  
 I had you to reward with greater dignitie.

## XXXV.

There him he cauld to kneele, and made to sweare  
 Faith to his knight, and truth to ladies all,  
 And never to be recreant for feare  
 Of perill, or of ought that might befall :  
 So he him dubbed, and his Squire did call.  
 Full glad and ioyous then young Tristram grew ;  
 Like as a flowre, whose silken leaves small  
 Long shut up in the bud from heavens vew,  
 At length breaks forth, and brode displays his smyling hew.

XXXVI. Thus

## XXXVI.

Thus when they long had treated to and fro,  
 And Calidore betooke him to depart,  
 Chyld Tristram prayd that he with him might goe  
 On his adventure, vowing not to start,  
 But wayt on him in every place and part :  
 Whereat fir Calidore did much delight,  
 And greatly ioy'd at his so noble hart,  
 In hope he sure would prove a doughtie knight :  
 Yet for the time this answere he to him behight ;

## XXXVII.

*Glad would I surely be, thou courteous squire,  
 To have thy presence in my present quest,  
 That mote thy kindled courage set on fire,  
 And flame forth honour in thy noble brest :  
 But I am bound by vow, which I profest  
 To my dread soveraine, when I it assayd,  
 That in atchievement of her high behest  
 I should no creature ioyne unto mine ayde ;  
 Forthy I may not graunt that ye so greatly prayde.*

## XXXVIII.

*But since this ladie is all desolate,  
 And needeth safegard now upon her way,  
 Ye may doe well in this her needfull state  
 To succour her from daunger of dismay,  
 That thankfull guerdon may to you repay.*  
 The noble ympe, of such new service fayne,  
 It gladly did accept, as he did say :  
 So taking courteous leave they parted twayne ;  
 And Calidore forth passed to his former payne.

## XXXIX.

But Tristram then despoyling that dead knight  
 Of all those goodly implements of prayse,  
 Long fed his greedie eyes with the faire sight  
 Of the bright mettall shyning like sunne rayes ;  
 Handling and turning them a thousand wayes :  
 And after having them upon him dight,  
 He tooke that ladie, and her up did rayse  
 Upon the steed of her owne late dead knight :  
 So with her marched forth as she did him behight.

## XL.

There to their fortune leave we them awhile,  
 And turne we backe to good sir Calidore ;  
 Who, ere he thence had travelld many a mile,  
 Came to the place whereas ye heard afore  
 This knight, whom Tristram slew, had wounded fore  
 Another knight in his despiteous pryde ;  
 There he that knight found lying on the flore  
 With many wounds full perilous and wyde,  
 That all his garments and the grassie in vermeill dyde :

## XLI.

And there beside him fate upon the ground  
 His wofull ladie, piteously complaying  
 With loud laments that most unluckie stound,  
 And her sad selfe with carefull hand constraying  
 To wype his wounds, and ease their bitter payning :  
 Which forie sight when Calidore did vew  
 With heaveie eyne from teares uncath refraying,  
 His mightie hart their mournfull case can rew,  
 And for their better comfort to them nigher drew :

## XLII.

Then speaking to the ladie, thus he said,  
*To dolefull dame, let not your grieffe impeach  
 To tell, what cruell hand hath thus arrayd  
 This knight unarm'd with so unknighly breach  
 Of armes, that if I yet kin nigh may reach,  
 I may avenge him of so foule desfight.*  
 The ladie hearing his so courteous speach,  
 Can reare her eyes as to the chearefull light,  
 And from her sory hart few heaveie words forth sigh't :

## XLIII.

In which she shew'd, how that discourteous knight,  
 Whom Tristram slew, them in that shadow found  
 Joying together in unblam'd delight ;  
 And him unarm'd, as now he lay on ground,  
 Charg'd with his speare, and mortally did wound,  
 Withouten cause, but onely her to reave  
 From him, to whom she was for ever bound :  
 Yet when she fled into that covert greave,  
 He her not finding both them thus nigh dead did leave.

XLIV. When



## XLIV.

When Calidore this ruefull storie had  
 Well understood, he gan of her demand,  
 What manner wight he was, and how yclad,  
 Which had this outrage wrought with wicked hand.  
 She then, like as she best could understand,  
 Him thus describ'd, to be of stature large,  
 Clad all in gilden armes, with azure band  
 Quartred athwart, and bearing in his targe  
 A ladie on rough waves row'd in a sommer barge.

## XLV.

Then gan sir Calidore to ghesse streightway  
 By many signes which she described had,  
 That this was he whom Tristram earst did slay,  
 And to her said; *Dame, be no longer sad;*  
*For he that hath your knight so ill bestad*  
*Is now himselve in much more wretched plight;*  
*These eyes him saw upon the cold earth sprad,*  
*The meede of his desert for that despight,*  
*Which to yourselve he wrought and to your loved knight.*

## XLVI.

*Therefore, faire lady, lay aside this grieffe,*  
*Which ye have gathered to your gentle hart*  
*For that displeasure; and thinke what reliefe*  
*Were best devise for this your lovers smart;*  
*And bow ye may him hence, and to what part*  
*Convey to be recur'd. she thankt him deare,*  
 Both for that newes he did to her impart,  
 And for the courteous care which he did beare  
 Both to her love and to herselfe in that sad dreare.

## XLVII.

Yet could she not devise by any wit,  
 How thence she might convey him to some place;  
 For him to trouble she it thought unfit,  
 That was a straunger to her wretched case;  
 And him to beare, she thought it thing too base.  
 Which whenas he perceiv'd he thus bespake;  
*Faire lady, let it not you seeme disgrace*  
*To beare this burden on your dainty backe;*  
*Myselfe will beare a part, coportion of your packe.*

## XLVIII.

So off he did his shield, and downeward layd  
 Upon the ground, like to an hollow beare ;  
 And powring balme, which he had long purvayd,  
 Into his wounds, him up thereon did reare,  
 And twixt them both with parted paines did beare,  
 Twixt life and death, not knowing what was donne :  
 Thence they him carried to a castle neare,  
 In which a worthy auncient knight did wonne :  
 Where what ensu'd shall in next canto be begonne.

## C A N T O III.

*Calidore brings Priscilla home,  
 Pursues the Blatant beast :  
 Saves Serena, whilest Calepine  
 By Turpine is oppress.*

## I.

**T**RUE is, that whilome that good poet sayd,  
 The gentle minde by gentle deeds is knowne :  
 For a man by nothing is so well bewrayd  
 As by his manners ; in which plaine is showne  
 Of what degree and what race he is growne :  
 For seldome seene a trotting stalion get  
 An ambling colt, that is his proper owne :  
 So seldome seene that one in baseness set  
 Doth noble courage shew with curteous manners met.

## II.

But evermore contrary hath bene tryde,  
 That gentle blood will gentle manners breed ;  
 As well may be in Calidore descryde,  
 By late ensample of that courteous deed  
 Done to that wounded knight in his great need,  
 Whom on his backe he bore, till he him brought  
 Unto the castle where they had decreed :  
 There of the knight, the which that castle ought,  
 To make abode that night he greatly was befought.

## III.

He was to weete a man of full ripe yeares,  
 That in his youth had beene of mickle might,  
 And borne great sway in armes amongst his peares ;  
 But now weake age had dimd his candle light :  
 Yet was he courteous still to every wight,  
 And loved all that did to armes incline ;  
 And was the father of that wounded knight,  
 Whom Calidore thus carried on his chine ;  
 And Aldus was his name, and his sonnes Aladine.

## IV.

Who when he saw his sonne so ill bedight  
 With bleeding wounds, brought home upon a beare  
 By a faire lady and a straunger knight,  
 Was inly touched with compassion deare,  
 And deare affection of so dolefull dreare,  
 That he these words burst forth ; *Ab sorry boy,*  
*Is this the hope that to my hoary beare*  
*Thou brings ? aie me ! is this the timely ioy,*  
*Which I expected long, now turnd to sad annoy ?*

## V.

*Such is the weakenesse of all mortall hope ;*  
*So tickle is the state of earthly things ;*  
*That ere they come unto their aymed scope,*  
*They fall too short of our fraile reckonings,*  
*And bring us bale and bitter sorrowings*  
*Instead of comfort, which we should embrace :*  
*This is the state of keasars and of kings :*  
*Let none therefore, that is in meaner place,*  
*Too greatly grieve at any his unlucky case.*

## VI.

So well and wisely did that good old knight  
 Temper his griefe, and turned it to cheare,  
 To cheare his guests whom he had stayd that night,  
 And make their welcome to them well appear ;  
 That to fir Calidore was easie gear :  
 But that faire lady would be cheard for nought,  
 But sigh'd and sorrow'd for her lover deare,  
 And inly did afflict her pensive thought,  
 With thinking to what case her name should now be brought :

## VII.

For she was daughter to a noble lord  
 Which dwelt thereby, who sought her to affy  
 To a great pere; but she did disaccord,  
 Ne could her liking to his love apply,  
 But lov'd this fresh young knight who dwelt her ny,  
 The lusty Aladine, though meaner borne,  
 And of lesse livelood and hability;  
 Yet full of valour, the which did adorne  
 His meanesic much, and make her th'others riches scorne.

## VIII.

So having both found fit occasion,  
 They met together in that luckelesse glade;  
 Where that proud knight in his presumption  
 The gentle Aladine did earst invade,  
 Being unarm'd and set in secret shade.  
 Whereof she now bethinking, gan t'advize  
 How great a hazard she at earst had made  
 Of her good fame; and further gan devize  
 How she the blame might salve with coloured disguise.

## IX.

But Calidore with all good courtesie  
 Fain'd her to frolicke, and to put away  
 The pensive fit of her melancholie;  
 And that old knight by all meanes did assay  
 To make them both as merry as he may.  
 So they the evening past till time of rest;  
 When Caldore in seemly good array  
 Unto his bowre was brought, and there undrest  
 Did sleepe all night through weary travell of his quest.

## X.

But faire Priscilla (so that lady hight)  
 Would to no bed, nor take no kindly sleepe,  
 But by her wounded love did watch all night,  
 And all the night for bitter anguish weepe,  
 And with her teares his wounds did wash and sleepe.  
 So well she wafht them, and so well she wacht him,  
 That of the deadly swound, in which full deepe  
 He drenched was, she at the length dispacht him,  
 And drove away the stound which mortally attacht him.

## XI.

The morrow next, when day gan to uplooke,  
 He also gan uplooke with dreary eye,  
 Like one that out of deadly dreame awooke :  
 Where when he saw his faire Priscilla by,  
 He deeply sigh'd and groaned inwardly  
 To thinke of this ill state, in which she stood ;  
 To which she for his sake had weetingly  
 Now brought herselfe, and blam'd her noble blood :  
 For first, next after life, he tendered her good.

## XII.

Which she perceiving did with plenteous teares  
 His care more then her owne compassionate,  
 Forgetfull of her owne to minde his feares :  
 So both conspiring gan to intimate  
 Each others griefe with zeale affectionate,  
 And twixt them twaine with equall care to cast  
 How to save whole her hazarded estate ;  
 For which the onely helpe now left them last  
 Seem'd to be Calidore : all other helpes were past.

## XIII.

Him they did deeme, as sure to them he seemed,  
 A courteous knight and full of faithfull trust ;  
 Therefore to him their cause they best esteemed  
 Whole to commit, and to his dealing iust.  
 Earely, so soone as Titans beames forth brust  
 Through the thicke clouds, in which they steeped lay  
 All night in darkenesse duld with yron rust,  
 Calidore rising up as fresh as day  
 Gan freshly him addresse unto his former way.

## XIV.

But first him seemed fit that wounded knight  
 To visite after this nights perillous passe ;  
 And to salute him if he were in plight,  
 And eke that lady his faire lovely lassie.  
 There he him found much better then he was ;  
 And moved speach to him of things of course,  
 The anguish of his paine to over-passe :  
 Mongst which he namely did to him discourse  
 Of former daies mishap, his sorrowes wicked course.

## XV.

Of which occasion Aldine taking hold  
 Gan breake to him the fortunes of his love,  
 And all his difadventures to unfold ;  
 That Calidore it dearly deepe did move :  
 In th'end his kyndly courtesie to prove,  
 He him by all the bands of love besought,  
 And as it mote a faithfull friend behove,  
 To safe-conduēt his love, and not for ought  
 To leave, till to her fathers houle he had her brought.

## XVI.

Sir Calidore his faith thereto did plight  
 It to performe : so after little stay,  
 That she herselfe had to the journey dight,  
 He passed forth with her in faire array,  
 Fearlesse, who ought did thinke or ought did say,  
 Sith his own thought he knew most cleare from wite :  
 So as they past together on their way,  
 He can devise this counter-cast of sight,  
 To give faire colour to that ladies cause in sight.

## XVII.

Streight to the carkasse of that knight he went,  
 The cause of all this evill, who was slaine  
 The day before by iust avengement  
 Of noble Tristram, where it did remaine ;  
 There he the necke thereof did cut in twaine,  
 And tooke with him the head, the signe of shame.  
 So forth he passed thorough that daies paine,  
 Till to that ladies fathers house he came ;  
 Most pensive man, thorough feare what of his childe became.

## XVIII.

There he arriving boldly, did present  
 The fearefull lady to her father deare,  
 Most perfect pure and guiltlesse innocent  
 Of blame, as he did on his knighthood sweare,  
 Since first he saw her, and did free from feare  
 Of a discourteous knight, who her had rest,  
 And by outrageous force away did beare :  
 Witnesse thereof he shew'd his head there left,  
 And wretched life forlorne for vengeance of his theft.

## XIX.

Most ioyfull man her fire was her to see,  
 And heare th'adventure of her late mischaunce;  
 And thousand thankes to Calidore for fee  
 Of his large paines in her deliveraunce  
 Did yeeld; ne lesse the lady did aduaunce.  
 Thus having her restored trustily,  
 As he had vow'd, some small continuance  
 He there did make, and then most carefullly  
 Unto his first exploite he did himselfe apply.

## XX.

So as he was pursuing of his quest,  
 He chaunst to come whereas a iolly knight  
 In covert shade himselfe did safely rest,  
 To solace with his lady in delight:  
 His warlike armes he had from him undight;  
 For that himselfe he thought from daunger free,  
 And far from envious eyes that mote him spight;  
 And eke the lady was full faire to see,  
 And courteous withall, becomming her degree.

## XXI.

To whom sir Calidore approaching nye,  
 Ere they were well aware of living wight,  
 Them much abasht, but more himselfe thereby,  
 That he so rudely did upon them light,  
 And troubled had their quiet loves delight:  
 Yet since it was his fortune, not his fault,  
 Himselfe thereof he labour'd to acquite,  
 And pardon crav'd for his so rash default,  
 That he gainst courtesie so fowly did default.

## XXII.

With which his gentle words and goodly wit  
 He soone allayd that knights conceiv'd displeasure,  
 That he besought him downe by him to sit,  
 That they mote treat of things abroad at leasure,  
 And of adventures, which had in his measure  
 Of so long waies to him befallen late.  
 So downe he fate, and with delightful pleasure  
 His long adventures gan to him relate,  
 Which he endured had through daungerous debate:

## XXIII.

Of which whilest they discoursed both together,  
 The faire Serena (so his lady hight)  
 Allur'd with myldnesse of the gentle wether  
 And plefaunce of the place, the which was dight  
 With divers flowres distinct with rare delight,  
 Wandred about the fields, as liking led  
 Her wavering lust after her wandring sight,  
 To make a garland to adorne her hed,  
 Without suspect of ill or daungers hidden dred.

## XXIV.

All sodainely out of the forrest nere  
 The Blatant beast forth rushing unaware  
 Caught her thus loosely wandring here and there ;  
 And in his wide great mouth away her bare,  
 Crying aloud to shew her sad misfere  
 Unto the knights, and calling oft for ayde ;  
 Who with the horrour of her haplesse care  
 Hastily starting up like men dismayde,  
 Ran after fast to reskue the distressed mayde.

## XXV.

The beast with their pursuit incited more  
 Into the wood was bearing her apace  
 For to have spoyled her, when Calidore,  
 Who was more light of foote and swift in chace,  
 Him overtooke in middest of his race ;  
 And fiercely charging him with all his might  
 Forst to forgoe his pray there in the place,  
 And to betake himselfe to fearefull flight ;  
 For he durst not abide with Calidore to fight.

## XXVI.

Who natheliesse when he the lady saw  
 There left on ground though in full evill plight,  
 Yet knowing that her knight now neare did draw,  
 Staide not to succour her in that affright,  
 But follow'd fast the monster in his flight :  
 Through woods and hills he follow'd him so fast,  
 That he would let him breath nor gather spright,  
 But forst him gape and gaspe, with dread aghast,  
 As if his lungs and lites were ningh asunder brast.

XXVII. And



## XXVII.

And now by this fir Calepine, so hight,  
 Came to the place where he his lady found  
 In dolorous dismay and deadly plight,  
 All in gore bloud there tumbled on the ground,  
 Having both sides through grypt with griesly wound :  
 His weapons soone from him he threw away,  
 And stouping downe to her in drery swound  
 Uprear'd her from the ground whereon she lay,  
 And in his tender armes her forced up to stay.

## XXVIII.

So well he did his busie paines apply,  
 That the faint spright he did revoke againe  
 To her fraile mansion of mortality :  
 Then up he tooke her twixt his armes twaine,  
 And setting on his steede her did sustaine  
 With carefull hands, softing foot her beside ;  
 Till to some place of rest they mote attaine,  
 Where she in safe assuraunce mote abide,  
 Till she recured were of those her woundes wide.

## XXIX.

Now whenas Phoebus with his fiery waine  
 Unto his inne began to draw apace ;  
 Tho wexing weary of that toylefome paine  
 In travelling on foote so long a space,  
 Not wont on foote with heavy armes to trace,  
 Downe in a dale forby a rivers syde  
 He chaunst to spie a faire and stately place,  
 To which he ment his weary steps to guyde,  
 In hope there for his love some succour to provyde :

## XXX.

But comming to the rivers side he found  
 That hardly passable on foote it was ;  
 Therefore there still he stood as in a stound,  
 Ne wist which way he through the soord mote pas :  
 Thus whilest he was in this distressed case,  
 Devising what to doe, he nigh espyde  
 An armed knight approaching to the place  
 With a faire lady lincked by his syde,  
 The which themselves prepard thorough the soord to ride.

## A a 2

XXXI. Whom

## XXXI.

Whom Calepine saluting, as became,  
 Besought of courtesie in that his neede  
 (For safe conducting of his sickely dame  
 Through that same perillous foord with better heede)  
 To take him up behinde upon his steed :  
 To whom that other did this taunt returne ;  
*Perdy, thou peasant knight mightst rightly reed*  
*Me then to be full base and evill borne,*  
*If I would beare behinde a burden of such scorne.*

## XXXII.

*But as thou hast thy steed forlorne with shame,*  
*So fare on foote till thou another gayne,*  
*And let thy lady likewise doe the same,*  
*Or beare her on thy backe with pleasing payne,*  
*And prove thy manhood on the billowes wayne.*  
 With which rude speach his lady much displeas'd  
 Did him reprove, yet could him not restrayne,  
 And would on her owne palfrey him have eas'd  
 For pittie of his dame whom she saw so diseas'd.

## XXXIII.

Sir Calepine her thanckt ; yet inly wroth  
 Against her knight her gentlenesse refused,  
 And carelesly into the river goth,  
 As in despight to be so fowle abus'd  
 Of a rude churle, whom often he accus'd  
 Of fowle discourtesie, unfit for knight ;  
 And strongly wading through the waves unufed,  
 With speare in th'one hand, stayd himselfe upright,  
 With th'other staide his lady up with stedy might.

## XXXIV.

And all the while that same discourteous knight  
 Stood on the further bancke beholding him ;  
 At whose calamity, for more despight,  
 He laught, and mockt to see him like to swim :  
 But whenas Calepine came to the brim,  
 And saw his carriage past that perill well,  
 Looking at that same carle with count'nance grim  
 His heart with vengeaunce inwardly did swell,  
 And forth at last did breake in speeches sharpe and fell ;

XXXV. *Unknightly*

## XXXV.

*Unknightly knight, the blemish of that name,  
 And blot of all that armes upon them take,  
 That is the badge of honour and of fame,  
 Loe I defie thee, and here challenge make,  
 That thou for ever doe those armes forsake,  
 And be for ever held a recreant knight,  
 Unlesse thou dare for thy deare ladies sake  
 And for thine owne defence on foote alight,  
 To iustifie thy fault gainst me in equall fight.*

## XXXVI.

The dastard, that did heare himselfe desyde,  
 Seem'd not to weigh his threatfull words at all,  
 But laught them out, as if his greater pryde  
 Did scorne the challenge of so base a thrall ;  
 Or had no courage, or else had no gall.  
 So much the more was Calepine offended,  
 That him to no revenge he forth could call,  
 But both his challenge and himselfe contemned,  
 Ne cared as a coward so to be condemned.

## XXXVII.

But he nought weighing what he sayd or did,  
 Turned his steede about another way,  
 And with his lady to the castle rid,  
 Where was his won ; ne did the other stay,  
 But after went directly as he may,  
 For his sicke charge some harbour there to seeke ;  
 Where he arriving with the fall of day  
 Drew to the gate, and there with prayers meeke  
 And myld entreaty lodging for her did beseeke.

## XXXVIII.

But the rude porter that no manners had  
 Did shut the gate against him in his face,  
 And entraunce boldly unto him forbad :  
 Nathelesse the knight now in so needy case  
 Gan him entreat even with submission base,  
 And humbly praid to let them in that night :  
 Who to him aunswer'd, that there was no place  
 Of lodging fit for any errant knight,  
 Unlesse that with his lord he formerly did fight.

## XXXIX.

Full loth am I, quoth he, as now at earst,  
 When day is spent and rest us needeth most,  
 And that this lady, both whose sides are pearst  
 With wounds, is ready to forgo the ghost;  
 Ne would I gladly combate with mine host,  
 That should to me such curtesie afford,  
 Unless that I were thereunto enforst:  
 But yet aread to me, how hight thy lord,  
 That doth thus strongly ward the castle of the ford.

## XL.

His name, quoth he, if that thou list to learne,  
 Is hight sir Turpine, one of mickle might  
 And manhood rare, but terrible and stearne  
 In all assaies to every errant knight,  
 Because of one that wrought him fowle despight.  
 Ill seemes, sayd he, if he so valiaunt be,  
 That he should be so sierne to stranger wight:  
 For seldome yet did living creature see  
 That curtesie and manhood ever disagree.

## XLI.

But go thy waies to him, and fro me say  
 That here is at his gate an errant knight,  
 That kuse-rome craves, yet would be loth t'assay  
 The proffe of battell now in doubtfull night,  
 Or curtesie with rudenesse to requite:  
 Yet if he needes will fight, crave leave till morne,  
 And tell withall the lamentable plight  
 In which this lady languissheth serlorne,  
 That pittie craves, as he of woman was yborne.

## XLII.

The grooms went streightway in, and to his lord  
 Declar'd the message which that knight did move;  
 Who sitting with his lady then at bord  
 Not onely did not his demaund approve,  
 But both himselfe revild and eke his love;  
 Albe his lady, that Elandina hight,  
 Him of ungentle usage did reprove,  
 And earnestly entreated that they might  
 Finde favour to be lodged there for that same night.

## XLIII.

Yet would he not perswaded be for ought,  
 Ne from his currish will awhit reclame.  
 Which answer when the groome returning brought  
 To Calepine, his heart did inly flame  
 With wrathfull fury for so foule a shame,  
 That he could not thereof avenged bee:  
 But most for pitty of his dearest dame,  
 Whom now in deadly daunger he did see;  
 Yet had no meanes to comfort, nor procure her glee.

## XLIV.

But all in vaine; for why? no remedy  
 He saw the present mischiefe to redresse,  
 But th'utmost end perforce for to aby,  
 Which that nights fortune would for him addresse.  
 So downe he tooke his lady in distresse,  
 And layd her underneath a bush to sleepe,  
 Cover'd with cold, and wrapt in wretchednesse;  
 Whiles he himselve all night did nought but weepe,  
 And wary watch about her for her safegard keepe.

## XLV.

The morrow next, so soone as ioyous day  
 Did shew itselfe in sunny beames bedight,  
 Serena full of dolorous dismay,  
 Twixt darkenesse dread and hope of living light,  
 Uprear'd her head to see that cherefull sight.  
 Then Calepine, however inly wroth,  
 And greedy to avenge that vile despight,  
 Yet for the feeble ladies sake, full loth  
 To make there lenger stay, forth on his iourney goth.

## XLVI.

He goth on foote all armed by her side,  
 Upstaying still herselfe upon her steede,  
 Being unhable else alone to ride;  
 So sore her sides, so much her wounds did bleede:  
 Till that at length in his extremest neede  
 He chaunft far off an armed knight to spy,  
 Pursuing him apace with greedy speede;  
 Whom well he wist to be some enemy,  
 That meant to make advantage of his misery.

XLVII. Wherefore

## XLVII.

Wherefore he stayd, till that he nearer drew,  
 To weet what issue would thereof betyde :  
 Tho whenas he approched nigh in vew,  
 By certaine signes he plainly him descryde  
 To be the man that with such scornfull pryde  
 Had him abusde and shamed yesterday ;  
 Therefore misdoubting least he should misguyde  
 His former malice to some new assay,  
 He cast to keepe himselfe so safely as he may.

## XLVIII.

By this the other came in place likewise,  
 And couching close his speare and all his powre,  
 As bent to some malicious enterpryse,  
 He bad him stand t'abide the bitter stoure  
 Of his sore vengeance, or to make avoure  
 Of the lewd words and deedes which he had done :  
 With that ran at him, as he would deuoure  
 His life attonce ; who nought could do but shun  
 The perill of his pride, or else be over-run.

## XLIX.

Yet he him still pursew'd from place to place,  
 With full intent him cruelly to kill ;  
 And like a wilde goate round about did chace,  
 Flying the fury of his bloody will :  
 But his best succour and refuge was still  
 Behinde his ladies back ; who to him cryde,  
 And called oft with prayers loud and shrill,  
 As ever he to lady was affyde,  
 To spare her knight, and rest with reason pacifyde :

## L.

But he the more thereby enraged was,  
 And with more eager felnesse him pursew'd ;  
 So that at length, after long weary chace,  
 Having by chaunce a close advantage vew'd,  
 He over-raught him, having long eschew'd  
 His violence in vaine ; and with his spere  
 Strooke through his shoulder, that the blood ensew'  
 In great abundance, as a well it were,  
 That forth out of an hill fresh gushing did appere.

## LI.

Yet ceast he not for all that cruell wound,  
 But chaste him still for all his ladies cry;  
 Not satisfide till on the fatall ground  
 He saw his life powrd forth dispiteously;  
 The which was certes in great icopardy,  
 Had not a wondrous chaunce his reskue wrought,  
 And saved from his cruell villany:  
 Such chaunces oft exceed all humaine thought:  
 That in another canto shall to end be brought.

## CANTO IV.

*Calepine by a salvage man  
 From Turpine reskewed is:  
 And whylest an infant from a beare  
 He saves, his love doth misse.*

## I.

**L**IKE as a ship with dreadfull storme long tost,  
 Having spent all her mastes and her ground-hold,  
 Now farre from harbour likely to be lost,  
 At last some fisher-barke doth neare behold,  
 That giveth comfort to her courage cold:  
 Such was the state of this most courteous knight  
 Being oppressed by that faytour bold,  
 That he remayned in most perilous plight,  
 And his sad ladie left in pitifull affright;

## II.

Till that by fortune, passing all foresight,  
 A salvage man, which in those woods did wonne,  
 Drawne with that ladies loud and piteous shright,  
 Toward the same incessantly did ronne  
 To understand what there was to be donne:  
 There he this most discourteous craven found,  
 As fiercely yet as when he first begonne,  
 Chasing the gentle Calepine around,  
 Ne sparing him the more for all his grievous wound.

## III.

The salvage man, that never till this houre  
 Did taste of pittie, neither gentleffe knew,  
 Seeing his sharpe assault and cruell stoure  
 Was much emmoued at his perils vew,  
 That even his ruder hart began to rew,  
 And feele compassion of his evill plight,  
 Against his foe that did him so pursew ;  
 From whom he meant to free him, if he might,  
 And him avenge of that so villenous despight.

## IV.

Yet armes or weapon had he none to fight,  
 Ne knew the use of warlike instruments,  
 Save such as sudder rage him lent to smite ;  
 But naked without needfull vestiments  
 To clad his corpe with meeete habiliments  
 He cared not for dint of sword nor speere,  
 No more than for the stroke of strawes or bents :  
 For from his mothers wombe, which him did beare,  
 He was invulnerable made by magicke leare.

## V.

He stayed not t'advize which way were best  
 His foe t'assayle, or how himselfe to gard,  
 But with fierce fury and with force infest  
 Upon him ran ; who being well prepard  
 His first assault full warily did ward,  
 And with the push of his sharp-pointed speare  
 Full on the breast him strooke, so strong and hard  
 That forst him backe recoyle and reele areare ;  
 Yet in his bodie made no wound nor bloud appeare.

## VI.

With that the wyld man more enraged grew,  
 Like to a tygre that hath mist his pray,  
 And with mad mood againe upon him flew,  
 Regarding neither speare that mote him slay,  
 Nor his fierce steed that mote him much dismay :  
 The salvage nation doth all dread despize :  
 Tho on his shield he griple hold did lay,  
 And held the same so hard, that by no wize  
 He could him force to loofe, or leave his enterprize.



## VII.

Long did he wrest and wring it to and fro,  
 And every way did try, but all in vaine ;  
 For he would not his greedie grype forgoe,  
 But hayld and puld with all his might and maine,  
 That from his steed him nigh he drew againe :  
 Who having now no use of his long speare  
 So nigh at hand, nor force his shield to straine,  
 Both speare and shield, as things that needlesse were,  
 He quite forooke, and fled himselfe away for feare.

## VIII,

But after him the wyld man ran apace,  
 And him pursewed with importune speed,  
 For he was swift as any bucke in chace ;  
 And had he not in his extreamest need  
 Bene helped through the swiftnesse of his steed,  
 He had him overtaken in his flight.  
 Who, ever as he saw him nigh succeed,  
 Gan cry aloud with horrible affright,  
 And shrieked out ; a thing uncomely for a knight.

## IX.

But when the salvage saw his labour vaine  
 In following of him that fled so fast,  
 He wearie woxe, and backe return'd againe  
 With speede unto the place, whereas he last  
 Had left that couple nere their utmost cast :  
 There he that knight full forely bleeding found,  
 And eke the ladie fearefully aghast,  
 Both for the perill of the present stound,  
 And also for the sharpnesse of her rankling wound :

## X.

For though she were right glad so rid to bee  
 From that vile lozell which her late offended ;  
 Yet now no lesse encombrance she did see  
 And perill, by this salvage man pretended ;  
 Gainst whom she saw no means to be defended  
 By reason that her knight was wounded sore :  
 Therefore herselfe she wholly recommended  
 To Gods sole grace, whom she did oft implore  
 To send her succour being of all hope forlore.

## XI.

But the wyld man, contrarie to her feare,  
 Came to her creeping like a fawning hound,  
 And by rude tokens made to her appeare  
 His deepe compassion of her dolefull stound,  
 Kissing his hands, and crouching to the ground ;  
 For other language had he none nor speach,  
 But a soft murmure and confused sound  
 Of senselesse words, which nature did him teach  
 T'expresse his passions, which his reason did empeach :

## XII.

And comming likewise to the wounded knight,  
 When he beheld the streames of purple blood  
 Yet flowing fresh, as moved with the sight,  
 He made great mone after his salvage mood ;  
 And running streight into the thickest wood,  
 A certaine herbe from thence unto him brought,  
 Whose vertue he by use well understood ;  
 The iuyce whereof into his wound he wrought,  
 And stopt the bleeding straight, ere he it staunched thought.

## XIII.

Then taking up that recreants shield and speare,  
 Which earst he left, he signes unto them made  
 With him to wend unto his winning neare ;  
 To which he easily did them perswade.  
 Farre in the Forrest by a hollow glade,  
 Covered with mossie shrubs, which spredding brode  
 Did underneath them make a gloomy shade,  
 Where foot of living creature never trode,  
 Ne scarce wyld beasts durst come, there was this wights abode.

## XIV.

Thether he brought these unacquainted guests ;  
 To whom faire semblance, as he could, he shewed  
 By signes, by lookes, and all his other gests :  
 But the bare ground with hoarie mosse bestrowed  
 Must be their bed ; their pillow was unfowed ;  
 And the fruites of the Forrest was their feast :  
 For their bad stuard neither plough'd nor fowed,  
 Ne fed on flesh, ne ever of wyld beast  
 Did taste the blood, obaying natures first behest.

XV. Yet

## XV.

Yet howsoever base and meane it were,  
 They tooke it well, and thanked God for all,  
 Which had them freed from that deadly feare,  
 And sav'd from being to that caytive thrall.  
 Here they of force (as fortune now did fall)  
 Compelled were themselves awhile to rest,  
 Glad of that easement, though it were but small ;  
 That having there their wounds awhile redrest,  
 They mote the abler be to passe unto the rest.

## XVI.

During which time that wyld man did apply  
 His best endeavour and his daily paine  
 In seeking all the woods both farre and nye  
 For herbes to dresse their wounds ; still seeming faine  
 When ought he did, that did their lyking gaine.  
 So as ere long he had that knightes wound  
 Recured well, and made him whole againe :  
 But that same ladies hurts no herbe he found  
 Which could redresse, for it was inwardly unsound.

## XVII.

Now whenas Calepine was woxen strong,  
 Upon a day he cast abroad to wend,  
 To take the ayre and heare the thrushes song,  
 Unarm'd, as fearing neither foe nor frend,  
 And without sword his person to defend ;  
 There him befell, unlooked for before,  
 An hard adventure with unhappie end,  
 A cruell beare, the which an infant bore  
 Betwixt his bloodie iawes besprinckled all with gore.

## XVIII.

The litle babe did loudly srike and squall,  
 And all the woods with piteous plaints did fill,  
 As if his cry did meane for helpe to call  
 To Calepine, whose eares those shrieches shrill  
 Percing his hart with pitie point did thrill ;  
 That after him he ran with zealous haste  
 To rescue th' infant, ere he did him kill :  
 Whom though he saw now somewhat over-past,  
 Yet by the cry he follow'd, and pursewed fast.

## XIX.

Well then him chaunft his heavy armes to want,  
 Whose burden mote empeach his needfull speed,  
 And hinder him from libertie to pant :  
 For having long time, as his daily weed,  
 Them wont to weare, and wend on foot for need,  
 Now wanting them he felt himselfe so light,  
 That like an hauke, which feeling herselfe freed  
 From bels and iesses, which did let her flight,  
 Him seem'd his feet did fly and in their speed delight.

## XX.

So well he sped him, that the wearie beare  
 Ere long he overtooke and forst to stay ;  
 And without weapon him assaying neare,  
 Compeld him soone the spoyle adowne to lay.  
 Wherewith the beast enrag'd to loose his pray  
 Upon him turned, and with greedie force  
 And furie to be crossed in his way  
 Gaping full wyde, did thinke without remorse  
 To be aveng'd on him and to devoure his corse.

## XXI.

But the bold knight no whit thereat dismayd,  
 But catching up in hand a ragged stone,  
 Which lay thereby (so fortune him did ayde)  
 Upon him ran, and thrust it all attone  
 Into his gaping throte, that made him grone  
 And gaspe for breath, that he nigh choked was,  
 Being unable to digest that bone ;  
 Ne could it upward come, nor downward passe,  
 Ne could he brooke the coldnesse of the stony masse.

## XXII.

Whom whenas he thus combred did behold,  
 Stryving in vaine that nigh his bowels brast,  
 He with him closd, and laying mightie hold  
 Upon his throte, did gripe his gorge so fast,  
 That wanting breath, him downe to ground he cast ;  
 And then oppressing him with urgent paine,  
 Ere long enforst to breath his utmost blast,  
 Gnashing his cruell teeth at him in vaine,  
 And threatning his sharpe clawes, now wanting powre to straine.

XXIII. Then

## XXIII.

Then tooke he up betwixt his armes twaine  
 The litle babe, sweet reliques of his pray ;  
 Whom pitying to heare so sore complaine,  
 From his lost eyes the teares he wypt away,  
 And from his face the filth that did it ray ;  
 And every litle limbe he searcht around,  
 And every part, that under sweath-bands lay,  
 Least that the beasts sharpe teeth had any wound  
 Made in his tender flesh ; but whole them all he found.

## XXIV.

So having all his bands againe uptyde,  
 He with him thought backe to returne againe ;  
 But when he lookt about on every syde,  
 To weet which way were best to entertaine  
 To bring him to the place, where he would faine,  
 He could no path nor tract of foot descry,  
 Ne by inquirie learne, nor ghesse by ayme ;  
 For nought but woods and forrests farre and nye,  
 That all about did close the compasse of his eye.

## XXV.

Much was he then encombred, ne could tell  
 Which way to take : now west he went awhile,  
 Then north, then neither, but as fortune fell :  
 So up and downe he wandred many a mile  
 With wearie travell and uncertaine toile,  
 Yet nought the nearer to his iourneys end ;  
 And evermore his lovely litle spoile  
 Crying for food did greatly him offend :  
 So all that day in wandring vainely he did spend.

## XXVI.

At last about the setting of the sunne,  
 Himselfe out of the forest he did wynd,  
 And by good fortune the plaine champion wonne :  
 Where looking all about where he mote fynd  
 Some place of succour to content his mynd,  
 At length he heard under the forrests syde  
 A voice, that seemed of some woman-kynd,  
 Which to herselfe lamenting loudly cryde,  
 And oft complayn'd of fate, and fortune oft defyde.

## XXVII.

To whom approaching, whenas she perceived  
 A stranger wight in place, her plaint she stayd,  
 As if she doubted to have bene deceived,  
 Or loth to let her sorrowes be bewrayd:  
 Whom whenas Calepine saw so dismayd,  
 He to her drew, and with faire blandishment  
 Her chearing up, thus gently to her sayd,  
*What be you, wofull dame, which thus lament,*  
*And for what cause declare, so mote ye not repent?*

## XXVIII.

To whom she thus; *What need me, sir, to tell*  
*That which yourself have carst aed so right?*  
*A wofull dame ye haue me termed well;*  
*So much more wofull, as my wofull flight*  
*Cannot redressed be by liuing wight.*  
*Nathlesse, quoth he, if need doe not you bynd,*  
*Doe it disclose, to ease your grieved spright:*  
*Oftimes it kapt that sorrowes of the mynd*  
*Find remedie unsought, which seeking cannot fynd.*

## XXIX.

Then thus began the lamentable dame;  
*Sith then ye needs will know the griefe I boord,*  
*I am th' unfortunate Matilde by name,*  
*The wife of bold sir Bruin, who is lord*  
*Of all this land, late conquer'd by his sword*  
*From a great gyant, called Cormoraunt,*  
*Whom he did overthrow by yonder foord;*  
*And in three battailes did so deadly daunt,*  
*That he dare not returne for all his daily waunt.*

## XXX.

*So is my lord now seiz'd of all the land,*  
*As in his see, with peaceable estate,*  
*And quietly doth hold it in his hand,*  
*Ne any dares with him for it debate:*  
*But to these happie fortunes, cruell fate*  
*Hath ioyn'd one evill, which doth overthrow*  
*All these our ioyes, and all our blisse abate,*  
*And like in time to further ill to grow,*  
*And all this land with endlesse losse to over-flow.*

XXXI. For

## XXXI.

*For th'heavens, envying our prosperitie,  
 Have not vouchsaf't to graunt unto us twaine  
 The gladfull blessing of posteritie,  
 Which we might see after ourselves remaine  
 In th' heritage of our unhappie paine :  
 So that for want of heires it to defend,  
 All is in time like to returne againe  
 To that foule feend, who dayly doth attend  
 To leape into the same after our lives end.*

## XXXII.

*But most my lord is grieved herewithall,  
 And makes exceeding mone, when he does thinke  
 That all this land unto his foe shall fall,  
 For which he long in vaine did sweat and swinke,  
 That now the same he greatly doth forthinke.  
 Yet was it sayd there should to him a sonne  
 BE GOTTEN, NOT BEGOTTEN, which should drinke  
 And dry up all the water which doth runne  
 In the next brooke, by whom that feend should be fordonne.*

## XXXIII.

*Well hop't he then, when this was propheside,  
 That from his side some noble chyld should rize,  
 The which through fame should farre be magnifide,  
 And this proud gyant should with brave emprize  
 Quite overthrow, who now ginnes to despize  
 The good sir Bruin growing farre in years ;  
 Who thinkes from me bis sorrow all doth rize.  
 Lo this my cause of griefe to you appeares ;  
 For which I thus doe mourne, and poure forth ceaselesse teares.*

## XXXIV.

*Which when he heard, he inly touched was  
 With tender ruth for her unworthy griefe ;  
 And when he had devized of her case,  
 He gan in mind conceive a fit reliefe  
 For all her paine, if please her make the priefe :  
 And having cheared her, thus said, Faire dame,  
 In evils counsell is the comfort chiefe ;  
 Which though I be not wise enough to frame,  
 Yet as I well it meane, vouchsafe it without blame.*

## XXXV.

*If that the cause of this your languishment  
 Be lacke of children to supply your place,  
 Lo how good fortune doth to you present  
 This litle babe of sweete and lovely face,  
 And spotlesse spirit, in which ye may enckace  
 Whatever formes ye list thereto apply,  
 Being now soft and fit them to embrace ;  
 Whether ye list him traine in cheualry,  
 Or nourse up in lore of learn'd philosophy.*

## XXXVI.

*And certes it hath ofentimes bene scene,  
 That of the like, whose linage was unknowene,  
 More brave and noble knights have raysted beene  
 (As their victoricus deedes have often shorwen,  
 Being with fame through many nations blownen)  
 Then those which have bene dandled in the lap.  
 Therefore some thought that those brave imps were sownen  
 Here by the gods, and fed with heavenly sap,  
 That made them grow so high t'all honorable hap.*

## XXXVII.

*The ladie hearkning to his sensefull speach,  
 Found nothing that he said unmeet nor reason,  
 Having oft scene it tryde as he did teach :  
 Therefore inclyning to his goodly reason,  
 Agreeing well both with the place and season,  
 She gladly did of that same babe accept,  
 As of her owne by liverey and seisin ;  
 And having over it a litle wept,  
 She bore it thence, and ever as her owne it kept.*

## XXXVIII.

*Right glad was Calepine to be so rid  
 Of his young charge, whereof he skilled nought :  
 Ne she lesse glad ; for she so wifely did,  
 And with her husband under hand so wrought,  
 That when that infant unto him she brought,  
 She made him think it surely was his owne ;  
 And it in goodly thewes so well up-brought,  
 That it became a famous knight well knowne,  
 And did right noble deedes, the which elsewhere are showne.*

XXXIX. But



## XXXIX.

But Calepine, now being left alone

Under the greene-woods side in forie plight  
 Withouten armes or steede to ride upon,  
 Or house to hide his head from heavens spight,  
 Albe that dame by all the meanes she might  
 Him oft desired home with her to wend,  
 And offered him, his courtesie to requite,  
 Both horse and armes and whatso else to lend,

Yet he them all refused, though thank her as a friend :

## XL.

And for exceeding griefe which inly grew,  
 That he his love so lucklesse now had lost,  
 On the cold ground maugre himselfe he threw  
 For fell despight, to be so forely crost ;  
 And there all night himselfe in anguish tost,  
 Vowing that never he in bed againe  
 His limbes would rest ne lig in ease embost,  
 Till that his ladies fight he mote attaine,  
 Or understand that she in safetie did remaine.

## C A N T O V.

*The salvage Jerves Serena well,  
Till she prince Artbure fynd:  
Who her together with his squyre  
With th' hermit leaves bebynd.*

## I.

**O** What an easie thing is to descry  
The gentle blood, however it be wrapt  
In sad misfortunes foule deformity  
And wretched sorrowes, which have often hapt?  
For howsoever it may grow mis-shapt,  
Like this wyld man being undisciplinarynd,  
That to all vertue it may seeme unapt;  
Yet will it shew some sparkes of gentle mynd,  
And at the last breake forth in his owne proper kynd.

## II.

That plainely may in this wyld man be red,  
Who though he were still in this desert wood  
Mongst salvage beasts, both rudely borne and bred,  
Ne ever saw faire guise, ne learned good,  
Yet shewd some token of his gentle blood  
By gentle usage of that wretched dame:  
For certes he was borne of noble blood,  
However by hard hap he hether came;  
As ye may know, when time shall be to tell the same.

## III.

Who whenas now long time he lacked had  
The good sir Celepine, that farre was strayd,  
Did wexe exceeding sorrowfull and sad,  
As he of some misfortune were afrayd;  
And leaving there this ladie all dismayd,  
Went forth streightway into the Forrest wyde  
To seeke if he perchance asleep were layd,  
Or whatso else were unto him betyde:  
He sought him farre and neare, yet him no where he spyde.

## IV.

Tho backe returning to that forie dame,  
 He shewed semblant of exceeding mone  
 By speaking signes, as he them best could frame ;  
 Now wringing both his wretched hands in one,  
 Now beating his hard head upon a stone,  
 That ruth it was to see him so lament :  
 By which she well perceiving what was done,  
 Gan teare her hayre, and all her garments rent,  
 And beat her breast, and piteously herselfe torment.

## V.

Upon the ground herselfe she fiercely threw,  
 Regardlesse of her wounds yet bleeding rise,  
 That with their bloud did all the flore imbrew,  
 As if her breast new launcht with murtherous knife  
 Would streight dislodge the wretched wearie life :  
 There she long groveling and deepe groning lay,  
 As if her vitall powers were at strife  
 With stronger death, and feared their decay :  
 Such were this ladies pangs and dolorous assay.

## VI.

Whom when the salvage saw so fore distressed,  
 He reared her up from the bloudie ground,  
 And sought by all the meanes, that he could best,  
 Her to recure out of that stony swound,  
 And staunch the bleeding of her dreary wound :  
 Yet nould she be recomforted for nought,  
 Ne cease her sorrow and impatient stound,  
 But day and night did vexe her carefull thought,  
 And ever more and more her owne affliction wrought.

## VII.

At length, whenas no hope of his retourne  
 She saw now left, she cast to leave the place,  
 And wend abrode, though feeble and forlorne,  
 To seeke some comfort in that forie case :  
 His steede, now strong through rest so long a space,  
 Well as she could she got, and did bedight ;  
 And being thereon mounted forth did pace  
 Withouten guide her to conduct aright,  
 Or guard her to defend from bold oppressors might.

VIII. Whom

## VIII.

Whom when her host saw readie to depart,  
 He would not suffer her alone to fare,  
 But gan himselfe addressie to take her part.  
 Those warlike armes, which Calepine whyleare  
 Had left behind, he gan estfoones prepare,  
 And put them all about himself unfit,  
 His shield, his helmet, and his curats bare,  
 But without sword upon his thigh to fit ;  
 Sir Calepine himselfe away had hidden it.

## IX.

So forth they traveld an uneven payre,  
 That mote to all men seeme an uncouth fight ;  
 A salvage man matcht with a ladie fayre,  
 That rather seem'd the conquest of his might  
 Gotten by spoyle then purchaced aright :  
 But he did her attend most carefully,  
 And faithfully did serve both day and night  
 Withouten thought of shame or villeny,  
 Ne ever shewed signe of foule disloyalty.

## X.

Upon a day as on their way they went,  
 It chaunst some furniture about her steed  
 To be disordred by some accident ;  
 Which to redresse she did th'assistance need  
 Of this her groome ; which he by signes did reede :  
 And streight his combrous armes aside did lay  
 Upon the ground, withouten doubt or dreed ;  
 And in his homely wize began to assay  
 T'amend what was amisse, and put in right aray.

## XI.

About which whilest he was busied thus hard,  
 Lo where a knight together with his squire,  
 All arm'd 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 fet.

XII. After

## XII.

After that Timias had againe recured  
 The favour of Belphebe, as ye heard,  
 And of her grace did stand againe assured,  
 To happie blisse he was full high uprear'd,  
 Nether of envy nor of chaunge afeard,  
 Though many foes did him maligne therefore,  
 And with uniuert detraction him did beard ;  
 Yet he himselve so well and wisely bore,  
 That in her soveraine lyking he dwelt evermore.

## XIII.

But of them all which did his ruine seeke,  
 Three mightie enemies did him most despight,  
 Three mightie ones, and cruell minded eeke,  
 That him not onely fought by open might  
 To overthrow, but to supplant by slight :  
 The first of them by name was cald Despetto,  
 Exceeding all the rest in powre and hight ;  
 The second not so strong but wise, Decetto ;  
 The third nor strong nor wise but spightfullest, Defetto.

## XIV.

Oftimes their fundry powres they did employ,  
 And severall deceipts, but all in vaine ;  
 For neither they by force could him destroy,  
 Ne yet entrap in treasons subtill traine :  
 Therefore conspiring all together plaine,  
 They did their counfels now in one compound ;  
 Where singled forces faile, conioynd may gaine :  
 The Blatant beast the fittest meanes they found  
 To worke his utter shame and throughly him confound.

## XV.

Upon a day, as they the time did waite  
 When he did raunge the wood for salvage game,  
 They sent that Blatant beast to be a baite  
 To draw him from his deare beloved dame  
 Unwares into the daunger of defame :  
 For well they wist that squire to be so bold,  
 That no one beast in Forrest wylde or tame  
 Met him in chafe, but he it challenge would,  
 Aud plucke the pray oftimes out of their greedy hould.

XVI. The

## XVI.

The hardy boy, as they devised had,  
 Seeing the ugly monster passing by,  
 Upon him set, of perill nought adrad,  
 Ne skilfull of the uncouth ieopardy ;  
 And charged him so fierce and furiously,  
 That his great force unable to endure,  
 He forced was to turne from him and fly :  
 Yet ere he fled, he with his tooth impure  
 Him heedlesse bit the whiles he was thereof secure.

## XVII.

Securely he did after him pursfew,  
 Thinking by speed to overtake his flight ;  
 Who through thicke woods and brakes and briers him drew,  
 To weary him the more and waste his spight,  
 So that he now has almost spent his spright :  
 Till that at length unto a woody glade  
 He came, whose covert stopt his further fight ;  
 There his three foes shrowded in guilefull shade  
 Out of their ambush broke, and gan him to invade.

## XVIII.

Sharpely they all attonce did him assaile,  
 Burning with inward rancour and despight,  
 And heaped strokes did round about him haile  
 With so huge force, that seemed nothing might  
 Beare off their blowes from percing thorough quite :  
 Yet he them all so warily did ward,  
 That none of them in his soft flesh did bite ;  
 And all the while his backe for best safegard  
 He lent against a tree, that backward onfet bard.

## XIX.

Like a wylde bull, that being at a bay,  
 Is bayted of a mastiffe and a hound  
 And a curre-dog ; that doe him sharpe assay  
 On every side, and beat about him round ;  
 But most that curre, barking with bitter sownd,  
 And creeping still behinde, doth him incomber,  
 That in his chauffe he digs the trampled ground,  
 And threats his horns, and bellowes like the thorder :  
 So did that squire his foes disperse and drive asonder.

XX. Him

## XX.

Him well behoved so; for his three foes  
 Sought to encompasse him on every side,  
 And dangerously did round about enclose:  
 But most of all Defetto him annoyde,  
 Creeping behinde him still to have destroyde;  
 So did Decetto eke him circumvent:  
 But stout Despetto in his greater pryde  
 Did front him face to face, against him bent:  
 Yet he them all withstood, and often made relent.

## XXI.

Till that at length nigh tyrd with former chace,  
 And weary now with carefull keeping ward,  
 He gan to shrinke and somewhat to give place,  
 Full like ere long to have escaped hard;  
 Whenas unwares he in the Forrest heard  
 A trampling steede, that with his neighing fast  
 Did warne his rider be upon his gard;  
 With noise whereof the squire, now nigh aghast,  
 Revived was, and sad dispaire away did cast.

## XXII.

Eftsoones he spide a knight approaching nye,  
 Who seeing one in so great daunger set  
 Mongst many foes, himself did faster hie  
 To reskue him, and his weake part abet,  
 For pittie so to see him overfet;  
 Whom soone as his three enemies did vew,  
 They fled, and fast into the wood did get:  
 Him booted not to thinke them to pursew;  
 The covert was so thicke that did no passage shew.

## XXIII.

Then turning to that swaine, him well he knew  
 To be his Timias, his owne true squire;  
 Whereof exceeding glad, he to him drew  
 And him embracing twixt his armes entire,  
 Him thus bespake; *My liefe, my lifes desire,*  
*Why have ye me alone thus long yleft?*  
*Tell me what worlds despight, or heavens yre*  
*Hath you thus long away from me bereft?*  
*Where have ye all this while bin wandring, where bene west?*

V O L. II.

D d

XXIV. With

## XXIV.

With that he sighed deepe for inward tync :  
 To whom the squire nought aunswered againe,  
 But shedding few soft teares from tender eyne,  
 His deare affect with silence did restraine,  
 And shut up all his plaint in privy paine.  
 There they awhile some gracious speeches spent,  
 As to them seemed fit, time to entertaine :  
 After all which up to their steedes they went,  
 And forth together rode, a comely couplement.

## XXV.

So now they be arrived both in fight  
 Of this wyld man, whom they full busie found  
 About the sad Serena things to dight,  
 With those brave armours lying on the ground,  
 That seem'd the spoile of some right well renownd.  
 Which when that squire beheld, he to them stept  
 Thinking to take them from that hylding hound ;  
 But he it seeing lightly to him lept,  
 And sternely with strong hand it from his handling kept :

## XXVI.

Gnashing his grinded teeth with griesly looke,  
 And sparkling fire out of his furious eyne,  
 Him with his fist unwares on th'head he strooke,  
 That made him downe unto the earth encline ;  
 Whence soone upstarting much he gan repine,  
 And laying hand upon his wrathfull blade  
 Thought therewithall forthwith him to have slaine ;  
 Who it perceiving hand upon him layd,  
 And greedily him griping his avengement stayd.

## XXVII.

With that aloude the faire Serena cryde  
 Unto the knight, them to dispart in twaine :  
 Who to them stepping did them soone divide,  
 And did from further violence restraine,  
 Albe the wyld-man hardly would refraine.  
 Then gan the prince of her for to demand  
 What and from whence she was, and by what traine  
 She fell into that salvage villaines hand,  
 And whether free with him she now were or in band.



## XXVIII.

To whom she thus; *I am, as now ye see,*  
*The wretchedst dame that live this day on ground,*  
*Who both in minde, the which most grieveth me,*  
*And body have receiv'd a mortall wound,*  
*That hath me driven to this dreery fount.*  
*I was erewhile the love of Calepine,*  
*Who whether he alive be to be found,*  
*Or by some deadly chaunce be done to pine,*  
 Since I him lately lost, *uneath is to define.*

## XXIX.

*In salvage Forrest I him lost of late,*  
*Where I had surely long ere this bene dead,*  
*Or else remained in most wretched state,*  
*Had not this wylde man in that woful stead*  
*Kept and delivered me from deadly dread.*  
*In such a salvage wight, of brutish kynd,*  
*Amongst wilde beastes in desert Forrests bred,*  
*It is most straunge and wonderful to fynd*  
 So milde *humanity and perfeet gentle mynd.*

## XXX.

*Let me therefore this favour for him finde,*  
*That ye will not your wrath upon him wreake,*  
*Sith he cannot expresse his simple minde,*  
*Ne yours conceive, ne but by tokens speake :*  
*Small praise to prove your powre on wight so weake.*  
 With such faire words she did their heate asswage,  
 And the strong course of their displeasure breake,  
 That they to pittie turnd their former rage,  
 And each sought to supply the office of her page.

## XXXI.

So having all things well about her dight,  
 She on her way cast forward to proceede;  
 And they her forth conducted, where they might  
 Finde harbour fit to comfort her great neede;  
 For now her wounds corruption gan to breed:  
 And eke this squire, who likewise wounded was  
 Of that same monster late, for lacke of heed  
 Now gan to faint, and further could not pas  
 Through feebleness, which all his limbes oppressed has.

## XXXII.

So forth they rode together all in troupe  
 To seeke some place, the which mote yeeld some ease  
 To these sicke twaine that now began to droupe ;  
 And all the way the prince fought to appease  
 The bitter anguish of their sharpe disease  
 By all the courteous meanes he could invent,  
 Somewhile with merry purpose, fit to please,  
 And otherwhile with good encouragement,  
 To make them to endure the pains did them torment.

## XXXIII.

Mongst which Serena did to him relate  
 The foule discourtesies and unknighly parts,  
 Which Turpine had unto her shewed late  
 Without compassion of her cruell smarts ;  
 Although Blandina did with all her arts  
 Him otherwise perswade all that she might ;  
 Yet he of malice, without her desarts,  
 Not onely her excluded late at night,  
 But also trayterously did wound her weary knight.

## XXXIV.

Wherewith the prince fore moved there avoud  
 That soone as he returned backe againe,  
 He would avenge th'abuses of that proud  
 And shameful knight, of whom she did complaine.  
 This wize did they each other entertaine  
 To passe the tedious travell of the way ;  
 Till towards night they came unto a plaine,  
 By which a little hermitage there lay,  
 Far from all neighbourhood, the which annoy it may.

## XXXV.

And nigh thereto a little chappel stode,  
 Which being all with yvy overspred  
 Deckt all the roofe and shadowing the roode,  
 Seem'd like a grove faire braunched over hed :  
 Therein the hermite, which his life here led  
 In streight obseruance of religious vow,  
 Was wont his howres and holy things to bed ;  
 And therein he likewise was praying now,  
 Whenas these knights arriv'd, they wist not where nor how.

XXXVI. They

## XXXVI.

They stayd not there, but streight way in did pas :  
 Whom when the hermite present saw in place,  
 From his devotion streight he troubled was ;  
 Which breaking off he toward them did pace  
 With stayd steps and grave-beseeming grace :  
 For well it seem'd that whilome he had beene  
 Soome goodly perfon and of gentle race,  
 That could his good to all ; and well did weene  
 How each to entertaine with curt'sie well becene :

## XXXVII.

And foothly it was sayd by common fame,  
 So long as age enabled him thereto,  
 That he had bene a man of mickle name,  
 Renowmed much in armes and derring doe :  
 But being aged now and weary to  
 Of warres delight and worlds contentous toyle,  
 The name of knighthood he did disfavow,  
 And hanging up his armes and warlike spoyle,  
 From all this worlds incombrance did himselfe affoyle.

## XXXVIII.

He thence them led into his hermitage,  
 Letting their steedes to graze upon the greene :  
 Small was his house and like a little cage,  
 For his owne turne, yet inly neate and clene,  
 Deckt with greene boughes, and flowers gay becene :  
 Therein he them full faire did entertaine  
 Not with such forged showes, as fitter beene  
 For courting fooles, that curtesies would faine,  
 But with entire affection and appearaunce plaine,

## XXXIX,

Yet was their fare but homely, such as hee  
 Did use his feeble body to sustaine ;  
 The which full gladly they did take in glee,  
 Such as it was, ne did of want complaine,  
 But being well suffiz'd, them rested faine :  
 But faire Serene all night could take no rest,  
 Ne yet that gentle squire, for grievous paine  
 Of their late woundes, the which the Blatant beast  
 Had given them, whose grieffe through suffraunce sore increast.

## XL.

So all that night they past in great difease,  
 Till that the morning, bringing early light  
 To guide mens labours, brought them also ease,  
 And some affwagement of their painefull plight.  
 Then up they rose, and gan themselves to dight  
 Unto their iourney; but that squire and dame  
 So faint and feeble were, that they ne might  
 Endure to travell, nor one foote to frame:  
 Their hearts were sicke, their sides were sore, their feete were lame.

## XLI.

Therefore the prince, whom great affaires in mynd  
 Would not permit to make there longer stay,  
 Was forced there to leave them both behynd,  
 In that good hermits charge, whom he did pray  
 To tend them well: so forth he went his way,  
 And with him eke the salvage (that whyleare  
 Secing his royall usage and array  
 Was greatly growne in love of that brave pere)  
 Would needes depart, as shall declared be elsewhere.

## CANTO VI.

*The hermite heales both squire and dame  
Of their sore maladies :  
He Turpine doth defeate and shame  
For his late villanies.*

## I.

**N**O wound, which warlike hand of enemy  
Inflicts with dint of sword, so fore doth light  
As doth the poyfnous sting, which infamy  
Infixeth in the name of noble wight :  
For by no art nor any leaches might  
It ever can recured be againe ;  
Ne all the skill, which that immortall spright  
Of Podalyrius did in it retaine,  
Can remedy such hurts ; such hurts are hellish paine.

## II.

Such were the wounds the which that Blatant beast  
Made in the bodies of that squire and dame ;  
And being such, were now much more increast  
For want of taking heede unto the same,  
That now corrupt and curelesse they became :  
Howbe that carefull hermite did his best  
With many kindes of medicines meete to tame  
The poyfnous humour, which did most infest  
Their ranckling wounds, and every day them duely drest :

## III.

For he right well in leaches craft was seene ;  
And through the long experience of his dayes,  
Which had in many fortunes tossed beene,  
And past through many perillous assayes,  
He knew the diverse went of mortall wayes,  
And in the mindes of men had great insight ;  
Which with sage counsell, when they went astray,  
He could enforme, and them reduce aright ;  
And all the passions heale, which wound the weaker spright :

## IV. For

## IV.

For whylome he had bene a doughty knight,  
 As any one that lived in his daies,  
 And proved oft in many perillous fight;  
 Of which he grace and glory wonne alwaies,  
 And in all battels bore away the baies:  
 But being now attacht with timely age,  
 And weary of this worlds unquiet waies,  
 He tooke himfelfe unto this hermitage,  
 In which he liv'd alone like carelesse bird in cage.

## V.

One day as he was searching of their wounds,  
 He found that they had festred privily;  
 And ranckling inward with unruly stounds,  
 The inner parts now gan to putrify,  
 That quite they seem'd past helpe of surgery;  
 And rather needed to be disciplinde  
 With holesome reede of sad sobriety,  
 To rule the stubborne rage of passion blinde:  
 Give salves to every sore, but counsell to the minde.

## VI.

So taking them apart into his cell,  
 He to that point fit speaches gan to frame,  
 As he the art of words knew wondrous well,  
 And eke could doe, as well as say the same;  
 And thus he to them sayd; *Faire daughter dame,*  
*And you faire sonne, which here thus long now lie*  
*In pitcous langour since ye hitter came,*  
*In waine of me ye hope for remedie,*  
*And I likewise in waine doe salves to you applie:*

## VII.

*For in yourfelfe your onely helpe doth lie*  
*To heale yourselfes, and must proceed alone*  
*From your owne will to cure your maladie.*  
*Who can him cure that will be cur'd of none?*  
*If therefore health ye seeke, observe this one:*  
*First learne your outward senses to refraine*  
*From things that stirre up fraile affection;*  
*Your eies, your cares, your tongue, your talk refraine*  
*From that they most affect, and in due termes containe.*

## VIII.

*For from those outward senses, ill affected,  
The seede of all this evill first doth spring,  
Which at the first, before it had infected,  
Mote easie be suppress'd with little thing;  
But being growen strong, it forth doth bring  
Sorrow, and anguish, and impatient paine  
In th'inner parts, and lastly scattering  
Contagious poyson close through every vaine,  
It never rests, till it have wrought his finall bane.*

## IX.

*For that beastes teeth, which wounded you tofore,  
Are so exceeding venomous and keene,  
Made all of rusty yron, ranckling sore,  
That where they bite, it booteth not to weene  
With salve, or antidote, or other mene,  
It ever to amend: ne marvaile ought;  
For that same beast was bred of bellish strens,  
And long in darksome Stygian den upbrought,  
Begot of foule Echidna, as in bookes is taught.*

## X.

*Echidna is a monster direfull dred,  
Whom gods doe hate, and heavens abhor to see;  
So hideous is her shape, so huge her bed,  
That even the hellish fiends affrighted bee  
At sight thereof, and from her presence flee:  
Yet did her face and former parts profess  
A faire young mayden, full of comely glee;  
But all her hinder parts did plaine expresse  
A monstrous dragon, full of fearfull uglinessse:*

## XI.

*To her the gods, for her so dreadfull face,  
In fearefull darknesse, furthest from the skie  
And from the earth, appointed have her place  
Mongst rocks and caves, where she enrold doth lie  
In hideous horrour and obscurity,  
Wasting the strength of her immortall age:  
There did Typhaon with her company;  
Cruell Typhaon, whose tempestuous rage  
Makes th'heavens tremble oft, and him with vowes asswage.*

## XII.

*Of that commixtion they did then beget*

*This bellish dog, that bight the Blatant beast ;  
A wicked monster, that his tongue doth whet  
Gainst all, both good and bad, both most and least,  
And pours his poysonous gall forth to infest  
The noblest wights with notable defame :  
Ne ever knight, that bore so lesty creast,  
Ne ever lady of so honest name,*

*But he them spotted with reproach, or secrete shame.*

## XIII.

*In vaine therefore it were, with medicine*

*To goe about to salve such kind of sore,  
That rather needes wise read and discipline  
Then outward salves, that may augment it more.  
Aye me ! sayd then Serena, sighing sore,  
What hope of helpe doth then for us remaine,  
If that no salves may us to health restore ?*

*But sith we need good counsell, sayd the swaine,  
Aread, good fire, some counsell that may us sustaine.*

## XIV.

*The best, sayd he, that I can you advoize,*

*Is to avoide th' occasion of the ill :  
For when the cause, whence evill doth arise,  
Removed is, th' effect surceaseth still.  
Abstaine from pleasure, and restraine your will,  
Subdue desire, and bridle loose delight,  
Use scanted diet, and forbear your fill,  
Shun secrecie, and talke in open sight :*

*So shall you soone repaire your present evill plight.*

## XV.

*Thus having sayd, his sickely patients*

*Did gladly hearken to his grave behest,  
And kept so well his wife commaundements,  
That in short space their malady was ceast,  
And eke the biting of that harmefull beast  
Was throughly heal'd. tho when they did perceave  
Their wounds recur'd, and forces reincreast,*

*Of that good hermite both they tooke their leave,  
And went both on their way, ne ech would other leave :*

XVI. But



## XVI.

But each th'other vow'd t'accompany :  
 The lady, for that she was much in dred,  
 Now left alone in great extremity ;  
 The squire, for that he courteous was indeed,  
 Would not her leave alone in her great need.  
 So both together travel'd, till they met  
 With a faire mayden clad in mourning weed,  
 Upon a mangy iade unmeetely fet,  
 And a lewd foole her leading thorough dry and wet.

## XVII.

But by what meanes that shame to her befell,  
 And how thereof herselfe she did acquite,  
 I must awhile forbear to you to tell ;  
 Till that, as comes by course, I doe recite  
 What fortune to the Briton prince did lite,  
 Pursuing that proud knight, the which whileare  
 Wrought to sir Calidore so foule despight ;  
 And eke his lady, though she sickly were,  
 So lewdly had abusde, as ye did lately heare.

## XVIII.

The prince, according to the former token,  
 Which faire Serene to him delivered had,  
 Pursu'd him streight, in mynd to bene ywroken  
 Of all the vile demeane and usage bad,  
 With which he had those two so ill bestad :  
 Ne wight with him on that adventure went,  
 But that wylde man ; whom though he oft forbad,  
 Yet for no bidding, nor for being shent,  
 Would he restrained be from his attendment.

## XIX.

Arriving there, as did by chaunce befall,  
 He found the gate wyde ope, and in he rode,  
 Ne stayd, till that he came into the hall ;  
 Where soft dismounting like a weary lode,  
 Upon the ground with feeble feete he trode,  
 As he unable were for very neede  
 To move one foote, but there must make abode ;  
 The whiles the salvage man did take his steede,  
 And in some stable neare did set him up to feede.

## XX.

Ere long to him a homely groome there came,  
 That in rude wife him asked what he was,  
 That durst so boldly, without let or shame,  
 Into his lords forbidden hall to passe :  
 To whom the prince, him fayning to embafe,  
 Mylde answer made, he was an errant knight,  
 The which was fall'n into this feeble case  
 Through many wounds, which lately he in fight  
 Received had, and prayd to pittie his ill plight.

## XXI.

But he, the more outrageous and bold,  
 Sternely did bid him quickly thence avaunt,  
 Or deare aby ; for why ? his lord of old  
 Did hate all errant knights which there did haunt,  
 Ne lodging would to any of them graunt ;  
 And therefore lightly bad him packe away,  
 Not sparing him with bitter words to taunt ;  
 And therewithall rude hand on him did lay  
 To thrust him out of dore, doing his worst assay.

## XXII.

Which when the salvage coming now in place  
 Beheld, estsoones he all enraged grew,  
 And running streight upon that villaine base,  
 Like a fell lion at him fiercely flew,  
 And with his teeth and nailes in present vew  
 Him rudely rent and all to peeces tore ;  
 So miserably him all helpelesse flew,  
 That with the noise, whilest he did loudly rore,  
 The people of the house rose forth in great uprore.

## XXIII.

Who when on ground they saw their fellow slaine,  
 And that same knight and salvage standing by,  
 Upon them two they fell with might and maine,  
 And on them layd so huge and horribly,  
 As if they would have slaine them presently :  
 But the bold prince defended him so well,  
 And their assault withstood so mightily,  
 That maugre all their might, he did repel  
 And beat them back, whilst many underneath him fell.

XXIV. Yet

## XXIV.

Yet he them still so sharpely did pursfew,  
 That few of them he left alive, which fled,  
 Those evill tidings to their lord to shew:  
 Who hearing how his people badly sped  
 Came forth in hast; where whenas with the dead  
 He saw the ground all strow'd, and that same knight  
 And salvage with their blood fresh-steeming red,  
 He woxe nigh mad with wrath and fell despight,  
 And with reproachfull words him thus bespake on hight;

## XXV.

*Art thou be, traitor, that with treason vile  
 Hast slaine my men in this unmanly maner,  
 And now triumphest in the piteous spoile  
 Of these poore folk, whose soules with black dishonor  
 And soule defame doe decke thy bloody baner?  
 The meede whereof shall shortly be thy shame,  
 And wretched end, which still attendeth on her.*  
 With that himselfe to battell he did frame;  
 So did his forty yeomen, which there with him came.

## XXVI.

With dreadfull force they all did him assaile,  
 And round about with boystrous strokes oppresse,  
 That on his shield did rattle like to haile  
 In a great tempest; that in such distresse  
 He wist not to which side him to addressse:  
 And evermore that craven cowherd knight  
 Was at his backe with heartlesse heedinesse,  
 Wayting if he unwares him murther might:  
 For cowardize doth still in villany delight.

## XXVII.

Whereof whenas the prince was well aware,  
 He to him turnd with furious intent,  
 And him against his powre gan to prepare;  
 Like a fierce bull, that being busie bent  
 To fight with many foes about him ment,  
 Feeling some curre behinde his heeles to bite,  
 Turnes him about with fell avengement:  
 So likewise turnde the prince upon the knight,  
 And layd at him amaine with all his will and might.

XXVIII. Who

## XXVIII.

Who, when he once his dreadfull strokes had tasted,  
 Durst not the furie of his force abyde,  
 But turn'd abacke, and to retyre him hasted  
 Through the thick prease, there thinking him to hyde :  
 But when the prince had once him plainly eyde,  
 He foot by foot him followed alway,  
 Ne would him suffer once to shrinke asyde ;  
 But ioyning close, huge lode at him did lay :  
 Who flying still did ward, and warding fly away.

## XXIX.

But when his foe he still so eager saw,  
 Unto his heeles himselfe he did betake,  
 Hoping unto some refuge to withdraw :  
 Ne would the prince him ever foot forsake  
 Wherefo he went, but after him did make.  
 He fled from roome to roome, from place to place,  
 Whylest every ioynt for dread of death did quake,  
 Still looking after him that did him chace ;  
 That made him evermore increafe his speedie pace.

## XXX.

At last he up into the chamber came,  
 Whereas his love was sitting all alone,  
 Wayting what tydings of her folke became.  
 There did the prince him overtake anone,  
 Crying in vaine to her him to bemone ;  
 And with his sword him on the head did smyte,  
 That to the ground he fell in senselesse swone :  
 Yet whether thwart or flatly it did lyte,  
 The tempred steele did not into his brayne-pan byte.

## XXXI.

Which when the ladie saw, with great affright  
 She starting up began to shriek aloud ;  
 And with her garment covering him from sight,  
 Seem'd under her protection him to shroud ;  
 And falling lowly at his feet, her bowd  
 Upon her knee, intreating him for grace,  
 And often him besought, and prayd, and vowd ;  
 That with the ruth of her so wretched case,  
 He stayd his second strooke, and did his hand abase.

XXXII. Her

## XXXII.

Her weed she then withdrawing did him discover ;  
 Who now come to himfelfe, yet would not rize,  
 But still did lie as dead, aud quake, and quiver,  
 That even the prince his basenesse did despize,  
 And eke his dame him seeing in such guize  
 Gan him recomfort and from ground to reare :  
 Who rising up at last in ghastly wize,  
 Like troubled ghost, did dreadfully appeare,  
 As one that had no life him left through former feare.

## XXXIII.

Whom when the prince so deadly saw dismayd,  
 He for such basenesse shamefully him shent,  
 And with sharpe words did bitterly upbrayd ;  
*Vile cowbeard dogge, now doe I much repent,*  
*That ever I this life unto thee lent,*  
*Whereof thou caytive so unwortkie art,*  
*That both thy love, for lacke of hardiment,*  
*And eke thyselfe, for want of manly hart,*  
 And eke all knights hast shamed with this knightlesse part.

## XXXIV.

*Yet further hast thou heaped shame to shame,*  
*And crime to crime, by this thy cowbeard feare :*  
*For first it was to thee reprochfull blame,*  
*T' ereſt this wicked custome, which I beare*  
*Gainſt errant knights and ladies thou doſt reare ;*  
*Whom when thou mayſt thou doſt of arms deſpoile,*  
*Or of their upper garment which they weare :*  
*Yet doeſt thou not with manhood, but with guile*  
 Maintaine this evil use, thy foes thereby to foile.

## XXXV.

*And laſtly, in approvance of thy wrong,*  
*To ſhew ſuch faintneſſe and foule cowardize*  
*Is greateſt ſhame : for oft it falles, that ſtrong*  
*And valiant knights doe raſhly enterprize*  
*Either for fame or elſe for exercize*  
*A wrongfull quarrell to maintaine by fight ;*  
*Yet have through prowceſſe and their brave emprize*  
*Gotten great worſhip in this worldes fight :*  
 For greater force there needs to maintaine wrong then right.

## XXXVI. Yet

## XXXVI.

Yet since thy life unto this ladie sayre

I given have, live in reproch and scorne ;

Ne ever armes ne ever knight-hood dare

Hence to professe : for shame is to adorne

With so brave badges one so basely borne ;

But onely breath, sitb that I did forgive.

So having from his craven bodie torne

Those goodly armes, he them away did give,

And onely suffred him this wretched life to live.

## XXXVII.

There whilest he thus was setting things above,

Atwene that ladie myld and recreant knight,

To whom his life he graunted for her love,

He gan bethinke him in what perilous plight

He had behynd him left that salvage wight

Amongst so many foes, whom sure he thought

By this quite slaine in so unequal fight :

Therefore descending backe in haste he sought

If yet he were alive, or to destruction brought.

## XXXVIII.

There he him found environed about

With slaughtred bodies, which his hand had slaine ;

And laying yet afresh with courage stout

Upon the rest that did alive remaine ;

Whom he likewise right forely did constraine,

Like scattred sheepe, to seeke for safetie,

After he gotten had with busie paine

Some of their weapons which thereby did lie,

With which he layd about, and made them fast to flie.

## XXXIX.

Whom when the prince so felly saw to rage,

Approaching to him neare, his hand he stayd,

And fought, by making signes, him to asswage :

Who him perceiving, streight to him obeyd,

As to his lord, and downe his weapons layd,

As if he long had to his hearts bene trayned.

Thence he him brought away, and up conveyd

Into the chamber, where that dame remayned

With her unworthy knight, who ill him entertayned.

## XL.

Whom when the salvage saw from daunger free,  
 Sitting beside his ladie there at ease,  
 He well remembered that the same was hee,  
 Which lately fought his lord for to displease:  
 Tho all in rage he on him streight did feaze,  
 As if he would in peeces him have rent;  
 And were not that the prince did him appeaze,  
 He had not left one limbe of him unrent:  
 But streight he held his hand at his commaundement.

## XLI.

Thus having all things well in peace ordayned,  
 The prince himselfe there all that night did rest;  
 Where him Blandina fayrely entertayned  
 With all the courteous glee and goodly feast  
 The which for him she could imagine best:  
 For well she knew the wayes to win good will  
 Of every wight, that were not too infest;  
 And how to please the minds of good and ill,  
 Through tempering of her words and lookes by wondrous skill.

## XLII.

Yet were her words and lookes but false and fayned,  
 To some hid end to make more easie way,  
 Or to allure such fondlings whom she trayned  
 Into her trap unto their owne decay:  
 Thereto, when needed, she could weepe and pray,  
 And when her list she could fawne and flatter;  
 Now smyling smoothly like to sommers day,  
 Now glooming sadly, so to cloke her matter;  
 Yet were her words but wynd, and all her tears but water.

## XLIII.

Whether such grace were given her by kynd,  
 As women wont their guilefull wits to gyde;  
 Or learn'd the art to please, I doe not fynd:  
 This well I wote, that she so well applyde  
 Her pleasing tongue, that soone she pacifyde  
 The wrathful prince, and wrought her husbands peace:  
 Who nathelisse not therewith fatisfyde,  
 His rancorous despight did not releasse,  
 Ne secretly from thought of fell revenge surcasse:

## XLIV.

For all that night, the whyles the prince did rest  
 In carelesse couch not weeting what was ment,  
 He watcht in close awayt with weapons prest,  
 Willing to worke his villenous intent  
 On him, that had so shamefully him shent :  
 Yet durst he not for very cowardize  
 Effect the same, whylest all the night was spent.  
 The morrow next the prince did early rize,  
 And passed forth to follow his first enterprize.

## C A N T O VII.

*Turpine is baffuld; his two knights  
 Doe gaine their treasons meed.  
 Fayre Mirabellaes punishment  
 For loves disdaine decreed.*

## I.

**L**IKE as the gentle hart itselſe bewrayes  
 In doing gentle deedes with franke delight,  
 Even ſo the baſer mind itselſe diſplayes  
 In cancred malice and revengefull ſpight :  
 For to maligne, t'envie, t'uſe ſhifting ſlight,  
 Be arguments of a vile donghill mind ;  
 Which what it dare not doe by open might,  
 To worke by wicked treason wayes doth find,  
 By ſuch diſcourteous deeds diſcovering his baſe kind.

## II.

That well appears in this diſcourteous knight,  
 The coward Turpine, whereof now I treat ;  
 Who notwithstanding that in former fight  
 He of the prince his life received late,  
 Yet in his mind malitious and ingrate  
 He gan devize to be aveng'd anew  
 For all that ſhame, which kindled inward hate :  
 Therefore ſo ſoone as he was out of vew,  
 Himſelſe in haſt he arm'd, and did him faſt purſew.



## III.

Well did he tract his steps as he did ryde,  
 Yet would not neare approach in daungers eye,  
 But kept aloofe for dread to be descryde,  
 Untill fit time and place he mote espy,  
 Where he mote worke him scath and villeny.  
 At last he met two knights to him unknowne,  
 The which were armed both agreeably,  
 And both combynd whatever chaunce were blowne  
 Betwixt them to divide, and each to make his owne.

## IV.

To whom false Turpine comming courteously,  
 To cloke the mischief which he inly ment,  
 Gan to complaine of great discourtesie,  
 Which a straunge knight, that neare afore him went,  
 Had doen to him, and his deare ladie shent;  
 Which if they would afford him ayde at need  
 For to avenge in time convenient,  
 They should accomplish both a knightly deed,  
 And for their paines obtaine of him a goodly meed.

## V.

The knights beleev'd that all he sayd was trew;  
 And being fresh and full of youthly spright  
 Were glad to heare of that adventure new,  
 In which they mote make triall of their might,  
 Which never yet they had approv'd in fight,  
 And eke desirous of the offred meed:  
 Said then the one of them, *Where is that wight,  
 The which hath doen to thee this wrongfull deed,  
 That we may it avenge and punish him with speed?*

## VI.

*He rides, said Turpine, there not farre afore,  
 With a wyld man soft footing by his syde,  
 That if ye list to haste a litle more,  
 Ye may him over-take in timely tyde.*  
 Estfoones they pricked forth with forward pryde;  
 And ere that litle while they ridden had,  
 The gentle prince not farre away they spyde,  
 Ryding a softly pace with portance sad,  
 Devising of his love more then of daunger drad.

## VII.

Then one of them aloud unto him cryde,  
 Bidding him turne againe; *Falſe traytour knight,*  
*Foule woman-wranger*——for he him deſyde.  
 With that they both at once with equall ſpight  
 Did bend their ſpeares, and both with equall might  
 Againſt him ran; but th' one did miſſe his marke,  
 And being carried with his force forth-right  
 Glaunſt ſwiftly by; like to that heavenly ſparke,  
 Which glyding through the ayre lights all the heavens darke.

## VIII.

But th'other ayming better did him ſmite  
 Full in the ſhield with ſo impetuous powre,  
 That all his lance in peeces ſhivered quite,  
 And ſcattered all about fell on the flowre:  
 But the ſtout prince with much more ſteddy ſtowre  
 Full on his bever did him ſtrike ſo ſore,  
 That the cold ſteele through piercing did devowre  
 His vitall breath, and to the ground him bore,  
 Where ſtill he bathed lay in his own bloody gore.

## IX.

As when a caſt of falcons make their flight  
 At an herneshaw that lyes aloft on wing,  
 The whyles they ſtrike at him with heedleſſe might,  
 The warie foule his bill doth backward wring;  
 On which the firſt, whoſe force her firſt doth bring,  
 Herſelfe quite through the bodie doth engore,  
 And falleth downe to ground like ſenſeleſſe thing;  
 But th'other, not ſo ſwift as ſhe before,  
 Fayles of her ſouſe, and paſſing by doth hurt no more.

## X.

By this the other, which was paſſed by,  
 Himſelfe recovering, was return'd to flight;  
 Where when he ſaw his fellow lifeleſſe ly,  
 He much was daunted with ſo diſmall ſight;  
 Yet nought abating of his former ſpight,  
 Let drive at him with ſo malicious mynd,  
 As if he would have paſſed through him quight:  
 But the ſteele-head no ſtedfaſt hold could fynd,  
 But glauncing by deceiv'd him of that he deſynd.

## XI.

Not so the prince; for his well-learned speare  
 Tooke surer hould, and from his horses backe  
 Above a launces length him forth did beare,  
 And gainst the cold hard earth so fore him strake,  
 That all his bones in peeces nigh he brake.  
 Where seeing him so lie, he left his steed,  
 And to him leaping, vengeance thought to take  
 Of him, for all his former follies meed,  
 With flaming sword in hand his terror more to breed.

## XII.

The fearfull swaine beholding death so nie  
 Cryde out aloud for mercy him to save;  
 In lieu whereof he would to him descric  
 Great treason to him meant, his life to reave.  
 The prince soone hearkned, and his life forgave.  
 Then thus said he, *There is a straunger knight,*  
*The which for promise of great meed us drawe*  
*To this attempt, to wreake his bid despight,*  
*For that himselfe thereto did want sufficient might.*

## XIII.

The prince much mused at such villenie,  
 And sayd, *Now sure ye well have earn'd your meed,*  
*For th'one is dead, and th'other soone shall die,*  
*Unlesse to me thou hither bring with speed*  
*The wretch that kyr'd you to this wicked deed.*  
 He glad of life, and willing eke to wreake  
 The guilt on him which did this mischief breed,  
 Swore by his sword, that neither day nor weeke  
 He would surceasse, but him whereso he were would seeke.

## XIV.

So up he rose, and forth streightway he went  
 Backe to the place where Turpine late he lore;  
 There he him found in great astonishment  
 To see him so bedight with bloodie gore  
 And grieisly wounds, that him appalled fore.  
 Yet thus at length he said, *How now, sir knight,*  
*What meaneth this which here I see before?*  
*How fortuneth this foule uncomely plight,*  
*So different from that which carst ye seem'd in fight?*

XVI. *Perdie,*

## XV.

*Perdie, said he, in evill houre it fell,  
 That ever I for meed did undertake  
 So hard a taske as life for kyre to sell ;  
 The which I earst adventur'd for your sake :  
 Witnesse the wounds, and this wide bloudie lake,  
 Which ye may see yet all about me steeme.  
 Therefore now yeeld, as ye did promise make,  
 My due reward, the which right well I deeme  
 I yearned have, that life so dearely did redeeme.*

## XVI.

*But where then is, quoth he halfe wrothfully,  
 Where is the bootie, which therefore I bought,  
 That cursed caytive, my strong enemy,  
 That recreant knight, whose hated life I fought ?  
 And where is eke your friend which halfe it ought ?  
 He lyes, said he, upon the cold bare ground,  
 Slayne of that errant knight with whom he fought ;  
 Whom afterwards myselfe with many a wound  
 Did slay againe, as ye may see there in the stound.*

## XVII.

*Thereof false Turpin was full glad and faine,  
 And needs with him streight to the place would ryde,  
 Where he himselfe might see his foeman slaine ;  
 For else his feare could not be satisfyde.  
 So as they rode, he saw the way all dyde  
 With streames of bloud ; which tracting by the traile,  
 Ere long they came, whereas in evill tyde  
 That other swayne, like ashes deadly pale,  
 Lay in the lap of death, rewing his wretched bale.*

## XVIII.

*Much did the craven seeme to mone his case,  
 That for his sake his deare life had forgone ;  
 And him bewayling with affection base  
 Did counterfeit kind pittie, where was none :  
 For where's no courage, there's no ruth nor mone.  
 Thence passing forth, not farre away he found  
 Whereas the prince himselfe lay all alone,  
 Loosely displayd upon the grassie ground,  
 Possessed of sweete sleepe that luld him soft in sfound.*

## XIX.

Wearie of travell in his former fight,  
 He there in shade himselfe had layd to rest,  
 Having his armes and warlike things undight,  
 Fearelesse of foes that mote his peace molest ;  
 The whyles his salvage page, that wont be prest,  
 Was wandred in the wood another way,  
 To doe some thing that seemed to him best ;  
 The whyles his lord in silver slomber lay,  
 Like to the evening starre adorn'd with deawy ray.

## XX.

Whom whenas Turpin saw so loofely layd,  
 He weened well that he indeed was dead,  
 Like as that other knight to him had sayd :  
 But when he nigh approcht, he mote aread  
 Plaine signes in him of life and livelihead.  
 Whereat much griev'd against the straunger knight,  
 That him too light of credence did mislead,  
 He would have backe retyred from that fight,  
 That was to him on earth the deadliest despight.

## XXI.

But that same knight would not once let him start ;  
 But plainely gan to him declare the case  
 Of all his mischiefe and late lucklesse smart ;  
 How both he and his fellow there in place  
 Were vanquished, and put to foule disgrace ;  
 And how that he in lieu of life him lent  
 Had vow'd unto the victor him to trace  
 And follow through the world wherefo he went,  
 Till that he him delivered to his punishment.

## XXII.

He therewith much abashed and affrayd,  
 Began to tremble every limbe and vaine ;  
 And softly whispering him, entyrelly prayd  
 T'advize him better then by such a traine  
 Him to betray unto a straunger swaine :  
 Yet rather counfeld him contrarywize,  
 Sith he likewise did wrong by him sustaine,  
 To ioyne with him and vengeance to devize,  
 Whylest time did offer meanes him sleeping to surprize.

XXIII. Nathelesse

## XXIII.

Nathelesse for all his speech the gentle knight  
 Would not be tempted to such villenie,  
 Regarding more his faith which he did plight,  
 All were it to his mortall enemye,  
 Then to entrap him by false treacherie :  
 Great shame in lieges blood to be embrew'd.  
 Thus whilest they were debating diverslie,  
 The salvage forth out of the wood issew'd  
 Backe to the place whereas his lord he sleeping vew'd.

## XXIV.

There when he saw those two so neare him stand,  
 He doubted much what mote their meaning bee ;  
 And throwing downe his load out of his hand,  
 (To weet great store of Forrest frute which hee  
 Had for his food late gathered from the tree)  
 Himselfe unto his weapon he betooke,  
 That was an oaken-plant, which lately hee  
 Rent by the root; which he so sternly shooke,  
 That like an hazell wand it quivered and quooke,

## XXV,

Whereat the prince awaking, when he spyde  
 The traytour Turpin with that other knight,  
 He started up, and snatching near his syde  
 His trustie sword, the servant of his might,  
 Like a fell lyon leaped to him light,  
 And his left hand upon his collar layd.  
 Therewith the cowheard, deaded with affright,  
 Fell flat to ground, ne word unto him sayd,  
 But holding up his hands with silence mercie prayd.

## XXVI.

But he so full of indignation was,  
 That to his prayer nought he would incline,  
 But as he lay upon the humbled gras,  
 His foot he set on his vile necke, in signe  
 Of servile yoke, that nobler harts repine.  
 Then letting him arise like abiect thrall,  
 He gan to him object his haynous crime,  
 And to revile, and rate, and recreant call,  
 And lastly to despoyle of knightly bannerall :

XXVII. And

## XXVII.

And after all, for greater infamie,

He by the heeles him hung upon a tree,  
 And baffuld so, that all which passed by  
 The picture of his punishment might see,  
 And by the like enfample warned bee,  
 However they through treason doe trespassse.

But turne we now backe to that ladie free,  
 Whom late we left ryding upon an asse,  
 Led by a carle and foole, which by her side did passe.

## XXVIII.

She was a ladie of great dignitie,

And lifted up to honorable place,  
 Famous through all the land of Faerie,  
 Though of meane parentage and kindred base,  
 Yet deckt with wondrous giftes of natures grace,  
 That all men did her person much admire,  
 And praise the feature of her goodly face ;  
 The beames whereof did kindle lovely fire

In th'harts of many a knight, and many a gentle squire :

## XXIX.

But she thereof grew proud and insolent,

That none she worthie thought to be her fere,  
 But scornd them all that love unto her ment ;  
 Yet was she lov'd of many a worthy pere,  
 Unworthy she to be belov'd so dere,  
 That could not weigh of worthinesse aright :

For beautie is more glorious, bright and clere,

The more it is admir'd of many a wight,

And noblest she that served is of noblest knight.

## XXX.

But this coy damzell thought contrariwise,

That such proud looks would make her prayfed more ;

And that the more she did all love despize,

The more would wretched lovers her adore.

What cared she who sighed for her sore,

Or who did wayle or watch the wearie night ?

Let them that list their lucklesse lot deplore ;

She was borne free, not bound to any wight,

And so would ever live, and love her owne delight.

## XXXI.

Through such her stubborne stiffness and hard hart,  
 Many a wretch for want of remedie  
 Did languish long in life-consuming smart,  
 And at the last through dreary colour die:  
 Whylest she, the ladie of her libertie,  
 Did boast her beautie had such soveraine might,  
 That with the onely twinkle of her eye  
 She could or save or spill whom she would hight:  
 What could the gods doe more, but doe it more aright?

## XXXII.

But loe the gods, that mortall follies vew,  
 Did worthily revenge this maydens pride;  
 And nought regarding her so goodly hew  
 Did laugh at her, that many did deride,  
 Whilest she did weepe, of no man mercifide:  
 For on a day, when Cupid kept his court,  
 As he is wont at each saint Valentide,  
 Unto the which all lovers doe resort,  
 That of their loves successe they there may make report.

## XXXIII.

It fortun'd then, that when the roules were red,  
 In which the names of all loves folke were fyled,  
 That many there were missing, which were ded,  
 Or kept in bands, or from their loves exyled,  
 Or by some other violence despoyled.  
 Which whenas Cupid heard, he wexed wroth,  
 And doubting to be wronged or beguyled,  
 He bad his eyes to be unblindfold both,  
 That he might see his men, and muster them by oth.

## XXXIV.

Then found he many missing of his crew,  
 Which wont doe suit and service to his might;  
 Of whom what was becomen no man knew.  
 Therefore a iurie was impaneld streight  
 T'enquire of them, whether by force or sleight,  
 Or their owne guilt, they were away convayd:  
 To whom soule Infamie and fell Despight  
 Gave evidence, that they were all betrayd,  
 And murdred cruelly by a rebellious mayd:



## XXXV.

Fayre Mirabella was her name, whereby  
 Of all those crymes she there indited was :  
 All which when Cupid heard, he by and by  
 In great displeasure wil'd a capias  
 Should issue forth t'attach that scornfull lasse.  
 The warrant straight was made, and therewithall  
 A baylieffe errant forth in post did passe,  
 Whom they by name there Portamore did call ;  
 He which doth summon lovers to loves iudgement hall.

## XXXVI.

The damzell was attacht, and shortly brought  
 Unto the barre whereas she was arrayned :  
 But she thereto nould plead, nor answere ought,  
 Even for stubborne pride, which her restrayned :  
 So iudgement past, as is by law ordayned  
 In cafes like, which when at last she saw,  
 Her stubborne hart, which love before disdayned,  
 Gan stoupe, and falling downe with humble awe,  
 Cryde mercie, to abate the extremitie of law.

## XXXVII.

The sonne of Venus, who is myld by kynd,  
 But where he is provokt with peevishnesse,  
 Unto her prayers piteously enclynd,  
 And did the rigour of his doome repressse ;  
 Yet not so freely, but that nathelesse  
 He unto her a penance did impose,  
 Which was, that through this worlds wyde wildernes  
 She wander should in companie of those,  
 Till she had sav'd so many loves as she did lose.

## XXXVIII.

So now she had bene wandring two whole yeares  
 Throughout the world in this uncomely case,  
 Wasting her goodly hew in heavie teares,  
 And her good dayes in dolorous disgrace :  
 Yet had she not in all these two yeares space  
 Saved but two ; yet in two yeares before  
 Through her dispiteous pride, whilest love lackt place,  
 She had destroyed two and twenty more.  
 Aie me, how could her love make half amends therefore !

## XXXIX.

And now she was upon the weary way,  
 Whenas the gentle squire with faire Serene  
 Met her in such misseeming foule array;  
 The whiles that mighty man did her demeane  
 With all the evil termes and cruell meane  
 That he could make; and eeke that angry foole,  
 Which follow'd her, with curfed hands uncleane  
 Whipping her horse, did with his smarting toole  
 Oft whip her dainty selfe, and much augment her doole.

## XL.

Ne ought it mote availe her to entreat  
 The one or th'other better her to use;  
 For both so wilfull were and obstinate  
 That all her piteous plaint they did refuse,  
 And rather did the more her beate and bruse:  
 But most the former villaine, which did lead  
 Her tyreling iade, was bent her to abuse;  
 Who though she were with wearinesse nigh dead,  
 Yet would not let her lite, nor rest a little stead:

## XLI.

For he was sterne and terrible by nature,  
 And eeke of person huge and hideous,  
 Exceeding much the measure of mans stature,  
 And rather like a gyant monstrous:  
 For sooth he was descended of the hous  
 Of those old gyants, which did warres darraine  
 Against the heaven in order battailous,  
 And sib to great Orgolio, which was slaine  
 By Arthure, whenas Unas knight he did maintaine.

## XLII.

His lookes were dreadful, and his fiery eies  
 Like two great beacons glared bright and wyde,  
 Glauncing askew, as if his enemies  
 He scorned in his over-weening pryde;  
 And stalking stately like a crane did stryde  
 At every step upon the tiptoes hie;  
 And all the way he went, on every syde  
 He gaz'd about and stared horrible,  
 As if he with his lookes would all men terrifie.

XLIII. He

## XLIII.

He wore no armour, ne for none did care,  
 As no whit dreading any living wight;  
 But in a iacket, quilted richly rare  
 Upon checklaton, he was straungely dight,  
 And on his head a roll of linnen plight,  
 Like to the Mores of Malaber, he wore;  
 With which his locks, as blacke as pitchy night,  
 Were bound about, and voyded from before;  
 And in his hand a mighty yron club he bore.

## XLIV.

This was Disdaine, who led that ladies horse  
 Through thick and thin, through mountains and through plains,  
 Compelling her, where she would not, by force,  
 Haling her palfrey by the hempen raines:  
 But that same foole, which most increast her paines,  
 Was Scorne, who having in his hand a whip  
 Her therewith yrks; and still when she complains  
 The more he laughes and does her closely quip,  
 To see her so lament, and bite her tender lip.

## XLV.

Whose cruell handling when that squire beheld,  
 And saw those villaines her so vildely use,  
 His gentle heart with indignation fweld,  
 And could no lenger beare so great abuse,  
 As such a lady so to beate and bruse;  
 But to him stepping, such a stroke him lent,  
 That forst him th'halter from his hand to loose,  
 And maugre all his might backe to relent:  
 Else had he surely there bene slaine, or fowly shent.

## XLVI.

The villaine wroth for greeting him so fore,  
 Gathered himselfe together soone againe,  
 And with his yron batton which he bore  
 Let drive at him so dreadfully amaine,  
 That for his safety he did him constraine  
 To give him ground, and shift to every side,  
 Rather then once his burden to sustaine:  
 For bootelesse thing him seemed to abide  
 So mighty blowes, or prove the puissaunce of his pride.

XLVII. Like

## XLVII.

Like as a mastiffe having at a bay  
 A saluage bull, whose cruell hornes doe threat  
 Desperate daunger, if he them assay,  
 Traceth his ground, and round about doth beat,  
 To spy where he may some advantage get ;  
 The whiles the beast doth rage and loudly rore :  
 So did the squire, the whiles the carle did fret  
 And fume in his disdainfull mynd the more,  
 And oftentimes by Turmagant and Mahound swore.

## XLVIII.

Nathelesse so sharpely still he him purfewed,  
 That at advantage him at last he tooke,  
 When his foote slipt (that slip he dearely rewd)  
 And with his yron club to ground him strooke ;  
 Where still he lay, ne out of swoune awooke,  
 Till heavy hand the carle upon him layd,  
 And bound him fast : tho when he up did looke,  
 And saw himselfe captiv'd, he was dismayd,  
 Ne powre had to withstand, ne hope of any ayd.

## XLIX.

Then up he made him rise, and forward fare,  
 Led in a rope which both his hands did bynd ;  
 Ne ought that foole for pittie did him spare,  
 But with his whip him following behynd  
 Him often scourg'd, and forst his feete to fynd :  
 And otherwhiles with bitter mockes and mowes  
 He would him scorne, that to his gentle mynd  
 Was much more grievous then the others blowes :  
 Words sharpely wound, but greatest grieffe of scorning growes.

## L.

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, which long time she sought,  
 And past through many perils by the way,  
 Ere she againe to Calepine was brought :  
 The which discourse as now I must delay,  
 Till Mirabellaes fortunes I doe further say.

## CANTO VIII.

*Prince Arthure overcomes Disdain ;  
 Quites Mirabell from dreed :  
 Serena found of salvages  
 By Calepine is freed.*

## I.

**Y**E gentle ladies, in whose soveraine powre  
 Love hath the glory of his kingdome left,  
 And th'hearts of men, as your eternall dowre,  
 In yron chaines, of liberty bereft,  
 Delivered hath unto your hands by gift ;  
 Be well aware how ye the same doe use,  
 That pride doe not to tyranny you list ;  
 Least if men you of cruelty accuse,  
 He from you take that chiefedome which ye doe abuse.

## II.

And as ye soft and tender are by kynde,  
 Adorn'd with goodly gifts of beauties grace,  
 So be ye soft and tender eeke in mynde ;  
 But cruelty and hardnesse from you chace,  
 That all your other praises will deface,  
 And from you turne the love of men to hate :  
 Ensample take of Mirabellaes case,  
 Who from the high degree of happy state  
 Fell into wretched woes, which she repented late.

## III.

Who after thraldome of the gentle squire,  
 Which she beheld with lamentable eye,  
 Was touched with compassion entire,  
 And much lamented his calamity,  
 That for her sake fell into misery ;  
 Which booted nought for prayers nor for threat  
 To hope for to release or mollify ;  
 For aye the more that she did them entreat,  
 The more they him misust, and cruelly did beat.

IV. So

## IV.

So as they forward on their way did pas,  
 Him still reviling and afflicting sore,  
 They met prince Arthure with sir Enias,  
 (That was that courteous knight, whom he before  
 Having subdew'd, yet did to life restore)  
 To whom as they approcht, they gan augment  
 Their cruelty, and him to punish more,  
 Scourging and haling him more vehement ;  
 As if it them should grieve to see his punishment.

## V.

The squire himselfe, whenas he saw his lord  
 The witnessè of his wretchednesse in place,  
 Was much asham'd that with an hempen cord  
 He like a dog was led in captive case,  
 And did his head for bathfulnesse abase,  
 As loth to see or to be seene at all ;  
 Shame would be hid : but whenas Enias  
 Beheld two such, of two such villaines thrall,  
 His manly mynde was much emmoved therewithall ;

## VI.

And to the prince thus sayd, *See you, sir knight,*  
*The greatest shame that ever eye yet saw,*  
*Yond lady and her squire with foule despite*  
*Abuse, against all reason and all law,*  
*Without regard of pittie or of awe :*  
*See how they doe that squire beat and revile ;*  
*See how they doe the lady hale and draw :*  
*But if ye please to lend me leave awhile,*  
*I will them soone acquite, and both of blame affoile.*

## VII.

The prince assented : and then he streightway  
 Dismounting light, his shield about him threw,  
 With which approaching thus he gan to say,  
*Abide, ye caytive treacketours untrew,*  
*That have with treason thrallled unto you*  
*These two, unworthy of your wretched bands ;*  
*And now your crime with cruelty pursue :*  
*Abide, and from them lay your loathly hands ;*  
 Or else abide the death that hard before you stands.

## VIII.

The villaine stayd not aunswer to invent ;  
 But with his yron club preparing way,  
 His mindes sad message backe unto him sent ;  
 The which descended with such dreadfull sway,  
 That seemed nought the course thereof could stay,  
 No more then lightening from the lofty sky :  
 Ne list the knight the powre thereof assay,  
 Whose doome was death ; but lightly slipping by,  
 Unwares defrauded his intended destiny :

## IX.

And to requite him with the like againe,  
 With his sharpe sword he fiercely at him flew,  
 And strooke so strongly, that the carle with paine  
 Saved himselfe, but that he there him flew ;  
 Yet sav'd not so, but that the blood it drew,  
 And gave his foe good hope of victory :  
 Who therewith flesht, upon him set anew,  
 And with the second stroke thought certainly  
 To have supplyde the first, and paide the usury :

## X.

But fortune aunswerd not unto his call ;  
 For as his hand was heaved up on hight,  
 The villaine met him in the middle fall,  
 And with his club bet backe his brond-yrong bright  
 So forcibly, that with his owne hands might  
 Rebeaten backe upon himselfe againe  
 He driven was to ground in selfe despight ;  
 From whence ere he recovery could gaine,  
 He in his necke had set his foote with fell disdaine.

## XI.

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 scornfull 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.

## XII.

As when a sturdy ploughman with his hynde  
 By strength have overthrowne a stubborne steare,  
 They downe him hold, and fast with cords do bynde,  
 Till they him force the buxome yoke to beare :  
 So did these two this knight oft tug and teare.  
 Which when the prince beheld, there standing by,  
 He left his lofty steede to aide him neare ;  
 And buckling soone himselfe, gan fiercely fly  
 Upon that carle, to save his friend from ieopardy.

## XIII.

The villaine, leaving him unto his mate  
 To be captiv'd and handled as he list,  
 Himselfe addrest unto this new debate,  
 And with his club him all about so blist,  
 That he which way to turne him scarcely wist :  
 Sometimes aloft he layd, sometimes alow,  
 Now here, now there, and oft him neare he mist ;  
 So doubtfully, that hardly one could know  
 Whether more wary were to give or ward the blow.

## XIV.

But yet the prince so well enured was  
 With such huge strokes, approved oft in fight,  
 That way to them he gave forth right to pas ;  
 Ne would endure the daunger of their might,  
 But wayt advantage when they downe did light.  
 At last the caytive after long discourse,  
 When all his strokes he saw avoyded quite,  
 Resolved in one t'assemble all his force,  
 And make one end of him without ruth or remorse.

## XV.

His dreadfull hand he heaved up aloft,  
 And with his dreadfull instrument of yre  
 Thought sure have powned him to powder soft,  
 Or deepe emboweld in the earth entyre ;  
 But fortune did not with his will conspire :  
 For ere his stroke attayned his intent,  
 The noble childe, preventing his desire,  
 Under his club with wary boldnesse went,  
 And smote him on the knee that never yet was bent.



## XVI.

It never yet was bent, ne bent it now,  
 Albe the stroke so strong and puissant were,  
 That seem'd a marble pillour it could bow ;  
 But all that leg, which did his body beare,  
 It crackt throughout, yet did no bloud appeare ;  
 So as it was unable to support  
 So huge a burden on such broken geare,  
 But fell to ground like to a lumpe of durt ;  
 Whence he assayed to rise, but could not for his hurt.

## XVII.

Estfoones the prince to him full nimble stept,  
 And least he should recover foote againe,  
 His head meant from his shoulders to have swept :  
 Which when the lady saw, she cryde amaine ;  
*Stay, stay, sir knight, for love of God abstaine  
 From that uncares ye weetlesse dee intend ;  
 Slay not that carle, though worthy to be slaine ;  
 For more on him doth then himselve depend ;  
 My life will by his death have lamentable end.*

## XVIII.

He staide his hand according her desire,  
 Yet nathemore him suffred to arize ;  
 But still suppressing, gan of her inquire,  
 What meaning mote those uncouth words comprize,  
 That in that villaines health her safety lies ;  
 That were no might in man, nor heart in knights,  
 Which durst her dreaded reskue enterprize,  
 Yet heavens themselves, that favour feeble rights,  
 Would for it selfe redresse, and punish such despights.

## XIX.

Then bursting forth in teares, which gushed fast  
 Like many water-streams, awhile she staid ;  
 Till the sharp passion being overpast  
 Her tongue to her restord, then thus she sayd,  
*Nor heavens, nor men can me most wretched mayd  
 Deliver from the doome of my desart,  
 The which the god of love bath on me layd,  
 And damned to endure this direfull smart,  
 For penance of my proud and hard rebellious hart.*

## XX.

*In prime of youthly yeares, when first the flowre  
Of beauty gan to bud, and bloosme delight,  
And nature me endu'd with plenteous dowre  
Of all her gifts, that pleasde each living sight,  
I was belov'd of many a gentle knight,  
And sude and sought with all the service dew :  
Full many a one for me deepe groand and sight,  
And to the dore of death for sorrow drew,  
Complayning out on me that would not on them rew.*

## XXI.

*But let them love that list, or live or die ;  
Me list not die for any lovers doole :  
Ne list me leave my loved libertie  
To pittie him that list to play the foole :  
To love myself I learned had in schoole.  
Thus I triumphed long in lovers paine,  
And sitting carelesse on the scorners stoole  
Did laugh at those that did lament and plaine :  
But all is now repayd with interest againe.*

## XXII.

*For loe the winged god that woundeth harts,  
Causde me be called to accompt therefore ;  
And for revengement of those wrongfull smarts,  
Which I to others did inflict afore,  
Addeem'd me to endure this penaunce sore ;  
That in this wize, and this unmeete array,  
With these two lewd companions, and no more,  
Disdain and Scorne, I through the world should stray,  
Till I have sav'd so many as I earst did slay.*

## XXIII.

*Certes, sayd then the prince, the god is just,  
That taketh vengeance of his peoples spoile :  
For were no law in love, but all that lust  
Might them oppresse, and painefully turmoile,  
His kingdome would continue but awhile.  
But tell me, lady, wherefore doe you beare  
This bottle thus before you with such toile,  
And eeke this wallet at your backe arreare,  
That for these carles to carry much more comely weree ?*

## XXIV.

*Here in this bottle, sayd the sory mayd,  
 I put the tears of my contrition,  
 Till to the brim I have it full defrayd :  
 And in this bag, which I behinde me don,  
 I put repentaunce for things past and gon.  
 Yet is the bottle leake, and bag so torne,  
 That all which I put in fals out anon,  
 And is behinde me trodden downe of Scorne,  
 Who mocketh all my paine, and laughs the more I mourn.*

## XXV.

The infant hearkned wisely to her tale,  
 And wondred much at Cupids iudg'ment wise,  
 That could so meekly make proud hearts avale,  
 And wreake himselfe on them that him despise.  
 Then suffred he Disdaine up to arise,  
 Who was not able up himselfe to reare,  
 By meanes his leg, through his late lucklesse prise,  
 Was crackt in twaine, but by his foolish feare  
 Was holpen up, who him supported standing neare.

## XXVI.

But being up he lookt againe aloft,  
 As if he never had received fall ;  
 And with sterne eye-brows stared at him oft,  
 As if he would have daunted him withall :  
 And standing on his tiptoes, to seeme tall,  
 Downe on his golden feete he often gazed,  
 As if such pride the other could apall ;  
 Who was so far from being ought amazed,  
 That he his lookes despised, and his boast dispraised.

## XXVII.

Then turning backe unto that captive thrall,  
 Who all this while stood there beside them bound,  
 Unwilling to be knowne or seene at all,  
 He from those bands weend him to have unwound :  
 But when approaching neare he plainly found  
 It was his owne true groome, the gentle squire,  
 He thereat wext exceedingly astound,  
 And him did oft embrace, and oft admire,  
 Ne could with seeing satisfie his great desire.

XXVIII. Mean.

## XXVIII.

Meane while the salvage man, when he beheld  
 That huge great foole oppressing th'other knight,  
 Whom with his weight unwelody downe he held,  
 He flew upon him like a greedy kight  
 Unto some carrion offered to his sight;  
 And downe him plucking, with his nayles and teeth  
 Gan him to hale, and teare, and scratch, and bite;  
 And from him taking his owne whip, therewith  
 So fore him scourgeth that the bloud downe followeth.

## XXIX.

And sure I weene had not the ladies cry  
 Procur'd the prince his cruell hand to stay,  
 He would with whipping him have done to dye:  
 But being checkt he did abstaine streightway,  
 And let him rise; then thus the prince gan say,  
*Now, lady, sitb your fortunes thus dispose,  
 That if ye list have liberty, ye may,  
 Unto yourselfe I freely leave to chose,  
 Whether I shall you leave, or from these villaines lose.*

## XXX.

*Ab! nay, sir knight, said she, it may not be,  
 But that I needes must by all meanes fulfill  
 This penaunce, which enioyned is to me,  
 Least unto me betide a greater ill:  
 Yet no lesse thankes to you for your good will.  
 So humbly taking leave she turnd aside:  
 But Arthure with the rest went onward still  
 On his first quest, in which did him betide*

A great adventure, which did him from them deuide.

## XXXI.

But first it falleth me by course to tell  
 Of faire Serena; who as earst you heard,  
 When first the gentle squire at variaunce fell  
 With those two carles, fled fast away, afeard  
 Of villany to be to her inferd:  
 So fresh the image of her former dread,  
 Yet dwelling in her eye, to her appeard,  
 That every foote did tremble which did tread,  
 And every body two, and two she foure did read.

XXXII. Through

## XXXII.

Through hills and dales, through bushes and through breres,  
 Long thus she fled, till that at last she thought  
 Herselfe now past the perill of her feares :  
 Then looking round about, and seeing nought,  
 Which doubt of daunger to her offer mought,  
 She from her palfrey lighted on the plaine ;  
 And sitting downe herselfe awhile bethought  
 Of her long travell and turmoyling paine ;  
 And often did of love, and oft of lucke complainc.

## XXXIII.

And evermore she blamed Calepine,  
 The good sir Calepine, her owne true knight,  
 As th'onely author of her wofull tine ;  
 For being of his love to her so light,  
 As her to leave in such a piteous plight :  
 Yet never turtle truer to his make,  
 Then he was tride unto his lady bright :  
 Who all this while endured for her sake  
 Great perill of his life, and restlesse paines did take.

## XXXIV.

Tho whenas all her plaints she had displayd,  
 And well disburdened her engrieved brest,  
 Upon the grasse herselfe adowne she layd ;  
 Where being tyrde with travell, and opprest  
 With sorrow, she betooke herselfe to rest :  
 There whilest in Morpheus bosome safe she lay,  
 Fearelesse of ought that mote her peace molest,  
 Falsc fortune did her safety, betray  
 Unto a straunge mischaunce, that menac'd her decay.

## XXXV.

In these wylde deserts, where she now abode,  
 There dwelt a salvage nation, which did live  
 Of stealth and spoile, and making nightly rode  
 Into their neighbours borders ; ne did give  
 Themselves to any trade (as for to drive  
 The painefull plough, or cattell for to breed,  
 Or by adventrous merchandize to thrive)  
 But on the labours of poor men to feed,  
 And serve their owne necessities with others need.

XXXVI. There to

## XXXVI.

Thereto they usde one most accursed order,  
 To eate the flesh of men, whom they mote fynde,  
 And straungers to deuoure, which on their border  
 Were brought by errour or by wreckfull wynde:  
 A monstrous cruelty gainst course of kynde!  
 They towards evening wandering every way  
 To seeke for booty, came by fortune blynde  
 Whereas this lady, like a sheepe astray,  
 Now drowned in the depth of sleepe all fearelesse lay.

## XXXVII.

Soone as they spide her, lord! what gladfull glee  
 They made amongst themselves! but when her face  
 Like the faire yvory shining they did see,  
 Each gan his fellow solace and embrace  
 For ioy of such good hap by heavenly grace.  
 Then gan they to devise what course to take,  
 Whether to slay her there upon the place,  
 Or suffer her out of her sleepe to wake,  
 And then her eate attonce, or many meales to make.

## XXXVIII.

The best advizement was of bad, to let her  
 Sleepe out her fill without encomberment;  
 For sleepe, they sayd, would make her battill better:  
 Then when she wakt, they all gave one consent  
 That since by grace of god she there was sent,  
 Unto their god they would her sacrifice,  
 Whose share, her guiltlesse bloud they would present;  
 But of her dainty flesh they did devise  
 To make a common feast, and feed with gurmardize.

## XXXIX.

So round about her they themselves did place  
 Upon the grasse, and diversely dispose,  
 As each thought best to spend the lingring space:  
 Some with their eyes the daintest morsels chose;  
 Some praise her paps, some praise her lips and nose;  
 Some whet their knives, and strip their elboes bare:  
 The priest himselfe a garland doth compose  
 Of finest flowers, and with full busie care  
 His bloody vessels wash, and holy fire prepare.

## XL.

The damzell wakes ; then all attonce upstart,  
 And round about her flocke, like many flies,  
 Whooping and hallowing on every part,  
 As if they would have rent the brafen skies.  
 Which when she sees with ghastly grieffful eies,  
 Her heart does quake, and deadly pallid hew  
 Benumbs her cheekes : then out aloud she cries,  
 Where none is nigh to heare, that will her rew,  
 And rends her golden locks, and snowy breasts embrew.

## XLI.

But all bootes not : they hands upon her lay ;  
 And first they spoile her of her iewels deare,  
 And afterwards of all her rich array ;  
 The which amongst them they in peeces teare,  
 And of the pray each one a part doth beare.  
 Now being naked, to their fordid eyes  
 The goodly threasures of nature appeare :  
 Which as they view with lustfull fantasyes,  
 Each wisheth to himselfe, and to the rest enuyes.

## XLII.

Her yvorie neck, her alabaster breast,  
 Her paps, which like white silken pillowes were  
 For Love in soft delight thereon to rest ;  
 Her tender sides, her bellie white and clere,  
 Which like an altar did itselfe uprere  
 To offer sacrifice divine thereon ;  
 Her goodly thighs, whose glorie did appeare  
 Like a triumphall arch, and thereupon  
 The spoiles of princes hang'd, which were in battel won.

## XLIII.

Those daintie parts, the dearlings of delight,  
 Which mote not be prophan'd of common eyes,  
 Those villeins vew'd with loose lascivious sight,  
 And closely tempted with their craftie spyes ;  
 And some of them gan mongst themselves devise  
 Thereof by force to take their beastly pleasure :  
 But them the priest rebuking did advize  
 To dare not to pollute so sacred threasure  
 Vow'd to the gods : religion held even theeves in measure.

## XLIV.

So being stayd, they her from thence directed  
 Unto a litle grove not farre asyde,  
 In which an altar shortly they erected,  
 To slay her on : and now the eventyde  
 His brode black wings had through the heavens wyde  
 By this dispred, that was the tyme ordayned  
 For such a dismall deed, their guilt to hyde :  
 Of few greene turfes an altar soone they fayned,  
 And deckt it all with flowres, which they nigh hand obtayned.

## XLV.

Tho whenas all things readie were aright,  
 The damzell was before the altar set,  
 Being alreadie dead with fearefull fright :  
 To whom the priest with naked armes full net  
 Approching nigh, and murdrous knife well whet,  
 Gan mutter close a certaine secret charme,  
 With other divelish ceremonies met :  
 Which doen, he gan aloft t'advance his arme,  
 Whereat they shouted all, and made a loud alarme.

## XLVI.

Then gan the bagpipes and the hornes to shrill  
 And shrieke aloud, that with the peoples voyce  
 Confused, did the ayre with terror fill,  
 And made the wood to tremble at the noyce :  
 The whyles she wayld, the more they did reioyce.  
 Now mote ye understand that to this grove  
 Sir Calepine by chaunce more then by choyce  
 The selfe same evening fortune hether drove,  
 As he to seeke Serena through the woods did rove.

## XLVII.

Long had he sought her, and through many a soyle  
 Had traveld still on foot in heavie armes,  
 Ne ought was tyred with his endlesse toyle,  
 Ne ought was feared of his certaine harmes :  
 And now all weetlesse of the wretched stormes,  
 In which his love was lost, he slept full fast,  
 Till being waked with these loud alarmes,  
 He lightly started up like one aghast,  
 And catching up his arms streight to the noyse forth past.

XLVIII. There



## XLVIII.

There by th'uncertaine glims of starry night,  
 And by the twinkling of their sacred fire,  
 He mote perceive a litle dawning fight  
 Of all, which there was doing in that quire :  
 Mongst whom a woman spoyled of all attire  
 He spyde, lamenting her unluckie strife,  
 And groning fore from grieved hart entire :  
 Eftsoones he saw one with a naked knife  
 Readie to launch her brest, and let out loved life.

## XLIX.

With that he thrusts into the thickest throng ;  
 And even as his right hand adowne descends,  
 He him preventing, lays on earth along,  
 And sacrificeth to th'infernall feends :  
 Then to the rest his wrathfull hand he bends ;  
 Of whom he makes such havocke and such hew,  
 That swarmes of damned foules to hell he sends :  
 The rest, that scape his sword and death eschew,  
 Fly like a flocke of doves before a faulcons vew.

## L.

From them returning to that ladie backe,  
 Whom by the altar he doth sitting find,  
 Yet fearing death, and next to death the lacke  
 Of clothes to cover what she ought by kind ;  
 He first her hands beginneth to unbind,  
 And then to question of her present woe ;  
 And afterwards to cheare with speaches kind :  
 But she, for nought that he could say or doe,  
 One word durst speake, or answere him a whit thereto.

## LI.

So inward shame of her uncomely case  
 She did conceive, through care of womanhood,  
 That though the night did cover her disgrace,  
 Yet she in so unwomanly a mood  
 Would not bewray the state in which she stood :  
 So all that night to him unknown 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.

## C A N T O IX.

*Calidore hostes with Melibee,  
And loves fayre Pastorell:  
Coridon envies him, yet he  
For ill rewards him well.*

## I.

**N**OW turne againe my teme, thou iolly fwayne,  
Backe to the furrow which I lately left;  
I lately left a furrow one or twayne  
Unplough'd, the which my coulter hath not cleft;  
Yet seem'd the foyle both fayre and frutefull est,  
As I it past; that were too great a shame,  
That so rich frute should be from us bereft;  
Besides the great dishonour and defame,  
Which should befall to Calidores immortal name.

## II.

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:  
Full many pathes and perils he hath past,  
Through hils, through dales, through forests, and through plaines  
In that same quest which fortune on him cast,  
Which he atchieved to his owne great gaines,  
Reaping eternall glorie of his restlesse paines.

## III.

So sharply he the monster did pursew,  
That day nor night he suffred him to rest,  
Ne rested he himselve, (but natures dew)  
For dread of daunger not to be redrest,  
If he for slouth forslackt so famous quest.  
Him first from court he to the citties coursed,  
And from the citties to the townes him prest,  
And from the townes into the countrie forsed,  
And from the country back to private farmes he scorfed.

IV. From

## IV.

From thence into the open fields he fled,  
 Whereas the heardes were keeping of their neat,  
 And shepherds singing to their flockes, that fed,  
 Layes of sweet love and youthes delightfull heat :  
 Him thether eke for all his fearefull threat  
 He followed fast, and chafed him so nie,  
 That to the folds, where sheepe at night doe feat,  
 And to the litle cots, where shepherds lie  
 In winters wrathfull time, he forced him to flie.

## V.

There on a day as he pursew'd the chace,  
 He chaunt to spy a sort of shepherd groomes,  
 Playing on pypes and caroling apace,  
 The whyles their beasts there in the budded broomes  
 Beside them fed, and nipt the tender bloomes ;  
 For other worldly wealth they cared nought :  
 To whom sir Calidore yet sweating comes,  
 And them to tell him courteously besought,  
 If such a beast they saw, which he had thether brought.

## VI.

They answer'd him that no such beast they saw,  
 Nor any wicked feend that mote offend  
 Their happie flockes, nor daunger to them draw ;  
 But if that such there were (as none they kend)  
 They prayd high God them farre from them to send :  
 Then one of them him seeing so to sweat,  
 After his rusticke wife, that well he weend,  
 Offred him drinke to quench his thirstie heat,  
 And if he hungry were him offred eke to eat.

## VII.

The knight was nothing nice, where was no need,  
 And tooke their gentle offer : so adowne  
 They prayd him sit, and gave him for to feed  
 Such homely what, as serves the simple clowne,  
 That doth despise the dainties of the towne :  
 Tho having fed his fill, he there besyde  
 Saw a faire damzell, which did weare a crowne  
 Of fundry flowres with filken ribbands tyde,  
 Yclad in home-made greene that her owne hands had dyde.

VIII. Upon

## VIII.

Upon a litle hillocke she was placed  
 Higher then all the rest, and round about  
 Environ'd with a girland, goodly graced,  
 Of lovely lasses ; and them all without  
 The lustie shepheard swaynes fate in a rout,  
 The which did pype and sing her prayes dew,  
 And oft reioyce, and oft for wonder shout,  
 As if some miracle of heavenly hew  
 Were downe to them descended in that earthly view.

## IX.

And soothly sure she was full fayre of face,  
 And perfectly well shapt in every lim,  
 Which she did more augment with modest grace,  
 And comely carriage of her count'nance trim,  
 That all the rest like lesser lamps did dim :  
 Who her admiring as some heavenly wight,  
 Did for their soveraine goddesse her esteeme,  
 And caroling her name both day and night,  
 The fayrest Pastorella her by name did hight.

## X.

Ne was there heard, ne was there shepheards swayne  
 But her did honour, and eke many a one  
 Burnt in her love, and with sweet pleasing payne  
 Full many a night for her did sigh and grone :  
 But most of all the shepheard Coridon  
 For her did languish, and his deare life spend ;  
 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.

## XI.

Her whyles sir Calidore there vewed well,  
 And markt her rare demeanure, which him seemed  
 So farre the meane of shepheards to excell,  
 As that he in his mind her worthy deemed  
 To be a princes paragone esteemed,  
 He was unwares surprisd in subtile bands  
 Of the blynd boy, ne thence could be redeemed  
 By any skill out of his cruell hands, †  
 Caught like the bird which gazing still on others stands.

## XII.

So stood he still long gazing thereupon,  
 Ne any will had thence to move away,  
 Although his quest were farre afore him gon ;  
 But after he had fed, yet did he stay,  
 And fate there still, untill the flying day  
 Was farre forth spent, discourfing diversly  
 Of fundry things, as fell, to worke delay ;  
 And evermore his speach he did apply  
 To th'heards, but meant them to the damzels fantazy.

## XIII.

By this the moyftie night approaching fast  
 Her dewy humour gan on th'earth to shed,  
 That warn'd the fhepheards to their homes to haft  
 Their tender flocks, now being fully fed,  
 For feare of wetting them before their bed :  
 Then came to them a good old aged fyre,  
 Whose filver lockes bedeckt his beard and hed,  
 With fhepheards hooke in hand, and fit attyre,  
 That wil'd the damzell rife ; the day did now expyre.

## XIV.

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

## XV.

She at his bidding meekely did ariſe,  
 And ſtreight unto her litle flocke did fare :  
 Then all the reſt about her roſe likewiſe,  
 And each his fundrie ſheepe with ſeverall care  
 Gathered together, and them homeward bare :  
 Whyleft everie one with helping hands did ſtrive  
 Amongſt themſelves, and did their labours ſhare,  
 To helpe faire Paſtorella home to drive  
 Her fleecie flocke ; but Coridon moſt helpe did give.

## XVI.

But Melibee (so hight that good old man)  
 Now seeing Calidore left all alone,  
 And night arrived hard at hand, began  
 Him to invite unto his simple home ;  
 Which though it were a cottage clad with lome,  
 And all things therein meane, yet better so  
 To lodge then in the salvage fields to rome.  
 The knight full gladly soone agreed thereto,  
 Being his harts owne wish ; and home with him did go.

## XVII.

There he was welcom'd of that honest fyre,  
 And of his aged beldame homely well ;  
 Who him besought himselfe to disattyre,  
 And rest himselfe, till supper time befell ;  
 By which home came the fayrest Pastorell,  
 After her flocke she in their fold had tyde ;  
 And supper readie dight, they to it fell  
 With small adoe, and nature satisfide ;  
 The which doth litle crave contented to abyde.

## XVIII.

Tho when they had their hunger slaked well,  
 And the fayre mayd the table ta'ne away,  
 The gentle knight, as he that did excell  
 In courtesie, and well could doe and say,  
 For so great kindnesse as he found that day  
 Gan greatly thanke his host and his good wife ;  
 And drawing thence his speach another way  
 Gan highly to commend the happie life  
 Which shepheards lead without debate or bitter strife.

## XIX.

*How much, sayd he, more happie is the state  
 In which ye, father, here doe dwell at ease,  
 Leading a life so free and fortunate  
 From all the tempests of these worldly seas,  
 Which tesse the rest in daungerous disease ?  
 Where warres, and wreckes, and wicked enmitie  
 Doe them afflict, which no man can appease :  
 That certes I your happinesse envie,  
 And wish my lot were plapt in such felicitie.*

## XX.

*Surely my sonne, then answer'd he againe,  
If happie, then it is in this intent,  
That having small, yet doe I not complaine  
Of want, ne wish for more it to augment,  
But doe my selfe with that I have content ;  
So taught of nature, which doth litle need  
Of forreine helpes to lifes due nourishment :  
The fields my food, my stocke my rayment breed ;  
No better doe I weare, no better doe I feed.*

## XXI.

*Therefore I doe not any one envy,  
Nor am envoyde of any one therefore ;  
They that have much, feare much to loose thereby,  
And store of cares doth follow riches store.  
The litle that I have growes dayly more  
Without my care, but onely to attend it ;  
My lambes doe every yeare increase their score,  
And my stockes father daily doth amend it.  
What have I but to praise th' Almighty that doth send it ?*

## XXII.

*To them, that list, the worlds gay shewes I leave,  
And to great ones such fellies doe forgive,  
Which oft through pride do their owne perill weave,  
And through ambition downe themselves doe drive  
To sad decay, that might contented live.  
Me no such cares nor combrous thoughts offend,  
Ne once my minds unmoved quiet grieve ;  
But all the night in silver sleepe I spend,  
And all the day to what I list I doe attend.*

## XXIII.

*Sometimes I hunt the fox, the vowed see  
Unto my lambes, and him dislodge away ;  
Sometime the fawne I practise from the doe,  
Or from the goat her kidde, how to convey ;  
Another while I baytes and nets display  
The birds to catch or fishes to beguyle :  
And when I wearie am I downe doe lay  
My limbes in every shade, to rest from toyle ;  
And drinke of every brooke, when thirst my throte doth boyle.*

## XXIV.

The time was once, in my first prime of yeares,  
 When pride of youth forth pricked my desire,  
 That I disdain'd amongst mine equall peares  
 To follow sheepe and shepheards base attire ;  
 For further fortune then I would inquire ;  
 And leaving home, to roiall court I sought,  
 Where I did sell myselfe for yearely hire,  
 And in the princes garden daily wrought :  
 There I beheld such vainenesse as I never thought.

## XXV.

With sight whereof soone cloyd, and long deluded  
 With idle hopes, which them doe entertaine,  
 After I had ten yeares myselfe excluded  
 From native home, and spent my youth in vaine,  
 I gan my follies to myselfe to plaine,  
 And this sweet peace, whose lacke did then appeare :  
 Tho backe returning to my sheepe againe,  
 I from thenceforth have learn'd to love more deare  
 This lowly quiet life which I inherite here.

## XXVI.

Whylest thus he talkt, the knight with greedy eare  
 Hong still upon his melting mouth attent ;  
 Whose sensefull words empierst his hart so neare,  
 That he was wrapt with double ravishment,  
 Both of his speach that wrought him great content,  
 And also of the object of his vew,  
 On which his hungry eye was alwayes bent ;  
 That twixt his pleasing tongue, and her faire hew,  
 He lost himselfe, and like one halfe entranced grew.

## XXVII.

Yet to occasion meanes to worke his mind,  
 And to insinuate his harts desire,  
 He thus replyde ; Now surely, syre, I find,  
 That all this worlds gay shewes, which we admire,  
 Be but vaine shadows to this safe retyre  
 Of life, which here in lowlinesse ye lead,  
 Fearelesse of foes, or fortunes wrackfull yre,  
 Which tosseth states, and under foot doth tread  
 The mightie ones, affrayd of every chaunges dread.

XXVIII. That



## XXVIII.

*That even I which daily doe behold  
 The glorie of the great, mongst whom I won,  
 And now have prov'd what happinesse ye hold  
 In this small plot of your dominion,  
 Now loath great lordship and ambition;  
 And wish th'heavens so much had graced mee,  
 As graunt me live in like condition;  
 Or that my fortunes might transpos'd bee  
 From pitch of higher place unto this low degree.*

## XXIX.

*In vaine, said then old Melibee, doe men  
 The heavens of their fortunes fault accuse;  
 Sith they know best, what is the best for them:  
 For they to each such fortune doe diffuse,  
 As they doe know each can most aptly use.  
 For not that which men covet most is best,  
 Nor that thing worst which men do most refuse;  
 But fittest is, that all contented rest  
 With that they hold: each hath his fortune in his brest.*

## XXX.

*It is the mynd, that maketh good or ill,  
 That maketh wretch or happie, rich or poore:  
 For some, that hath abundance at his will,  
 Hath not enough, but wants in greatest store;  
 And other, that hath litle, asks no more,  
 But in that litle is both rich and wise:  
 For wisdom is most riches; fooles therefore  
 They are, which fortunes doe by vowes devize;  
 Sith each unto himselfe his life may fortunize.*

## XXXI.

*Since then in each mans self, said Calidore,  
 It is to fashion his owne lifes estate,  
 Give leave awhile, good father, in this shore  
 To rest my barcke, which hath bene beaten late  
 With stormes of fortune and tempestuous fate  
 In seas of troubles and of toyle some paine;  
 That whether quite from them for to retrate  
 I shall resolve, or backe to turne againe,  
 I may bere with yourselfe some small repose obtaine.*

## K k 2

## XXXII. Not

## XXXII.

Not that the burden of so bold a guest  
 Shall chargefull be, or change to you at all;  
 For your meane food shall be my daily feast,  
 And this your cabin both my bowre and ball:  
 Besides for recompence hereof, I shall  
 You well reward, and golden guerdon give,  
 That may perhaps you better much withball,  
 And in this quiet make you safer live.

So forth he drew much gold, and toward him it drive :

## XXXIII.

But the good man, nought tempted with the offer  
 Of his rich mould, did thrust it farre away,  
 And thus bespake; *Sir knight, your bounteous proffer*  
*Be farre from me, to whom ye ill display*  
*That mucky masse, the cause of mens decay,*  
*That mote empaire my peace with daungers dread:*  
*But if ye algates covet to assay*  
*This simple sort of life that shepheards lead,*  
 Be it your owne: our rudenesse to yourselfe aread.

## XXXIV.

So there that night fir Calidore did dwell,  
 And long while after, whilest him list remaine,  
 Dayly beholding the faire Pastorell,  
 And feeding on the bayt of his owne bane:  
 During which time he did her entertaine  
 With all kind courtesies he could invent;  
 And every day, her companie to gaine,  
 When to the field she went, he with her went:  
 So for to quench his fire he did it more augment.

## XXXV.

But she that never had acquainted beene  
 With such quient usage, fit for queens and kings,  
 Ne ever had such knightly service seene,  
 But being bred under base shepheards wings  
 Had ever learn'd to love the lowly things,  
 Did litle whit regard his courteous guise,  
 But cared more for Colins carolings  
 Then all that he could doe, or ev'r devise:

His layes, his loves, his lookes, she did them all despize.

XXXVI. Which

## XXXVI.

Which Calidore perceiving, thought it best  
 To chaunge the manner of his loftie looke ;  
 And doffing his bright armes himfelfe adrest  
 In fhepherds weed ; and in his hand he tooke  
 Inftead of fteele-head fpeare a fhepherds hooke :  
 That who had feene him then, would have bethought  
 On Phrygian Paris by Plexippus brooke,  
 When he the love of fayre Oenone fought,  
 What time the golden apple was unto him brought.

## XXXVII.

So being clad, unto the fields he went  
 With the faire Paftorella every day,  
 And kept her fheepe with diligent attent,  
 Watching to drive the ravenous wolfe away,  
 The whyleft at pleasure fhe mote fport and play ;  
 And every evening helping them to fold :  
 And otherwhiles for need he did affay  
 In his ftrong hand their rugged teats to hold,  
 And out of them to preffe the milke : love fo much could.

## XXXVIII.

Which feeing Coridon, who her likewise  
 Long time had lov'd, and hop'd her love to gaine,  
 He much was troubled at that ftraungers guize,  
 And many gealous thoughts conceiv'd in vaine,  
 That this of all his labour and long paine  
 Should reap the harveft ere it ripened were ;  
 That made him fcoule, and pout, and oft complaine  
 Of Paftorell to all the fhepherds there,  
 That fhe did love a ftranger fwayne then him more dere.

## XXXIX.

And ever when he came in companie,  
 Where Calidore was prefent, he would loure,  
 And byte his lip, and even for gealoufie  
 Was readie oft his owne hart to devoure,  
 Impatient of any paramoure :  
 Who on the other fide did feeme fo farre  
 From malicing or grudging his good houre,  
 That all he could he graced him with her,  
 Ne ever fhewed figne of rancour or of iarre.

## XL.

And oft, when Coridon unto her brought  
 Or litle sparrowes stolen from their nest,  
 Or wanton squirrels in the woods farre fought,  
 Or other daintie thing for her adrest,  
 He would commend his guift, and make the best:  
 Yet she no whit his presents did regard,  
 Ne him could find to fancie in her brest:  
 This new-come shepheard had his market mard.  
 Old love is litle worth when new is more prefard.

## XLI.

One day whenas the shepheard swaynes together  
 Were met, to make their sports and merrie glee,  
 As they are wont in faire funshynie weather,  
 The whiles their flockes in shadowes shrouded bee,  
 They fell to daunce; then did they all agree  
 That Colin Clout should pipe, as one most fit,  
 And Calidore should lead the ring, as hee  
 That most in Pastorellas grace did sit:  
 Thereat frown'd Coridon, and his lip closely bit.

## XLII.

But Calidore of courteous inclination  
 Tooke Coridon, and set him in his place,  
 That he should lead the daunce, as was his fashion;  
 For Coridon could daunce, and trimly trace:  
 And whenas Pastorella, him to grace,  
 Her flowry garland tooke from her owne head,  
 And plaft on his, he did it soone displace,  
 And did it put on Coridons instead:  
 Then Coridon woxe frolicke, that earst seemed dead.

## XLIII.

Another time, whenas they did dispose  
 To practise games and maisteries to try,  
 They for their iudge did Pastorella chose;  
 A garland was the meed of victory:  
 There Coridon forth stepping openly  
 Did chalenge Calidore to wrestling game;  
 For he through long and perfect industry  
 Therein well practis'd was, and in the same  
 Thought sure t'avenge his grudge, and worke his foe great shame.

## XLIV. But

## XLIV.

But Calidore he greatly did mistake ;  
 For he was strong and mightily stiffe pight,  
 That with one fall his necke he almost brake ;  
 And had he not upon him fallen light,  
 His dearest ioynt he sure had broken quight.  
 Then was the oaken crowne by Pastorell  
 Given to Calidore as his due right ;  
 But he, that did in courtesie excell,  
 Gave it to Coridon, and said he wonne it well.

## XLV.

Thus did the gentle knight himselfe abeare  
 Amongst that rusticke rout in all his deeds,  
 That even they, the which his rivals were,  
 Could not maligne him, but commend him needs :  
 For courtesie amongst the rudest breeds  
 Good will and favour : so it surely wrought  
 With this faire mayd, and in her mynde the seeds  
 Of perfect love did sow, that last forth brought  
 The fruite of ioy and blisse, though long time dearely bought.

## XLVI.

Thus Calidore continu'd there long time,  
 To winne the love of the faire Pastorell ;  
 Which having got, he used without crime  
 Or blamefull blot ; but menaged so well  
 That he of all the rest which there did dwell  
 Was favoured, and to her grace commended :  
 But what straunge fortunes unto him befell,  
 Ere he attain'd the point by him intended,  
 Shall more conveniently in other place be ended.

## C A N T O X.

*Calidore sees the Graces daunce  
To Colins melody :  
The whiles his Pastorell is led  
Into captivity.*

## I.

**W**H O now does follow the foule Blatant beast,  
Whilest Calidore does follow that faire mayd,  
Unmyndfull of his vow and high beheaft,  
Which by the faery queene was on him layd,  
That he should never leave, nor be delayd  
From chacing him, till he had it attchieved ?  
But now, entrapt of love which him betrayd,  
He mindeth more how he may be relieved  
With grace from her, whose love his heart hath sore engrieved.

## II.

That from henceforth he meanes no more to sew  
His former quest, so full of toile and paine ;  
Another quest, another game in vew  
He hath, the guerdon of his love to gaine ;  
With whom he myndes for ever to remaine,  
And set his rest amongst the rusticke sort,  
Rather then hunt still after shadowes vaine  
Of courtly favour, fed with light report  
Of every blaste, and sayling alwaies in the port.

## III.

Ne certes mote he greatly blamed be  
From so high step to stoupe unto so low ;  
For who had tasted once, as oft did he,  
The happy peace which there doth overflow,  
And prov'd the perfect pleasures which doe grow  
Amongst poore hyndes, in hils, in woods, in dales,  
Would never more delight in painted shew  
Of such false blisse, as there is set for stales  
T'entrap unwary fooles in their eternall bales.

IV. For

## IV.

For what hath all that goodly glorious gaze  
 Like to one fight which Calidore did vew ?  
 The glaunce whereof their dimmed eies would daze,  
 That never more they should endure the shew  
 Of that shunne-shine, that makes them looke askew :  
 Ne ought in all that world of beauties rare  
 (Save onely Glorianaes heavenly hew,  
 To which what can compare ?) can it compare ;  
 The which, as commeth now by course, I will declare.

## V.

One day as he did raunge the fields abroad,  
 Whilest his faire Pastorella was elfewhere,  
 He chaunst to come, far from all peoples troad,  
 Unto a place, whose pleasaunce did appere  
 To passe all others on the earth which were :  
 For all that ever was by natures skill  
 Deviz'd to worke delight was gathered there ;  
 And there by her were poured forth at fill,  
 As if this to adorne she all the rest did pill.

## VI.

It was an hill plaste in an open plaine,  
 That round about was bordered with a wood  
 Of matchlesse hight, that seem'd th'earth to disdaine ;  
 In which all trees of honour stately stood,  
 And did all winter as in summer bud,  
 Spredding pavilions for the birds to bowre,  
 Which in their lower braunches fung aloud ;  
 And in their tops the foring hauke did towre,  
 Sitting like king of fowles in maiesty and powre :

## VII.

And at the foote thereof a gentle flud  
 His silver waves did softly tumble downe,  
 Unmard with ragged mosse or filthy mud ;  
 Ne mote wylde beastes, ne mote the ruder clowne  
 Thereto approach, ne filth mote therein drowne :  
 But Nymphes and Faeries by the bancks did sit  
 In the woods shade which did the waters crowne,  
 Keeping all noysome things away from it,  
 And to the waters fall tuning their accents fit :

## VIII.

And on the top thereof a spacious plaine  
 Did spread it selfe, to serve to all delight,  
 Either to daunce, when they to daunce would faine,  
 Or else to course-about their bases light ;  
 Ne ought there wanted, which for pleasure might  
 Desired be, or thence to banish bale :  
 So pleasauntly the hill with equall hight  
 Did seeme to overlooke the lowly vale ;  
 Therefore it rightly cleeped was mount Acidale.

## IX.

They say that Venus, when she did dispose  
 Herselfe to pleasaunce, used to resort  
 Unto this place, and therein to repose  
 And rest herselfe as in a glad some port,  
 Or with the Graces there to play and sport ;  
 That even her owne Cytheron, though in it  
 She used most to keepe her royall court,  
 And in her soveraine majesty to sit,  
 She in regard hereof refused, and thought unfit.

## X.

Unto this place whenas the elfin knight  
 Approcht, him seemed that the merry sound  
 Of a shrill pipe he playing heard on hight,  
 And many feete fast thumping th'hollow ground,  
 That through the woods their eccho did rebound.  
 He nigher drew, to weete what mote it be :  
 There he a troupe of ladies dauncing found  
 Full merrily, and making gladfull glee,  
 And in the midst a shepheard piping he did see.

## XI.

He durst not enter into th' open greene,  
 For dread of them unwares to be descryde,  
 For breaking of their daunce, if he were seene ;  
 But in the covert of the wood did byde,  
 Beholding all, yet of them unespide :  
 There he did see, that pleased much his sight,  
 That even he himselfe his eyes envyde,  
 An hundred naked maidens lilly white  
 All raunged in a ring and dauncing in delight.



## XII.

All they without were raunged in a ring,  
 And daunced round ; but in the midst of them  
 Three other ladies did both daunce and sing,  
 The whilest the rest them round about did hemme,  
 And like a girlond did in compasse stemme :  
 And in the middest of those same three was placed  
 Another damzell, as a precious gemme  
 Amidst a ring most richly well enchaced,  
 That with her goodly presence all the rest much graced.

## XIII.

Looke how the crowne, which Ariadne wore  
 Upon her yvory forehead, that same day  
 That Theseus her unto his bridale bore,  
 When the bold Centaures made that bloody fray  
 With the fierce Lapithes, which did them dismay,  
 Being now placed in the firmament,  
 Through the bright heaven doth her beams display,  
 And is unto the starres an ornament,  
 Which round about her move in order excellent.

## XIV.

Such was the beauty of this goodly band,  
 Whose sundry parts were here too long to tell ;  
 But she that in the midst of them did stand  
 Seem'd all the rest in beauty to excell,  
 Crownd with a rosie girlond, that right well  
 Did her beseme ; and ever, as the crew  
 About her daunst, sweet flowres that far did smell  
 And fragrant odours they uppon her throw ;  
 But most of all those three did her with gifts endew.

## XV.

Those were the Graces, daughters of delight,  
 Handmaidens of Venus, which are wont to haunt  
 Upon this hill, and daunce there day and night :  
 Those three to men all gifts of grace do graunt ;  
 And all that Venus in herself doth vaunt,  
 Is borrowed of them : but that faire one,  
 That in the midst was placed paravaunt,  
 Was she to whom that shepheard pypt alone ;  
 That made him pipe so merrily, as never none.

## XVI.

She was to weete that iolly shepheards lassè,  
 Which piped there unto that merry rout ;  
 That iolly shepheard, which there piped, was  
 Poore Colin Clout (who knows not Colin Clout ?)  
 He pypt apace, whilest they him daunst about.  
 Pype, iolly shepheard, pype thou now apace  
 Unto thy love, that made thee low to lout ;  
 Thy love is present there with thee in place,  
 Thy love is there advaunst to be another Grace.

## XVII.

Much wondred Calidore at this straunge sight,  
 Whose like before his eye had never seene ;  
 And standing long astonished in spright,  
 And rapt with pleasaunce, wist not what to weene ;  
 Whether it were the traine of beauties queene,  
 Or Nymphes, or Faeries, or enchanted show,  
 With which his eyes mote have deluded beene.  
 Therefore resolving what it was to know,  
 Out of the wood he rose, and toward them did go :

## XVIII.

But soone as he appeared to their vew,  
 They vanisht all away out of his sight,  
 And cleane were gone, which way he never knew ;  
 All save the shepheard, who for fell despight  
 Of that displeasure, broke his bag-pipe quight,  
 And made great mone for that unhappy turne :  
 But Calidore, though no lesse sory wight  
 For that mishap, yet seeing him to mourne,  
 Drew neare, that he the truth of all by him mote learne :

## XIX.

And first him greeting, thus unto him spake ;  
*Haile, iolly shepheard, which thy ioyous dayes  
 Here ledest in this goodly merry-make.  
 Frequented of these gentle nymphes alwayes,  
 Which to thee flocke to beare thy lovely layes :  
 Tell me, what mote these dainty damzels be,  
 Which here with thee doe make their pleasant playes ?  
 Right happy thou, that mayest them freely see :*  
*But why when I them saw sled they away from me ?*

## XX.

*Not I so happy, answerd then that swaine,  
As thou unhappy, which them thence didst chace,  
Whom by no meanes thou canst recall againe;  
For being gone, none can them bring in place,  
But whom they of themselves list so to grace.  
Right sory I, saide then sir Calidore,  
That my ill fortune did them hence displace:  
But since things passed none may now restore,  
Tell me what were they all whose lacke thee grieues so sore?*

## XXI.

*Tho gan that shepheard thus for to dilate;  
Then wote, thou shepheard, whatsoever thou bee,  
That all those ladies, which thou sawest late,  
Are Venus damzels, all within her fee,  
But differing in honour and degree:  
They all are Graces, which on her depend,  
Besides a thousand more, which ready bee  
Her to adorne, whenso she forth doth wend;  
But those three in the midst, doe chiefe on her attend:*

## XXII.

*They are the daughters of sky-ruling Iove,  
By him begot of faire Eurynome,  
The Oceans daughter, in this pleasant grove,  
As he this way comming from feastfull glee  
Of Thetis wedding with Aecidee,  
In sommers shade himselfe here rested weary.  
The first of them hight mylde Euphrosyne,  
Next faire Aglaia, last Thalia merry;  
Sweete goddesse all three, which me in mirth do cherry.*

## XXIII.

*These three on men all gracious gifts bestow,  
Which decke the body or adorne the mynde,  
To make them lovely or well-favoured show;  
As comely carriage, entertainment kynde,  
Sweete semblaunt, friendly offices that bynde,  
And all the complements of curtesie;  
They teach us, how to each degree and kynde  
We should ourselves demeane, to low, to hie,  
To friends, to foes; which skill men call civility.*

XXIV. Therefore

## XXIV.

Therefore they alwaies smoothly seeme to smile,  
 That we likewise should mylde and gentle be ;  
 And also naked are, that without guile  
 Or false dissemblance all them plaine may see,  
 Simple and true from covert malice free ;  
 And ecke themselves so in their daunce they bore,  
 That two of them still forward seem'd to bee,  
 But one still towards shew'd herselfe afore ;  
 That good should from us goe, then come, in greater store.

## XXV.

Such were those goddeffes which ye did see :  
 But that fourth mayd, which there amidst them traced,  
 Who can aread, what creature mote she bee,  
 Whether a creature or a goddesse graced  
 With heavenly gifts from heven first enraced ?  
 But whatso sure she was, she worthy was  
 To be the fourth with those three other placed :  
 Yet was she certes but a countrey lasse ;  
 Yet she all other countrey lasses farre did passe :

## XXVI.

So farre, as doth the daughter of the day  
 All other lesser lights in light excell ;  
 So farre doth she in beautyfull array  
 Above all other lasses beare the bell ;  
 Ne lesse in vertue that becomes her well  
 Doth she exceede the rest of all her race ;  
 For which the Graces that here wont to dwell  
 Have for more honor brought her to this place,  
 And graced her so much to be another Grace.

## XXVII.

Another Grace she well deserves to be,  
 In whom so many graces gathered are,  
 Excelling much the meane of her degree ;  
 Divine resemblaunce, beauty soveraine rare,  
 Firme chastity, that spight ne blemish dare ;  
 All which she with such courtesie doth grace,  
 That all her peres cannot with her compare,  
 But quite are dimmed when she is in place :  
 She made me often pipe and now to pipe apace.

## XXVIII.

*Sunne of the world, great glory of the sky,  
That all the earth doest lighten with thy rayes,  
Great Gloriana, greatest maieesty,  
Pardon thy shepheard, mongst so many layes  
As he hath sung of thee in all his dayes,  
To make one minime of thy poore handmayd,  
And underneath thy feete to place her prayse ;  
That when thy glory shall be farre displayd  
To future age, of her this mention may be made.*

## XXIX.

When thus that shepheard ended had his speach,  
Sayd Calidore, *Now sure it yrketh mee,  
That to thy blisse I made this luckelesse breach,  
As now the author of thy bale to be,  
Thus to bereave thy loves deare sight from thee :  
But, gentle shepheard, pardon thou my shame,  
Who rashly sought that which I mote not see.*  
Thus did the courteous knight excuse his blame,  
And to recomfort him all comely meanes did frame.

## XXX.

In such discourfes they together spent  
Long time, as fit occasion forth them led ;  
With which the knight himfelfe did much content,  
And with delight his greedy fancy fed  
Both of his words, which he with reason red,  
And also of the place, whose pleasures rare  
With such regard his senses ravished,  
That thence he had no will away to fare,  
But wist that with that shepheard he mote dwelling share.

## XXXI.

But that envenimd sting, the which of yore  
His poynous point deepe fixed in his hart  
Had left, now gan afresh to rancle fore,  
And to renue the rigour of his smart ;  
Which to recure, no skill of leaches art  
Mote him availe, but to returne againe  
To his wounds worker, that with lovely dart  
Dinting his breft had bred his restlesse paine,  
Like as the wounded whale to shore flies from the maine,

## XXXII.

So taking leave of that same gentle swaine,  
 He backe returned to his rusticke wonne,  
 Where his faire Pastorella did remaine :  
 To whome in fort, as he at first begonne,  
 He daily did apply himselfe to donne  
 All dewfull service, voide of thoughts impure ;  
 Ne any paines ne perill did he shonne,  
 By which he might her to his love allure,  
 And liking in her yet untamed heart procure :

## XXXIII.

And evermore the shepheard Coridon,  
 Whatever thing he did her to aggrate,  
 Did strive to match with strong contention,  
 And all his paines did closely emulate ;  
 Whether it were to caroll, as they fate  
 Keeping their sheepe, or games to exercize,  
 Or to present her with their labours late ;  
 Through which if any grace chaunft to arize  
 To him, the shepheard straight with ielousie did frize.

## XXXIV.

One day, as they all three together went  
 To the greene wood to gather strawberries,  
 There chaunft to them a dangerous accident ;  
 A tigre forth out of the wood did rise,  
 That with fell clawes full of fierce gourmandize,  
 And greedy mouth wide-gaping like hell-gate,  
 Did runne at Pastorell her to surprize ;  
 Whom she beholding, now all defolate,  
 Gan cry to them aloud to helpe her all too late.

## XXXV,

Which Coridon first hearing ran in hast  
 To reskue her ; but when he saw the feend,  
 Through cowherd feare he fled away as fast,  
 Ne durst abide the daunger of the end ;  
 His life he steemed dearer then his frend :  
 But Calidore soone comming to her ayde,  
 When he the beast saw ready now to rend  
 His loves deare spoile, in which his heart was prayde,  
 He ran at him enraged, instead of being frayde.

XXXVI. He

## XXXVI.

He had no weapon but his shepherds hooke  
 To serve the vengeaunce of his wrathfull will ;  
 With which so sternely he the monster strooke,  
 That to the ground astonished he fell ;  
 Whence ere he could recou'r, he did him quell,  
 And hewing off his head, it presented  
 Before the feete of the faire Pastorell ;  
 Who scarcely yet from former feare exempted  
 A thousand times him thank't, that had her death prevented.

## XXXVII.

From that day forth she gan him to affect,  
 And daily more her favour to augment ;  
 But Coridon for cowherdize reiect,  
 Fit to keepe sheepe, unfit for loves content :  
 The gentle heart scornes base disparagement :  
 Yet Calidore did not despise him quight,  
 But vsde him friendly for further intent,  
 That by his fellowship he colour might  
 Both his estate and love from skill of any wight.

## XXXVIII.

So well he woo'd her, and so well he wrought her,  
 With humble service, and with daily sute,  
 That at the last unto his will he brought her ;  
 Which he so wisely well did prosecute,  
 That of his love he reapt the timely frute,  
 And ioyed long in close felicity :  
 Till fortune fraught with malice, blinde and brute,  
 That envies lovers long prosperity,  
 Blew up a bitter storme of foule aduersity.

## XXXIX.

It fortun'd one day, when Calidore  
 Was hunting in the woods, as was his trade,  
 A lawlesse people, Brigants hight of yore,  
 That never vsde to live by plough nor spade,  
 But fed on spoile and booty, which they made  
 Upon their neighbours, which did nigh them border,  
 The dwelling of these shepherds did invade,  
 And spoild their houses, and themselves did murder,  
 And drove away their flocks, with other much disorder.

## XL.

Amongst the rest, the which they then did pray,  
 They spoyle old Melibee of all he had,  
 And all his people captive led away ;  
 Mongst which this lucklesse mayd away was lad,  
 Faire Pastorella, sorrowfull and sad,  
 Most sorrowfull, most sad, that ever sight,  
 Now made the spoile of theeues and Brigants bad,  
 Which was the conquest of the gentlest knight  
 That ever liv'd, and th'onely glory of his might.

## XLI.

With them also was taken Coridon,  
 And carried captive by those theeves away ;  
 Who in the covert of the night, that none  
 Mote them descry, nor reskue from their pray,  
 Unto their dwelling did them close convey :  
 Their dwelling in a little island was,  
 Covered with shrubby woods, in which no way  
 Appeared for people in nor out to pas,  
 Nor any footing fynde for over-grown gras :

## XLII.

For underneath the ground their way was made,  
 Through hollow caves, that no man mote discover  
 For the thicke shrubs, which did them alwaies shade  
 From view of living wight, and covered over ;  
 But darkenesse dred and daily night did hover  
 Through all the inner parts, wherein they dwelt ;  
 Ne lightned was with window, nor with lover,  
 But with continuall candle-light, which delt  
 A doubtfull sencie of things, not so well seene, as felt.

## XLIII.

Hither those Brigants brought their present pray,  
 And kept them with continuall watch and ward ;  
 Meaning so soone as they convenient may  
 For slaves to sell them for no small reward  
 To merchants, which them kept in bondage hard,  
 Or sold againe: now when faire Pastorell  
 Into this place was brought, and kept with gard  
 Of grisly theeves, she thought herself in hell,  
 Where with such damned fiends she should in darknesse dwell.

XLIV. But



## XLIV.

But for to tell the dolefull dreriment  
 And pittifull complaints which there she made,  
 (Where day and night she nought did but lament  
 Her wretched life shut up in deadly shade,  
 And waste her goodly beauty, which did fade  
 Like to a flowre that feesles no heate of funne,  
 Which may her feeble leaves with comfort glade)  
 And what befell her in that theevissh wonne,  
 Will in an other canto better be begonne.

## CANTO XI.

*The theeves fall out for Pastorell,  
 Whilest Melibee is slain :  
 Her Calidore from them redeemes,  
 And bringeth backe againe.*

## I.

**T**HE ioyes of love, if they should ever last  
 Without affliction or disquietnesse,  
 That worldly chaunces doe amongst them cast,  
 Would be on earth too great a blessednesse,  
 Liker to heaven then mortall wretchednesse :  
 Therefore the winged god, to let men weet  
 That here on earth is no sure happinesse,  
 A thousand sowres hath tempred with one sweet,  
 To make it seeme more deare and dainty, as is meet.

## II.

Like as is now befallne to this faire mayd,  
 Faire Pastorell, of whom is now my song :  
 Who being now in dreadfull darknesse layd  
 Amongst those theeves, which her in bondage strong  
 Detaynd, yet fortune not with all this wrong  
 Contented greater mischiefe on her threw,  
 And sorrowes heapt on her in greater throng ;  
 That who so heares her heavinesse, would rew  
 And pittie her sad plight, so chang'd from pleasaunt hew.

## III.

Whyleft thus ſhe in theſe helliſh dens remaind,  
 Wrapp'd in wretched cares and hearts unreſt,  
 It ſo befell, as fortune had ordayned,  
 That he which was their capitaine profeſt,  
 And had the chiefe commaund of all the reſt,  
 One day as he did all his priſoners vew,  
 With luſtfull eyes beheld that lovely gueſt,  
 Faire Paſtorella, whoſe ſad mournfull hew  
 Like the faire morning clad in miſty fog did ſhew.

## IV.

At ſight whereof his barbarous heart was fired,  
 And inly burnt with flames moſt raging whot,  
 That her alone he for his part deſired  
 Of all the other pray which they had got,  
 And her in mynde did to himſelfe allot :  
 From that day forth he kyndneſſe to her ſhowed,  
 And ſought her love by all the meanes he mote ;  
 With looks, with words, with gifts he oft her wowed,  
 And mixed threats among, and much unto her vowed.

## V.

But all that ever he could doe or ſay  
 Her conſtant mynd could not a whit remove,  
 Nor draw unto the lure of his lewd lay,  
 To graunt him favour or afford him love :  
 Yet ceaſt he not to ſew, and all waies prove,  
 By which he mote accompliſh his requ'eſt,  
 Saying and doing all that mote behove ;  
 Ne day nor night he ſuffred her to reſt,  
 But her all night did watch, and all the day moleſt.

## VI.

At laſt when him ſhe ſo importune ſaw,  
 Fearing leaſt he at length the raines would lend  
 Unto his luſt, and make his will his law,  
 Sith in his powre ſhe was to foe or friend ;  
 She thought it beſt, for ſhadow to pretend  
 Some ſhew of favour, by him gracing ſmall,  
 That ſhe thereby mote either freely wend,  
 Or at more eaſe continue there his thrall.  
 A little well is lent that gaineth more withall.

## VII.

So from thenceforth, when love he to her made,  
 With better tearmes she did him entertaine,  
 Which gave him hope, and did him halfe perswade,  
 That he in time her ioyauunce should obtaine :  
 But when she saw, through that small favours gaine,  
 That further then she willing was he prest ;  
 She found no meanes to barre him, but to faine  
 A sodaine sickenesse, which her fore opprest,  
 And made unfit to serve his lawlesse mindes behest.

## VIII.

By meanes whereof she would not him permit  
 Once to approach to her in privity,  
 But onely mongst the rest by her to fit,  
 Mourning the rigour of her malady,  
 And seeking all things meete for remedy :  
 But she resolv'd no remedy to fynde,  
 Nor better cheare to shew in misery,  
 Till fortune would her captive bonds unbynde :  
 Her sickenesse was not of the body but the mynde.

## IX.

During which space that she thus sicke did lie,  
 It chaunft a sort of merchants, which were wount  
 To skim those coastes for bondmen there to buy,  
 And by such trafficke after gaines to hunt,  
 Arrived in this isle, though bare and blunt,  
 T'inquire for slaves ; where being readie met  
 By some of these same theeves at th' instant brunt,  
 Were brought unto their captaine, who was set  
 By his faire patients side with sorrowfull regret.

## X.

To whom they shewed how those marchants were  
 Arriv'd in place their bondslaves for to buy ;  
 And therefore prayd that those same captives there  
 Mote to them for their most commodity  
 Be sold, and mongst them shared equally.  
 This their request the captaine much appalled ;  
 Yet could he not their iust demaund deny,  
 And willed streight the slaves should forth be called,  
 And sold for most advantage not to be forstalled,

XI. Then

## XI.

Then forth the good old Melibee was brought,  
 And Coridon with many other moe,  
 Whom they before in diverse spoyles had caught ;  
 All which he to the merchants sale did shoue :  
 Till some, which did the sundry prisioners knowe,  
 Gan to inquire for that faire shepherdesse,  
 Which with the rest they tooke not long agoe,  
 And gan her forme and feature to expresse,  
 The more t'augment her price through praise of comlineffe.

## XII.

To whom the captaine in full angry wize  
 Made answere, that the mayd of whom they spake  
 Was his owne purchase and his onely prize ;  
 With which none had to doe, ne ought partake,  
 But he himselve, which did that conquest make ;  
 Litle for him to have one silly lasse ;  
 Besides through sicknesse now so wan and weake,  
 That nothing meet in merchandise to passe :  
 So shew'd them her to prove how pale and weake she was.

## XIII.

The sight of whom, though now decayd and mard,  
 And eke but hardly seene by candle-light,  
 Yet like a diamond of rich regard,  
 In doubtfull shadow of the darkefome night  
 With starrie beames about her shining bright,  
 These marchants fixed eyes did so amaze,  
 That what through wonder, and what through delight,  
 Awhile on her they greedily did gaze,  
 And did her greatly like, and did her greatly praise.

## XIV.

At last when all the rest them offred were,  
 And prises to them placed at their pleasure,  
 They all refused in regard of her,  
 Ne ought would buy, however prisd with measure,  
 Withouten her, whose worth above all threasure  
 They did esteeme, and offred store of gold :  
 But then the captaine fraught with more displeasure  
 Bad them be still, his love should not be sold ;  
 The rest take if they would, he her to him would hold.

XV. There with

## XV.

Therewith some other of the chiefeft theeves  
 Boldly him bad fuch iniurie forbearē ;  
 For that fame mayd, however it him greeves,  
 Should with the reft be fold before him theare,  
 To make the prizes of the reft more deare :  
 That with great rage he stoutly doth deny ;  
 And fiercely drawing forth his blade doth fwearē  
 That whofo hardie hand on her doth lay,  
 It dearly fhall aby, and death for handfell pay.

## XVI.

Thus as they words amongst them multiply,  
 They fall to ftrokes, the frute of too much talke,  
 And the mad Steele about doth fiercely fly,  
 Not fparing wight, ne leaving any balke,  
 But making way for death at large to walke,  
 Who in the horror of the grieſly night  
 In thouſand dreadful ſhapes doth mongſt them ſtalke,  
 And makes huge havocke ; whiles the candle-light  
 Out-quenched leaves no ſkill nor difference of wight

## XVII.

Like as a ſort of hungry dogs, ymet  
 About ſome carcaſe by the common way,  
 Doe fall together, ſtryving each to get  
 The greateſt portion of the greedie pray ;  
 All on confuſed heapes themſelves affay,  
 And ſnatch, and byte, and rend, and tug, and teare ;  
 That who them ſees would wonder at their fray,  
 And who ſees not would be affrayd to heare :  
 Such was the conflict of thoſe cruell Brigants there.

## XVIII.

But firſt of all their captives they doe kill,  
 Leaft they ſhould ioyne againſt the weaker ſide,  
 Or riſe againſt the remnant at their will ;  
 Old Melibee is flaine, and him beſide  
 His aged wife, with many others wide,  
 But Coridon, eſcaping craftily,  
 Creepes forth of dores, whilſt darknes him doth hide,  
 And flies away as faſt as he can hye,  
 Ne ſtayeth leave to take before his friends doe dye.

XIX. But

## XIX.

But Pastorella, wofull wretched elfe,

Was by the captaine all this while defended,

Who minding more her safety then himselfe,

His target alwayes over her pretended ;

By meanes whereof, that mote not be amended,

He at the length was slaine and layd on ground,

Yet holding fast twixt both his armes extended

Fayre Pastorell, who with the selfe same wound

Launcht through the arme fell down with him in drerie fswound.

## XX.

There lay she covered with confused preasse

Of carcafes, which dying on her fell :

Tho, whenas he was dead, the fray gan ceasse,

And each to other calling did compell

To stay their cruell hands from slaughter fell,

Sith they that were the cause of all were gone :

Thereto they all attonce agreed well,

And lighting candles new gan search anone,

How many of their friends were slaine, how many sone.

## XXI.

Their captaine there they cruelly found kild,

And in his armes the dreary dying mayd,

Like a sweet Angell twixt two clouds up-hild ;

Her lovely light was dimmed and decayd

With cloud of death upon her eyes displayd ;

Yet did the cloud make even that dimmed light

Seeme much more lovely in that darknesse layd,

And twixt the twinckling of her eye-lids bright

To sparke out litle beames, like starres in foggie night.

## XXII.

But when they mov'd the carcafes aside,

They found that life did yet in her remaine ;

Then all their helps they busily applyde

To call the soule backe to her home againe ;

And wrought so well with labour and long paine,

That they to life recovered her at last :

Who fighting fore, as if her hart in twaine

Had riven bene, and all her hart-strings brast,

With drearie drouping eyne lookt up like one aghast.

XXIII. There

## XXIII.

There she beheld, that sore her griev'd to see,  
 Her father and her friends about her lying,  
 Herselfe sole left a second spoyle to bee  
 Of those, that having saved her from dying  
 Renew'd her death by timely death denying :  
 What now is left her but to wayle and weepe,  
 Wringing her hands, and ruefully loud crying ?  
 Ne cared she her wound in teares to steepe,  
 Albe with all their might those Brigants her did keepe.

## XXIV.

But when they saw her now reliv'd againe,  
 They left her so, in charge of one the best  
 Of many worst, who with unkind disdain  
 And cruell rigour her did much molest ;  
 Scarfe yeelding her due food or timely rest,  
 And scarcely suffring her infestred wound,  
 That fore her payn'd, by any to be drest.  
 So leave we her in wretched thraldome bound,  
 And turne we backe to Calidore where we him found.

## XXV.

Who when he backe returned from the wood,  
 And saw his shepheards cottage spoyled quight,  
 And his love rest away, he wexed wood,  
 And halfe enraged at that ruefull sight ;  
 That even his hart for very fell despight,  
 And his owne flesh he readie was to teare :  
 He chaust, he griev'd, he fretted, and he sigh't,  
 And fared like a furious wyld beare,  
 Whose whelpes are stolne away, she being otherwhere.

## XXVI.

Ne wight he found to whom he might complaine,  
 Ne wight he found of whom he might inquire ;  
 That more increast the anguish of his paine :  
 He sought the woods, but no man could see there ;  
 He sought the plaines, but could no tydings heare :  
 The woods did nought but ecchoes vaine rebound ;  
 The playnes all waste and emptie did appeare ;  
 Where wont the shepheards oft their pypes resound,  
 And feed an hundred flocks, there now not one he found.

## XXVII.

At last as there he romed up and downe,  
 He chaunst one coming towards him to spy,  
 That seem'd to be some sorie simple clowne,  
 With ragged weedes, and lockes upstaring hye,  
 As if he did from some late daunger fly,  
 And yet his feare did follow him behynd :  
 Who as he unto him approached nye,  
 He mote perceive by signes which he did fynd,  
 That Coridon it was, the silly shepheards hynd.

## XXVIII.

Tho to him running fast, he did not stay  
 To greet him first, but askt where were the rest,  
 Where Pastorell ? who full of fresh dismay,  
 And gushing forth in teares, was so opprest,  
 That he no word could speake, but smit his brest,  
 And up to heaven his eyes fast streming threw :  
 Whereat the knight amaz'd, yet did not rest,  
 But askt againe, what ment that ruffull hew,  
 Where was his Pastorell, where all the other crew ?

## XXIX.

*As well away, sayd he then fighting fore,  
 That ever I did live this day to see,  
 This dismall day, and was not dead before,  
 Before I saw faire Pastorella dye !  
 Die ! out alas ! then Calidore did cry,  
 How could the death dare ever her to quell ?  
 But read, thou shepheard, read what destiny,  
 Or other dyrefull hap from heaven or hell  
 Hath wrought this wicked deed ? doe feare away, and tell.*

## XXX.

Tho when the shepheard breathed had awhyle,  
 He thus began ; *Where shall I then commence  
 This wofull tale ? or how those Brigants vyle  
 With cruell rage and dreadfull violence  
 Speyld all our cots, and caried us from hence ?  
 Or how faire Pastorell should have bene sold  
 To marchants, but was sav'd with strong defence ?  
 Or how those theeves, whilest one sought her to hold,  
 Fell all at ods, and sought through fury fierce and bold ?*



## XXXI.

*In that same conflict (woe is me!) befell,  
 This fatall chaunce, this dolefull accident,  
 Whose heavy tydings now I have to tell.  
 First all the captives, which they here had hent,  
 Were by them slaine by generall consent ;  
 Old Melibee and his good wife withall  
 These eyes saw die, and dearely did lament :  
 But when the lot to Pastorell did fall,  
 Their captaine long withstood, and did her death forstall.*

## XXXII.

*But what could he gainst all them doe alone ?  
 It could not boot ; needs mote she die at last :  
 I onely scapt through great confusions  
 Of cries and clamors, which amongst them past,  
 In dreadfull darknesse, dreadfully aghast ;  
 That better were with them to have bene dead,  
 Then here to see all desolate and wast,  
 Despoyled of those ioyes and iollyhead,  
 Which with those gentle shepheards here I wont to lead.*

## XXXIII.

*When Calidore these ruefull newes had raught,  
 His hart quite deaded was with anguish great,  
 And all his wits with doole were nigh distraught,  
 That he his face, his head, his brest did beat,  
 And death itfelse unto himfelse did threat,  
 Oft cursing th' heavens, that so cruell were  
 To her, whose name he often did repeat,  
 And wishing oft, that he were present there  
 When she was slaine, or had bene to her succour nere.*

## XXXIV.

*But after griefe awhile had had his course,  
 And spent itfelse in mourning, he at last  
 Began to mitigate his swelling sourse,  
 And in his mind with better reason cast  
 How he might save her life, if life did last ;  
 Or if that dead, how he her death might wreake ;  
 Sith otherwise he could not mend thing past ;  
 Or if it to revenge he were too weake,  
 Then for to die with her, and his lives threed to breake.*

## XXXV.

Tho Coridon he prayd, sith he well knew  
 The readie way unto that theevisih wonne,  
 To wend with him, and be his conduct trew  
 Unto the place, to see what should be donne :  
 But he, whose hart through feare was late fordonne,  
 Would not for ought be drawne to former drede ;  
 But by all meanes the daunger knowne did shonne :  
 Yet Calidore so well him wrought with meed,  
 And faire bespoke with words, that he at last agreed.

## XXXVI.

So forth they goe together (God before)  
 Both clad in shepherds weeds agreeably,  
 And both with shepherds hookes ; but Calidore  
 Had underneath him armed privily :  
 Tho to the place when they approached nye  
 They chaunst, upon an hill not farre away,  
 Some flockes of sheepe and shepherds to espy ;  
 To whom they both agreed to take their way,  
 In hope there newes to learne, how they mote best assay.

## XXXVII.

There did they find, that which they did not feare,  
 The self-same flocks the which those theeves had rest  
 From Melibee and from themselves whyleare,  
 And certaine of the theeves there by them left,  
 The which for want of heards themselves then kept :  
 Right well knew Coridon his owne late sheepe,  
 And seeing them, for tender pittie wept :  
 But when he saw the theeves which did them keepe,  
 His hart gan fayle, albe he saw them all asleepe.

## XXXVIII.

But Calidore recomforting his grieffe,  
 Though not his feare ; for nought may feare diffwade ;  
 Him hardly forward drew, whereas the thiefe  
 Lay sleeping soundly in the bushes shade,  
 Whom Coridon him counfeld to invade  
 Now all unwares, and take the spoyle away ;  
 But he, that in his mind had closely made  
 A further purpose, would not so them slay,  
 But gently waking them, gave them the time of day.

XXXIX. Tho

## XXXIX.

Tho fitting downe by them upon the greene  
 Of fundrie things he purpose gan to faine,  
 That he by them might certaine tydings weene  
 Of Pastorell, were she alive or flaine :  
 Mongst which the theeves them questioned againe,  
 What misfer men, and eke from whence they were ?  
 To whom they answer'd, as did appertaine,  
 That they were poore heard-groomes, the which whylere  
 Had from their maisters fled, and now fought hyre elfwhere.

## XL.

Whereof right glad they seem'd, and offer made  
 To hyre them well if they their flockes would keepe :  
 For they themselves were evill groomes, they sayd,  
 Unwont with heards to watch, or pasture sheepe,  
 But to forray the land, or scoure the deepe :  
 Thereto they soone agreed, and earnest tooke  
 To keepe their flockes for litle hyre and chepe ;  
 For they for better hyre did shortly looke :  
 So there all day they bode, till light the sky forfooke.

## XLI.

Tho whenas towards darksome night it drew,  
 Unto their hellish dens those theeves them brought ;  
 Where shortly they in great acquaintance grew,  
 And all the secrets of their entrayles fought :  
 There did they find, contrarie to their thought,  
 That Pastorell yet liv'd ; but all the rest  
 Were dead, right so as Coridon had taught :  
 Whereof they both full glad and blyth did rest,  
 But chiefly Calidore, whom grieve had most possess.

## XLII.

At length when they occasion fittest found,  
 In dead of night, when all the theeves did rest  
 After a late forray, and slept full sound,  
 Sir Calidore him arm'd, as he thought best ;  
 Having of late by diligent inquest  
 Provided him a sword of meanest sort ;  
 With which he streight went to the captaines nest :  
 But Coridon durst not with him consort,  
 Né durst abide behind, for dread of worse effort.

XLIII. When

## XLIII.

When to the cave they came, they found it fast :  
 But Calidore with huge resistlesse might  
 The dores assayed, and the locks upbraut :  
 With noyse whereof the theefe awaking light  
 Unto the entrance ran; where the bold knight  
 Encountering him with small resistence flew :  
 The whiles faire Pastorell through great affright  
 Was almost dead, misdoubting least of new  
 Some uprore were like that which lately she did vew.

## XLIV.

But whenas Calidore was comen in,  
 And gan aloud for Pastorell to call,  
 Knowing his voice, although not heard long sin,  
 She sudder was revived therewithall,  
 And wondrous ioy felt in her spirits thrall :  
 Like him that being long in tempest tost,  
 Looking each houre into deathes mouth to fall,  
 At length espyes at hand the happie cost,  
 On which he safety hopes, that earst feard to be lost.

## XLV.

Her gentle hart, that now long season past  
 Had never ioyance felt nor cherefull thought,  
 Began some smacke of comfort new to tast,  
 Like lyfeful heat to nummed senses brought,  
 And life to feele, that long for death had fought :  
 Ne lesse in hart reioyced Calidore,  
 When he her found; but like to one distraught  
 And robd of reason, towards her him bore,  
 A thousand times embrast, and kist a thousand more.

## XLVI.

But now by this, with noyse of late uprore,  
 The hue and cry was rayfed all about ;  
 And all the Brigants flocking in great store  
 Unto the cave gan preasse, nought having dout  
 Of that was doen, and entred in a rout :  
 But Calidore in th'entry close did stand,  
 And entertayning them with courage stout  
 Still slew the formost that came first to hand ;  
 So long till all the entry was with bodies mand.

## XLVII.

Tho when no more could nigh to him approach,  
 He breath'd his sword, and rested him till day;  
 Which when he spyde upon the earth t'encroch,  
 Through the dead carcafes he made his way,  
 Mongst which he found a sword of better fay,  
 With which he forth went into th'open light,  
 Where all the rest for him did readie stay,  
 And fierce assaying him, with all their might  
 Gan all upon him lay: there gan a dreadfull fight.

## XLVIII.

How many flies in whottest summers day  
 Do seize upon some beast, whose flesh is bare,  
 That all the place with swarmes do over-lay,  
 And with their litle stings right felly fare:  
 So many theeves about him swarming are,  
 All which do him assayle on every side,  
 And fore oppresse, ne any him doth spare;  
 But he doth with his raging brond divide  
 Their thickest troups, and round about him scattreth wide.

## XLIX.

Like as a lion mongst an heard of dere,  
 Disperfeth them to catch his choyfest pray;  
 So did he fly amongst them here and there,  
 And all that nere him came did hew and slay,  
 Till he had strowd with bodies all the way;  
 That none his daunger daring to abide  
 Fled from his wrath, and did themselves convey  
 Into their caves, their heads from death to hide,  
 Ne any left, that victorie to him envide.

## L.

Then backe returning to his dearest deare,  
 He her gan to recomfort, all he might,  
 With gladfull speaches and with lovely cheare;  
 And forth her bringing to the ioyous light,  
 Whereof she long had lackt the wishfull sight,  
 Deviz'd all goodly meanes from her to drive  
 The sad remembrance of her wretched plight:  
 So her unceath at last he did revive,  
 That long had lyen dead, and made againe alive.

## LI.

This doen, into those theevish dens he went,  
 And thence did all the spoyles and threasures take,  
 Which they from many long had robd and rent :  
 But fortune now the victors meed did make ;  
 Of which the best he did his love betake ;  
 And also all those flockes, which they before  
 Had rest from Melibee and from his make,  
 He did them all to Coridon restore :  
 So drove them all away, and his love with him bore.

## C A N T O XII.

*Fayre Pastorella by great hap  
 Her parents understands.  
 Calidore doth the Blatant beast  
 Subdew, and bynd in bands.*

## I.

**L**IKE as a ship, that through the ocean wyde  
 Directs her course unto one certaine coast,  
 Is met of many a counter-winde and tyde,  
 With which her winged speed is let and crost,  
 And she herselfe 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 stayd, yet never is astray.

## II.

For all that hetherto hath long delayd  
 This gentle knight from sewing his first quest,  
 Though out of course, yet hath not bene mis-sayd,  
 To shew the courtesie by him profest,  
 Even unto the lowest and the least.  
 But now I come into my course againe,  
 To his atchievement of the Blatant beast ;  
 Who all this while at will did range and raine,  
 Whilst none was him to stop, nor none him to restraine.

III. Sir

## III.

Sir Calidore, when thus he now had raught  
 Faire Pastorella from those Brigants powre,  
 Unto the castle of Belgard her brought,  
 Whereof was lord the good sir Bellamoure ;  
 Who whylome was in his youthes freshest flowre  
 A lustie knight as ever wielded speare,  
 And had endured many a dreadfull stoure  
 In bloody battell for a ladie deare,  
 The fayrest ladie then of all that living were :

## IV.

Her name was Claribell ; whose father hight  
 The lord of many ilands, farre renound  
 For his great riches and his greater might :  
 He through the wealth wherein he did abound,  
 This daughter thought in wedlocke to have bound  
 Unto the prince of Picteland, bordering nere ;  
 But she, whose sides before with secret wound  
 Of love to Bellamour empierced were,  
 By all meanes shund to match with any forreign fere :

## V.

And Bellamour againe so well her pleased  
 With dayly service and attendance dew,  
 That of her love he was entyrelly seized,  
 And closely did her wed, but knowne to few :  
 Which when her father understood, he grew  
 In so great rage that them in dungeon deepe  
 Without compassion cruelly he threw ;  
 Yet did so streightly them asunder keepe,  
 That neither could to company of th' other creepe.

## VI.

Nathlesse sir Bellamour, whether through grace  
 Or secret guifts, so with his keepers wrought,  
 That to his love sometimes he came in place ;  
 Whereof her wombe unwist to wight was fraught,  
 And in dew time a mayden child forth brought :  
 Which she streightway (for dread least if her fyre  
 Should know thereof, to slay her would have sought)  
 Delivered to her handmayd, that for hyre  
 She should it cause be fostred under straunge attyre.

## VII.

The trustie damzell bearing it abrode  
 Into the emptie fields, where living wight  
 Mote not bewray the secret of her lode,  
 She forth gan lay unto the open light  
 The litle babe, to take thereof a sight:  
 Whom whylest she did with watrie eyne behold,  
 Upon the litle brest, like christall bright,  
 She mote perceive a litle purple mold,  
 That like a rose her silken leaves did faire unfold.

## VIII.

Well she it markt, and pittied the more,  
 Yet could not remedie her wretched case;  
 But closing it againe like as before,  
 Bedeaw'd with teares there left it in the place;  
 Yet left not quite, but drew a litle space  
 Behind the bushes, where she her did hyde,  
 To weet what mortall hand, or heavens grace  
 Would for the wretched infants helpe provyde;  
 For which it loudly cald, and pittifully cryde.

## IX.

At length a shepheard, which thereby did keepe  
 His fleecie flocke upon the playnes around,  
 Led with the infants cry that loud did weepe,  
 Came to the place; where when he wrapped found  
 Th'abandon'd spoyle, he softly it unbound;  
 And seeing there that did him pittie sore,  
 He tooke it up, and in his mantle wound;  
 So home unto his honest wife it bore,  
 Who as her owne it nurst, and named evermore.

## X.

Thus long continu'd Claribell a thrall,  
 And Bellamour in bands, till that her fyre  
 Departed life, and left unto them all:  
 Then all the stormes of fortunes former yre  
 Were turnd, and they to freedome did retyre:  
 Thenceforth they ioy'd in happinesse together,  
 And lived long in peace and love entyre,  
 Without disquiet or dislike of ether,  
 Till time that Calidore brought Pastorella thether.



## XI.

Both whom they goodly well did entertaine ;  
 For Bellamour knew Calidore right well,  
 And loved for his prowesse, fith they twaine  
 Long since had fought in field : als Claribell  
 Ne lesse did tender the faire Pastorell,  
 Seeing her weake and wan through durance long.  
 There they awhile together thus did dwell  
 In much delight, and many ioyes among,  
 Untill the damzell gan to wex more found and strong.

## XII.

Tho gan sir Calidore him to advize  
 Of his first quest, which he had long forlore,  
 As ham'd to thinke how he that enterprize,  
 The which the faery queene had long afore  
 Bequeath'd to him, forslacked had so fore ;  
 That much he feared least reproachfull blame  
 With foule dishonour him mote blot therefore ;  
 Besides the losse of so much praise and fame,  
 As through the world thereby should glorifie his name.

## XIII.

Therefore resolving to returne in hast  
 Unto so great atchievement, he bethought  
 To leave his love, now perill being past,  
 With Claribell ; whylest he that monster fought  
 Throughout the world, and to destruction brought.  
 So taking leave of his faire Pastorell,  
 Whom to recomfort all the meanes he wrought,  
 With thanks to Bellamour and Claribell,  
 He went forth on his quest, and did that him befell.

## XIV.

But first, ere I doe his adventures tell  
 In this exploite, me needeth to declare,  
 What did betide to the faire Pastorell,  
 During his absence left in heavy care,  
 Through daily mourning and nightly misfare :  
 Yet did that auncient matrone all she might,  
 To cherish her with all things choice and rare ;  
 And her owne handmayd, that Melissa hight,  
 Appointed to attend her dewly day and night.

## XV.

Who in a morning, when this maiden faire  
 Was dighting her, having her snowy brest  
 As yet not laced, nor her golden haire  
 Into their comely tresses dewly drest,  
 Chaunst to espy upon her yvory chest  
 The rosie marke, which she remembered well  
 That litle infant had, which forth she keft,  
 The daughter of her lady Claribell,  
 The which she bore, the whiles in prison she did dwell.

## XVI.

Which well avizing, streight she gan to cast  
 In her conceptfull mynd that this faire mayd  
 Was that same infant, which so long sith past  
 She in the open fields had loosely layd  
 To fortunes spoile, unable it to ayd :  
 So full of ioy streight forth she ran in hast  
 Unto her mistresse, being halfe dismayd,  
 To tell her, how the heavens had her graste  
 To save her chyld, which in misfortunes mouth was plaste.

## XVII.

The sober mother seeing such her mood,  
 Yet knowing not, what meant that sodaine thro,  
 Askt her, how mote her words be understood,  
 And what the matter was that mov'd her so.  
*My liefe, said she, ye know that long ygo,  
 Whilest ye in durance dwelt, ye to me gave  
 A litle mayde, the which ye chylded tho ;  
 The same againe, if now ye list to have,  
 The same is ynder lady, whom high God did save.*

## XVIII.

Much was the lady troubled at that speech,  
 And gan to question streight how she it knew.  
*Most certaine markes, sayd she, do me it teach ;  
 For on her breast I with these eyes did view  
 The litle purple rose which thereon grew,  
 Whereof her name ye then to her did give.  
 Besides her countenance and her likely bew,  
 Matched with equall years, do surely prive  
 That yond same is your daughter sure, which yet doth live.*

## XIX.

The matrone stayd no lenger to enquire,  
 But forth in haft ran to the straunger mayd ;  
 Whom catching greedily for great desire,  
 Rent up her brest, and bofome open layd,  
 In which that rose she plainly saw displayd :  
 Then her embracing twixt her armes twaine,  
 She long so held, and softly weeping sayd,  
*And livest thou, my daughter, now againe ?*  
*And art thou yet alive, whom dead I long did faine ?*

## XX.

Tho further asking her of fundry things,  
 And times comparing with their accidents,  
 She found at last by very certaine signes,  
 And speaking markes of passed monuments,  
 That this young mayd, whom chance to her presents,  
 Is her owne daughter, her owne infant deare.  
 Tho wondring long at those so straunge events,  
 A thousand times she her embraced nere,  
 With many a ioyfull kisse and many a melting teare.

## XXI.

Whoever is the mother of one chyld,  
 Which having thought long dead she syndes alive,  
 Let her by prooffe of that which she hath fylde  
 In her owne breast, this mothers ioy describe :  
 For other none such passion can contrive  
 In perfect forme, as this good lady felt,  
 When she so faire a daughter saw survive,  
 As Pastorella was ; that nigh she swelt  
 For passing ioy, which did all into pittie melt.

## XXII.

Thence running forth unto her loved lord,  
 She unto him recounted all that fell :  
 Who ioyning ioy with her in one accord,  
 Acknowledg'd for his owne faire Pastorell.  
 There leave we them in ioy, 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 follow'd by the tract of his outrageous spoile.

XXIII. Through

## XXIII.

Through all estates he found that he had past,  
 In which he many massacres had left,  
 And to the Clergy now was come at last ;  
 In which such spoile, such havecke, and such theft  
 He wrought, that thence all goodnesse he bereft,  
 That endlesse were to tell. the elfin knight,  
 Who now no place besides unfought had left,  
 At length into a monastere did light,  
 Where he him found despoyling all with maine and might.

## XXIV.

Into their cloysters now he broken had,  
 Through which the monckes he chased here and there,  
 And them persud into their dortours sad,  
 And searched all their cels and secrets neare ;  
 In which what filth and ordure did appeare,  
 Were yrkesome to report ; yet that foule beast  
 Nought sparing them, the more did tosse and teare,  
 And ranfacke all their dennes from most to least,  
 Regarding nought religion nor their holy heast.

## XXV.

From thence into the sacred church he broke,  
 And robd the chancell, and the deskes downe threw,  
 And altars fouled, and blasphemy spoke,  
 And the images, for all their goodly hew,  
 Did cast to ground, whilest none was them to rew ;  
 So all confounded and disordered there :  
 But seeing Calidore away he flew,  
 Knowing his fatall hand by former feare ;  
 But he him fast pursuing soone approached neare.

## XXVI.

Him in a narrow place he overtooke,  
 And fierce assailing forst him turne againe :  
 Sternely he turnd againe, when he him strooke  
 With his sharpe steele, and ran at him amaine  
 With open mouth, that seemed to containe  
 A full good pecke within the utmost brim,  
 All set with yron teeth in raunges twaine,  
 That terrifide his foes, and armed him,  
 Appearing like the mouth of Orcus griesly grim :

XXVII. And

## XXVII.

And therein were a thousand tongs empight  
 Of sundry kindes and sundry quality ;  
 Some were of dogs that barked day and night,  
 And some of cats that wrawling still did cry,  
 And some of beares that groynd continually,  
 And some of tygres that did seeme to gren,  
 And snar at all that ever passed by :  
 But most of them were tongues of mortall men,  
 Which spake reprochfully, not caring where nor when.

## XXVIII.

And them amongst were mingled here and there,  
 The tongues of serpents with three-forked stings,  
 That spat out poyson and gore, bloody gere,  
 At all that came within his ravingings,  
 And spake licentious words and hatefull things  
 Of good and bad alike, of low and hie,  
 Ne kesar spared he a whit nor kings ;  
 But either blotted them with infamie,  
 Or bit them with his banefull teeth of iniury.

## XXIX.

But Calidore thereof no whit afraid,  
 Rencountred him with so impetuous might,  
 That th' outrage of his violence he stayd,  
 And bet abacke, threatning in vaine to bite,  
 And spitting forth the poyson of his spight,  
 That fomed all about his bloody iawes :  
 Tho rearing up his former feete on hight,  
 He rampt upon him with his ravenous pawes,  
 As if he would have rent him with his cruell clawes :

## XXX.

But he right well aware his rage to ward  
 Did cast his shield atweene, and there withall  
 Putting his puiffaunce forth, pursu'd so hard,  
 That backward he enforced him to fall,  
 And being downe, ere he new helpe could call,  
 His shield he on him threw, and fast downe held ;  
 Like as a bullocke, that in bloody stall  
 Of butchers balefull hand to ground is feld,  
 Is forcibly kept downe, till he be throughly queld.

## XXXI.

Full cruelly the beast did rage and rore  
 To be downe held, and maystred fo with might,  
 That he gan fret and fome out bloody gore,  
 Striving in vaine to rere himself upright :  
 For still the more he strove, the more the knight  
 Did him suppressse, and forcibly subdew ;  
 That made him almost mad for fell despight :  
 He grind, he bit, he seracht, he venim threw,  
 And fared like a feend, right horrible in hew :

## XXXII.

Or like the hell-borne Hydra, which they faine  
 That great Alcides whilome overthrew,  
 After that he had labourd long in vaine  
 To crop his thousand heads, the which still new  
 Forth budded, and in greater number grew :  
 Such was the fury of this hellish beast,  
 Whilest Calidore him under him downe threw ;  
 Who nathemore his heavy load releast,  
 But aye the more he rag'd, the more his powre increast.

## XXXIII.

Tho when the beast saw he mote nought availe  
 By force, he gan his hundred tongues apply,  
 And sharpely at him to revile and raile  
 With bitter termes of shamefull infamy ;  
 Oft interlacing many a forged lie,  
 Whose like he never once did speake nor heare,  
 Nor ever thought thing so unworthily :  
 Yet did he nought for all that him forbear,  
 But strained him so streightly that he chokt him neare.

## XXXIV.

At last whenas he found his force to shrincke,  
 And rage to quaile, he tooke a muzzle strong  
 Of surest yron made with many a lincke ;  
 Therewith he mured up his mouth along,  
 And therein shut up his blasphemous tong,  
 For never more defaming gentle knight,  
 Or unto lovely lady doing wrong :  
 And thereunto a great long chaine he tight,  
 With which he drew him forth even in his own despight,

XXXV. Like

## XXXV.

Like as whylome that strong Tiryinthian swaine  
 Brought forth with him the dreadfull dog of hell,  
 Against his will fast bound in yron chaine ;  
 And roring horribly, did him compell  
 To see the hatefull funne, that he might tell  
 To griesly Pluto what on earth was donne,  
 And to the other damned ghosts, which dwell  
 For aye in darkenesse, which day light doth shonne :  
 So led this knight his captiue with like conquest wonne.

## XXXVI.

Yet greatly did the beast repine at those  
 Straunge bands, whose like till then he never bore,  
 Ne ever any durst till then impose ;  
 And chauffed inly, seeing now no more  
 Him liberty was left aloud to rore :  
 Yet durst he not draw backe, nor once withstand  
 The proved powre of noble Calidore ;  
 But trembled underneath his mighty hand,  
 And like a fearefull dog him followed through the land.

## XXXVII.

Him through all faery land he follow'd so,  
 As if he learned had obedience long,  
 That all the people, wherefo he did go,  
 Out of their townes did round about him throng,  
 To see him leade that beast in bondage strong ;  
 And seeing it, much wondred at the sight :  
 And all such persons, as he earst did wrong,  
 Reioyced much to see his captive plight,  
 And much admyr'd the beast, but more admyr'd the knight.

## XXXVIII.

Thus was this monster by the maystring might  
 Of doughty Calidore suppress and tamed,  
 That never more he mote endammadge wight  
 With his vile tongue, which many had defamed,  
 And many causelesse caused to be blamed :  
 So did he ecke long after this remaine,  
 Untill that, whether wicked fate so framed  
 Or fault of men, he broke his yron chaine,  
 And got into the world at liberty againe.

## XXXIX.

Thenceforth more mischief and more scath he wrought,  
 To mortall men then he had done before ;  
 Ne ever could by any more be brought  
 Into like bands, ne maystred any more :  
 Albe that long time after Calidore  
 The good sir Pelleas him tooke in hand,  
 And after him sir Lamoracke of yore,  
 And all his brethren borne in Britaine land ;  
 Yet none of them could ever bring him into band.

## XL.

So now he raungeth through the world againe,  
 And rageth fore in each degree and state ;  
 Ne any is that may him now restraine,  
 He growen is so great and strong of late,  
 Barking and biting all that him doe bate,  
 Albe they worthy blame, or cleare of crime ;  
 Ne spareth he most learned wits to rate,  
 Ne spareth he the gentle poets rime ;  
 But rends without regard of person or of time.

## XLI.

Ne may this homely verse, of many meanest,  
 Hope to escape his venemous despite,  
 More then my former writs, all were they clearest  
 From blamefull blot, and free from all that wite  
 With which some wicked tongues did it backebite,  
 And bring into a mighty peres displeasure,  
 That never so deserved to endite.  
 Therefore do you, my rimes, keep better measure,  
 And seeke to please ; that now is counted wise mens threasure.





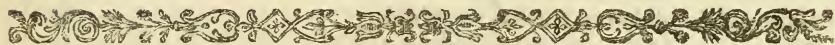


T W O C A N T O S  
O F M U T A B I L I T I E :

Which both for **F**orme and **M**atter appeare to be parcell of some  
following Booke of the **F**AERIE **Q**UEENE,

Under the **L**EGEND

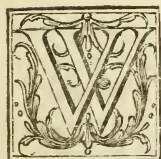
O F C O N S T A N C I E .



C A N T O VI.

*Proud Change (not pleasd in mortall things  
Beneath the moone to raigne)  
Pretends as well of gods as men  
To be the soveraine.*

I.



**H**A T man that sees the ever-whirling wheele  
Of Change, the which all mortall things doth sway,  
But that thereby doth find and plainly feele  
How Mutability in them doth play  
Her cruell sports to many mens decay?  
Which that to all may better yet appeare,

I will rehearse that whylome I heard say,  
How she at first herselfe began to reare  
Gainst all the gods, and th'empire fought from them to beare.

II.

But first here falleth fittest to unfold  
Her antique race and linage ancient,  
As I have found it registred of old,  
In faery land mongst records permanent.  
She was, to weet, a daughter by descent  
Of those old Titans, that did whylome strive  
With Saturnes sonne for heavens regiment;  
Whom though high Love of kingdome did deprive,  
Yet many of their stemme long after did survive :

## III.

And many of them afterwards obtain'd  
 Great power of Iove, and high authority :  
 As Hecate, in whose almighty hand,  
 He plac't all rule and principality,  
 To be by her disposed diversly  
 To gods and men, as she them list divide ;  
 And drad Bellona, that doth found on hie  
 Warres and allarums unto nations wide,  
 That makes both heaven and earth to tremble at her pride.

## IV.

So likewise did this Titanesse aspire  
 Rule and dominion to herselfe to gaine ;  
 That as a goddesse men might her admire,  
 And heavenly honours yield, as to them twaine :  
 And first on earth she sought it to obtaine ;  
 Where she such prooffe and sad examples shewed  
 Of her great power, to many ones great paine,  
 That not men onely (whom she soone subdewed)  
 But eke all other creatures her bad dooings rewed.

## V.

For she the face of earthly things so changed,  
 That all which Nature had establisht first  
 In good estate, and in meet order ranged,  
 She did pervert, and all their statutes burst :  
 And all the worlds faire frame (which none yet durst  
 Of gods or men to alter or misguide)  
 She alter'd quite, and made them all accurst  
 That God had blest, and did at first provide  
 In that still happy state for ever to abide.

## VI.

Ne shee the lawes of Nature onely brake,  
 But eke of iustice, and of policie ;  
 And wrong of right, and bad of good did make,  
 And death for life exchanged foolishlie :  
 Since which all living wights have learn'd to die,  
 And all this world is woxen daily worse.  
 O pittious worke of Mutabilitie !  
 By which we all are subiect to that curse,  
 And death instead of life have suckt from our nurse.

VII. And

## VII.

And now, when all the earth she thus had brought  
 To her behest and thrall'd to her might,  
 She gan to cast in her ambitious thought  
 T'attempt th'empire of the heavens hight,  
 And love himselfe to shoulder from his right;  
 And first she past the region of the ayre,  
 And of the fire, whose substance thin and slight  
 Made no resistance, ne could her contraire,  
 But ready passage to her pleasure did prepare :

## VIII.

Thence to the circle of the moone she clambe,  
 Where Cynthia raignes in everlasting glory,  
 To whose bright shining palace straight she came,  
 All fairely deckt with heavens goodly story;  
 Whose silver gates (by which there sate an hory  
 Old aged sire with hower-glasse in hand,  
 Hight Tyme) she entred, were he lief or fory;  
 Ne staide till she the highest stage had scand,  
 Where Cynthia did sit, that never still did stand :

## IX.

Her sitting on an ivory throne shee found,  
 Drawne of two steeds, th' one black, the other white,  
 Environd with tenne thousand starres around,  
 That duly her attended day and night;  
 And by her side there ran her page, that hight  
 Vesper, whom we the evening-starre intend;  
 That with his torche, still twinkling like twylight,  
 Her lightened all the way where she should wend,  
 And ioy to weary wandring travellers did lend.

## X.

Tho when the hardy Titanesse beheld  
 The goodly building of her palace bright,  
 Made of the heavens substance, and up-held  
 With thousand crysell pillors of huge hight,  
 Shee gan to burne in her ambitious spright,  
 And t'envie her that in such glorie raigned:  
 Eftsoones she cast by force and tortious might  
 Her to displace, and to herselfe t'have gained  
 The kingdome of the Night, and waters by her wained.

## XI. Boldly

## XI.

Boldly she bid the goddesse downe descend,  
 And let herselfe into that ivory throne ;  
 For she herselfe more worthy thereof wend,  
 And better able it to guide alone ;  
 Whether to men, whose fall she did bemone,  
 Or unto gods, whose state she did maligne,  
 Or to th' infernall powers her need give lone  
 Of her faire light, and bounty most benigne,  
 Herselfe of all that rule shee deemed most cordigne.

## XII.

But shee that had to her that soveraigne feat  
 By highest Love assign'd, therein to beare  
 Nights burning lamp, regarded not her threat,  
 Ne yielded ought for favour or for feare ;  
 But with sterne countenance and disdainfull cheare  
 Bending her horned browes did put her back ;  
 And boldly blaming her for coming there,  
 Bade her attonce from heavens coast to pack,  
 Or at her perill bide the wrathfull thunders wrack.

## XIII.

Yet nathemore the giantesse forbare ;  
 But boldly preacing on raught forth her hand  
 To pluck her downe perforce from off her chaire ;  
 And there-with lifting up her golden wand,  
 Threatned to strike her if she did with-stand :  
 Whereat the starres, which round about her blazed,  
 And eke the moones bright wagon still did stand,  
 All beeing with so bold attempt amazed,  
 And on her uncouth habit and sterne looke still gazed.

## XIV.

Meane while the lower world, which nothing knew  
 Of all that chaunced here, was darkned quite ;  
 And eke the heavens, and all the heavenly crew  
 Of happy wights, now unpurvaide of light,  
 Were much afraid and wondred at that sight ;  
 Fearing least Chaos broken had his chaine,  
 And brought againe on them eternall night ;  
 But chiefly Mercury, that next doth raigne,  
 Ran forth in haste unto the king of gods to plaine.

## XV.

All ran together with a great out-cry  
 To Ioves faire palace fixt in heavens hight :  
 And beating at his gates full earnestly,  
 Gan call to him aloud with all their might  
 To know what meant that suddaine lack of light.  
 The father of the gods when this he heard  
 Was troubled much at their so strange affright,  
 Doubting leaft Typhon were againe uprear'd,  
 Or other his old foes that once him forely fear'd.

## XVI.

Eftsoones the sonne of Maia forth he sent  
 Downe to the circle of the moone, to knowe  
 The cause of this so strange astonishment,  
 And why shee did her wonted course forslowe ;  
 And if that any were on earth belowe  
 That did with charmes or magick her molest,  
 Him to attache, and downe to hell to throwe ;  
 But if from heaven it were, then to arrest  
 The author, and him bring before his presence prest.

## XVII.

The wingd-foot god so fast his plumes did beat,  
 That soone he came whereas the Titanesse  
 Was striving with faire Cynthia for her seat ;  
 At whose strange sight and haughty hardinesse  
 He wondred much, and feared her no lesse ;  
 Yet laying feare aside to doe his charge,  
 At last he bade her with bold stedfastnesse  
 Ceasse to molest the moone to walke at large,  
 Or come before high Iove her dooings to discharge.

## XVIII.

And therewithall he on her shoulder laid  
 His snaky-wreathed mace, whose awfull power  
 Doth make both gods and hellish fiends affraid :  
 Whereat the Titanesse did sternely lower,  
 And stoutly answer'd, that in evill hower  
 He from his Iove such message to her brought,  
 To bid her leave faire Cynthias silver bower ;  
 Sith shee his Iove and him esteemed nought,  
 No more then Cynthias selfe ; but all their kingdoms sought.

XIX. The

## XIX.

The heavens herald staid not to reply,  
 But past away, his doings to relate  
 Unto his lord ; who now in th' highest sky  
 Was placed in his principall estate,  
 With all the gods about him congregatē :  
 To whom when Hermes had his message told,  
 It did them all exceedingly amate,  
 Save Iove ; who changing nought his count'nance bold  
 Did unto them at length these speeches wise unfold ;

## XX.

*Harken to mee awhile, ye heavenly powers ;  
 Ye may remember since th' Earths cursed seed  
 Sought to assaile the heavens eternall towers,  
 And to us all exceeding feare did breed ;  
 But how we then defeated all their deed,  
 Yee all doe knowe, and them destroyed quite ;  
 Yet not so quite, but that there did succeed  
 An off-spring of their bloud, which did alite  
 Upon the fruitjull Earth, which doth us yet despise.*

## XXI.

*Of that bad seed is this bold woman bred,  
 That now with bold presumption doth aspire  
 To thrust faire Phoebe from her silver bed,  
 And eke ourselves from heavens high empire,  
 If that her might were match to her desire :  
 Wherefore it now behoves us to advise  
 What way is best to drive her to retire,  
 Whether by open force, or counsell wise,  
 Areed, ye sonnes of god, as best ye can devise.*

## XXII.

So having said, he cast ; and with his brow  
 (His black eye-brow, whose doomefull dreaded beck  
 Is wont to wield the world unto his vow,  
 And even the highest powers of heaven to check)  
 Made signe to them in their degrees to speake :  
 Who straight gan cast their counsell grave and wise.  
 Meanewhile th' Earths daughter, though she nought did reck  
 Of Hermes message, yet gan now advise  
 What course were best to take in this hot bold emprise.

## XXIII. Eftsoones

## XXIII.

Estfoones she thus resolv'd; that whil'st the gods  
 (After returne of Hermes embassie)  
 Were troubled, and amongst themselves at ods,  
 Before they could new counfels reallie,  
 To set upon them in that extasie,  
 And take what fortune, time, and place would lend:  
 So forth she rose, and through the purest sky  
 To Ioves high palace straight cast to ascend,  
 To prosecute her plot; good onfet boads good end.

## XXIV.

Shee there arriving boldly in did pass;  
 Where all the gods she found in counsell close,  
 All quite unarm'd, as then their manner was.  
 At sight of her they sudder all arose  
 In great amaze, ne wist what way to chose:  
 But Iove, all fearlesse, forc't them to aby;  
 And in his soveraine throne gan straight dispose  
 Himselfe more full of grace and maiestie;  
 That mote encheare his friends, and foes mote terrifie.

## XXV.

That when the haughty Titanesse beheld,  
 All were she fraught with pride and impudence,  
 Yet with the sight thereof was almost queld;  
 And inly quaking, seem'd as rest of sense  
 And voyd of speech in that drad audience:  
 Untill that Iove himselfe herselfe bespake;  
*Speake, thou fraile woman, speake with confidence,  
 Whence art thou, and what doest thou bere now make?  
 What idle errand hast thou earths mansion to forsake?*

## XXVI.

Shee, halfe confused with his great commaund,  
 Yet gathering spirit of her natures pride,  
 Him boldly answer'd thus to his demaund;  
*I am a daughter, by the mothers side,  
 Of her that is grand-mother magnifide  
 Of all the gods, great Earth, great Chaos child:  
 But by the fathers, be it not envie,  
 I greater am in bloud, whereon I build,  
 Then all the gods, though wrongfully from heaven exil'd.*

## XXVII.

*For Titan, as ye all acknowledge must,  
Was Saturnes elder brother by birth-right,  
Both sonnes of Uranus; but by uniuſt  
And guilefull meanes, through Corybantes ſlight,  
The younger thruſt the elder from his right:  
Since which, thou Ioue, iniuriouſly haſt held  
The heauens rule from Titans ſonnes by might;  
And them to bellijſh dungeons downe haſt ſeld:  
Wiſneſſe, ye leauens, the truth of all that I haue told.*

## XXVIII.

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

## XXIX.

*Till having pauz'd awhile, Ioue thus beſpake;  
Will neuer mortall thoughts ceaſſe to aſpire  
In this bold ſort to heauen claime to make,  
And touch celeftiall ſeates with earthly mire?  
I would haue thought that bold Procuſtes hire,  
Or Typhons fall, or proud Ixions paine,  
Or great Prometheus taſting of our ire,  
Would haue ſuffiz'd the reſt for to reſtraine,  
And warn'd all men by their example to reſtraine:*

## XXX.

*But now this off-ſcum of that curſed fry  
Dare to renew the like bold enterpriſe,  
And chalenge th' heritage of this our ſkie;  
Whom what ſhould binder, but that we likewiſe  
Should handle as the reſt of her allies,  
And thunder-drive to hell? with that he ſhooke  
His nectar-deawed locks, with which the ſkyes  
And all the world beneath for terror quooke,  
And eſt his burning leuin-brond in hand he tooke.*

XXXI. But



## XXXI.

But when he looked on her lovely face,  
 In which faire beames of beauty did appeare,  
 That could the greatest wrath soone turne to grace  
 (Such sway doth beauty even in heaven beare)  
 He staide his hand ; and having chang'd his cheare,  
 He thus againe in milder wise began ;  
*But ah ! if gods should strive with flesh yfere,*  
*Then shortly should the progeny of man*  
*Be rooted out, if Iove should doe still what he can :*

## XXXII.

*But thee, faire Titans child, I rather weene,*  
*Through some vaine error, or inducement light*  
*To see that mortall eyes have never seene ;*  
*Or through ensample of thy sisters might,*  
*Bellona, whose great glory thou doost spight,*  
*Since thou hast seene her dreadfull power belowe*  
*Mongst wretched men, dismaide with her affright,*  
*To bandie crownes, and kingdoms to bestowe :*  
*And sure thy worth no lesse then hers doth seem to showe,*

## XXXIII.

*But wote thou this, thou hardy Titanesse,*  
*That not the worth of any living wight*  
*May challenge ought in heavens interesse ;*  
*Much lesse the title of old Titans right :*  
*For we by conquest of our soveraine might,*  
*And by eternall doome of fates decree,*  
*Have wonne the empire of the heavens bright ;*  
*Which to ourselves we hold, and to whom wee*  
*Shall worthy deeme partakers of our blisse to bee.*

## XXXIV.

*Then ceasse thy idle claime, thou foolish gerle ;*  
*And seeke by grace and goodnesse to obtaine*  
*That place, from which by folly Titan fell ;*  
*Thereto thou maist perhaps, if so thou faine,*  
*Have Iove thy gracious lord and soveraigne.*  
 So, having said, she thus to him replyde ;  
*Ceasse, Saturnes sonne, to seeke by proffers vaine*  
*Of idle hopes t'allure mee to thy side,*  
*For to betray my right before I have it tride.*

Qq 2

XXXV. *But*

## XXXV.

But thee, ó Iove, no equall iudge I decme  
 Of my desert, or of my dewfull right ;  
 That in thine owne behalfe maist partiall seeme :  
 But to the highest him, that is bebight  
 Father of gods and men by equall might,  
 To weet, the god of nature, I appeale.

Thereat love wexed wroth, and in his spright  
 Did inly grudge, yet did it well conceale ;  
 And bade dan Phoebus scribe her appellation seale.

## XXXVI.

Estfoones the time and place appointed were,  
 Where all, both heavenly powers and earthly wights,  
 Before great Natures presence should appeare,  
 For triall of their titles and best rights :  
 That was, to weet, upon the highest hights  
 Of Arlo-hill (who knowes not Arlo-hill ?)  
 That is the highest head in all mens fights  
 Of my old father *Mole*, whom shepheards quill  
 Renowned hath with hymnes fit for a rurall skill.

## XXXVII.

And were it not ill fitting for this file  
 To sing of hilles and woods mongst warres and knights,  
 I would abate the sterneness of my stile,  
 Mongst these sterne stounds to mingle soft delights,  
 And tell how Arlo through Dianaes spights  
 (Beeing of old the best and fairest hill  
 That was in all this holy-islands hights)  
 Was made the most unpleasant and most ill :  
 Meanewhile, ó Clio, lend Calliope thy quill.

## XXXVIII.

Whylome when Ireland florished in fame  
 Of wealth and goodnesse, far above the rest  
 Of all that beare the British Islands name,  
 The gods then us'd, for pleasure and for rest,  
 Oft to resort thereto, when seem'd them best :  
 Bar none of all therein more pleasure found  
 Then Cynthia ; that is soveraine queene profest  
 Of woods and forrests, which therein abound,  
 Sprinkled with wholsom waters more then most on ground :

XXXIX. But

## XXXIX.

But mongst them all, as fittest for her game  
 Either for chace of beasts with hound or boawe,  
 Or for to shroude in shade from Phoebus flame,  
 Or bathe in fountaines that doe freshly flowe,  
 Or from high hilles, or from the dales belowe,  
 She chose this Arlo; where shee did resort  
 With all her nymphes enranged on a rowe,  
 With whom the woody gods did oft consort;  
 For with the nymphes the satyres love to play and sport:

## XL.

Amongst the which there was a nymph that hight  
 Molanna; daughter of old father Mole,  
 And sister unto Mulla, faire and bright:  
 Unto whose bed false Bregog whylome stole,  
 That Shepheard Colin dearely did condole,  
 And made her lucklesse loves well knowne to be:  
 But this Molanna, were she not so shole,  
 Were no lesse faire and beautifull then shee:  
 Yet as she is, a fairer flood may no man see.

## XLI.

For first she springs out of two marble rocks,  
 On which a grove of oakes high-mounted growes,  
 That as a girlond seemes to deck the locks  
 Of some faire bride, brought forth with pompous showes  
 Out of her bowre, that many flowers strowes:  
 So through the flowry dales she tumbling downe,  
 Through many woods and shady covertes flowes,  
 That on each side her silver channell crowne,  
 Till to the plaine she come, whose valleyes shee doth drowne.

## XLII.

In her sweet streames Diana used oft,  
 After her sweatie chace and toileosome play,  
 To bathe herselfe; and after, on the soft  
 And downy grasse, her dainty limbes to lay  
 In covert shade, where none behold her may;  
 For much she hated sight of living eye:  
 Foolish god Faunus, though full many a day  
 He saw her clad, yet longed foolishly  
 To see her naked mongst her nymphes in privity.

## XLIII.

No way he found to compasse his desire,  
 But to corrupt Molanna, this her maid,  
 Her to discover for some secret hire :  
 So her with flattering words he first affaid ;  
 And after, pleasing gifts for her purvaid,  
 Queene-apples, and red cherries from the tree,  
 With which he her allured and betraid  
 To tell what time he might her lady see  
 When she herselfe did bathe, that he might secret bee.

## XLIV.

Thereto hee promist, if she would him pleasure  
 With this small boone, to quit her with a better ;  
 To weet, that whenas shee had out of measure  
 Long lov'd the Fanchin, who by nought did set her,  
 That he would undertake for this to get her  
 To be his love, and of him liked well :  
 Besides all which he vow'd to be her debter  
 For many moe good turnes then he would tell ;  
 The least of which this little pleasure should excell.

## XLV.

The simple maid did yield to him anone ;  
 And est him placed where he close might view  
 That never any saw, save onely one ;  
 Who for his hire to so foole-hardy dew  
 Was of his hounds devour'd in hunters hew.  
 Tho, as her manner was on sunny day,  
 Diana with her nymphes about her drew  
 To this sweet spring ; where doffing her array  
 She bath'd her lovely limbes, for Iove a likely pray.

## XLVI.

There Faunus saw that pleased much his eye,  
 And made his hart to tickle in his brest,  
 That for great ioy of somewhat he did spy,  
 He could him not containe in silent rest ;  
 But breaking forth in laughter, loud profest  
 His foolish thought : a foolish Faune indeed,  
 That couldst not hold thyselfe so hidden blest,  
 But wouldest needs thine owne conceit areed :  
 Babblers unworthy been of so divine a meed.

## XLVII.

The goddesse, all abashed with that noise,  
 In haste forth started from the guilty brooke ;  
 And running straight whereas she heard his voice,  
 Enclos'd the bush about, and there him tooke,  
 Like darred larke ; not daring up to looke  
 On her whose sight before so much he sought.  
 Thence forth they drew him by the hornes, and shooke  
 Nigh all to peeces, that they left him nought ;  
 And then into the open light they forth him brought.

## XLVIII.

Like as an hufwife, that with busie care  
 Thinks of her dairie to make wondrous gaine,  
 Finding whereas some wicked beast unware  
 That breakes into her dayr'house, there doth draine  
 Her creaming pannes, and frustrate all her paine ;  
 Hath in some snare or gin set close behind,  
 Entrapped him, and caught into her traine,  
 Then thinkes what punishment were best assign'd,  
 And thousand deathes deviseth in her vengefull mind :

## XLIX.

So did Diana and her maydens all  
 Use silly Faunus, now within their baile :  
 They mocke and scorne him, and him foule miscall ;  
 Some by the nose him pluckt, some by the taile,  
 And by his goatish beard some did him haile :  
 Yet he (poore foule) with patience all did beare ;  
 For nought against their wils might countervaile :  
 Ne ought he said whatever he did heare ;  
 But hanging downe his head did like a mome appeare.

## L.

At length, when they had flouted him their fill,  
 They gan to cast what penaunce him to give.  
 Some would have gelt him ; but that fame would spill  
 The wood-gods breed, which must for ever live :  
 Others would through the river him have drive,  
 And ducked deepe ; but that seem'd penaunce light :  
 But most agreed and did this sentence give,  
 Him in deares skin to clad, and in that plight  
 To hunt him with their hounds, himselfe save how hee might.

LI. But

## LI.

But Cynthia's selfe, more angry then the rest,  
 Thought not enough to punish him in sport,  
 And of her shame to make a gamesome ielt ;  
 But gan examine him in straighter fort,  
 Which of her nymphes, or other close confort,  
 Him thither brought, and her to him betraid ?  
 He, much affeard, to her confessed short  
 That'twas Molanna which her so bewraid :  
 Then all attonce their hands upon Molanna laid.

## LII.

But him (according as they had decreed)  
 With a deeres-skin they covered, and then chafte  
 With all their hounds, that after him did speed ;  
 But he more speedy from them fled more fast  
 Then any deere : so sore him dread aghast.  
 They after follow'd all with shrill out-cry,  
 Shouting as they the heavens would have braist ;  
 That all the woods and dales where he did flie  
 Did ring againe, and loud reccho to the skie.

## LIII.

So they him follow'd till they weary were ;  
 When back returning to Molann' againe,  
 They by commaund'ment of Diana there  
 Her whelm'd with stones: yet Faunus, for her paine,  
 Of her beloved Fanchin did obtaine,  
 That her he would receive unto his bed.  
 So now her waves passe through a pleasant plaine,  
 Till with the Fanchin she herselfe doe wed,  
 And, both combin'd, themselves in one faire river spred.

## LIV.

Nath'lesse Diana, full of indignation,  
 Thenceforth abandond her delicious brooke ;  
 In whose sweet streame, before that bad occasion,  
 So much delight to bathe her limbes she tooke ;  
 Ne onely her, but also quite forooke  
 All those faire forrests about Arlo hid ;  
 And all that mountaine, which doth over-look  
 The richest champion that may else be rid ;  
 And the faire Shure, in which are thousand salmons bred.

L.V. Them

## LV.

Them all, and all that she so deare did way,  
 Thenceforth she left; and parting from the place,  
 Thereon an heavy haplesse curse did lay,  
 To weet, that wolves, where she was wont to space,  
 Shou'd harbour'd be, and all those woods deface,  
 And thieves should rob and spoile that coast around.  
 Since which, those woods and all that goodly chafe  
 Doth to this day with wolves and thieves abound:  
 Which too too true that lands in-dwellers since have found.

## CANTO VII.

*Peeling from Iove to Natures bar,  
 Bold Alteration pleades  
 Large evidence: but Nature soone  
 Her righteous doome areads.*

## I.

AH! whither doost thou now, thou greater Muse,  
 Me from these woods and pleasing forrests bring?  
 And my fraile spirit, that dooth oft refuse  
 This too high flight unfit for her weake wing,  
 Lift up aloft, to tell of heavens king  
 (Thy soveraine fire) his fortunate successe,  
 And victory in bigger noates to sing,  
 Which he obtain'd against that Titanesse,  
 That him of heavens empire sought to dispossesse?

## II.

Yet sith I needs must follow thy behest,  
 Doe thou my weaker wit with skill inspire,  
 Fit for this turne; and in my feeble brest  
 Kindle fresh sparks of that immortall fire  
 Which learned minds inflameth with desire  
 Of heavenly things: for who, but thou alone  
 That art yborne of heaven and heavenly fire,  
 Can tell things doen in heaven so long ygone,  
 So farre past memory of man that may be knowne?

## III.

Now at the time that was before agreed,  
 The gods assembled all on Arlo hill;  
 As well those that are sprung of heavenly seed,  
 As those that all the other world doe fill,  
 And rule both sea and land unto their will:  
 Onely th' infernall powers might not appeare;  
 As well for horror of their count'naunce ill,  
 As for th' unruly fiends which they did feare;  
 Yet Pluto and Proserpina were present there.

## IV.

And thither also came all other creatures,  
 Whatever life or motion doe retaine,  
 According to their sundry kinds of features;  
 That Arlo scarcely could them all containe;  
 So full they filled every hill and plaine:  
 And had not Natures sergeant (that is Order)  
 Them well disposed by his busie paine,  
 And raunged farre abroad in every border,  
 They would have caused much confusion and disorder.

## V.

Then forth issued (great goddesse) great dame Nature  
 With goodly port and gracious maiesty,  
 Being far greater and more tall of stature  
 Then any of the gods or powers on hie;  
 Yet certes by her face and physnomy,  
 Whether she man or woman inly were,  
 That could not any creature well descry;  
 For with a veile that wimpled every where  
 Her head and face was hid, that mote to none appeare.

## VI.

That some doe say was so by skill devised,  
 To hide the terror of her uncouth hew  
 From mortall eyes that should be sore agrized;  
 For that her face did like a lion shew,  
 That eye of wight could not indure to view:  
 But others tell that it so beautious was,  
 And round about such beames of splendor threw,  
 That it the sunne a thousand times did pass,  
 Ne could be seene but like an image in a glasse.

VII. That



## VII.

That well may seemen true : for well I weene  
 That this same day when she on Arlo sat,  
 Her garment was so bright and wondrous sheene,  
 That my fraile wit cannot devise to what  
 It to compare, nor finde like stuffe to that :  
 As those three sacred saints, though else most wise,  
 Yet on mount Thabor quite their wits forgat,  
 When they their glorious Lord in strange disguise  
 Transfigur'd sawe ; his garments so did daze their eyes.

## VIII.

In a fayre plaine upon an equall hill  
 She placed was in a pavilion ;  
 Not such as craftsmen by their idle skill  
 Are wont for princes states to fashion ;  
 But th' Earth herself of her owne motion  
 Out of her fruitfull bosome made to growe  
 Most dainty trees ; that shooting up anon  
 Did seeme to bow their blooming heads full lowe,  
 For homage unto her, and like a throne did shew.

## IX.

So hard it is for any living wight  
 All her array and vestiments to tell,  
 That old dan Geffrey (in whose gentle spright  
 The pure well-head of poesie did dwell)  
 In his Foules parley durst not with it mell,  
 But it transferd to Alane, who he thought  
 Had in his Plaint of kindes describ'd it well :  
 Which who will read fet forth so as it ought,  
 Go seek he out that Alane where he may be fought.

## X.

And all the Earth far underneath her feete  
 Was dight with flowers, that voluntary grew  
 Out of the ground, and sent forth odours sweet ;  
 Tenne thousand mores of sundry sent and hew,  
 That might delight the smell, or please the view ;  
 The which the nymphes from all the brooks thereby  
 Had gathered, which they at her foot-stoole threw ;  
 That richer seem'd then any tapestry,  
 That princes bowres adorne with painted imagery.

## XI.

And Mole himfelfe, to honour her the more,  
 Did deck himfelf in fresheft faire attire ;  
 And his high head, that feemeth alwaies hore  
 With hardned frofts of former winters ire,  
 He with an oaken girlond now did tire,  
 As if the love of fome new nymph late feene  
 Had in him kindled youthfull fresh desire,  
 And made him change his gray attire to greene ;  
 Ah gentle Mole ! fuch ioyance hath thee well befene.

## XII.

Was never fo great ioyance fince the day  
 That all the gods whylome affembled were  
 On Haemus hill in their divine array,  
 To celebrate the folemne bridall cheare  
 Twixt Peleus and dame Thetis pointed there ;  
 Where Phoebus felf, that god of poets hight,  
 They fay did fing the fpoufull hymne full cleere,  
 That all the gods were raviht with delight  
 Of his celeftiall fong and musicks wondrous might.

## XIII.

This great grandmother of all creatures bred,  
 Great Nature, ever young, yet full of eld,  
 Still mooving, yet unmoved from her fted ;  
 Unfeene of any, yet of all beheld ;  
 Thus fitting in her throne as I have told,  
 Before her came dame Mutabilitie ;  
 And being lowe before her prefence feld  
 With meek obayfance and humilitie,  
 Thus gan her plaintif plea with words to amplifie ;

## XIV.

*To thee, ó greateft goddeffe, onely great,  
 An humble fuppliant loe I lowely fly,  
 Seeking for right, which I of thee entreat ;  
 Who right to all doft deale indifferently,  
 Damning all wrong and tortious iniurie,  
 Which any of thy creatures doe to other,  
 Oppreffing them with power unequally,  
 Sith of them all thou art the equall mother,  
 And knitteft each to each, as brother unto brother :*

## XV.

To thee therefore of this same Iove I plaine,  
 And of his fellow-gods that saime to be,  
 That challenge to themselves the whole worlds raign,  
 Of which the greatest part is due to me,  
 And heaven itselſe by heritage in ſee :  
 For heaven and earth I both alike do deeme,  
 Sith heaven and earth are both alike to thee ;  
 And gods no more then men thou doest esteeme :  
 For even the gods to thee, as men to gods do ſeeme.

## XVI.

Then weigh, ó ſoveraigne goddeſſe, by what right  
 Theſe gods do claime the worlds whole ſoverainty ;  
 And that is onely dew unto thy might  
 Arrogate to themſelves ambitiouſly :  
 As for the gods owne principality,  
 Which Iove uſurpes uniuſtly, that to be  
 My heritage, Iove's ſelf cannot deny,  
 From my great grandſire Titan unto mee  
 Deriv'd by dew deſcent ; as is well known to thee.

## XVII.

Yet mauger Iove, and all his gods beſide,  
 I doe poſſeſſe the worlds moſt regiment ;  
 As if ye pleaſe it into parts divide,  
 And every parts inbolders to convent,  
 Shall to your eyes appeare incontinent.  
 And firſt the Earth (great mother of us all)  
 That only ſeems unmov'd and permanent,  
 And unto Mutability not thrall,  
 Yet is ſhe chang'd in part, and eeke in generall :

## XVIII.

For all that from her ſprings, and is ybredde,  
 However fayre it flouriſh for a time,  
 Yet ſee we ſoone decay ; and being dead  
 To turne again unto their earthly ſlime :  
 Yet out of their decay and mortall crime  
 We daily ſee new creatures to ariſe,  
 And of their winter ſpring another prime,  
 Unlike in forme, and chang'd by ſtrange diſguiſe :  
 So turne they ſtill about, and change in reſtleſſe wiſe.

## XIX.

As for her tenants, that is man and beasts ;  
 The beasts we daily see massacred dy,  
 As thralls and vassals unto mens bebests ;  
 And men themselves doe change continually,  
 From youth to eld, from wealth to poverty,  
 From good to bad, from bad to worst of all :  
 Ne doe their bodies only slit and fly ;  
 But ceke their minds (which they immortall call)  
 Sill change and vary thoughts, as new occasions fall.

## XX.

Ne is the water in more constant case ;  
 Whether those same on high, or these belowe :  
 For th' ocean moveth still from place to place ;  
 And every river still doth ebbe and flowe ;  
 Ne any lake, that seems most still and slowe,  
 Ne poole so small, that can his smoothnesse holde,  
 When any winde doth under heaven blowe ;  
 With which the clouds are also tost and roll'd,  
 Now like great hills, and streight, like sluces, them unfold.

## XXI.

So likewise are all watry living wights  
 Still tost and turned with continuall change,  
 Never abyding in their stedfast plights :  
 The fish, still floting, doe at randon range,  
 And never rest, but evermore exchange  
 Their dwelling places, as the streames them carrie :  
 Ne have the watry foules a certaine grange  
 Wherein to rest, ne in one stead do tarry ;  
 But sitting still doe flie, and still their places vary.

## XXII.

Next is the ayre : which who feeles not by sense  
 (For of all sense it is the middle meane)  
 To sit still ? and with subtill influence  
 Of his thin spirit all creatures to maintaine  
 In state of life ? o weake life ! that does leane  
 On thing so tickle as th' unsteady ayre ;  
 Which every howre is chang'd, and altdred cleane  
 With every blast that bloweth fowle or faire :  
 The faire doth it prolong ; the fowle doth it impaire.

XXIII. Therein

## XXIII.

*Therein the changes infinite beholde,*

*Which to her creatures every minute chaunce ;  
Now boyling hot ; streight friezing deadly cold ;  
Now faire sun-shine, that makes all skip and daunce ;  
Streight bitter storms and balefull countenance,  
That makes them all to shiver and to shake :  
Rayne, hayle, and snowe do pay them sad penance,  
And dreadfull thunder-claps (that make them quake)*

*With flames and flashing lights that thousand changes make.*

## XXIV.

*Last is the fire ; which though it live for ever,*

*Ne can be quenched quite ; yet every day  
We see his parts, so soone as they do sever,  
To lose their heat and shortly to decay ;  
So makes himself his owne consuming pray :  
Ne any living creatures doth he breed ;  
But all that are of others bredd doth slay,  
And with their death his cruell life dooth feed,*

*Nought leaving but their barren ashes without seede.*

## XXV.

*Thus all these four (the which the ground-work bee*

*Of all the world and of all living wights)  
To thousand sorts of change we subject see :  
Yet are they chang'd by other wondrous sights  
Into themselves, and lose their native mights ;  
The fire to aire, and th' ayre to water sheere,  
And water into earth ; yet water fights*

*With fire, and aire with earth approaching neere :*

*Yet all are in one body, and as one appeare.*

## XXVI.

*So in them all raignes mutabilitie ;*

*However these, that gods themselves do call,  
Of them doe claime the rule and soverainty ;  
As Vesta of the fire aethereall,  
Vulcan of this with us so usuall,  
Ops of the earth, and Iuno of the ayre,  
Neptune of seas, and nymphes of rivers all :  
For all these rivers to me subiect are ;*

*And all the rest which they usurp be all my share.*

XXVII. *Which*

## XXVII.

Which to approven true, as I have told,  
 Vouchsafe, ô goddesse, to thy presence call  
 The rest which doe the world in being hold;  
 As Times and Seafons of the year that fall:  
 Of all the which demand in generall,  
 Or iudge thyselfe by verdit of thine eye,  
 Whether to me they are not subiect all.

Nature did yeeld thereto; and by and by  
 Bade Order call them all before her maiesty.

## XXVIII.

So forth issew'd the Seafons of the yeare:  
 First lusty Spring, all dight in leaves of flowres  
 That freshly budded and new bloosmes did beare,  
 In which a thousand birds had built their bowres  
 That sweetly sung to call forth paramours;  
 And in his hand a iavelin he did beare,  
 And on his head (as fit for warlike stoures)  
 A guilt engraven morion he did weare;  
 That as some did him love, so others did him feare.

## XXIX.

Then came the iolly Sommer, being dight  
 In a thin silken cassock coloured greene,  
 That was unlyned all, to be more light;  
 And on his head a girlond well beseene  
 He wore, from which as he had chauffed been  
 The sweat did drop; and in his hand he bore  
 A boawe and shaftes, as he in forrest greene  
 Had hunted late the libbard or the bore,  
 And now would bathe his limbes, with labor heate

## XXX.

Then came the Autumne, all in yellow clad,  
 As though he ioyed in his plentious store,  
 Laden with fruits that made him laugh, full  
 That he had banisht hunger, which to-fore  
 Had by the belly oft him pinched fore;  
 Upon his head a wreath, that was enrolld  
 With ears of corne of every sort, he bore;  
 And in his hand a sickle he did holde,  
 To reape the ripened fruits the which the earth had yold.

XXXI. Lastly

## XXXI.

Lastly came Winter, cloathed all in frize,  
 Chattering his teeth for cold that did him chill ;  
 Whil'st on his hoary beard his breath did freefe,  
 And the dull drops, that from his purpled bill  
 As from a limbeck did adown distill :  
 In his right hand a tipped staffe he held,  
 With which his feeble steps he stayed still ;  
 For he was faint with cold and weak with eld ;  
 That scarce his loosed limbes he hable was to weld.

## XXXII.

These, marching softly, thus in order went,  
 And after them the Monthes all riding came :  
 First sturdy March with brows full sternly bent,  
 And armed strongly, rode upon a ram,  
 The same which over Hellepontus swam ;  
 Yet in his hand a spade he also hent,  
 And in a bag all sorts of seeds ysame,  
 Which on the earth he strowed as he went,  
 And filld her womb with fruitfull hope of nourishment.

## XXXIII.

Next came fresh Aprill full of lustyhed,  
 And wanton as a kid whose horne new buds ;  
 Upon a bull he rode, the same which led  
 Europa floting through th' Argolick fluds ;  
 His hornes were gilden all with golden studs,  
 And garnished with garlonds goodly dight  
 Of all the fairest flowres and freshest buds  
 Which th' earth brings forth, and wet he seem'd in fight  
 With waves, through which he waded for his loves delight.

## XXXIV.

Then came faire May, the fayrest mayd on ground,  
 Deckt all with dainties of her seasons pryde,  
 And throwing flowres out of her lap around ;  
 Upon two brethrens shoulders she did ride,  
 The twinnes of Leda ; which on eyther side  
 Supported her like to their soveraine queene :  
 Lord ! how all creatures laught when her they spide,  
 And leapt and daunc't as they had ravisht beene !  
 And Cupid selfe about her fluttred all in greene.

## XXXV.

And after her came iolly Iune, arrayd  
 All in greene leaves, as he a player were ;  
 Yet in his time he wrought as well as playd,  
 That by his plough-yrons mote right well appeare ;  
 Upon a crab he rode, that him did beare  
 With crooked crawling steps an uncouth pace,  
 And backward yode, as bargemen wont to fare  
 Bending their force contrary to their face ;  
 Like that ungracious crew which faines demurest grace.

## XXXVI.

Then came hot Iuly boyling like to fire,  
 That all his garments he had cast away ;  
 Upon a lyon raging yet with ire  
 He boldly rode, and made him to obey ;  
 It was the beast that whylome did forray  
 The Nemaean forrest, till th' Amphytrionide  
 Him slew, and with his hide did him array ;  
 Behinde his backe a sithe, and by his side  
 Under his belt he bore a sickle circling wide.

## XXXVII.

The sixt was August, being rich arrayd  
 In garment all of gold downe to the ground ;  
 Yet rode he not, but led a lovely mayd  
 Forth by the lilly hand, the which was cround  
 With eares of corne, and full her hand was found ;  
 That was the righteous virgin, which of old  
 Liv'd here on earth, and plenty made abound ;  
 But after wrong was lov'd, and iustice solde,  
 She left th' unrighteous world, and was to heaven extold.

## XXXVIII.

Next him September marched eeke on foote ;  
 Yet was he heavy laden with the spoyle  
 Of harvests riches, which he made his boot,  
 And him enricht with bounty of the foyle ;  
 In his one hand, as fit for harvests toyle,  
 He held a knife-hook, and in th' other hand  
 A paire of waights, with which he did affoyle  
 Both more and lesse, where it in doubt did stand,  
 And equall gave to each, as iustice duly scann'd.

XXXIX. Then



## XXXIX.

Then came October full of merry glee ;  
 For yet his noule was totty of the must,  
 Which he was treading in the wine-fats see,  
 And of the ioyous oyle, whose gentle gust  
 Made him so frolick and so full of lust ;  
 Upon a dreadfull scorpion he did ride,  
 The same which by Dianaes doom uniuft  
 Slew great Orion ; and eeke by his side  
 He had his ploughing-share and coulter ready tyde.

## XL.

Next was November ; he full grosse and fat,  
 As fed with lard, and that right well might seeme ;  
 For he had been a fattig hogs of late,  
 That yet his browes with sweat did reek and steem,  
 And yet the season was full sharp and breem ;  
 In planting eeke he took no small delight :  
 Whereon he rode, not easie was to deeme ;  
 For it a dreadfull Centaure was in fight,  
 The seed of Saturne and faire Nais, Chiron hight.

## XLI,

And after him came next the chill December ;  
 Yet he through merry feasting which he made,  
 And great bonfires, did not the cold remember ;  
 His Saviours birth his mind so much did glad :  
 Upon a shaggy-bearded goat he rode,  
 The same wherewith dan Ioue in tender yeares ;  
 They say, was nourisht by th' Iaeon mayd ;  
 And in his hand a broad deepe boawle he beares,  
 Of which he freely drinks an health to all his peeres.

## XLII.

Then came old Ianuary, wrapped well  
 In many weeds to keep the cold away ;  
 Yet did he quake and quiver like to quell,  
 And blowe his nayles to warme them if he may ;  
 For they were numbd with holding all the day  
 An hatchet keene, with which he felled wood,  
 And from the trees did lop the needlesse spray ;  
 Upon an huge great earth-pot steane he stood,  
 From whose wide mouth there flowed forth the Romane flood.

## XLIII.

And lastly came cold February, sitting  
 In an old wagon, for he could not ride,  
 Drawne of two fishes for the season fitting,  
 Which through the flood before did softly flyde  
 And swim away; yet had he by his side  
 His plough and harnesse fit to till the ground,  
 And tooles to prune the trees, before the pride  
 Of hasting prime did make them burgein round:  
 So past the twelve Months forth, and their dew places found.

## XLIV.

And after these there came the Day and Night,  
 Riding together both with equall pace;  
 Th' one on a palfrey blacke, the other white:  
 But Night had covered her uncomely face  
 With a blacke veile, and held in hand a mace,  
 On top whereof the moon and stars were pight,  
 And sleep and darknesse round about did trace:  
 But Day did beare upon his scepters hight  
 The goodly sun encompast all with beames bright.

## XLV.

Then came the Howres, faire daughters of high Iove  
 And timely Night; the which were all endewed  
 With wondrous beauty fit to kindle love;  
 But they were virgins all and love eschewed,  
 That might forsack the charge to them fore-shewed  
 By mighty Iove; who did them porters make  
 Of heavens gate (whence all the gods issued)  
 Which they did dayly watch, and nightly wake  
 By even turnes, ne ever did their charge forsake.

## XLVI.

And after all came Life, and lastly Death:  
 Death with most grim and griesly visage seene,  
 Yet is he nought but parting of the breath;  
 Ne ought to fee, but like a shade to weene,  
 Unbodied, unsoul'd, unheard, unseene:  
 But Life was like a faire young lusty boy,  
 Such as they faine dan Cupid to have beene,  
 Full of delightfull health and lively ioy,  
 Deckt all with flowres, and wings of gold fit to employ.

XLVII. When

## XLVII.

When these were past, thus gan the Titanesse ;  
*Lo, mighty mother, now be iudge, and say*  
*Whether in all thy creatures more or lesse*  
*Change doth not raign and beare the greatest sway :*  
*For who sees not that Time on all doth pray ?*  
*But times do change and move continually :*  
*So nothing here long standeth in one stay :*  
*Wherefore this lower world who can deny*  
*But to be subiect still to Mutabilitie ?*

## XLVIII.

Then thus gan Ioue ; *Right true it is, that these*  
*And all things else that under heauen dwell*  
*Are chaung'd of Time, who doth them all disseise*  
*Of being : but who is it (to me tell)*  
*That Time himselfe doth move and still compell*  
*To keepe his course ? is not that namely wee,*  
*Which poure that vertue from our heavenly cell,*  
*That moves them all, and makes them changed be ?*  
*So them we gods doe rule, and in them also thee.*

## XLIX.

To whom thus Mutability ; *The things*  
*Which we see not how they are mov'd and swayd,*  
*Ye may attribute to yourselues as kings,*  
*And say they by your secret power are made :*  
*But what we see not, who shall us perswade ?*  
*But were they so, as ye them faine to be,*  
*Mov'd by your might, and ordered by your ayde,*  
*Yet what if I can prove that even yee*  
*Yourselues are likewise chang'd, and subiect unto mee ?*

## L.

*And first, concerning her that is the first,*  
*Even you, faire Cyntbia ; whom so much ye make*  
*Ioues dearest darling, she was bred and nursd*  
*On Cyntbus hill, whence she her name did take ;*  
*Then is she mortall borne, howso ye crake ;*  
*Besides her face and countenance every day*  
*We changed see and sundry forms partake,*  
*Now hornd, now round, now bright, now brown and gray :*  
*So that as changefull as the moone men use to say.*

## LI.

Next Mercury, who though he lesse appeare  
 To change his beav, and alwayes seeme as one ;  
 Yet he his course doth alter every yeare,  
 And is of late far out of order gone :  
 So Venus eeke, that goodly paragone,  
 Though faire all night, yet is she darke all day :  
 And Phoebus self, who lightsome is alone,  
 Yet is he oft eclipsed by the way,  
 And fills the darkned world with terror and dismay.

## LII.

Now Mars, that valiant man, is changed most ;  
 For he sometimes so far runs out of square,  
 That he his way doth seem quite to have lost,  
 And cleane without his usuall sphere to fare ;  
 That even these Star-gazers stonifst are  
 At sight thereof, and damne their lying bookes :  
 So likewise grim sir Saturne oft doth spare  
 His sterne aspect, and calme his crabbed lookes :  
 So many turning cranks these have, so many crookes.

## LIII.

But yeu, dan Iove, that on'y constant are,  
 And king of all the rest, as ye do claime,  
 Are you not subject eeke to this misfare ?  
 Then let me aske you this withouten blame,  
 Where were ye borne ? some say in Crete by name,  
 Others in Thebes, and others otherwhere ;  
 But wheresoever they comment the same,  
 They all consent that ye begotten were,  
 And borne here in this world, ne other can appeare.

## LIV.

Then are ye mortall borne, and thrall to me,  
 Unless the kingdome of the sky yee make  
 Immortall and unchangeable to be ;  
 Besides that power and vertue which ye spake,  
 That ye here worke, doth many changes take,  
 And your owne natures change ; for each of you,  
 That vertue have or this or that to make,  
 Is cheekt and changed from his nature trew,  
 By others opposition or obliquid view

LV. Besides,

## LV.

*Besides, the sundry motions of your sphaeres,  
 So sundry waies and fashions as clerkes saine,  
 Some in short space, and some in longer yeares;  
 What is the same but alteration plaine?  
 Onely the starrie skie doth still remaine:  
 Yet do the starres and signes therein still move,  
 And even itself is mov'd, as wizards saine:  
 But all that moveth doth mutation love:  
 Therefore both you and them to me I subiect prove.*

## LVI.

*Then since within this wide great universe  
 Nothing doth firme and permanent appeare,  
 But all things tost and turned by transverse;  
 What then should let, but I aloft should reare  
 My trophee, and from all the triumph beare?  
 Now iudge then, ô thou greatest goddesse trew,  
 According as thyselfe doest see and beare,  
 And unto me addoom that is my dew;  
 That is the rule of all, all being rul'd by you.*

## LVII.

*So having ended, silence long ensfewed,  
 Ne Nature to or fro spake for a space,  
 But with firme eyes affixt the ground still viewed.  
 Meane while all creatures, looking in her face,  
 Expecting th' end of this so doubtfull case,  
 Did hang in long suspence what would ensfew,  
 To whether side should fall the soveraigne place:  
 At length she looking up with chearefull view,  
 The silence brake, and gave her doome in speeches few*

## LVIII.

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

## LIX.

*Cease therefore, daughter, further to aspire,  
 And thee content thus to be rul'd by me :  
 For thy decay thou seekst by thy desire ;  
 But time shall come that all shall changed bee,  
 And from thenceforth none no more change shall see.*  
 So was the Titanes put downe and whist,  
 And Iove confirm'd in his imperiall see.  
 Then was that whole assembly quite dismist,  
 And Natures selfe did vanish, whither no man wist.

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## The VIII. CANTO, unperfite.

## I.

**W**HEN I bethinke me on that speech whylear  
 Of Mutability, and well it way ;  
 Me seems that though she all unworthy were  
 Of the heav'ns rule, yet very sooth to say  
 In all things else she bears the greatest sway :  
 Which makes me loath this state of life so tickle,  
 And love of things so vaine to cast away ;  
 Whose flowring pride, so fading and so fickle,  
 Short Time shall soon cut down with his consuming sickle.

## II.

Then gin I thinke on that which Nature sayd,  
 Of that same time when no more change shall be,  
 But stedfast rest of all things, firmly stayd  
 Upon the pillours of eternity,  
 That is contrayr to Mutabilitie :  
 For all that moveth doth in change delight :  
 But thenceforth all shall rest eternally  
 With him that is the God of sabbaoth hight :  
 O that great sabbaoth God, grant me that sabaoths sight !

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N O T E S

ON THE

F A I R Y Q U E E N.

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N O T E S

OF THE

F A I R Y Q U E S T

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1841



# N O T E S

ON THE

## FIRST BOOK of the FAIRY QUEEN.

Containing the Legend of the Knight of the Red Crosse, or of Holiness.

### I.

**L**O I the man, whose Muse whylome did maske,  
As time her taught, in lowly shepheards weeds,  
Am now enforst a farre unfitter taske,  
For trumpets sterne to chaunge mine oaten reeds,  
And sing of knights and ladies gentle deeds.] Spenser  
opens his poem, and addresses his reader after  
the manner of Virgil; if those are Virgil's verses  
prefixed to the *Æneid*: He seems to have thought  
them (if not genuine) yet deserving his imita-  
tion; and of the same opinion seems Milton, who  
thus begins his *Paradise Regained*,

*I who ere while the happy garden sung,  
By one man's disobedience lost, now sing  
Recover'd Paradise.*

I know not whether it be worth mentioning,  
that the learned Sandys, who translated the first  
book of Virgil, plainly imitates our poet,

*Lo I, who whilom softly-warbling plaid  
On oaten reeds—*

It might be more worth our while to pay some  
regard to our poet's expressions. He says, *Am  
now enforst*,—Who enforst him? The Muse,  
whose sacred raptures and dictates he must ne-  
cessarily follow, *ἰσθῆος καὶ κερταχόμενος*, as Plato in  
Io expresses it? or his friend Sir Philip Sydney,  
whose request was a command and an enforcement?  
One of Sir Philip Sydney's learning and charac-  
ter could easily prevail on so free a genius as  
Spenser's, to try his talents in Epick poetry, and  
to celebrate either directly, or in some covert  
manner, their renowned queen, and her no  
less renowned courtiers: and to this gentle en-  
forcement allude the verses prefixed to the Fairy  
queen by his friend W. L.

*So Spenser was by Sidney's speeches wonne  
To blaze her fame—*

Having thus changed his oaten pipe for the  
trumpet's sterner strain, he purposes to sing of

*knights and ladies gentle deeds.* This is expressed  
after Ariosto, Canto 1. St. 1.

*Le donne, i cavalier, l'arme, gli amori,  
Le cortesie, l'audaci imprese, io canto.*

“Ladies, adventurous knights, fierce arms, and  
“loves,  
“Their courteous deeds, and bold exploits I  
“sing.”

*Ibid.*

*Whose praises having slept in silence long,  
Me all too meane the sacred Muse areeds  
To blazon broad amongst her learned throng:  
Fierce warres and faithful loves shall moralize my  
song.] Whose praises, &c. to blazon abroad the  
sacred Muse adjudges, declares, fixes on me, [See  
these words explained in the Glossary] altogether  
too mean for so arduous a subject—He adds,*

*Fierce warres and faithful loves shall moralize my song.  
Morals, manners and characters shall not be  
wanting in this poem: it shall be recte morata.*

*Interdum speciosa locis MORATAQUE recte  
FABULA, nullius veneris, sine pondere & arte,  
Valdius oblectat populum, meliusque moratur,  
Quam versus inopes rerum, nugaeque canorae.*

Hor. A. P. 319.

*Recte morata fabula* is the the same as what Lon-  
ginus, S. IX. calls *καυδία ἠθολογομηνή*.  
Two of our modern poets have borrowed this  
phrase from Spenser; Mr. Prior, in his Ode to  
the Queen, where he is speaking of Horace,

*High as their trumpets tune his lyre he strung,  
And with his prince's arms he moraliz'd his song.*

And Mr. Pope, (if not from Prior) in his epistle  
to Dr. Arbuthnot, where he is speaking of him-  
self,

*But stoop'd to truth and moraliz'd his song.*

## II.

*Helpe then, O holy virgin, chiefe of myne,  
Thy weaker noyrie to perform thy will;  
Lay forth out of thine everlasting fayne  
The antique rolles, which there he hidden still  
Of farie knights and fayrest Tanaquill,  
Whom that most noble Briton prince so long  
Sought through the world, and suffered so much ill.]  
He invocates Calliope, chief of the nine Muses;  
or rather Clio, patroness of heroick poesy,  
whom he invocates, B. 3. C. 3. St. 4. as im-  
mortalizing worthies in her volume of eternitie.  
Compare too B. iv. C. 2. St. 10.*

*Memor incipe, Clio,  
Saecula te quoniam penes et digesta vetustas.*  
Statius X. 630.

Which Muse he supposes in possession of the ancient and authentick rolls, or volumes, which contain the true records of Fairy knights and the Fairy queen, whom the Briton prince (prince Arthur) having seen in a vision, is now seeking, being set forth on his adventures: see B. 1. C. 9. St. 14, 15. As this poem is wholly allegorical, with a mixture of historical allusions, in the person of prince Arthur is imaged Magnificence: this virtue should mix in every other virtue, as this hero mixes himself in the adventures of the other knights. Spenser in making prince Arthur represent Magnificence has followed our old poets.

*Or of Cæton the foresight and providence,  
Conquest of Charles, Artures magnificence.*  
Chaucer, pag. 550. Urry's edit.

All splendid and magnificent institutions among the Britains were, by romance writers, ascribed to prince Arthur: and the order of the garter is said to be nothing more, than the renewal of the knights of the round table. The great figure which the earl of Leicester made in the Low Countries, added to his being a favourite of Q. Elizabeth, made them call him *Arthur of Brittain*: and this I learn from Holinshed, pag. 1426, where he is giving an account of the various shews and entertainments with which they received this magnificent peer, "over the entrance of the court-gate was placed aloft upon a scaffold, as if it had been in a cloud or skie, *Arthur of Britaine*, whom they compared to "the earl." This passage is highly in point for my conjecture in making prince Arthur often covertly to allude to the earl of Leicester, and apparently so where he is brought in to assist helge and restore her to her right. B. 5. C. 11. But let us hear another poet.

*His father called Uter Pendragon  
A manly knight—  
Curteys, large, and manly of dispense,  
Myrrour called of liberalitie,  
Hardy, strong, and of great providence,  
And of his knightly magnanimite  
He drove Saxons out of his country.—  
Wrought by counsaile and by ordinance  
Of prudent Marlyn, called his prophete:  
And as I fynde, he let make a sete  
Among his Britons, most famous and notable  
Through all the worlde, called the rounde table,  
Most worthy knightes, proved of their hand,  
Chosen out by Arthur, this order was begun—*

[He then mentions the statutes of this order; to fight for the oppressed, to fight for holy church, &c.]

*His raiol courte he dyd so ordayne,  
Through eche countrie so fer spred out the light,  
Who that ever came thither to complaine  
By wronge oppressed, and required of right,  
In his defence he shoulde fynde a knight  
To hym assigned, finally to entende  
By martiall doome his quarrel to defende—*

[After speaking of some of his deeds, which are taken from Jeffry of Monmouth, and the romance histories of prince Arthur, he mentions the vulgar opinion of Arthur's living yet in Fairy land, and his returning again to his kingdom.]

*This error abideth yet among Brytons,  
Which founded is upon the propheste  
Of old Marlyn, lyke their opinion,  
He as a kyng is crowned in Fairye,  
With sceptre and sworde and with his regalye  
Shall resort as lorde and souveraine  
Out of Fairy, and reigne in Britayne,  
And repaire againe the round table,  
By propheste of Merlyn set the date;  
Among princes kyng incomparable,  
His sete agayne to Carlion to translate:  
The Parchas justerne spon so bys fate.  
His epitaph recordeth so certayne,  
HERE LIETH KING ARTHUR THAT SHAL  
RAIGNE AGAINE.*

Lydgate, Traged. of Bochas, B. viii. C. 25.

To omit at present citations from *The Historie of prince Arthur*, a well known, and a very silly romance, I shall transcribe the following from Paulus Jovius in his description of Britaine: *Hic est ille Artuburus ab ingentis animi magnitudine per omnes gentes poetarum praeconio celebratus, qui rotundae mensae proceres ab heroica virtute lectissimos in amicitiam augustissimis devotos legibus consecravit.*  
Custoditur

*Custoditur religioſe adhuc ea menſa admirandæ virtutis teſtimonio memorabilis, oſtentaturque claris hoſpitiſibus, uti nuper Carolo Caſari apud Vinterniam urbem, ſed exefis multa carie circa margines procerum nominibus, quæ dum ab imperitis inſultâ majeſtati veuſtatis injuriâ inſulſo judicio reponerentur, pene effectum eſt ut, veluti ſuſpectâ fide, magnam partem dignitatis amiſerit. Sed Arthurø ſua laus & conſecrata literis æternitas manet, vel ipſo etiam valde rudi ad operoſum ſepulcrum eſt, quod diuinate poeta inſcriptum, & Laconica breuitate perſucundum, apoſſuimus, ut non Glaſconice tantum, ubi ille tumulatus, ſed ubique terrarum diuini regis merito legeretur,*

HIC JACET ARTHURUS REX QUONDAM, REX-QUE FUTURUS.

This explains the following verſes in Joſephus Iſcanus, de Bell. Trojan. III. 472.

*Sic Britonum ridendo fides et credulus error Arturum expectant, expectabuntque perenne.*

Though I have been ſomewhat long in my citations, yet they are ſuch as the reader ſhould be acquainted with; as they ſhew him that prince Arthur was a proper ſubject for a Fairy poem: and in his time Britain itſelf was Fairy land, as teſtifies our old bard,

*In the old days of the king Arthure,  
Of which the Bretens ſpeak in grete honour,  
All was this lond fullſillid of fayry:  
The elf-queene with her jolly company  
Daunſid full oft in many a green mede.*

Ch. Wife of B. tale, p. 82.

Having brought my reader acquainted with prince Arthur, whoſe ſtory is told by the prince himſelf, as far forth as he knows of the matter, in B. i. C. 9. St. 3, &c. and who allegorically repreſents Magnificence; 'tis proper he ſhould be acquainted likewiſe with the Fairy queen, viz. Tanaquill, Gloriana, Belphebe; for by all theſe names ſhe is called, and repreſents true glory; which our hero is in purſuit of. Tanaquill was the name of a Roman dame of high ſpirit, and wife of Tarquinius Priſcus: by this name he chooſes ſometimes to call his Fairy queen, and makes her the daughter of Oberon, the mighty king of Fairy land. See B. ii. C. 6. St. 76. Oberon, in the hiſtorical alluſion, is K. Henry VIII. Gloriana is her allegorical name, as ſhe repreſents true glory; Belphebe, as ſhe is a virgin, ſo named from Diana, the goddeſs of chaſtity, who is called Phœbe. Her name is expreſſed, as he ſays, in his letter, according to Sir W. Raleigh's own conceit of Cynthia; to which he alludes in his introduction to his third book, St. 5.

*Ne let His fayreſt CYNTHIA [viz. of Sir. W. R.]  
refuſe*

*In mirrours more then one herſelfe to ſee;  
But either GLORIANA let her chuſe,  
Or in BELPHEOBE faſhion'd to bee:  
In th' one her rule, in th' other her rare chaſtitee.*

Perhaps there is no occaſion to add that our poet, in imitation of his great maſters Homer and Virgil, intends to raiſe pity for his hero when he tells you, *How he wandered through the world ſeeking the fayreſt Tanaquill, and hence ſuffered ſo much ill*: The former of Ulyſſes, δὲ μάλα πολλὰ πάργαθον, qui valde multum erravit—Πολλὰ δ' ὄγ' ἐν πόρτῳ πάθει ἀλγεα.

*Die mihi, Muſa, virum, qui per maria aſpera longos Pertulit errores, captæ poſt tempora Trojæ.*

The other of Æneas,

*Multum ille et terris jaçatus et alto—  
Multa quoque et bello paſſus.*

One thing however more I would put the reader in mind of before I cloſe this long note; which is, that the poem does not open with prince Arthur, who is ſeeking the Fairy queen, but with St. George, the red-croſſe knight, who is coming from the court of the Fairy queen in purſuit of his queſt. The Briton prince does not enter the ſcene of action, till his preſence and help is wanted: See then with what magnificence this magnificent prince is introduced, B. i. C. 7. St. 29, &c.

### III.

*At that good knight ſo cunningly didſt rove.]* See this verſe explained in the Gloſſary in *Reue*. Preſently after,

*Come both, and with you bring triumphant Mart.*

So the Italians, *Marte*, Mars the god of war: and ſo too our old poets.

*Thou proud deſpiſer of inconstant Marte.*

Fairfax, in his tranſlation of Taſſo, ii. 89.

*Nought was forgett the infortune of Mart.*

Ch. Knightes tale, 2023.

*For eye of Mart doubtful is the cure.*

Lydgate of the Troj. Warr. B. ii.

*Come both, Venus and Cupid, in loves and gentle jollities arraid, and bring with you triumphant Mars.* Nothing can be more proper or elegant, than this invocation in a moral and allegorical poem: and yet what ſo contrary as Love and War, *Mars* and *Venus*? but yet are things ſo conſtituted, that from the union of contrarieties, from this harmonious diſcord and friendly enmity; from the predominancy of beauty, form,  
union,

union, &c. over contrariety and discord; from the power of VENUS over MARS;—the highest harmony and beauty arises. We must look beyond the letter, to judge of the spirit of Spenser. And as the invocation is elegant, so 'tis elegantly expressed. Longinus has shewn how images from being great and terrible may be refined into the pretty and elegant. What images can be more sublime than the following in scripture, where God speaks to Job, *Deck thyself now with majesty and excellency, array thyself with glory and beauty*, Job xl. 10. And where the Psalmist thus expresses himself, *O Lord my God, thou art clothed with honour and majesty*. Among all the instances of the sublime given by Longinus scarce any have equal sublimity and terror. But our poet [*ἀρι φοβερῶ καὶ δειῶ τὸ αὐτὸ γλαφυρῶν ἰσχύων*] thus refines away all their terror, and in their stead gives us these pretty images, *Come both in loves and gentle jollities arrayed*. By way of contrast to this note, see note on B. 1. C. 11. St. 8. where 'tis shewn how he has heightened pretty images into the terrible: *ἀρι γλαφυρῶ τὸ αὐτὸ φοβερῶ καὶ δειῶν ἰσχύων*.

## IV.

*Shed thy faire beames into mine feeble eyne,  
And raise my thoughtes too humble and too vile,  
To thinke of that true glorious type of thine,  
The argument of mine afflicted stile:*  
*The which to heare vouchsafe, O dearest dread, awhile.*

Thus these verses are printed in the 1st edition. But *mine* and *eyne* is a jingle hardly sufferable in the same verse; which I have altered upon the authorities of the 2d Edition and Fol. 1609. 1611. 1617. *Mine feeble eyne*, seems Spenser's first reading; for the old poets use *myne* and *thyne* as well before consonants as vowels; but altered afterwards, because the jingle plainly offends the ear. The pointing of them I have kept, though perhaps we may read,

*And raise my thoughts, too humble and too vile  
To think of that true glorious type of thine.*

i. e. too low of themselves to think of thy truly glorious type, the Fairy queen: [observe the poet himself points out the allegorical and historical allusion:] by this stopping the infinitive mood is governed of the adjectives; by the other, of the verb *raise*. *Afflicted stile*, means low and jejune, Ital. *Stilo affinito*. He calls Q. Eliz. *the argument of his stile*: so in other passages and in B. 3. C. 4. St. 3.

*As thee, O queen, the matter of my song,  
which seems expressed after Dante. Parad.  
Canto 1.*

—*Sarà hora materia del mi' canto.*

And this passage Milton too had in his mind,  
—*Thy name*

*Shall be the copious matter of my song.*

As to the last verse,

*The which to heare vouchsafe, O dearest dread,  
awhile.*

The same expression we meet with below, B. 1. C. 6. St. 2. *Una his dear dread*, i. e. one whom he revered. And B. 3. C. 2. St. 30. *ah my dearest dread!* where he translates Virg. Ciris, v. 224. *O nobis sacrum caput*. Our elegant Prior, who often uses Spenser's expressions, addresses Queen Ann in the words which Spenser addressed Q. Elizabeth,

*To thee, our dearest dread, to thee our softer king.*

Milton B. 1. 406, uses *dread* for deity.

Next Chemos th' obscene dread of Moab's sons,

i. e. the obscene god of the Moabites. So in Samson Agonistes,

*Chanting their idol, and preferring  
Before our living dread, who dwells  
In Silo, his bright sanctuary.*

In the same manner *Fear* is used in scripture. Gen. xxxi. 42. *Except the God of my father, the God of Abraham and the Fear of Israel*. i. e. the God whom Israel fears. And v. 53. *And Jacob swear by the Fear of his father Isaac*. Again, Isai. viii. 12, 13. *Neither fear ye their Fear nor be afraid: sanctify the Lord of hosts himself, and let him be your fear, and let him be your DREAD*. St. Peter plainly alludes to this passage of Isaiah, and is hence to be interpreted, *Be not afraid of their terror, [rather Fear or Dread] neither be troubled, but sanctify the Lord, &c.* 1 Pet. iii. 14. Ovid speaking of Styx, the dread of the gods, has the same kind of expression, Met. iii. 291.

—*Timor et deus ille deorum.*

The length of this note and full explanation of this expression, may guard others from falling into the mistake of the writer of the notes on the translation of Homer's Odyss. X. 406. Where Telemachus swears by the woes of Ulysses: "It is observable that Telemachus swears by the sorrows of his father: an expression in my judgment very noble, and at the same time full of filial tenderness. This was an ancient custom among the Orientals, as appears from an oath not unlike it in Genesis xxxi. 53. *And Jacob swear by the fear of his father Isaac.*"

## C A N T O I.

I.

**A** GENTLE knight was pricking on the plaine.] The poet hastens into the midst of things, and describes the red-crosse knight, St. George, the tutelary saint of England (whose name and lineage is more particularly mentioned below, B. i. C. 10. St. 65.) already entered on his adventure, being sent by the Fairy Queen at the request of Una, a king's daughter, to slay a monstrous dragon, which according to the legend, harrassed her father's kingdom.—That expression *pricking on the plaine*, the reader may see explained in the Glossary: it means always riding in career by pricking or spurring the horse: but I must acknowledge this interpretation carries with it no small inaccuracies; for the lady, who attends upon a slow ass, rides him fair beside. Shall we apologize for our poet as for painters, who usually draw their knights in full career, notwithstanding any subsequent improprieties? or shall we look for another explanation? shall we say that *pricking on the plaine* means no more than riding on the plain, without any reference to the manner, whether slow or fast? or rather shall we assign some other meaning to the passage, as it stands here? *Pricking* then may suggest the same idea in our knight's action, as that of the horseman recorded by Varius in Macrobius, L. vi. 2. where the verses are not altogether printed according to the following reading of them:

*Quem non ille finit lentae moderator habena  
Qua velit ire, sed angusto prius orbe coercens  
Insultare docet campis, fingitque morando.*

What adds some degree of plausibility to this notion is, that the knight is described curbing in his horse at the same time that he thus pricks along, to which curb the generous animal unwillingly submits,

*His angry steede did chide his foming bitt,  
As much disdainyng to the curbe to yeld.*

In this sense then (which more literally suits with the sober lady and her slow beast) *pricking on the plaine* means here the knight's spurring his horse to bring him to order, to teach him proudly to pace on the plain,

*Insultare solo, et gressus glomerare superbos.*

Virg. G. iii. 117.

*Ibid.*

Upon his shield the like was also scord.] Fairfax in his most elegant translation of Tasso, xvii. 58. has the same expression,

*The mightie shielde all scored full they view  
Of pictures faire—*

*Ibid.*

*Right, faithfull, true he was in deede and word.]* I think a pause should be made after each of these epithets,

*Right, faithfull, true—*

And that it should not be red,  
*Right-faithfull, true he was—*

*Right, i. e.* one whose heart was right before God and man. Psal. li. 40. Acts viii. 21. or right is the same as *righteous*; and *right* and *faithful* are joined as in Rom. iv. 13. *the promise was through the righteousness of faith.* So *faithful* and *true*. Revel. xix. 11. *He was called faithful and true:* which words Spenser plainly had in his eye. The reader will remember what person our knight bears; and in him hereafter he will see the highest of all characters shadowed.

*Ibid.*

*But of his cheer did seem too solemn sad.]* He did seem in his countenance to have too much gravity and solemnity.

*Tristis severitas inest in voltu atque in verbis fides.*

*Tristis* (says Donatus) *ad laudem interdum sumitur, non amaritudinem.*

Cicero, *Judex tristis et integer.* so Seneca, Hippol. v. 452.

*Laetitia juvenem, fons decet tristis senem.*

Shakespeare uses *sad* for still, sober, &c. *Silence sad.* [Theob. edit. vol. i. pag. 128.] And Milton, vi. 540. *Sad resolution, i. e. sober, sedate.* Both which passages, before misunderstood, I cited and explained in Critical Observations on Shakespeare. From the above cited passage of Terence, we may find likewise the true interpretation of Milton's epithet, iv. 293. *Sanctitude severe.*

III.

*Upon a great adventure he was bond,*

*THAT greatest Gloriana to him gave;*

*THAT greatest glorious queene of faery lond.]* Our poet has authority for saying *bond* and *lend*; so the Anglo-S. *bond*, *bound*; *lond*, *lend*. But often without any other authority than the usual licence

cence of our old poets he makes his spelling submit to his rhymes.—THAT *greatest Gloriana*. So the first and second quarto editions, and the folio 1609. But the folios 1611, 1617, 1679, of little authority, read, WHICH *greatest Gloriana*.—Presently after,

—And his NEW force to learne,

*i. e.* That force newly given him, when he put on his Christian panoply. [See Spenser's letter to Sir W. R.] Add likewise, that having thus put on the whole armour of God, [Ephes. vi. 11.] he put on likewise the new man. Coloss. iii. 10. 2 Corinth. v. 17. Galat. vi. 15. It is necessary that the reader should turn to the sixth chapter of the apostle to the Ephesians; and supposing him to have read that chapter, it may seem unnecessary to add a reason why these arms, the arms of every christian man, are named in the first stanza, and in Canto viii. St. 19. *Mightie arms and silver shield*: and equally unnecessary perhaps it may appear to say what those *old dints of deep wounds were which still did remain*: however, least the reader should forget, let us hear St. Paul why these arms are termed MIGHTY, *The weapons of our warfare are not carnal, but MIGHTY through God to the pulling down strong holds.* 2 Corinth. x. 4. These arms too are *Mighty*, because they who put them on are able to stand against the wiles of the devil, Ephes. vi. 11. The *silver shield* is the *shield of faith*, Ephes. vi. 16. Silver tried and refined emblematically represents justifying faith, which purifies the heart, Acts xv. 9. If it be asked, what those *old dints are, which still did remain the marks of many a bloody field*: I answer, those old dints have been made by the fiery darts of the wicked: and this panoply has been worn by every christian man in every age; according to the promise of Christ to his followers;

*To guide them in all truth; and also arm.  
With spiritual armour, able to resist  
Satan's assaults, and quench his fiery darts.*

Milton, xii. 490.

These too were the arms which Michael wore when he routed the great dragon; that dragon figuratively which our knight is going to attack, Revel. xii. 9. And in these very arms Milton dresses the Messiah, vi. 760.

*He, in celestial panoply all arm'd  
Of radiant Urim, work divinely wrought,  
Ascended.*

## IV.

*Seemed in heart some hidden care she had.*] In some treatises formerly printed, I took notice of the frequent omissions of, *it, to, he, they, &c.* which seem not altogether so agreeable to our language; though to be vindicated perhaps from other languages. This verse I brought as an instance of it being omitted. How jejune in Latin does often *id, eum, ejus, &c.* appear? and who can bear in the polite Horace,

—*quamvis furiale centum  
Muniant angues caput ejus, atque  
Spiritus teter.*

L. iii. Od. 11.

And what was to Spenser likewise no small authority, the Italians omit often this particle. "It seemeth," *pare.* "It is a strange case," *è un caso strano.* *è ben ditto,* "it is well said." Milton, a great imitator of our poet, has the same omission, v. 310.

—*What glorious shape  
Comes this way moving; seems another morn  
Ris'n on mid-noon.*

If our poet thought proper he might have said,  
*It seem'd in heart some hidden care she had.*

So below, St. 32.

*Now, saide the lady, draweth toward night.*

When he might have written,

*Now, saide the lady, 'it draweth toward night,*

Many other instances might be added,

*Is then unjust to each his dew to give?*

B. i. C. 9. St. 38.

*i. e.* Is it then unjust—

*Great pity is to see you thus dismay'd.*

B. ii. C. i. St. 14.

*For knight to leave his lady were greet shame,  
That faithful is; and better were to dy.*

B. iii. C. i. St. 25.

*i. e.* And it were better to dye.

There is no occasion to multiply examples, though it may be necessary perhaps to refresh the reader's memory. Let us then turn to our allegory. This lovely lady here described is *Una*, in whom is shadowed Christian truth, in the *UNITY of the faith*, Ephes. iv. 13. Compare too v. 3, 4. She rides on an ass, the emblem of humility; and is attended by a lamb, the emblem of innocence. Besides, in a higher and more mystical sense it may allude to the prophet

prophet Zech. ix. 9. Matt. xxi. 5. *Behold thy king cometh unto thee, meek and sitting upon an ass, and a colt the foal of an ass.* In the innocence of the lamb Christ is typified. See John i. 29. Revel. v. 6, 8.—*The black stole* is worn on account of her parents' misfortunes, for which she has now found a redress in her new knight.—That expression,

*Under a veil that wimpled was full low,*

means a veil plaited after the manner of a wimple, which was a plaited linen dress worn chiefly by the religious women about their necks. The word occurs in our Bible, II. iii. 22. *The changeable sorts of apparel, and the mantles, and the wimples, and the crisping pins.* Anglo-S. *pinpel*. Gall. *guimpe*; perhaps originally from the Latin *peplum*. Chaucer uses it frequently: the prioress goes her pilgrimage in this habit,

*Full femely her wimple pinched was.*

And wimpled he uses in the description of the wife of Bath, 472.

*Upon an ambler esily she satte  
All wimpled well.*

i. e. says the glossary, 'covered, wrapped up in a wimple.' The same expression the learned Scotch Bishop uses in his translation of Virgil; which is explained in the index, 'womplit, folded, wrapped, wimplit, gwimplit, wrapped, folded.' our poet uses it, B. 7. c. 7. St. 5.

*For with a veil that wimpled every where  
Her head and face was hid.*

where instead of *that wimpled*, I read *ywimpled*: the error being occasioned by the printer's taking *y* for *y*.—This black stole Una lays aside, when made a bride to the red-crosse knight: viz. at the mystical union between Christ and his church: compare Canto 12. St. 22. with Revel. xix. 8. But she wears her sorrowful dress during her afflicted or persecuted state, viz. *a thousand two hundred and threescore days*: compare Canto VII. St. 44. with Revel. xi. 3. *And they shall prophesie 1260 dayes clothed in SACK-CLOTH*, or as our poet expresses it IN A BLACK STOLE.—It seems to me proper to give the reader this opening of the mystical character of Una.

## V.

*So pure and innocent*—] Thus the book of the highest authority, the 1st quarto: but the 2d quarto and all the subsequent editions read,

*So pure an innocent*—  
which reading seems ambiguous, nor so scrip-

tural, as the reading of the first quarto. *Pure*, i. e. without blemish or spot, 1 Peter i. 19. *Innocent*, i. e. without harm or guile, 1 Peter ii. 22. Revel. xiv. 5. *Pure and undefiled*. James i. 27. *without spot and blameless*. 2 Peter iii. 14. So our poet speaking of Belphebe, B. 3. C. 6. St. 3. *Pure and unspotted*.

*Ibid.*

*And all the world in their subjection held,  
Till that infernal fiend with wild uprose  
Forwasted all their land—*

The poet opens the allegory himself sufficient; and this the reader may frequently observe, sometimes cunningly and covertly; other times more openly. Adam was king of Eden, and universal king by parental authority; but by the prevailing power of that infernal fiend he forfeited his right. The restoration of lost Eden was reserved for the Messiah, the second Adam, imaged in this Christian knight. *Forwasted* is right, so both the old quarto editions: but the Folios read, *Forewasted*, which is wrong. I have explained the force of *For* in composition, in the glossary; to which I refer the reader.

## VI.

*Behind her farre away a dwarfe did lag,  
That lazie seem'd in being ever last,  
Or wearied with bearing of her bag  
Of needments at his back.*

There is something very pleasing, whether in poetry or painting, in strong and masterly oppositions and contrasts. There are many of these contrasted images in Spenser: such particularly is the picture of this christian hero accoutred only with things necessary and convenient; *with daily bread*, Matt. vii. 11. James ii. 5. compare Agur's prayer, Prov. xxx. 8. *feed me with food convenient for me*.—who may be considered likewise as opposed to the grand figure of prince Arthur, who is painted out with proper pomp and magnificence to the full life, in Canto vii. St. 29. &c. for he is magnificence itself. Our christian hero is a clownish young man; *for God hath chosen the weak things of the world to confound the things which are mighty*, 1 Cor. i. 27, 28.

*Ibid.*

*And ANGRY Jove an hideous storme of raine  
Did poure into his lemans lap so fast.*

I shall (with critical liberty) sometimes take occasion to blame, as well as praise, especially if I see, not the error of the press, but of the poet. And how comes it to pass, that Spenser here, though speaking of a storme, yet mythologically

gically mentioning *Jupiter* and *his leman*, the Earth, says ANGRY *Jove*?

*Jupiter et LAETO descendit PLURIMUS imbre.*  
Virg. Ecl. VII. 60.

Herodotus tells us, that the Scythians imagined the Earth to be the wife of Jupiter, τῆς γῆς νομί-  
ζουσι τῷ Διὶ εἶναι γυναῖκα. Herod. L. IV. And  
Servius on Virg. G. II. 325. says, that Jupiter  
is the air and Juno the earth,

*Tum PATER omnipotens fascundis imbribus Aether*  
*CONJUGIS IN GREMIUM LAETAE descendit.* i. e.  
into his lemans lap.  
Lucretius, I. 251.

*Postremo pereunt imbres, ubi eos PATER Aether*  
*In gremium matris Terræ praecipitavit.*

Again, II. 990.

*Omnibus ille idem PATER est, unde alma liquentes*  
*Humorum guttas mater quom Terra recepit,*  
*Fœta parit*—

So other poets,

Ἐρᾷ δ' ὁ σειμὸς ἄετός πληρόμενος  
Ὀμβρῶν πιστὴν ἰς γῆσαν ἀφροδίτης ἔπο.

Eurip. vid. Barnes. in Fragm. pag. 505.

*In sinum MARITUS IMBER fluxit almae conjugis.*  
Auct. Perrigil.

Now in all these passages which I have cited,  
and in others which might be added, there is  
no such epithet as ANGRY JOVE: and indeed,  
to speak freely, and with critical liberty, it  
seems to me an improper epithet, when he is  
speaking of *his leman*, his *laetae conjugis*; he might  
easily have said,

*And father Jove an hidden storme*—

And thus saying he would have followed the  
best authorities. Lucretius speaks of a storm  
as is plain from his expression *praecipitavit*. Nor  
is ever the epithet *angry* given to Jupiter on like  
occasion, but *Pater*, *Frugifer*, *Urus*, *Imbricator*,  
*Pluvius*, *Uvidius*, &c. And in Greek, Ἐπιάρπιος,  
Ὀμβρῆσιος, Ἰτίσιος, Καταιβάτης, Ὀρεσιῶν, κ. λ.

Milton very elegantly, and chiefly after Homer  
[Iliad XIV. 346.] expresses this poetical image,  
where Jupiter is the æther, i. e. the fiery sub-  
stance, and Juno the air, i. e. the watry sub-  
stance: for fire and water, i. e. hot and moist,  
are the principles of all things.

—As Jupiter

*On Juno smiles, when he impregns the clouds*  
*That shed May flowers.*

## VII.

*Whose lustie trees, yelad with sommers pride,*  
*Did spread so broad, that heavens light did hide,*  
*Not perceable with power of any starr.*

I must bring my reader by degrees acquainted  
with Spenser's construction and language: 'tis  
his manner to omit *he, they, it, &c.* I should  
have expressed myself thus,

*Whose lustie trees,—*  
*Did spread so broad, that they heav'ns light did hide.*

But our poet otherwise. Though in Hughes'  
edition 'tis printed, but without authority,

*Did spread so broad, they heaven's light did hide.*

Instances of this omitted, the reader may see  
in B. 2. C. 11. St. 1. B. 1. C. 11. St. 9. Not  
perceable with power of any starr, is literally almost  
from Statius, X. 85.

*Nulli penetrabilis astro*

*Lucus iners.*

Milton in a Poem intitled *Arcades* has the same  
image,

*Under the shady roof*  
*Of branching elm star-proof.*

Again in *Parad. Lost*. IV. 245.

*Both where the morning sun first warmly smote*  
*The open field, and where the unpierc'd shade*  
*Imbround the noontide bours.*

He seems pleased with the image for he still per-  
fues it, ix. 1086.

*Where highest woods impenetrable*

*To star or sun-light, spread their umbrage broad,*  
*And brown as evening.*

*Astro*, in Statius above cited, comprehends, as  
Milton, according to his learned allusion inter-  
prets, both *star* and *sun-light*. Having con-  
sidered the expression and imitation, let us not  
forget the continued allegory of our poet, who  
plainly appears to me to allude to *the wildernesses*  
*and labyrinth of this world* with its amusing vani-  
ties. Our knight is got into a wood, where he  
amuses himself till he loses his way: So it is in  
human life,

*VELUT SYLVIS, ubi passim*

*Palantes error certo de tramite pellit,*  
*Ille sinistrorsum, hic dextrorsum abit; unus utrique*  
*Error, sed varijs includit partibus.*

Horat. ii. iii. 48.

Ariosto, xxiv. 2, had his eye on this beautiful  
passage of Horace.



*Gli è, come una gran selva ove la via  
Convieni à forza à chi vi va fallire ;  
Chi sù, chi giu, chi quà, chi là travovia.*

More of the allegory I shall speak of hereafter : but I must not forget that Dante opens his poem with this very same allegory,

*Nel mezzo del cammin di nostra vita  
Mi ritrovai per una selva oscura,  
Che la diritta via era smarrita.*

Inferno, Canto i.

## VIII.

*Which therein shrouded from the tempest dred,  
Seem'd in their song to scorn the cruell sky.]* i. e. from the dreadful or dreaded tempest. Chaucer uses *dred*, and *dred*, for *dreaded*, *feared*. So our poet above, St. 2. *ydrad* ; and below, St. 38.

*And forth be cold out of deep darknes dred.*

Again, B. iii. C. 8. St. 83.

*Herselſe not saved yet from daunger dred.*

And in several other passages : which I the rather mention, because some editors take *dred* for a substantive, and print it the *tempest's dred*. But the two old quartos of the best authority give it as I have printed it. The folios 1609, 1611, 1617, the *tempest's dred*.

*Ibid.*

*Much can they praise.*—] The reader will find this expression very often, *Much can they praise*—i. e. *Much they praised*. Some instances I have given in the Glossary, to which I refer. It is often used thus in Chaucer, and much oftener in G. Douglafs, the translator of Virgil. The Greeks and Latins have exactly the same idiom.—But I will not repeat here, what I have reserved for the Glossary. Methinks in this poetical description of various trees, Spenser is superior to all the poets who have indulged their luxuriant fancy in such descriptions, because his allegory so naturally led him to the subject : for what are these trees and labyrinths, but the various amusements and errors of human life ? So Horace and Dante apply the similitude. But what fury possessed other poets to suffer their Muse to run riot, and to expatiate, upon the very mentioning of trees ? Let me except Virgil, G. ii. 440. *Æn.* vi. 180. xi. 135. and Homer, *Il.* xxiii. 118. where Mr. Pope's notes are well worth consulting. How chaste and short is Milton ; *Par. Lost*, iv. 137. And likewise Tasso, *Gierus. Liberat.* Canto iii. St. 75, 76. Let me do justice to Lucan likewise, who is very short, where he

mentions the trees which Cæsar ordered to be cut down in the grove of Marfeilles, L. iii. 440. As to Statius, in *Theb.* vi. 98, he seems plainly to have Ovid in his eye, who describes the various trees which assembled on the mountain of Thrace to hear the musick of Orpheus. The passage is too long to transcribe ; the reader may consult it at his leisure, *Ov. Met. Lib. x. Fab.* 2. The reader too if he chooses it may consult *Claud. de Rapt. Proserp.* iii. 107, and the moral Seneca, who introduces Creon running out into a florid description of trees at the mentioning of a grove, at a time when Oedipus is in the utmost expectation of what Tiresias had been transacting in the grove. What I shall further observe on this subject, will relate chiefly to correcting some authors, who have suffered from their transcribers. The elegant translator of Tasso had plainly Spenser in view, and Chaucer likewise, in the *Assemble of Fowles*, as well as his original,

*Downe came the sacred palmes, the ashes wilde,  
The funerall cypresse, holly ever-greene,  
The sweeping firre, thicke beech, and sailing pine,  
The married elme fell with his fruitful vine ;  
The sheuter eugh, t'he broad-le- v'd sicamore,  
The barren platane, and the wall-nut sound,  
The myrre, that ber foule sinne doth still deplore,  
The alder—*

From this passage of Fairfax we may correct Chaucer,

*The bilder oke, and eke the hardie ashe,  
The piller elme, the coffer unto caraine,  
The box pipe tree, holme to whippes lashe,  
The sailing firre, the cypres death to plaine,  
The shorter ewe [read shooter] the aspe for shastes  
plaine,  
The olive of peace, and eke the drunken vine,  
The victor palme, the laurer to divine.*

*Assemb. of Fowles.*

Let me correct likewise a passage in the *Rom. of the Rose*, 1385.

*There were elmes great and strong,  
Maples, ashe, oke, aspens, planes long,  
Fine ewe, [read, firre, ewe,] poplar, and lindes  
saire,  
And other trees full many a paire.*

Compare the following transcribed from the *Knights Tale*, Urry's edit. 2921.

*But how the fire was makid up on bight,  
And eke the namys how the treis bight,  
As oke, firr, birch, asp, aldir, elm, poplere,  
Willow, holm, plane, ash, box, chesten, and launere,  
U u 2 Maple,*

Maple, thorn, beche, ewe, hoysill, whipsul tree ;  
How they were feld shall not be told for me.

Knights tale, 2921.

Dryden thus poetically verifies our old bard,

*The trees were unctuous fir,  
And mountain ash, the mother of the spear,  
The weaver eugh, and builder oak were there,  
The beech, the swimming alder, and the plane,  
Hard box, and linden of a softer grain,  
And laurels, which the gods for conquering chiefs  
ordain :*

*How they were rank'd shall rest untold by me,  
With nameless nymphs that liv'd in every tree.*

Dryden red this passage different from Urry; for instead of

—box, chesten, AND laurere,

his book had, without the connective particle, which is much better,

—box, chesten, lynde, laurere.

I will likewise cite Silius Italicus, Lib. x. 530, to correct him.

*Sonat ista bipenni*

*Frondosis silva alta jugis : hinc ornus, et almae  
Populus alba comae, validis acifsa lacertis ;  
Scinditur hinc ilex, proavorum confita seculo :  
Devolvunt quercus, et amantem litora pinum,  
Ac, ferale decus, maestas ad busta cupressos.*

With what puerile luxuriancy does our countryman Josephus Iscanus de Bell. Trojano, i. 555, introduce his catalogue of trees? he is almost as bad as Seneca.

—*vetus incola montis*

*Sylva viret vernat [Lego, Sylva viret vernans,]  
abies procera, cupressus  
Flebilis, interpres laurus, vaga pinus, oliva  
Concilians, cornus venatrix, fraxinus audax :  
Stat comitis patiens ulmus—*

Is not my reader already tired with these trees? I think we are got into a WOOD as well as our knight; it will be well for us if we get out of it again: for THIS WOOD is human life with its various bewildering amusements, and full of ERROR.

*Ibid.*

*The vine-prop elm.*] i. e. the elm that props up and supports the vine.

—*hic pampinus induit ulmos.*

Claud de Rapt. Prof. ii. III.

—*et anictae vitibus ulmi.*

Ov. Met. x. 100.

IX.

*The lawrell meed of mighty conquerours  
And poets sage.]* Statius, Achil. i. 15.

—*Cui geminae florent vatunq; ducunq;  
Certatim laurus.*

*Ibid.*

*The eugh obedient to the bender's will.]* Virg. G. ii. 448.

—*Ituraeae taxi torquentur in arcus.*

Chaucer, in the Assemble of Foules, v. 18. [pag. 415, Urry's edit.] has the shortir ewe, which is an error as mentioned above for *shootir*: As he says *the builder oke*, i. e. the oak good for building; so the *shootir ewe*, i. e. the yew-tree good to make bows for shooting: and thus Fairfax, in his elegant translation of Tasso, iii. 76. *The shooter eugh*. Our forefathers, so famous for their skill in the bow, used the yew-tree; and that yew-trees might never be wanting, they ordered one at least to be planted in every church-yard in England.

*Ibid.*

*The myrrhe, sweet-bleeding in the bitter wound.]* I shall offer the reader two interpretations of this verse: First, the myrrhe that affords its odorous gums, which surgeons use in dressing of wounds. The second, the myrrhe that distils a sweet gum from its wounded bark; or, as Milton expresses it, *weeps odorous gums and balsms*. Thus Ovid Met. x. 500, who relates the fable of Myrrha and of her transformation,

*Flet tamen, et tepidae manent ex arbore guttae.*

Hence Chaucer, in the Complaint of the Blacke Knight, 66.

*So bitter teris wept nat, as I finde,  
The woful Myrrhe through the barke and rinde.*

And Fairfax, in his admirable version of Tasso, iii. 76. though in this place he keeps not his eye strictly on his original,

*The Myrrhe that her soule fin doth still deplore.*

*Ibid.*

*The warlike beech.]* The epithet *warlike* is added, perhaps, because their war-chariots were made of beech. *Φύλλον ἀξων*, Hom. Il. i. 838. *faginus axis*, Virg. G. iii. 172. The buckler too was made sometimes with this wood, as Pliny informs us, Nat. hist. vi. 49. Whether the staves of their spears were made of beech in our poet's time or before I know not: but he says above, *the aspine good for staves*; so that poetical elegance requires a different explanation.

XII. *The*

## XII.

*The danger hid, the place unknowne and wilde  
Breedes dreadful doubts: oft fire is without smoke,  
And peril without show: therefore your hardy stroke  
Sir knight with-helde.]* Horat. L. ii. Od. 1.

*Periculosa plenum opus aleae  
Tractas, et incedis per ignes  
Subpositos cineri doloso.*

Spenser, amongst the faults escaped in the print, ordered *bardy* to be blotted out: the reason is manifest. As to the last verse in this stanza,

*Virtue gives herselfe light through darknesse for to  
wade.*

Milton had the same beautiful idea in his mind, and perhaps this passage, when he wrote the following in *Comus*,

*Virtue could see to do what virtue would  
By her own radiant light, though sun and moon  
Were in the flat sea sunk.*

*Invia virtuti nulla est via—*

—*Non abbiate paura,  
In ogni luogo e parte, ove si vada,  
Il brando e la virtù fa far la strada.*

Berni Oril. Innam. L. ii. C. 7. St. 21.

## XIII.

*This is the wandering wood, this Error's den:  
A monster vile.]* The first adventure our christian hero meets with is the serpentine fraud of Error; and the first and chiefest care of a christian man is to distinguish *the spirit of truth, from the spirit of error*, 1 John, iv. 5. Let me ask likewise, Who, at their first entrance upon life, are not liable to fraud and imposture, hidden oftentimes under formality or specious beauty, but ending in destruction; as this monster is painted, which we have now in view before us? She is not formed entirely from our poet's own fancy. Error is the Offspring of Night and Erebus, and is mentioned as such together with other hellish imps in Seneca, *Hercules Fur.* v. 98. Hesiod, as Spenser, makes her female, and calls her *Ἄρατις*, in *Θεογ.* v. 224. So *Fraus* is a hellish imp in Cicer. *Nat. Deor.* iii. 17. But *Fraus* and *Ἄρατις* may seem to resemble *Duesſa* rather than Error; of which *Duesſa* more hereafter, when she begins to make her appearance. *Error's den* is imaged from the den of the monster *Echidna* in Hesiod, *Θεογ.* v. 301.

—ὕπὸ κλύθεσι γαίης  
Ἐνθα δὲ ὁ σπιός ἐστὶ κάτω κούρη ὑπὸ πέτρῃ  
Τηλὰ ἀπ' ἀθανάτων τε θεῶν Σητῶν τ' ἄϊδ' ὄψων.

*Sub cavernis terrae; illic verò ei specus est in imo cavà  
sub petrâ, procul ab immortalibus diis mortalibusque  
hominibus.*

The very form of this *Echidna*, half woman and half serpent, gave perhaps Spenser the first hint thus to image this vile monster,

Ἥμισυ μὲν γέμψη ἰλιπώπιδα καλλιπάρου,  
Ἥμισυ δ' ἄστυ πάλωρος ἔφην, δεινὸν τε μέγαν τε,  
Ποικίλου, ὠμότην.

*Dimidium nympham, nigris oculis, pulcris genis;  
dimidium item ingentem serpentem, horrendumque &  
magnum, varium, cruduorum.*

*Half like a serpent, horribly displaid,  
But th' other half did womans shape retainè,  
Most lothsom, filthy, foul, and full of vile disdainè.*

These adjectives have the same force here, and elegance, as those in Hesiod, as cited above, or as the following in Virgil,

*Monstrum horrendum, informe, ingens—*

Let me add that the pause of the verses, and the iteration of the letters, are not without their beauties.—*full of vile disdainè, i. e.* Such as would fill a man full of vile disdain: not what is in her, but what the occasions in you. *Vida* thus paints the infernal spirits,

*Pube tenus hominan facies; verum hispida in anguem  
Definit ingenti sinuata volumina caudâ.*

The tail of Error was pointed with mortal sting; this our poet very finely takes from Revel. ix. 7. where the locusts are described with human faces, the hair of women, with tails like unto scorpions, and there were stings in their tails. The allegory will appear from the following passage, Prov. xxiii. 32. *It goeth down sweetly, but at the last it biteb like a serpent, and stingeth like an adder.* When Milton drew his picture of Sin, he was not a little indebted to Spenser,

*The one seem'd woman to the waist, and fair,  
But ended foul in many a scaly fold,  
Voluminous and vast, a serpent arm'd  
With mortal sting.*

Let me add what Dio writes of the monster on the Lybic ocean, [*Λιβυκὸς Μῆδος, Orat. V.*] τὸ μὲν πρῶτον γυναικίον—τὸ τὸ κάτω πάντ' ἔφης.

It is very plain to me that Spenser had Dante in view likewise. *Fraus*, says Boccace, *Geneal.* L. i. C. 21. is the daughter of *Erebus* and *Night*, as Cicero observes; [*de Naturâ Deor.* lib. iii. 17.] *Her form and shape Dante thus describes:*

scribes: Her face is a human face; but the rest of her body is serpentine; she is variously spotted all over, and her tail is pointed with the sting of a scorpion: she swims in the waters of Cocytus, so as to be careful to hide all her body, and shew nothing but her face.

*Ecco la fiera con la coda aguzza—*

*Et quella fozza imagine di froda*

*Sen' venne; e arrivò la testa e'l busto;*

*Ma'n su la riva non trasse la coda.*

*La faccia sua era faccia d' huom giusto,*

*Tanto benigna havea di fuor la pelle;*

*E d'un serpente tutto l' altro fusto.*

Inferno, Canto xvii.

## XIV.

*A little gloaming light, much like a shade.] Anglo S. Gloomung, the twilight; apud Ælfricun invenitur tpeonul leoht, quod exponitur maligna feu dubia lux. Skinner.*

See Vofs. Etymol. in V. *Crepusculum*; and Junius, V. *Twilight*.

—*Nocte sic mixta solet*

*Praebere lumen primus aut serus dies.*

Sen. Herc. F. 671.

—*Sublstri noctis in umbrâ.*

Virg. ix. 373.

*Quale per INCERTAM lunam sub luce MALIGNA*

*Est iter in sylvis: ubi caelum condidit umbra*

*Jupiter, & rebus nox abstulit atra colorem.*

Virg. vi. 268.

*E luce INCERTA, e scolorita, e mesta,*

*Quale in nubilo ciel dubbia si vede,*

*Se'l dì à la notte, ò s'ella à lui succede.*

Tasso, xiii. 2.

*Debile, e INCERTA luce ivi si scerne,*

*Qual tra boschi di Cintia ancor non piena.*

Tasso, xiv. 37.

*But a faint shadow of UNCERTAIN light;*

*Such as a lamp, whose life does fade away:*

*Or as the moon, clothed with cloudy night,*

*Does shew to him that walks in fear and sad affright,*

B. ii. C. 7. St. 29.

*Com' i discerno per lo fioco lume.*

Dante Infern. C. iii.

*Qua nitet obtuso lumine falsa dies.*

Sannaz. L. i. Elcg. 3. v. 37.

*A rift there was, which from the mountain's height*

*Convey'd a glimm'ring and malignant light.*

Dryd. Sigism. and Guiscard.

## XV.

*Yet was in knots and many boughs upwound,*  
*Pointed with mortal sting.] Many boughs, i. e.*  
*many circular folds, as Milton paraphrases it,*

*In many a scaly fold—*

What follows, *pointed with mortal sting*, is imitated likewise by Milton,

—*a serpent arm'd*

*With mortal sting.*

Revel. ix. 10. *And they had tails like unto scorpions, and there were stings in their tails. So*

Dante in his description of this same monster,

*Nel vano tutta sua coda guizzava*

*Torcendo 'n su la venenosa forca,*

*Ch' à guisa di scorpion la punta armava.*

*Ibid.*

*Soone as that uncouth light upon them shone,*

*Into her mouth they crept—] The ugly offspring of error flies at the least approach of light and truth. These unclean spirits, which come out of the mouth of this monster, and creep into it again, are imaged from Revel. xvi. 13. And I saw three unclean spirits like FROGS [See below St. xx.] come out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet: for they are the spirits of devils, &c. Compare St. xx.*

*Her vomit full of bookes and paper was, &c.*

In Milton, the hell-hounds ingendered of Sin,

*when they list, would creep,*

*If aught disturb'd their noise, into her womb,*

*And kennel there.*

## XVI.

*Whose folds displaid*

*Were stretch'd now forth at length WITHOUT EN-  
TRAIL.] I formerly red,*

—WITHOUTEN TRAIL.

*i. e. without trailing or dragging on the ground; as we say the trail of a garment. There is no letter added or omitted by this reading—But Spenser borrows words not only from Latin, but Italian, French, and other languages, and makes them free of his own, by altering their spelling and fitting them to the English mouth. Gall. entrelas, a knot; entrelasser, to twine or twist. WITHOUT ENTRAIL, without twining, knotting or twisting.—Let the reader please himself; and accept of our emendation or explanation, as likes him best.*

*Ibid.*

*Ibid.*

For light she hated as the deadly bale.] I should not question to alter, had I any authority of editions, into

For light she hated as her deadly bale.

HER *bale*, emphatically: in allusion to John iii. 20. *For every one that doeth evil hateth the light, neither cometh to the light lest his deeds should be reproved.* Prudentius, Hymn. Matut. ii. 21.

*Verfuta FRAUS et callida  
Amat tenebris obtegi.*

You see above, St. xiv. that the armour of the knight gave light: it is to be remembered he has put on christian armour, *the armour of light.* Rom. xiii. 12. *The celestial panoplie of radiant Urim*, as Milton calls it.

## XVII.

*Which when the valiant elfe perceiv'd, he leapt  
As lyon fierce upon the flying pray.]* The knight intercepts the retreat of Error into her den. Our poet translates Homer, Il. i. 297. *ὦς δὲ λέων ἐπὶ ὄρεσσι, tanquam leo irruiit.*

*Ibid.*

And turning fierce her speckled taile aduauſt.] Her speckled taile: So this monster is described by Dante,

*Lo doſſo, e'l petto, et amendue le coſte  
Dipinte bareca di nodi et di rotelle.*

Inferno, C. xvii.

The metaphor is plain, *spotted*, infamous, scandalous, &c.

*Mos & lex maculoſum edomuit neſas.*

Hor. iv. v. 22.

*Auariſia et libidine fedus et MACULOSUS.*

Tacit. Hiſt. ii. 7. 2.

Our Shakeſpeare uſes it no leſs learnedly than elegantly,

*Upon this ſpotted and unconstant man.*

Midſ. Night's Dream, Act. i.

## XVIII.

*Two wrapping up her wrethed ſterne around.—] i. e.* Then wrapping all around her wreathed tail.—Fairfax, in his tranſlation of Taſſo, xv. 50, uſes it for the tail of a lyon.

*His ſterne his back oft ſmote his rage to whet.*

But for the explaining of hard words I refer to the Gloſſary. Let us conſider what follows,

—and her huge TRAIINE

*All ſuddenly about his body wound,  
That held or ſoot to ſtirr he ſtrove in vaine.  
God help the man ſo wrapt in Error's endleſſe  
TRAIINE.*

*Traine* in the former verſe ſignifies tail; in the latter, deceit. For it is contrary to the laws of good rime to make the ſame word with the ſame ſignification to rime to itſelf: nay, good rimes require even different words. And here ſo obvious a reading occurs, that I am almoſt perſuaded Spenſer wrote,

*God help the man ſo wrapt in Error's endleſſe  
CHAIINE.*

Pf. lxxiii. 6. *Pride compaſſeth them about as a CHAIN.* In the book of Common Prayer, *Though we be tied and bound with the CHAIN of our ſins.*

*Have knit themſelves in Venus' ſhamefull CHAIINE.*  
B. i. C. 2. St. 4.

*In CHAINS of luſt and lewde deſyres ybound.*

B. ii. C. 1. St. 54.

If. lviii. 6. *To loſe the bands of wickedneſs.*

*That ſoon to loſe her wicked bands did her conſtraine.*  
B. i. C. 1. St. 19.

—To ſinful bands made thral.

B. i. C. 8. St. 1.

Plato de Repub. L. vii. *Σάπιτι δὴ αὐτῶν λέγειν τὰ καὶ ἴασι τῶν τι δειμῶν καὶ τῆς ἀφροσύνης.*—Spenſer is a great imitator of ſcripture expreſſions: and the metaphor is ſo proper, that I am apt to believe that the printer's roving eye was caught with the word above; which error is frequently erred in this book. However, we leave both our interpretation and correſtion to the reader's conſideration.

## XIX.

*Add faith unto your force.—] For this alone overcome,* 1 John v. 4. By *faith* is often meant in ſcripture the whole combination of chriſtian virtues.—

*Strangle her, els ſhe ſure will ſtrangle thee.*

If we don't conquer error, error will conquer us.

## XX.

*Therewith ſhe ſpew'd—] If the reader is offended with theſe odious images, let him remember that as Error is deteſtable, ſo the poet ſhould paint her thus deteſtably odious and loathſom, eſpecially if his allegory led him to it: now our poet's*

poet's allusion in this stanza is to Revel. xvi. 13. *Ubers UNCLEAN spirits come out of the mouth of Error and impolture: ΠΙΣΤΡΑΤΑ ΑΚΑΘΑΡΤΑ ὕμια βατράχων, like frogs.*

*Her vomit full of books and papers was:* meaning sophistical and polemical divinity; cabalistical and scholastical learning, &c.

## XXI.

*As when old father Nilus gins to swell—  
His fattie waves doe fertile slime outwell]* Spenser here plainly alludes to the etymology, which the Greek scholiasts give of the Nile, he is called Nile, because *his fattie waves doe fertile slime out well*, ΝΕΙΑΟΣ παρὰ τὸ ΝΕΑΝ, ἦτοι ἐνιαυσίας, ἄγαι, ΙΑΥΝ, says Eustathius on Dionys. Περιηγ. v. 228. To this etymology Nonnus alludes, Dionys. L. III. pag. 100. which the reader may consult at his leisure.

Χίνυματι πηλώνει ΝΕΗΝ περιβάλλεται ΕΙΑΥΝ.

And the same allusion we have in Heliodorus, Lib. IX. I fancy Spenser had him in his eye: this elegant writer mentioning the festival of Nile, which is celebrated, when the river begins to swell, about the summer solstice; adds, “that the Ægyptians suppose Nilus a god, and the greatest of all the gods [Κρεττόντων τῶν μύθων] they speak of this river in high terms calling him the rival of the skies, because he waters their fields — he is Osiris, Orus, the saviour of upper Ægypt; the FATHER and maker of the lower — ΝΕΑΝ ΙΑΥΝ δὲ ἔντις ἐπάγοντα κὲ ΝΕΙΑΟΝ ἐπιῦθεν ἐνομαζόμενον — Nilus signifies likewise emblematically the year, for the letters, which compose the name, make up, computed together, the number 365, the number of days in a year.”

N	—	50
E	—	05
I	—	10
A	—	30
O	—	70
Σ	—	200

365

But these etymologies are more ingenious than true; for Nile in the original signifies a river; so Aa, Avon, Dur, Don, Ton, Ex, &c. mean waters or rivers in general, though used for particular rivers.—If the reader wants to know more of this famous river and its overflowing, he may consult Sandys travels, pag. 94.—He adds,

*But when his later ebbe gins t'avaale,  
Huge heapes of mudd he leaves, wherein there breed  
Ten thousand kinds of creature, —*

Spenser corrected this first verse himself among the Errata of the press,

*But when his later spring gins to avale  
to avale, is to abate, to sink down, &c. Ital.  
avallare.* Spenser uses Dante's expression,  
*Vingon di là, ove'l Nilo s'AVALLA.*

Infern. C. xxxiv.

Here the meaning is, when the spring tide at the turn begins to lower and abate: this might be expressed in the words of Statius, Theb. iv, 705.

*Sic ubi se magnis refluxus suppressit in antris  
Nilus, & Esæe liquentia pabula brumæ  
Ore premit, fumant desertæ gurgite valles,  
Et patris undosi sonitus expectat hiulca  
Ægyptos, donec Pbariis alimenta rogatus  
Donat agris, magnamque inducat messibus annum.*

*Ægyptum Nilus inrigat, & cum totâ æstate obrutam  
oppletamque tenuit, tum recedit, mollitque & oblimat  
tos agros ad ferendum relinquit.* Cicero de Nat. Deor. II. 52. Historians as well as poets relate, (and both on equal credit) that after the inundation of the Nile various kinds of creatures are bred, by an equivocal generation, from the mud and heat of the sun. See note on B. iii. C. 6. St. 8.

## XXIII.

*As gentle shepheard—]* Vida in his art of poetry, Lib. II. v. 282. allows you to take your images from small and little things; he has no quarrel with you for comparing your heros to ants or bees; but gnattes or flies offend him mightily. The truth is that both Vida and Scaliger wrongly thought to raise Virgil on the ruins of Homer. I think a fly or a gnat is as good in comparison or illustration as an ant: our poet thinks so, I am certain, and his simile here is very picturesque. Compare this with that below in B. ii. C. 9. St. 16. B. vi. C. 1. St. 24. B. vi. C. 11. St. 48. See likewise Ariosto, Orf. Fur. XIV. St. 109. These similes are after the cast of Homer. Iliad II. 469, XVI. 641. XVII. 570. Milton likewise had a better notion of these kind of comparisons than Vida.

*Or as a swarm of flies in vintage time  
About the wine-press where sweet must is pour'd  
Beat off, return as oft with humming sound.*

Parad. Reg. B. IV.

These images from common life give variety to a poem, and a kind of relief to the reader, who is called off from the terrible and more glaring images. A fly, or gnat, was the emblem of troublesome impertinence, as Orus Apollo relates, *for beaten off, it returns as oft, ἦτι κὲ ἐγρομένη, κ. λ. II. XVII. 570.* And Ariosto, X. 105. with a very proper epithet, says,

Simil

*Simil battaglia fa la mosca audace  
Contra il mastin—*

Hence Mars calls Minerva Κυνία, II. XXI. 394. — I will cite Homer's similitude (II. β. 409.) at length, that the reader may see how our poet in sense, as well as in construction, resembles this ancient bard and father of poetry.

Ἦυτε μυῖαν ἀνάνων ἴθνεα πολλὰ,  
Ἄιτε κατὰ θαλῶν ποιμνίην ἰλάσκουσιν,  
Ὡρῆ ἐν ἱερῷ, ὅτε τὴ γλάγος ἄρρηα δέει.  
Τόσσον ἐπὶ Τρώεσσι καρκομῶνιες Ἀχαιοὶ  
Ἐν πεδίῳ ἴσαντο—

Schol. Ἐπὶ τῷ ΔΕΥΕΙ ὑποτίθεται, τῆς ἀναποδομιῆς, ἥυτε, λέξιν ἀνακολούθως ἐχέσσι, ὡς ἐν τῇ δ. τῆς Ἰλιάδος. Ὡς δ' ὅτ' ἐν θέρῳ ἄρρηα φρενὴν ἀμφὶ σιλῆντι. ἴτα ἐπιφῆσι, Τόσσα μισητῶν νῶν.

Now the reader might see the same kind of ἀνακολούθου (as the Grammarians call them) in many of Spenser's similitudes: some are to be helped by supplying, *he, who, and:* or by turning the verb into a participle, or participle into a verb; or the like. See B. i. C. 6. St. 10. B. iv. C. 4. St. 47. and other passages to be mentioned hereafter—But I will not leave this simile and subject without animadverting a little on Mr. Pope's translation, and note, on II. XVII. v. 570. where Menelaus obstinately persevering to defend and carry off the dead body of Patroclus is compared to a gnat or fly, which though beaten off, returns as oft to its attack.

Καὶ οἱ μῦθ' ἄρρητος ἐν τήβασσι ἔηεν,  
Ἦτε καὶ ἰσχυρὸν μάλα πρὸς ἀνθρώπωνιο  
Ἰσχυράνα δακτύλῳ λαβὴν τὴν αἰμ' ἀνθρώπων.  
Τοῖα μὲν ἄρρητος πλῆθει φεβίης ἀμφιμυδάντας.

*Et ei [Menelao] muscae pertinaciam in pectoribus  
immisit, Quae licet abacta crebro à corpore humano,  
Appetit mordere, dulcisque illi sanguis est hominis.  
Tail eum pertinaciâ replavit prae cordia profunda.*

*So burns the vengeful HORNET (soul all o'er)  
Repuls'd in vain, and thirsty still of gore  
(Bold son of air and heat) on angry wings,  
Untam'd, untir'd, he turns, attacks, and stings.*

What has the *hornet* to do here, and why is he called thirsty of gore, &c? Is not this perverting the justness of the original, as well as jumbling together the different nature of animals? there is a simplicity and strong propriety in Homer's verses—But let us see the note—“It is literally “in the Greek, *She inspired the hero with the boldness of a fly.* There is no impropriety in the “comparison, this animal being of all others “the most persevering in its attacks, and the “most difficult to be beaten off: the occasion “also of the comparison, being the resolute “perseverance of Menelaus about the dead body,  
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“renders it still the more just. But our present “idea of the fly is indeed very low, as taken “from the littleness and insignificance of the “creature. However, since there is really no “meanness in it, there ought to be none in expressing it; and I have done my best in the “translation to keep up the dignity of my author.” I believe Mr. Pope's friend wrote one part of this note, and he interlined it with additions of his own: which is the only way to account for the disagreement between the translation and the notes.

## XXVI.

*That detestable fight him much amazed,  
To see th' unkindly imps—] Unkindly, i. e. unnatural,  
in drinking their mothers blood: like the  
nurlings of erour, the more they drink of it,  
the more they hasten on their own destruction.  
A modern poet would have writ,*

*That fight detestable—*

But our poet follows the Latin idiom: Again,  
*With huge force and insupportable mayne.*

B. i. C. 7. St. 11.

Here the accent plainly gives force to the verse.

*For never felt his imperceivable brest*

B. i. C. 11. St. 17.

*O how I burn with implacable fyre*

B. ii. C. 6. St. 44.

*Death course of natural cause farre exceed.*

B. iii. C. 3. St. 18.

*Now base and contemptible did appear*

B. iv. C. 5. St. 14.

*And forced me to so infamous deed.*

B. v. C. 11. St. 57.

These instances may be sufficient: let me add Milton, no small imitator of our poet,

*Through the infinite host—*

Milt. V. 874.

*Univèrsal reproach—*

Milt. VI. 34.

*—Which th' invisible king.*

Milt. VII. 122.

*Ibid.*

*And bowels gushing forth.] These nurlings of  
error are a type of Judas. See Acts i. 18. He  
burst asunder in the midst, and all his bowels gushed  
out.*

## XXVIII.

*Ne ever would to any by-way bend.] Turn not from  
it to the right hand or to the left, that thou mayst  
prosper whithersoever thou goest, Josh. i. 7. Turn  
not to the right hand nor to the left, Prov. iv. 27.*

So our christian knight presses forward, not looking back; see Luke IX. 62. but he has Una with him: and when holiness leaves truth, truth leaves holiness.

*Ibid.*

So forward on his way, with God to friend  
*Ho paid for th.*] i. e. to betfriend him. ἔδωκε θεῷ.  
*non sine dñi*, Horat. L. III. Od. IV. ἢ θεῷ ἀρετῆς,  
 Pindar. So Diomed tells Agamemnon,

—εὐχὴ γὰρ θεῷ ἐλάσσειμας,

Il. IX. 49.

The same kind of expression our poet uses,  
 B. iii. C. 3. St. 14.

Until the hardie mayd with love to friend;

Which Dryden has imitated in his poetical paraphrase of Chaucer's knight's tale.

*His honor to his horse let Thebes ride,*  
 With love to friend, and fortune for his guide.

And thus Fairfax VI. 102.

*Lo! shee the forward rode with love to guide.*

Expressions of like sort are, *God to guide*, B. v. C. 2. St. 10. *God before*, B. vi. C. 11. St. 36. The opposite expressions are, *Deo irato meo. aversò favore. haud numine nostro. male numen amicum.* *θεῷ ἀέντι.*

### XXIX.

*At length they chaunt to meet upon the way*  
*An aged fire—*] This is the second adventure of our knight; in which he succeeds not so well, as in his first. Perhaps Spenser had Chaucer's description of Papelardie in view in the Romant of the Rose, v. 413. And very plainly, the Monks and Friars. The reader may compare Ariosto, Lib. ii. St. 12, 13.—This aged fire is Archimago, the grand fraudulent impostor, the common enemy of christian knights; emblematically the arch-fiend, the devil: who transformed himself into an angel of light, 2 Cor. xi. 14. and by his false dissembling and hypocrisy (according to Milton) imposed on the sharp-sighted Uriel, no wonder on our unsuspecting christian:

*For neither man nor angel can discern*  
 HYPOCRISIE, the only evil that walks  
 Irvisibile, except to God alone.

The speeches of this old hypocrite are finely in character: one would wonder how rhyme could accord so well with reason. His habitation, St. 34. is wonderful picturesque. The reader must see and feel these beauties without ever and anon being put in mind of them.

### XXX.

*He faire the knight saluted, louting low,*  
*Who faire him quited—*] him requited, payed him back his salutations again.

*Whom she saluting faire, faire resaluted was.*

B. v. C. 7. St. 17.

*But when the wizard sage their first salute*  
*Receiv'd, and quited had—* Fairfax XVII. 59.

*Dièla acceptaque salute*, Ovid. *προσέειπεν χάριτος, ἀντιπροσέειπεν.* Xen. *απομ.* L. iii. C. 13. sect. 1. *Ἐν τῷ δὲ ἡυᾶς τὰ ἑαδῆρα ἱσπᾶσαλο, κὲ τῶν ἀμοιβᾶτων ἔρχου.* *Poëta vero quàm nos (ut moris est) salutavit et vicissim est resalutatus.* Heliod. *Æthiop.* L. 2. pag. 127.

*Ibid.*

*With holy father sits not with such things to mell.]*  
*It fits not, 'tis not becoming. It sied, it fits well,*  
*'tis becoming.* So we say, *it fits well on a person*: The same expression we have below, C. 8. St. 33. *How ill it fits with that same silver head*  
*In vain to mock.*

And this phrase, which is very frequent in our old english poets, whom Spenser perpetually follows, is constantly altered in all the editions excepting in the first quarto edition, which I print from, into *fits*: a very obvious alteration to every corrector of the press: this I noticed formerly. And let us see how our old poets used this word.

*My sonne it fit well every wight*  
*To keep his worde in trouh upright.*

Gower, Fol. 12.

*It were an unfitte thynge,* i. e. an unbecoming thing, Fol. CLI.

*And trewly it sitten well to be so.*

Chau. Merch. Tale. 733.

*For well fit it the sothe for to saine.*

Chauc. Troil. and Cres. l. 12.

And presently after, v. 246.

*And truliche it fitte well to be so.*

i. e. 'tis becoming and proper. And pag. 139. v. 2671. Urry's Edit. *It fit not me*: i. e. it becomes not me. In the same sense *besits*, which is rightly printed in the 1st and 2d quarto Editions, but ignorantly altered in the subsequent Editions,

*Me ill besits that in der-doing armes—*

B. ii. C. 7. St. 10.

i. e. It ill becomes me; it *sits* ill upon me: this is changed into *besits*. And for my own part I make no doubt but Spenser did not write, as 'tis now printed in all the Editions,

*That*



*That sure he weend him born of noble blood,  
With whom those graces did so goodly FIT.*

B. vi. C. 2. St. 24.

But that he wrote,  
*With whom those graces did so goodly SIT.*  
And I would read likewise in B. v. C. 5. St. 10.  
*With spightfull speeches fitting with ber well.*  
And not fitting, as printed in all the Editions.

XXXI.

*In which that wicked wight his dayes doth weare.]*  
A Latinism, *dies terit, consumit.* and Grecism,  
τέλεισι τὰς ἡμέρας. Βίον τέλεισι.

XXXII.

*For what so strong,  
But wanting rest will also want of might?] Want  
of might, i. e. be deficient in might. The  
thought is from Ovid, Epist. IV. 89.*

*Quod caret alternâ requie durabile non est.*  
The same observation he has again, B. iii. C. 7.  
St. 3.

*But nought that wanteth rest can long aby.*  
So in his Shepherd's Calend. Ecl. IX.  
*Whatever thing lacketh chargeable rest  
Mought needs decay when it is at best.*

Chaucer likewise had Ovid in his eye in the  
Merch. Tale. 1378.

*For every labour sometime mote have rest,  
Or ellis long time moy he not endure.*

*Ibid.*

*The fume, that measures beetween all day long,  
At night doth baite his steeds the ocean waves among.]*  
Horat. II. Od. 10.

—*Neque semper arcum  
TENDIT APOLLO.*

XXXIII.

—*The way to win*

*Is wisely to advise.]* The way to be successful is  
wisely to consult and deliberate. According to  
the direction in the Pythagorean verses, Βελίως  
δὲ πρὸς ἕρπον. & Plato in Theag. λέγειν αὖτε συμβόλην  
ἰστέον χεῖρμα. Plato here alludes to the Pythago-  
rean precept. See Jamblicus. *Antequam incipias,  
consulta; ubi consuleris, maturè factò opus est.* Sal-  
lust.

The verse just above is proverbial too,  
*Untroutled night (they say) gives counsell best.*

*La nuit donne conseil, Gall. La notte è madre di  
pensieri. Ital. in vultu βέλων.* Hence we bid people  
to take counsel of their pillow. See H. Steph.  
Lexic. in Ευφρόν. And Eustathius in Hom.

Iliad, Fol. 168. ἡ νύξ ευφρόνη λέγεται, παρὰ τὸ εὖ  
φρονεῖν διὰ τὰς κατ' αὐτὴν γενομένας βέλους.

XXXV.

*And well could file his tongue as smooth as glass.]*  
This expression we often find both in our poet,  
and in those old poets whom he imitated. So  
again, B. ii. C. 1. St. 3. *his feyre-filed tongue.*  
And B. iii. C. 2. St. 12.

*However, Sir, ye file  
Your courteous tongue his praises to compile.*

And in Colin Clouts come home again,  
*A filed tongue furnisht with termes of art.*  
'Tis a Gellicism, *Avoir la langue bien afilez.*

And our old poets have it frequently.  
*For when he bath his tongue afiled  
With soft speech and with lesyng.*

Gower, Fel. II.

*Ne so well can a man afile  
His tongue, that sometime in jape  
Him maie some light word overscape.*

Gower, Fol. L.

*For wele he wisse whan that song was songe,  
He must preche and well afile his tongue.*

Chauc. Prol. 714.

*This Pandarus gan newe his tongue afile.*

Ch. Troil. & Cres. II. 1681.

Johnson calls Shakespeare's poems 'well torned  
and true-filed lines.' *bene tornatos et limatos versus.*  
See Dr. Bentley's learned note on Horat. Art.  
Poet. v. 441. but don't be persuaded by his  
*fair-filed tongue* to admit his correction. I ought  
not to forget that Fairfax likewise uses this ex-  
pression, v. 8.

*He stord his mouth with speeches smoothly fild.*

Again, VI. 73. *with his filed tongue.* And Dryden,  
in Cym. & Iphigen.

*His mien he fashion'd and his tongue he fil'd.*

XXXVI.

*The drooping night thus creepeth on them fast,  
And the sad humor loading their eye-liddes,  
As messenger of Morpheus on them cast  
Sweet stombing deaw—]* Morpheus, according to  
the more modern poets, is the god of sleep, and  
so characterized in Chaucer; whom our poet  
plainly had before him, as well as Ovid, when  
he wrote that beautiful description of Morpheus'  
house, which we shall presently see. Notwith-  
standing Spenser is so fettered with rhyme, his  
verses are wonderfully picturesque; both the  
images and the expression corresponding each  
to the other. Milton seems to have imitated  
this passage in Par. Lost. IV. 614.

X x 2

And

And the timely dew of sleep  
Now falling with soft slumberous weight, inclines  
Our eye-lids.

In *Il penseroso* he says, "the dewy feathered  
"sleep." This messenger of Morpheus pours his  
slumberous dew on their eye-lids. *Sic à picteri-  
bus Sennus similitur ut liquidum somnium ex cornu  
saper dormientes viderat effundere*, says the Schol.  
on Statius Theb. VI. 27. compare Stat. Theb.  
II. 144. Morpheus may here be supposed pour-  
ing his slumberous dew either from his horn,  
which he usually carried with him, or to  
sprinkle it from off a bough, which he usually  
bore dipt in the oblivious Lethe: see Virg. V.  
854. or from his dewy-feathered wings he  
might scatter his sweet slumbering dew. The  
imagination is left to supply the deficiency. I  
would advise the reader to consult Mr. Addi-  
son's Travels, where he mentions a statue of  
Morpheus. I have seen among my Lord Pem-  
broke's statues at Wilton a statue of Morpheus,  
quite 'drowned in a drowsy fit' and the black  
marble shews 'that sad night over him her  
'mantle black did spread' St. 39, 40.

Ibid.

Where when all drown'd in deadly sleep he finds]  
Deadly sleep, means sound sleep: he says deadly,  
because sleep is the image of death.—Drown'd  
in sleep, is an expression used by that poetical  
and elegant romance writer, who was studied  
by all the romance writing poets. *Ἐπειδὴ μέσαι  
νύκτες ἴσμεν τὸν πόντον ἰβάναιον*, cum mediæ noctes  
fomno urbem mergerent. Aethiopic. L. iv. C. 12.

—*Lumina somno*

*Mergimus.* ——— Valer. Fl. viii. 66.

Spenser seems fond of this image, so below  
St. 40.

Whom drown'd deepe

In drouste fit he finds.

Whiles you in carelesse sleepe are drown'd quight.

B. i. C. 1. St. 53.

Drown'd in sleepe night, B. i. C. 2. St. 42. So  
likewise B. i. C. 3. St. 16. B. i. C. 4. St. 19.  
B. iii. C. 1. St. 59. B. iii. C. 4. St. 56. B. iii.  
C. 9. St. 3.

E s'anco integra fessè, hor tutta immersa  
In profunda quiete. Tasso, ix. 18.

And these few left are drown'd and dead almost  
In beavy sleepe. Fairfax.

XXXVII.

A bold bad man, that dar'd to call by name  
Great Gorgon, prince of darknes and dead night,  
At which Coctus quakes and Styx is put to flight.]

A bold bad man, is added after the manner of our  
best poets, and with the same kind of reflection  
and pathos.

*Domeus! et cantu vocat in certamina divos.*

Virg. vi. 172.

*Domens! qui nimbus & non imitabile fulmen.*

vi. 590.

So Homer frequently introduces *Νέπιος, Νήπιος*.  
and Milton, *Fool, Madman*, &c. *Great Gorgon*,  
or, as Spenser calls him, B. i. C. 5. St. 22. and  
B. 4. C. 2. St. 47. *Demogorgon*, is the prince  
and head of all the gentile deities, according to  
Boccace. This tremendous deity is mentioned  
in Boyardo, L. ii. C. 13.

—*Jo voglio che me giuri*

*Per lo Demogorgone—*

*Supra ogni fata è quel Demogorgone.—*

If the reader will turn to Boccace, he will find  
that Demogorgon stands there the first and fa-  
ther of the gods: he will see too that Boccace  
took the name and hint from Lactantius, a  
scholiast on Statius, who does not name this  
*terribilis deus*, as Boccace calls him; this dreaded  
name, *quem scire nefastum*: at the mentioning of  
which name, *Cocytus quakes and Styx is put to flight*.  
I wonder therefore that Dr. Bentley should take  
so easily for granted, that Boccace did invent  
this silly word *Demogorgon*, as he is pleased to ex-  
press himself: "Milt. ii. 964. *And the dreaded*  
*name of Demogorgon.*] *Lucan's famous witch*  
*Eretho* threatens the infernal powers that  
"were slow in their obedience to her, that she  
"would call upon some being, at whose name  
"the earth always trembled. *Quo nunquam terra*  
*citata Non concussa tremit.* But no ancient poet  
"ever names that being. Boccace, I suppose,  
"was the first that invented this silly word *De-*  
*mogorgon*, which our Spenser borrowed of him,  
"iv. 2. 47."

Down in the bottom of the deep abyss,  
Where Demogorgon in dull darkness pent.

Whether Lactantius invented it I cannot say:  
See *Hygin. Fab. in Præfat. Ex [Demogorgone]*  
*et Terrâ Pytho.* But the place is interpolated, as  
Dr. Bentley knew very well. *Lucan's verses*  
perhaps gave the hint,

—*Paretis? an ille*

*Compellendus erit, quo nunquam terra vocato*  
*Non concussa tremit, qui GORGONA cernit apertam.*  
Luc. vi. 744.

So that Demogorgon is the DEMON, qui *GOR-*  
*GONA cernit apertam*: or the DEMON of the *GOR-*  
*gons.* Tiresias likewise in Statius, conceals, but  
threatens this dreaded, this inutterable name:  
*Scimus*

*Scimus enim et quicquid dici noscique timetis,  
Et turbare Hecaten; ni te Tymbræe vererer,  
Et triplicis mundi summum, QUEM SCIRE NEFAS-  
TUM.*

This line of Statius is very remarkable,

*Et triplicis mundi summum, quem scire nefastum.*

One would think that he alluded to that tremendous, unutterable name, the four-lettered name: *A name written that no man knew*, Revel. xix. 12. A name, that rightly pronounced, would work all miracles: if you believe the Jews.—The inchanter Ismeno in Tasso threatens the spirits with the dreaded name of Demogorgon; the whole passage of Tasso is an imitation of Lucan, and Statius.

*E sò con lingua anch' io di sangue lorda  
Quel NOME proferir GRANDE e TEMUTO:  
A cui nè Dite mai ritrorrà, ò sorda,  
Nè trascurato in ubbidir fu Pluto.*

Canto xii. 10.

*My tongue (if still your stubborn hearts refuse)  
That so much dreaded name can well repeat;  
Which heard, great Dis cannot himself excuse,  
But hither run from his eternal seat.*

Fairfax.

Hence Milton, the dreaded name of Demogorgon: or from Spenser, St. 43.

*And threaten'd unto him the dreaded name of Hecate.* This tremendous deity is mentioned to below, B. i. C. 5, St. 22. and B. iv. C. 2. St. 47.—But let us return to Archimago, whom we find in his study consulting his magical books, from which choosing out few words most horrible, certain mystical words of enchantments, he framed verses and spells of them; and thus Tasso of the inchanter Ismeno, Canto xiii. 6. *Mormorò potentissime parole:* or as Shakespeare learnedly and finely expresses it, ‘muttering his unintelligible jargon.’ *Carmen magicum voluit, Seneca in Oedip. Sufurramen magicum, Apul. Met. i.*

*—Obscurum verborum ambage novorum  
Ter novies carmen magico demurratur ore.*

Ov. Met. xiv. 57.

*Tunc vox Lethæos cunctis pollentior herbis  
Excantare deos, confudit murmura primam  
Dissona, & humanæ multum discordia lingue.*

Lucan. vi. 685.

The next thing the inchanter does, is to call by name upon the infernal deities. So Medea in Seneca,

*Vos precor vulgus silentium, vosque ferales deos,  
Et Chaos caecum.*—

And the witch in Lucan, vi. 694.

—*Mox caetera cantu*

*Explicat Haemmo, penetratque in Tartara lingua:  
Eumenides, Stygionque nefas, paenaeque nocentum,  
Et Chaos.*—

And the priestests in Virgil, iv. 510.

*Stant arae circum, & crines effusa sacerdos  
Ter centum tonat ore deos, Erebumque, Chaosque,  
Tergeminumque Hecaten.*—

XXXVIII.

*The one of them he gave a message too,] It may not be improper to put the reader in mind that Spenser's spelling is often for the sake of the rhyme, and sometimes for accent: So above St. 10.*

*But wander too and fro in waies unknowne.*

But this rule is not always observed by him.

XXXIX.

*He making speedy way through spersed ayre,  
And through the world of waters wide and deepe,  
To Morpheus house doth hastily repaire.  
Amid the bowels of the earth full sleepe  
And low, where dawning day doth never peepe  
His dwelling is; there Tethys his woe bed  
Doth ever wash, and Cynthia still doth sleepe  
In silver dew his ever-drouping bed,  
Whiles sad Night over him her mantle black doth  
spread.] This hardly possible for a more picturesque description to come from a poet or a painter, than this whole magical scene. Archimago calls to his assistance two infernal spirits, one of which stays with him, the other is sent to the house of Morpheus,*

*The god of sleep there hides his heavy bead,  
And empty dreams on every leaf are spread.*

Virg. vi. 396.

*He [i. e. the spirit sent by Archimago] making speedy way through SPERSED AIR—*

This same expression Fairfax has, xiii. 2.

*Legions of devils by thousands thither come,  
Such as in sparsed aire their biding make.*

And the next verse Milton has borrowed,  
*And through the world of waters wide and deep—  
The rising world of waters dark and deep.*

Par. Lost, iii. 2.

With respect to Milton's imitation, and his change of one of the epithets, with the reason of it; I have spoken already in critical observations on Shakespeare. p. 267. and in a letter to Mr. West, concerning a new edit. of Spenser—Next, this infernal imp arrives at the house of Morpheus: now here Spenser acts as a Scholar and

and a poet should act; which is to see what others have said on the same subject, and then to imitate what best suits his subject.—When Juno wanted to lull the thunderer to repose, and to withdraw him from assisting the Trojans, she is thus described—

*She speeds to Lemnos o'er the rowling deep  
And seeks the cave of Death's half-brother Sleep.  
Sweet pleasing Sleep (Saturnia thus began)  
Who spreadst thy empire o'er each God and man—*

Il. xiv. 264.

As Spenser had no intent to characterize the Lemnians as sluggards, he places the house of Morpheus amid the bowels of the earth. In the *Odyssey*, Homer places the region of dreams at the ends of the earth, among the Cimmerians,

*When lo! we reach'd old ocean's utmost bounds—  
There in a lovely land, and gloomy cells,  
The dusky nation of Cimmeria dwells:  
The Sun ne'er views th' uncomfortable seats,  
When radiant he advances, or retreats.*

Hom. Od. xi. 13.

Ovid has translated this passage of Homer, in *Met.* xi. 592. and so has Valerius Flacc. iii. 398. and Statius, *Theb.* x. 84. And likewise Aristot. *Canto* xiv. St. 102.—The reader at his leisure may (if he pleases) compare these authors together. Let me add the dream of Chaucer, v. 136. pag. 405. Urry's edit.

*Go bet, quoth Juno to Morpheus,  
Thou knowst him wel, the god of slepe—  
This messenger toke leve and wente  
Upon his way and nevre he stente,  
Tyl he came to the darke valley—*

And in the house of fame, v. 70. [pag. 458. Urry's edit.]

*Unto the god of slepe anone,  
That dwellith in a cave of stone,  
Upon a streame that cometh fro Lete,  
(That is a floode of hell unsvete)  
Beside a folke men clepe Cimerie—*

*Beside a folke—prepe Cimmerios:* as I elsewhere corrected and explained this passage: for Chaucer has translated Ovid, *Met.* xi. 592. only he makes Morpheus the God of sleep, and so does the moderns. but in Ovid Morpheus is one of the sons of Somnus.

### XXXIX.

*There Tethys his wet bed—*] In some editions 'tis printed *Tbetis*. *Tethys*, was the wife of Oceanus, and is used for the ocean; *Tbetis*, was a Nereid or sea-nymph. But the blunder and confusion

is frequently made, and *Tbetis* is printed for *Tethys*, often in Spenser, and often in other poets: and this very blunder runs through Drayton's *Polyolbion*. I thought it not improper to mention this once for all, as this error (as I said above) runs through most of the editions of Spenser, both here and in several other passages.

### XL.

*Whose double gates he findeth locked fast,  
The one faire fram'd of burnisht ivory,  
The other all with silver overcast.] Hear my dream  
(says Socrates in Plato's Charmides) whether it  
comes from the gate of horn, or from the gate of ivory:  
i. e. whether true or false. The poets suppose  
two gates of Sleep, the one of horn, from which  
true dreams proceed; the other of ivory, which  
sends forth false dreams. [Hom. Odys. τ 562.  
Virg. vi. 894.] But Spenser very judiciously  
varies from these poets; for he supposes the  
wicked Archimago not to have access to truth in  
any shape; much less to those dreams, which  
may be said to come from the throne of Jupiter;  
but to those only, which fill the imagination  
with vain and distracting images. The  
gates of horn may be imagined to send forth  
true dreams, from its transparency and simplicity;  
the gates of ivory, silver, &c. from its gaudy  
appearance, to send fallacious dreams. I find  
interpreters extremely puzzled to find a reason  
why Virgil makes Anchises dismiss his son and  
the Sibyl through the ivory gate: it is (they  
say) undoing all he has done before, and giving  
the lye to the prediction of Anchises: quite  
otherwise, I think: 'tis only saying that the  
truth is a little embellish'd with the gaudy  
fictions of poetry. An historian might find his  
hero through the gates of horn: a poet must  
necessarily send him through the more beautiful  
gate, the gate of ivory, adorned and embellish'd  
with its proper fiction: and proper fiction best  
conveys truth.*

### Ibid.

*Watching to banish Care—*] I have printed *Care*, as a person, and one of the infernal imps of Night and Erebus: so it should be printed in Horat. ii. 16.

—*Curas laqueata circum*

*Tecta volantes.*

And in L. iii. Od. 1. *Timor, Minae, Cura*, are all persons of the same infernal society.

### XLI.

*And more, to lulle him in his slumber fast,  
A trickling streame from high rock tumbling downe,  
And ever-drizling raine upon the left,  
Mixt with a murmuring winde, much like the sowne*  
Of

*Of swarming bees, did cast him in a swoune.*] Spenser does not confine himself to the imitation of any one poet, but gathers the flowers of many. Thus Chaucer expresses himself in his description of the house of Morpheus the God of slepe, as he names him :

*Save that there weren a fewe welles  
Came running fro the clyffes adowne  
That made a dedly stepinge soune.*

Observe here *Soune*, which is Spenser's word: though altered in some editions. Ital. *Suono*. Lat. *Sonus*.

*Ibid.*

—*but careles Quiet lies.*] QUIET, as a person: and thus it should have been printed in Ovid. Met. xi. 602. *Muta Quies habitat*. Spenser's epithet is much prettier. Thus Statius in the same description, *Theb.* x. 89.

*Limen opaca Quies, et pigra Oblivia servant.*

*Secura quies*, is Virgil's epithet. *Quies*, was worshipped as a goddess, and had her temple near Rome. Ariosto has placed in his *Casa del Sonno*, described Canto xiv. the imaginary beings, *Otio, Pigritia, Oblio, Silentio*.

XLII.

*Whose DRYER braine.*] i. e. too sober. *Siccis omnia nam dura deus proposuit*. Hor. L. i. Od. 18.

XLIII.

*Hether (quoth he) me Archimago SENT  
He that the stubborn sprites can wisely tame,  
He bids thee to him send for his intent  
A fit false dreame, that can delude the sleepers SENT.*

The great enemy and impostor intended to disgrace christianity: to delude was the means; the end was to disgrace: how should he disgrace Una? by fulying her character. How lead the knight into disgrace? by separating him from truth. The allegory therefore points out the emendation. The rhyme too points out the emendation; for these jingling terminations (if possible) should not consist of words spelt alike: and Spenser always endeavours to avoid it, but his fetters often stick too close. The words likewise are embarrassed and may have, as they now stand, different meanings assigned, ex. gr. *a false dreame that may delude the sent or sent of the sleeper*: or, *of the sleepers*.—But the correction is obvious with a little attention to the allegory and to Spenser's manner of rhyming,

*A fit false dreame, that can delude the sleepers SHENT, i. e.* brought into disgrace. The sleepers were Una and the knight, whom he wanted to delude and to disgrace: the intention of this enemy

was to bring a reproach upon christianity: *that the way of TRUTH might be evil spoken of.* 2 Peter ii. 2. See *Shent* in the Glossary: 'tis a word frequently used by Spenser: though the first time the printer saw it he blundered; perhaps the word above (as usual) caught his eye. The same blunder was made in Shakespeare, viz. *sent* for *shent*: See Critical Observations on Shakespeare, page 193. Methinks the allegory, as well as the propriety and rhyme, all lead us to this easy correction.

XLIV.

*The God obeyde, and calling forth straight way  
A diverse dreame out of his prison darke*] A dream that would occasion diversity and distraction: or from the Ital. *Sogno diverso*, a frightful, hideous dreame.

*Cerbero fiera crudele e diversa.*

Dante, Infern. C. vi.

*Comincia un grido orribile e diverso.*

Bern. Or. Inn. L. i. C. 4. St. 66.

*Stava quel mastro crudele e diverso.*

L. i. C. 6. St. 74.

XLV.

*And fram'd of liquid ayre her tender parts*] This visionary phantom deck'd out like Una, seems imaged from Homer, Virgil, and Tasso.

*That weaker sence--Should rather have been thus,  
That th' weaker sence it would have ravisht quite.*

*The weaker sence*, as opposed to the sense of reason and understanding: but this particle and others he often omits, as the reader will see hereafter, much to the detriment and perspicuity of the sentence.

*Αὐτὰρ ὁ εἰδωλον πῦξ ἀργυροτόξος Ἀπόλλων,  
Αὐτῷ τ' Αἰνείαν ἔκελον καὶ τεύχεσι τῶν. Iliad. y. 409.  
Εἰδωλον ποιησι, δῖμας ὀπίκτο γυναικί. Od. iv. 796.*

*Tum dea nube cavā tenuem sine viribus umbram  
In faciem Aeneae (visu mirabile monstrum)  
Dardanijs ornat telis, &c.* Aen. x. 636.

*Questi di cava nube ombra leggiera  
(Mirabil mastro) in forma d' buom compo se.*  
Gierus. Lib. vii. 99.

XLVI.

*Now when that ydle dreame*] *Imago vana*. Horat. iii. Od. 27. v. 40.

*Ibid.*

*And that new creature born without her dew*] i. e. born without those due and proper qualities of a real woman: for real she was not, but as Homer calls the like airy phantom, *Εἰδωλον*, and Virgil *tenuis umbra*: and as our poet calls her  
fool

fool after, a misformed spright, and miscreated faire. ἰδωλον ἀμαυρον. Hom. Od. iv. v. 824.

— dat inania verba,

*Dat sine mente sonum.*

So this *Idole*, this *new creature*, this phantom, had words, but not *DUE* words, [*inania verba*] found, but not *DUE* sense.—This I take to be the meaning; the reader is however to think for himself.

## XLVII.

*The one upon his hardie head him plasse.]* Archimago bids the idle dream fly way, &c. Βασκ' ἰθι, ἄλε Ονειρε— i. e. *Go, idle dream.* The dream goes and places himself upon the knight's head, the feat of the foul and of the imagination: Στῶ δ' ἄε; ἐπὶ κεφαλῆς. Hom. Il. ii. 20. Who can doubt but our poet had Homer in view?

## XLVIII.

*And eke the Graces—]* The Graces were at the wedding of Cadmus, and they sung

\*Ὀψι καλὸν, φίλον ἐστὶ τὸ δ' ἔ καλὸν, ἔ φίλον ἐστίν.

Theog. v. 14.

The usual burthen of the nuptial song was, *Iō Hymen, Hymenæe.* Homer in the description of the shield of Achilles mentions this nuptial song, πολλὸς δ' Ἑμείαιος ἑρῶρει, Hom. σ. 493. And Milton copied from the shield of Achilles in the vision shewn to Adam, Parad. L. xi. 590.

*They light the nuptial torch, and bid invoke Hymen, then first to marriage rites invoke'd.*

But if Hymen then was first invoked, how, comes it that he says, B. IV. v. 710.

*Here in close recess—*

*Espoused Eve deck'd first her nuptial bed;  
And heavenly choirs the hymenean song.*

Poets are to be understood with some latitude and liberality: the former is literally and strictly to be taken, not so the latter. 'Twas usual likewise at their weddings to strow flowers, and hang garlands at their doors; and at their festivals to crown themselves with ivy, which was sacred to Bacchus: hence he adds,

*Wilst freshest Flora her with yvie garland crown'd.*

## L.

*He thought have slain her in his fierce despight.]* So the first and second editions in quarto. But the

folios of 1609, 1611, 1617, and Hughes' edition all read,

*He thought i' have slain her—*

which I am apt not to think (however proper it may appear) our poet's reading: for *to*, the sign of the infinitive mood, is often omitted by him: *ex. gr.*

*did weene the same*

*Have rest away with his sharp rending claws.*

B. I. C. 3. St. 41.

*And therewith thought*

*His cursed life out of her ladg have rent.*

B. II. C. 8. St. 32.

*That in her wrath she thought them both have thrilld.*

B. IV. C. 7. St. 36.

Other instances may be added hereafter.

## LI.

*Tho can she weep.]* Then she began to weep: then she did weep. So the Greeks, φιλεῖ, ἔιδε, ἐπίσται, πῖφκει, ἠρέκτο, &c. So the Latins, *novit, amat, potuit, gaudet*, &c. which joined to the verb, add nothing to the signification.

## LII.

*Your owne deare sake—]* This is false; for Una knew not St. George, till she came to Fairy court. The lying phantom breaks off her discourse therefore, least she should discover too much: and the whole is finely conducted by the poet.

## LIII.

—*Yet since no' witruth he knew.]* So the two old editions in quarto: but the folios read.

—*Yet sith n' witruth hee knew.*

## LIV.

*Affure yourself it fell nor all to ground.]* This is a scripture phrase. 1 Sam. iii. 19. *And Samuel grew, and the Lord was with him, and did let none of his words fall to ground.* LXX. ἄν' ἔπισιν ἐν τῇ γῆν. 'Tis a phrase used likewise by Apollonius, iv. 389.

—τὰ μὲν ἔ Σείμις ἀκράατα  
'Εν γάμῳ πείσειν.

—*nec ista fas irrita*

*Humi cadere.*

## C A N T O II.

## I.

**B***Y* this the northerne wagoner had set  
His sevenfold teeme, behind the stedfast starre,  
That was in ocean waves yet never wet;  
But firme is fixt, and sendeth light from farre  
To all, that in the wide deepe wandring arre.] The  
northerne wagoner, i. e. *Arctophylax*, *Bootes*, or as  
he is called in Latin, *Bubulus*, *plaustri custos* &c.  
His seven-fold teeme; *Septem triones*. He seems to  
have Ovid, *Met.* x. 446. in view.

*Tempus erat, quo cuncta silent, interque triones  
Flexerat obliquo plaustrum temone Bootes.*

And Homer, *Il.* σ'. 487.

Ἄρκτον δ', ἢ καὶ ἑπτακῆσαν ἐπιπέλοισι καλιῶσιν

Ὅτι δ' ἄμμορός ἐστι λουτρῶν ὕδατοῖο.

Ὅτι—The chiefly observed star that was never yet wet  
in ocean waves; or, the only constellation here by  
Homer enumerated. Ovid, *Met.* xiii. 293.

*Immunemque aequoris arcton.*

And Virgil, *G.* i. 246. in the plural number,  
meaning the greater and lesser bear,

*Arctos oceani metuentes aequore tingi.*

'Twas a vulgar, and almost established opinion,  
that the ocean ran round the earth as an horizon,  
and divided the upper from the lower hemisphere:  
hence *oceanus*, *aequor* &c. are often by astronomical  
writers used for the horizon.—By the *stedfast  
starre*, Spenser means the pole star, or the star  
in the tail of the lesser bear, called *Cynosura*,  
*κύωνσιν ἀρίων*. See Cicer. *Nat. Deor.* ii. 41.  
with the notes of Davis. and Manil. i. 309.

*Ibid.*

*And chearefull chaunticlere with his note strill  
Had warned once, that Phoebus fiery carre,  
In hast was climbing up the easterne hill.]* Once, i. e.  
once for all: had given full and sufficient warn-  
ing. *Chanticleere* is the name his admired Chau-  
cer, in the Nonnes Priests Tale, gives the Cock.

*That Phoebus fiery carre in hast was climbing up—  
Thus Apollo directing Phaeton,*

*Ardua prima via est; et qua vix mane recentes  
Enitantur equi.* Ovid. *Met.* ii. 63.

The poets frequently express themselves as  
Spenser.

Ἦμος δ' ἥλιος μέσον ἕρανδόν ἀμφιβέβηκε.

VOL. II.

*Cum sol medium caelum conscenderat.*

Hom. *Il.* σ' 68.

*Sol medium caeli conscenderat igneus orbem.*

Virg. viii. 97.

Dr. Bentley cites this passage of Spenser in his  
note on Milton, iv. 777.

*Now had Night measur'd with her shadowy cone  
Half way up hill this vast sublunar vault.*

*Fairfax* (a great imitator of Spenser, and who  
often leaves his original for the sake of his imi-  
tations) has the same expression, i. 73.

*Meane while the carre that beares the light'ning brand,  
Upon the eastern hill was mounted hie.*

## II.

*Who all in rage to see his skilfull might  
Deluded so, gan threaten bellifsh paine—*] Nothing  
is more common in the account of ancient en-  
chantments, than for the conjurers to threaten  
the Spirits, as if they held them in the most  
fervile obedience by the power of their spells; so  
*Tirefius* threatens the infernal spirits in *Statius*;  
and in *Seneca*; so the witch *Erichtho* in *Lucan*;  
so *Ismeno* in *Tasso*, xiii. 10. So *Prospero*  
threatens *Ariel*,

*If thou more murmurest, I will rend an oak,  
And peg thee in his knotty entrails.*

Shak. *Temp.* Act. i.

## IV.

*Rise, rise, unhappy Swaine,  
That here was old in sleepe, whiles wicked wights  
Have knit themselves in Venus shameful chaine.]* The  
Magician having decked out one phantom like  
to *Una*, now forms another like a young Squire:  
these visionary idols he puts to bed together, and  
then awakens the red-crosse knight, and tells  
him that he *here waxes old*—how this can be  
spoken with any degree of propriety I can't de-  
termine—the sense leads him to say, that *he lies  
alone*, whilst two wicked creatures are in bed  
together.

There is no writer that has so many latin  
idioms in his poem as Spenser; some of these I  
shall point out to the reader, many more I shall  
leave to his own finding out: for 'tis tedious  
and irksome to dwell on subjects, that require  
only to be now and then properly hinted at; and  
some compliment is to be paid to the reader's  
understanding. The passage now before us,

Y y

seems

seems to require this sense, namely, that the knight sleeps *alone* without a bed-fellow, whilst Una has got one and lies *warm*. *Frigidus* in latin means to be alone, to *wax cold* for want of company. So the chaste Penelope uses this word, when she writes to her absent lord,  
*Non ego deserto jacuisssem FRIGIDA lecto.*

i. e. I should not have *WAXED COLD*, by lying alone—So again in the Art of Love :

*Tempus erit, quo tu, quae nunc excludis amantes,  
Frigida desertâ nocte jacebis anus.*

Which Jonson thus translates in his Epicene, or Silent Woman : She that now excludes her ' lovers, may live to lie a forsaken beldame in a frozen bed.'

Other poets too have the same expression.

—*Ille notis actus ad Oricum*

*Post insana caprae scelera, FRIGIDAS*

*Noctes non sine multis*

*Insomnis lacrymis agit. Hor. L. iii. Od. 7.*

i. e. *Cold nights*, because he lay alone.

*Contemnuntque favos, et frigida lecta relinquunt.*

*Virg. G. iv. 104.*

*frigida*, i. e. deserted.

*Radix stultitiae cui frigida sabbata cordi.*

*Rutil. Itin. i. 389.*

Rutgerfius seems to me to have very rightly explain'd Horace according to this sense,

—*O Puer, ut sis*

*Vitalis metuo, et [lego, aut] majorum ne quis amicus  
FRIGORE te ferat. Sat. L. ii. i. 61.*

Two things Trebatius fears for his friend Horace, one, lest he should not be long-lived: the other, lest his good friends should desert him : *ne quis ex majoribus tuis amicis amicitiam tuam renunciet*: perhaps meaning his friend Mecenias. So Perfius, Sat. i. a perpetual imitator of Horace.

*Vide sis ne majorum tibi forte*

*Limina frigeſcant.*

As *frigeſcere* means to be deserted, to be left alone, to *wax cold*: so *fervere*, is to be frequented, to *wax warm*. *Opere omnis semita ferret*, i. e. is full and frequent, *waxes warm*. Virg. Aen. iv. 407. I could bring more instances, if I pleased, but the reader must guess, that I believe Spenser's original reading was,

*Rise, rise, unhappy swaine, [wights*

*That here wax cold in sleepe, whiles wicked  
Hewe knit themselves in Venus flamesfull chaine.*

Perhaps 'twas written in Spenser's copy *wax cold*, one of the strokes of the *x* being separated from

the other. So that the mistake was easy, as the received reading carries with it some glimmering of sense. But no poet borrows so much from learned languages as Spenser, which makes his diction often hard to be understood without this previous knowledge: So that to understand him, we must frequently translate him into some other language. Let us here make experiment and then see how proper the phrase is—*That here wax cold in sleepe*, i. e. *qui frigidus jaces lecto deserto*; according to Ovid: or according to Horace, *qui frigidam noctem agis*. If this phrase should still sound strange in English, 'tis because the English reader is unacquainted with Spenser's manner of borrowing from the latin idiom. Many like instances may be heaped up: *ex. gr.*

*To fill his bags, and richesſe to COMPARE* [i. e. *divitias comparare.*] B. i. C. 4. St. 28.

*Nor that ſoge Pylion ſyre, which did ſurvive*

*Three ages, ſuch as mortal men CONTRIVE.* i. e. *qualia ſecula mortales CONTRIVERUNT.* [Shakespeare has borrowed this phrase from Spenser, as I have already mentioned in critical observations, &c.] B. ii. C. 9. St. 48.

*Where he through fatal error long was led,*  
[This the reader must translate into latin, before he can understand it. *Error*, means a wandring voyage; *fatali*, ordered by the Fates, or decrees of Providence. Virg. vi. 532. *Pelagine venis erroribus actus, An monitu divinum?* i. 32. *multoque per annos ERRABANT ACTI FATIS maria omnia circum.*] B. iii. C. 9. St. 41.

Other passages will be mentioned in their proper places.

#### V.

*The eye of reason was with rage yblent.* i. e. blinded: or confounded. *The eye of reason.* τὸ νοεῖν ὄμμα. M. Anton. iv. 29. *The minds eye.* Shak. Hamlet. ὡς ἐν σώματι ὄψις, ἐν ψυχῇ νῦς. Arist. Eth. L. i. C. 6.

#### VI.

*Returning to his bed in torment great,  
And bitter anguish of HIS guilty ſight,  
He could not reſt, but did his ſtout heart eat.* Perhaps *his* in the first and third line, occasioned the printing *his* in the second line, instead of, *this guilty ſight*. This occasioned him to eat his heart. Homer uses the same expression, Il. ὦ. 129.

Τὸνος ἰμεν, τὸ μίχρος ὀδυρμένος ἐν ἀχείμας,  
Σὺν ἰδίοις κραδίῳ.

*Mi fili, quonſque lugens et moerens tuum edes cor.*

Θυμολίβους ἰδίδος, ἀνίμου—ροδεντὸς contentionis. Il. ῥ. 210.

*Mordaces ſollicitudines,* Horat. L. i. Od. 18. Bellerophon, who fell on the Alean field, there remained



remained in solitude, ὁ δὲ Σειμὼν κατέδων, *ipse suum cor edens*. II. ζ' 201. Pythagoras ordered his disciples, *not to eat the heart*. [Laërt. viii. 17.] i. e. not to disquiet themselves with heart-eating cares. The Latin poets are fond of the expression,

—*Si quid*

*Est animum, differs curandi tempus in annum?*

Hor. i. Ep. 2. 39.

—*Multusque viri cunctantia corda*

*Est dolor.* Valer. Flacc. iii. 693.

According to the reading of Heinsius. And thus Virgil, xii. 801. *Nec te tantus edat tacitam dolor*. Our poet uses the like again, B. 6. C. 9. St. 39.

—*And even for jealousy*

*Was ready of his own hart to devoure.*

*Ibid.*

*At last faire Hesperus in highest skie  
Had spent his lampe, and brought forth dawning  
light.] Brought forth, i. e. introduced, ushered in.* Should not our poet have rather said, *Lucifer?* So Ovid. Epist. xviii. 112. *Prævius Auroræ Lucifer*. Again Faët. v. 547.

—*Subar æquore tollit*

*Candida, Lucifero præveniente, dies?*

And Virg. ii. 802.

*Famque jugis summae surgebat LUCIFER Idæe  
DUCEBATQUE DIEM.*

*Ducebat diem, i. e. brought onward, introduced, &c.* our poet's very expression. 'Tis likewise the very etymology of *Lucifer*, φωσφόρος. Cicero, Nat. Deor. ii. 20. *Stella Veneris, quæ φωσφόρος Græcè, Lucifer Latine dicitur, cum antegreditur solem: cum subsequitur autem, Hesperos*. However as Venus from her appearance is named *Lucifer* and *Hesperus*, poetical liberty may perhaps excuse the inaccuracy; the being differently named according to her different appearance: to which Milton alludes, V. 166.

*Fairest of Stars, last in the train of Night,  
If better thou belong not to the dawn,  
Sure pledge of day—*

### VII.

*Now when the rosy-fingred Morning faire,  
Wearry of aged Tithones saffron bed,  
Had spread her purple robe through dewy aire,  
And the high hills Titan discovered.]* The descriptions of Aurora leaving the saffron bed of Tithonus [see Virg. iv. 584.] and with her rosy hands opening the gates of light, are too frequent to want explanation in the poets.—He adds, *The high hills Titan discovered: and below* C. 3. St. 21.

*Now when broad day the world discovered has:  
This is Virgilian.*

—*Ubi primos crastinus ortus*

*Extulerit Titan, radiisque retexerit orbem.*

Aen. iv. 119.

There are none of Virgil's translators, that have so faithfully expressed his meaning as Spenser. Even Dr. Trap, who professes a more literal version, and is not fettered with rhyme, thus leaves his author's sense, and puts in something of his own,

*Soon as to-morrow's Sun his rising beams extends.*

But *tego* is to cover; *retego*, to discover: *figo*, to hang up; *refigo*, to take down, &c. And as Night with her dark mantle is described to have covered the face of the earth; so the sun takes off the mantle, and discovers the beauties of nature.—I thought this short observation not unnecessary, if only to shew the inaccuracy, not to give it a harsher name, of our present translators of poets.

### VIII.

*His light-foot steed] Ωκίπτος ἵππος.* Homer.

*The victor spur'd againe his light-foot steed.*

Fairf. vi. 36.

### IX.

*For her be hated as the bisping snake.]* Proverbially. *Cane pejus et angue.* Hor. Ep. xviii. Lib. I.

### XI.

*But now seemde best the person to put on  
Of that good knight—] The person to put on, is a Latinism, Personam induere.*

*Ibid.*

*Upon his coward brest*

*A bloody crosse—] The verb is to be supplied; upon his coward brest he bore, he had, there was, or be put on, to be supplied from the first verse. Such elliptical phrases are frequent in the learned languages, of which Spenser is a great imitator. Besides these kind of expressions delay a reader, and make him think a little.*

### XII.

*Full large of limbe and every joint  
He was, and cared not for God or man a point.]* This is exactly the picture of the atheistical and giant-like Capaneus, in Statius; of Mezentius in Virgil: Boyardo and Ariosto have likewise their atheistical and blaspheming Sarazins.

### XIII.

*Hee had a faire companion of his way,  
A goodly lady clad in scarlet red,  
Pursted with gold and pearle of rich assay,*

Y y 2

And

*And like a Persian mitre on her head  
Shoe wore, with crowns and owches garnished.*] As things are sometimes known, and always illustrated by their opposites, 'tis very entertaining (as I said above, and shall say again) to compare oppositions: by way therefore of contrast and opposition compare these two characters, the impious Sansfoy, who cared not for God or man a point; *contemptor superum*; with the pious knight: and let this gorgeous lady, in scarlet red, be set in opposition to Una; unity, christian truth, and humility. This goodly lady, for so she seemed, is Dueſſa, doubleneſſe, falshood, and the scarlet whore in the Revelation. τὸ, τὴ γὰρ ἀγαθὴ, ἀπλῆ: [Una] τὸ δὲ κακὴν πολυμερῆσαν. [Dueſſa] Aristot. Ethic. Eudem. L. vii. C. v. Εὐθλιμὴν γὰρ ἀπλῆν, παντοπαῦν; δὲ κακίαν.

Arist. Eth. Nicom. L. ii. C. 6.

*And like a Persian mitre on her head  
Shoe wore, with crowns and owches garnished,*

On her head the wore what resembled a Persian mitre or tiara.—like a garland made.

B. i. C. 7. St. 4.

i. e. what resembled a garland. See too B. i. C. 10. St. 12.

Her Persian mitre, he says, was garnished with crowns and owches, which her lavish lovers gave, i. e. the Roman emperors, the Gothic kings, her devotees, &c.—Constantine in particular.—I cannot help observing, that at the coronation of the Pope, two cardinal deacons take off his mitre and place on his head the tiara, which is a high-raised cap, encircled with three crowns and ornamented with jewels;—with crowns and owches garnished. This tiara or triple crown emblematically, they say, represents his three-fold authority, viz. high priest, judge, and legislator of all christians. The reader may think I refine too much, if I imagine that Spenser alludes to this three-fold assumed character of the Pope: when he (in describing, *Orgoglio*, THE MAN OF SIN, who takes Dueſſa for his leman, and compleats the picture of the scarlet whore) thus describes him,

—His stature did exceed

The height of THREE the tallest somes of mortal seed.

B. i. C. 7. St. 8.

But however as I am got now in the midst of mystery, I cannot help transcribing a note from Scaliger on Revelat. xvii. 5. *And upon her head was a name written MYSTERY.* Feu Monsieur de Montmorency *estant à Rome du temps qu'on parloit librement et du S. Petre et du S. Siege, apprit d'un homme digne de foy, qu'à la verité le TIARE pontifical avoit escrit au frontal en lettres d'or MYSTERIUM :*

*et que depuis le tiare ayant este refaict par Jules, au lieu de MYSTERIUM il y auroit mis son nom en lettres de diamantes JULIUS PONTIFEX MAXIMUS.*

### XVI.

*As when two rams, stird with ambitious pride,  
Fight for the rule of the rich fleeced stocke,  
Their horned fronts so fierce on either side,  
Doe meete, that with the terror of the stocke  
Assonied both, stands fencelesse as a blocke,  
Forgetfull of the hanging victory.]* This is the pointing and reading of the 1st quarto, the 2d quarto stand fencelesse: and so Spenser corrected it among the faults escaped in the print. *The rich-fleeced stock, I have printed as a compounded word, so the Greeks χρυσόμαλλος, &c.* This kind of comparison with a little change we have again.

*As two fierce bulls, that strive the rule to get  
Of all the herd, meete with so hideous maine  
That both rebutted, tumble on the plaine.*

B. iv. C. 4. St. 18.

And it seems to be imaged from the following poets.

\*ΑΨ δ' αὐτὶς συνῆρσαι ἰνατίοι, ὅτε ταύρω  
Φορβιάδος ἀμφὶ βοῶν κινητότι δεξιόασδος.

*Mox tamen impetunt adversi [soone meete they both] proinde atque pares tauri [as when two bulls] Qui de vacca pasquali decertant violentius [who fight for the rule of the herd] Apollonius, ii. 88.*

*Ac velut ingenti Sila summove Taburno  
Cum duo conversis inimica in proelia tauri  
Frontibus incurrun, parvum cessare magistris:  
Stat pecus omne metu mutum, mussantque juvenceae,  
Quis nemori imperitet, quem tota armenta sequantur.*

Virgil. xii. 715.

*Non aliter sortes vidi concurrere tauros,  
Cum pretium pugnae, toto nitidissima saltu,  
Expetitur conjux: spectant armenta, paventique  
Nescia quem maneat tanti victoria regni.*

Ovid, Met. ix. 46.

*Non sic ductores gemini gregis horrida tauri  
Bella movent: medio conjux stat candida prato  
Victorem expectans.* Statius vi. 864.

### XVII.

*Each others equall puissaunce erovies,  
And through their iron sides with cruelties  
Does seeke to perce: repining courage yields  
No foote to foe: the flashing fier flies  
As from a forge out of their burning stieles,  
And streams of purple blood new dyes the verdant  
field.]* So the 1st and 2d quarto editions: and likewise the folios, excepting that they read, *new die.* Cruell spies is the poet's own correction among

among the faults escaped in the print: and he uses it again in B. iii. C. 1. St. 36. *with her two crafty spies she secretly would search each dainty lim.* Where see the note. The meaning is, each envies the other's equal valour, and each does seek with cruell eyes, [Sortitus fortunam oculis] to peare through the other's sides, which are armed with iron. He seems plainly to have Homer in view, where Achilles is described brandishing his deadly dart against Hector,

Φρονίων χεῖρα καλὸν ὄπη βίξις μάχισσα.  
 Ἐσσομένω χεῖρα καλὸν ὄπη βίξις μάχισσα.

*Sortius malum Hectori nobili, Rimans oculis corpus pulcrum, ubi acciperet vulnus facillime.* II. x. 320. Or Virgil's expression, *Æn. XI. 748.*

—Partes rimatur apertas,  
 Quâ vulnus lethale ferat.

Or his description of Aeneas shaking his mortal spear, and marking out *with cruel spies* the destined wound,

*Cunctanti telum Aeneas fatale coruscet,  
 Sortitus fortunam oculis; et corpore toto  
 Eminus intorquet.* xii. 919.

Let me add, Ariost. *Orl. Fur. xlvi. 118.*

Con le pungenti spade incominciaro  
 A tentar dove il ferro era piu raro.

*Repining courage, virtus indignata; illi indignantes.*

### XVIII.

*Had not that charme from thee forwarned it:  
 But yet I warne thee—* Forwarned, cannot surely be the true reading: but *forewarned* may, which signifies the fame as *forewarded*, i. e. warded it off, guarded it beforehand.

*Ibid.*

*And glauncing downe his shield, from blame him fairely blest.] i. e.* The shield [and 'tis well known what shield he bears] preserved him, like some amulet or charm, which were carried about as blessings and securities against harm and injury. The same expression is in B. iv. C. 6. St. 13.

### XIX.

*And at his haughtie helmet making mark  
 So hugely stroke, that it the Steele did rive,  
 And cleft his head.]* I would delay the reader a moment to consider the construction; and to see how learned our poet really is in some passages, which would be lost to an ordinary reader. So just above, St. 18.

*Therewith upon his cress.*

*With rigor so outrageous he smitt,  
 That a large share it betwoud out of the rest.*

The participle *it*, in both these places, is to be referred to the substantive included in the preceding verb. *So hugely stroke, that it, viz. the stroke.* So *outrageous he smitt, that it, viz. his sword, which he smote with.* Compare B. ii. C. 8. St. 38. B. 4. C. 6. St. 13. and B. v. C. 7. St. 33. The father of all poetry and poetical diction, has given great sanction to this manner of expression,

Ἐὶ δ' αὖτ' ἐγὼν αὐτὸς ΔΙΚΑΕΩΝ, ἢ μ' ἔτινα φησὶ  
 Ἄλλων ἐπιπλήξεν Δαναῶν ἸΘΕΙΑ γὰρ ἔσται. II. ψ. 579.

*Eia verò age ego ipse diducabo; et me nullum puto  
 Alium increpaturum Danaorum: reatum [viz. iudicium] enim erit.*

The adjective Ἰθία, in the latter part of the sentence, agrees with Δικη tacitly signified in Δικάσω. and thus *Eustathias, ἠπαυστός ἢ Δικη, ἢ ἀδελφότης εἴσα ἰσ ἔματι Δικάσω.* Let me hence vindicate and explain a passage in Ovid, *Art. Amat. L. i. 285.* which has puzzled the commentators.

*Myrrha patrem, sed non quo filia debet, amavit.  
 i. e. Sed non quo amore, &c.* the substantive is to be supplied from the verb, in which it is included.

*Ibid.*

*He tumbling downe ALIVE,  
 With bloody mouth his mother earth did kiss,  
 Greeting his grave: his grudging ghost did strive—* See how unpoetical and without any idea or proper image this word *ALIVE* comes in just after 'tis said *his head was cleft*; consider likewise if 'twas away, or if 'twas said, *He immediately or straightway tumbling down,* &c. how properly then the sentence would proceed: and thus he seems to me to have expressed himself, with an old word 'tis true, which however he frequently uses in this poem; but the printer or transcriber puzzled at first, or slightly casting his eye on it, gave us instead of *BILIVE, ALIVE*, preserving at the same time as many letters, as he well could preserve.

*He tumbling down BILIVE  
 With bloody mouth his mother earth did kisse.*

He seems to have Virgil in view, *Aen. xi. 418.*

*Procubuit moriens et humum semel ore momordit.*

So in the epithet *grudging ghost,*

*Vitaeque cum gemitu fugit indignata sub umbras.*

The last line in the *Æneid.*

*Bestemmiano fuggi l'alma sdegnofa.*

The last line but one in *Orl. Furios.*

## XX.

*Like the old ruins of a broken tower.]* Statius, ix. 554.

*Ruit haud alio quàm celsa fragore*

*Turris, ubi innumeras penitus quassata per ictus  
Labitur, effractamque aperit victoribus urbem.*

See this allusion more fully expressed, B. i. C. 8. St. 23.

## XXII.

*And fortune false betraide me to thy powre,  
Was (o what now availeth that I was!) The 1st  
edit. thy powre, the 2d together with the Folios,  
your: which I think Spenser's own correction.*

*Was (o what now availeth that I was!)*

This is a pathetic manner of correcting herself, and frequently used.

*—Filium unicum adolescentulum*

*Habes—ah! quid dixi habere me? immo habui,  
Chreme.* Terent. Heaut. Act. i.

*Was (ay the while, that he is not so now!)*

B. ii. C. i. St. 50.

*She while she was (that was, a woful word to faine!)*  
Spens. Calend. Novemb.

*Verolam I was, (what bootes it that I was?)*

Ruines of Time.

*Isabella son io; che figlia fui*

*Del re mal fortunato di Gallizia:*

*Ben dissi fui, e'or non son più di lui—*

Ariosto, Orl. Fur. xiii. 4.

*Caro eri à la mia donna. Ah! perche mia*

*La dirò più, se mia non è più quella? Ibid. xlv. 94.*

*Vissi, e regnai, non vivo or più, ne regno:*

*Ben si può dir, noi fummo—* Taffo xix. 40.

*Vixi: fuimus—fuimus Troës, fuit Ilium.*

Virg. ii. 324.

*There was (o seldom blessed word of Was!)*

Sydn. Arcad. p. 83.

*In Thessalia there was (well may I say there was) a  
prince (no, no prince,) whom bondage wholly possessed,  
&c.)* Sydn. Arcad. p. 83.

So Muretus in his Epigram on Raphael.

*Sum Rabpael: bei mi! quid loquor? immo fui.*

## XXIV.

*With love long time did languish as the stricken hind.]*

*As the stricken hind, literally from the Italian  
poet. Come cervo ferito. Orl. Furios. C. xvi.  
St. 3. See too Orl. Innam. L. i. C. 5. St. 19.*

*Virg. iv. 68. Qualis conjectâ cervæ sagittâ. Again  
Æn. xii. 856. And Spenser, B. iv. C. i. St. 49.*

## XXV.

*Who, whiles he livde, was called proud Sansfoy—]*

All the vile affections of the mind, all perturbed and horrid ideas are, by a very easy allegory, and literally according to the poets and mythologists, offsprings of darkness, or Erebus: Such for example are, the *faithless*, the *joyless*, the *lawless* or *disobedient*: and such are these three brethren, all born of *one bad Sire*: Sansfoy, the unfaithful; Sansjoy, the joyless; (for according to the apostle, Gal. v. 22. *The fruits of the spirit is love, joy, &c.* and the gospel is called *glad tidings*, &c.) Sanfloy, the lawless. [1 Tim. i. 9. *The lawless and disobedient. Tit. i. 16. abominable and disobedient, and unto every good work reprobate.*] Our knight unassisted by Una is more than a match for the open violence of any of these brethren, though he becomes an easy prey to hypocrisy and fraud and pride. I have mentioned above that Dueſſa is decked out, as the scarlet whore in the Revelation; her knight being slain he inveigles the Christian, of too easy a faith now his Una is absent; and tells him a story, mixt with truth and falshood: that she was an emperor's daughter; the emperor of Rome's; or rather the offspring of the Pope: see St. 22. and that she was betrothed to a mighty king, but before she could be married her dearest lord fell into his enemies hands and was slain.—Is not the allegory, that the Pope designed to make himself universal bishop over the Greek and Eastern churches, as he had already over the Western; but before this could be completed, the Greek and Eastern Christians fell under the power and cruelties of the Saracens and Turks?

## XXVI.

*In this sad plight, friendlesse, unfortunate,*

*Now miserable I Fidesſa DWELL—*

*He in great passion all this while did dwell.]* *Dwell* signifies, to remaine, to continue, &c. See Junius. 'Tis frequently so used in our poet. But here is a fault in the rhyme, for the same word in the same signification rhimes to itself: perhaps he wrote,

*Now miserable I Fidesſa FELL,*

*i. e.* In this sad plight, friendlesse, unfortunate, I the *now miserable Fidesſa fell*, &c. Spenser always avoids the fault, if he will can, but sometimes he finds it impracticable.

## XXVII.

*—So dainty, they say, maketh dertb.]* *Quae rarâ Chara.* Proverb.

## XXVIII.

*The fearfull shepheard, often there aghost,  
Under them never sat—] Monſtrat Syſta nefas—  
Non Dryadum placet umbra choris, &c. Stat.  
Theb.*

Theb. ii. 519. See Lucan's description of the sacred forest of Marcellis, L. iii. 402.

*There nor the rustick gods, nor Satyrs sport,  
Nor Fauns and Sylvans with the Nymphs resort.*

Hence Tasso has imaged his enchanted forest, described in Canto XIII.

## XXX.

*For golden Phoebus now that mounted be.]* Spenser wrote *ymounted*, the printer took the *y* for the Anglo-S. character, which they use in writing that contractedly; viz. *y*. The poet himself corrects this place among the Errata.

## XXXI.

And in his falsed fancy *he her takes*—] *Nella sua fantasia falsata.*

*And with vaine thoughts her falsed fancy vex.*

B. iii. C. 1. St. 47.

*Ibid.*

*He pluckt a bough; out of whose riste there came  
Small drops of gory blood, that trickled down the same.]*

I believe that the reader need not be put in mind, that this wonderful tale (so well adapted to the genius of romance) is taken from Virgil; where Æneas plucking a bough of myrtle sees from the riste drops of blood trickling down. *Therewith a piteous voice was heard—O spare to pollute thy pious hands with blood—*

*But fly this guilty, avaritious store,  
Warn'd by ih' unbappy fate of Polydore!*

But were I to render into Latin verse the following of Spenser (*O spare with guilty hands to tear my tender sules in this rough rynd embard*) this from Ovid. Met. ii. 362. might very easily be borrowed,

*Parce precor; nostrum laniatur in arbore corpus.*

'Tis no wonder that Ariosto (who is an allegorical and a moral writer, as well as a romance writer,) should copy this tale from Virgil.—Ruggiero having tied his winged horse to a myrtle tree, the ghost, which was therein lodged by enchantment, speaks to him, and tells him he was formerly a knight, but by the witchcraft of Alcina he was transformed into a tree; and that others were changed into various beasts and other forms: the true image of the man being lost through sensuality: Orlando Fur: Canto VI. Other poets might be mentioned who tell the same kind of stories. See Ovid. Met. viii. 761. Tasso, Canto xiii. 41. Compare Dante Inferno, Canto xiii. The same kind of allusion we meet with in Shakespeare, where Prospero tells Ariel that he found him confined by the witch Sycorax,

*Into a cloven pine; within which rift  
Imprison'd, thou didst painfully remain  
A dozen years.—*

## XXXII.

*Aston'd he stood, and up his heare did bove,  
And with that sudden horror could no member move.]*  
*ἐν δὲ ταφῶν, aston'd he stood:* Milt. ix. 890. *astounded stood.* Ὀρδάν δὲ τῆχες ἔσται, and up his heare did bove. Hom. II. ὤ. 359. So Æneas, meeting with the same adventure, relates of himself, *Obstupui, steterantque comæ.* Virg. iii. 48. So in Tasso, xiii. 41. *Tutto si raccapriccia.*

## XXXIII.

*Both which fraile men do oftentimes mistake.] Both which, viz. the ghost from Limbo, and the guileful acry spirit, doe oftentimes cause fraile men to mistake; or, do mislead them; and cause wrongful imaginations.* So B. iii. C. 2. St. 13.

*Whereas no living creature he mistook.*

*i. e. he wrongfully imagined.*

## XXXIV.

*Say on, Fradubio, THEN, or man or tree,  
Quoth THEN, the knight—]* The poet seems to me to have written THEN but once: 'twas the printer's roving eye methinks that occasion'd the idle repetition: the verse runs off very well without THEN in the first line.

*Say on, Fradubio, or man, or tree,  
Quoth then the knight—*

Soon after he adds,

*He oft finds med'cine, who his griefe imparts;  
But double grief's afflic't concealing harts.*

The same sentiment he has, B. i. C. 7. St. 40.

*Mishaps are maistred by advice discrete,  
And counsell mitigates the greatest smart:  
Found never help, who never would his hurts impart.*

*—Apt words have power to swage  
The tumults of a troubled mind,  
And are as balm to festered wounds.*

Milton, Sams. Agonist.

Ορῆνησοῦσης ἰσὶν ἰατρὸν λόγῳ.

Æsc. Prometh. v. 378. Again, B. iii. C. 2. St. 15.

*For pleasing words are like to magick art.  
Sunt verba et voces, quibus hunc lenire dolorem  
Possis, et magnam morbi deponere partem.*

Horat. Epist. i. i. 33.

Ἐἰς τὸ δ' ἐπαρδᾶν ἐν λόγοις θελακχῆσι.

*Sunt autem incantationes et verba animos demulcentia.*

Eurip. Hipp. v. 478.

*Illic omne malum vino, cantuque levato,  
Deforsnis aegritimoniae, ac dulcibus alloquiis.*

Horat. Epod. xiii. 17.

*Dulcibus alloquiis, λόγους θιλκτικησίου.* See above, *Sunt verba et voces, &c.* This interpretation of Horace if not the truest, is yet the chafest. And these expressions are drawn from no mean sources of philosophy. *Θεραπειύειται δὲ τὴν ψυχὴν, ἴση, ἰσηδαίς τισι τὰς δ' ἰσηδαίς ταύτας, ΤΟΥΣ ΔΟΥΤΟΥΣ ἴσαι ΤΟΥΣ ΚΑΛΟΥΣ.* Plato in Charm. p. 157.

*Ibid.*

*The author then, said he, of all my smarts,  
Is one Duessa, a false SORCERESSE,  
That many errant knights hath brought to wretchedness.]* This is exactly agreeable to the account of the scarlet whore, who is a SORCERESSE. Revel. xviii. by her SORCERIES were all nations deceived, and in her was found the blood of prophets and of saints: [that many errant knights hath brought to wretchedness:] the woman [Duessa] was drunken with the blood of the saints, and with the blood of the martyrs, Revel. xvii. 6. compare Revel. xviii. 3. and Jeremiah li. 7.

### XXXVI.

—*Such is the dye of warre.]* So B. ii. C. 5. St. 13. *For th' equall die of warr he well did know. Alea belli communis.* *Ξυδὸς Ἐυάλιος, communis Mars.* Hom. II. σ' 309. Schol. *κοιὴ ἢ τὴν πολέμου τύχη.* Homer's epithet of Mars is *ἄλλοπερίσταλλος*, i. e. *ἄλλοτε ἄλλω φίλος*, which Virgil alludes to, G. 2. 283. *dubius mediis Mars errat in armis.*

### XXXIX.

*But with fained paine  
The false witch did my wrathful hand withhold.]* Paine is endeavour; with fained paine, i. e. fainedly. with busie paine, diligently, B. i. C. 7. St. 24. B. iii. C. 5. St. 31. with incessant paine, incessantly, B. iii. C. 7. St. 54. with unwilling ayd, unwillingly. B. iv. C. 9. St. 5. *σὺν δίκῃ* i. e. *δικάως*, *σὺν σπεδῇ* i. e. *σπεδάως*, *σὺν βίᾳ* i. e. *βιάως*.

### XL.

*Then forth I took Duessa—and in the following stanza, Then forth from her—]* These two places Spenser corrected among the *Errata*. Soon after,

*Till on a day (that day is every prime,  
When witches wont do penance for their crime)  
I chawst to see her in her proper bew—*

This vulgar notion of the annual penance of witches may be illustrated from Bodinus, from whom Scot has the following translation in the discovery of witchcraft, pag. 90. "In Livonia

"yearly, about the end of December, a certain knave or devil warneth all the witches in the country to come to a certain place: if they fail, the devil cometh and whippeth them with an iron rod, so as the print of his lashes remain upon their bodies for ever. The captain leadeth the way through a great poole of water; many millions of witches swim after; they are no sooner passed through the water, but they are all transformed into wolves, and fly upon and devour both men, women and cattle, after twelve days they return through the same water, and so receive human shape again."

The reader at his leisure may consult the story of the beautiful youth Ziliante and the witch Morgana (sister of Alcina) in Boyardo Orlando Innamorato. L. 2. C. 12. and C. 13. In Ariosto, the fairy Manto who gave name to Mantua [Virg. x. 199.] says the fairies were changed every seventh day into snakes.

*Ch' ogni settimo giorno ognuna è certa,  
Che la sua forma in biscia si converta.*

Orl. Fur. xliii. 98.

And Milton (x. 572.) having mentioned the change of the Devils into serpents, adds

*Thus were they plagued  
And worn with famine, long, and ceaseless hiss;  
'Till their lost shape, permitted, they resum'd,  
YEARLY enjoyn'd (some say) to undergo  
This annual humbling certain number'd days,  
To dash their pride, and joy, for man seduc'd.*

This vulgar notion seems to have taken its first rise, from the stories told of the periodical punishments, as well as of the respites, of the infernal spirits. Compare Milton ii. 597. The christian poet Prudentius mentions respites and renewals again of punishments. Or it might have taken its rise from the revolutions of the soul, from its purgatorial state to human life, and back again in endless revolutions: an Egyptian doctrine; mention'd in Plato's Phædo; and finely introduced in Virgil's 6th Æneid; and by our poet in his Epifode of the gardens of Adonis.

### XLI.

*Her neather partes mishapen, monstrous,  
Were bid in water, that I could not see.]* So Fraud, of which Duessa is a type, is imaged by Dante swimming in the river Styx, and concealing her mishapen, monstrous, neather parts. Compare this likewise with B. i. C. 8. St. 46. where the scarlet whore is stript of her false ornaments. See likewise the odious picture of Alcina, when Ruggiero

Ruggiero views her [*i. e.* false pleasure] with the eye of reason. *Orl. Furios.* Canto vii.

*Ibid.*

*For danger great, if not assur'd decay  
I saw before mine eyes, if I were knowne to stray.]  
I thought it should have been,—if I were knowne  
to stay.*

But no books read so. We may interpret then, if I were known to her to intend to stray. See *Critical Observations* on Shakespeare. B. iii. R. 6. *Galli per dumos alevant, arcemque tenebant.*

Virgil, viii. 657.

*i. e.* and were now endeavouring to possess themselves of the Capitol.

*The sea is wide and easy for to stray.*

B. ii. C. 6. St. 23.

*i. e.* to cause men to stray.

XLIII.

*But how long time, said then the elfin knight  
Are you in this misformed house to dwell.  
We may not change, quoth he, this evil plight,  
Till we be bathed in a living WELL.—  
O how, sayd he, mote I that WELL out-find,  
That may restore you to your wonted WELL?  
Time and suffis'd fates to former kynd  
Shall us restore, none else from hence may us unbynd.]  
Misformed house: In composition *mis* gives the word to which 'tis prefixed an ill signification, of defect, or error, &c. See *Sommer* in *Mir* and *Wachter*, *Gloss: German. Prolegom. Sect. v.* And *Hickes Gram. Anglo-S.* pag. 69. 'Tis proper to mention this for once, and the reader will easily apply it hereafter. In this Stanza you have two words, which though spelt the same, yet are very different in signification, *your wonted well*, *i. e.* your usual welfare, and right state. *Anglo-S. pela, prosperitas.* Germ. *wel.* Spelt in *Chaucer, wele*: but here spelt *well*, that the letters might correspond in the rhyme.—They could not change their evil plight, till baptis'd with the water of regeneration, and became new creatures: *living water*, is the spirit and grace of God: *till we be bathed in a LIVING**

*well.* John iv. 10. *he would have given thee LIVING water.* Jerem. ii. 13. *they have forsaken me the fountain of living waters.* And he shewed me a pure river of water of life. Revel. xxii. 1. In the scripture language refreshing streams and living waters mean the grace of God.—*Fradubio* says, that time and the fates, satisfied with their punishment, shall restore them to their former natures, to former kynd.—Our knight is unassisted with *Una*, and must leave the adventure unperformed. This restoration to their former natures of *Fradubio* and *Fraelissa*, would have been completed in some of the subsequent books had the poet lived to have finished his poem: and such kind of metamorphosis and restoration are to be found frequently, not in *Ovid* only, but in romance writers. So *Astolfo* was transformed into a myrtle by the witch *Alcina*, and restored by the sage *Melissa*. And in the romance called the *Seven Champions*; *St. Dennis* of France recovered a daughter of the king of *Theffaly*, who by enchantment had been changed into a mulberry tree.—The transformed *Fradubio* means one who dwells in doubt and wavering, and who wants faith, *fra dubbio*: *Fraelissa*, is one of a weak and frail nature, *fralezza*. And who are so perpetually liable to fraud and imposture, as those of frail and wavering minds?

XLIV.

*When all this speech the living tree had spent.]* Perhaps the poet wrote, *his speech*: he adds *The bleeding bough did thrust into the ground,  
That from the blood he might be innocent.*

For the like reason *Æneas* performs the just obsequies to *Polydorus*, which in some measure he had violated.

XLV.

*And paid himself with hufie CARE--]* I believe he wrote *hufie CURE*, following *Chaucer* and *Lidgate*. See note on B. i. C. 6. St. 21.—presently after—at length all passed fear, *i. e.* all fear being past and over. We hear no more of the christian knight and his scarlet whore, till the ivth Canto.

## C A N T O III.

## I.

*N*ought is there under heavens wide hollowesse,  
 [That moves more dear compassion of mind.]  
 Spenser usually begins his Canto with some  
 moral reflection, agreeable to his subject: so did  
 the two Italian poets before him, Berni in the  
 Orlando Inn. and Ariosto in the Orl. Furios.  
 Methinks this 2d verse had been more nume-  
 rous, and better expressed, if the particule had  
 been added, which indeed a printer might easily  
 omit:

*That moves more dear compassion of the mind.*

Heavens wide hollowesse, so Plato in Phædrus,  
 ἐξάνοι ἀψίδα, cæli fornix. *The heavenly vault*, Sydn.  
 Arcad. pag. 255. *The vault of heaven*, Milt. i.  
 669.

## III.

*Through that late vision—*] See B. i. C. 2. St. 4.

## IV.

*—Her angels face*

*As the great eye of heaven shyned bright.] The  
 great eye of heaven, Mundi Oculus, Ovid. Met.  
 iv. 228.*

*Thou Sun, of this great world both eye and soul.*

Milt. v. 171.

*With taper-light*

*To seek the beauteous eye of heaven to garnish.* [I  
 believe Shakesp. wrote *garnish*] K. John, A&T. iv.  
*All places that the eye of heaven visits.*

Rich. II. A&T. i.

## V.

*Some as the royall virgin he did spy.] It might be  
 thought that the construction had been helped,  
 if written*

*Which soone as th' royall virgin he did spy.*

But Spenser omits relatives, and pronouns, and  
 particules. So B. iv. C. 2. St. 2. *Such musick is  
 wife words—such as Menenius well invented;*

*What time his people into parts did rive,  
 'Them reconcild again and to their homes did drive.*

i. e. *who reconcild them, &c. or, He reconcild them,  
 &c.*

*A goodly person, and could menage faire  
 His stubborn steed with curbed cannon bitt.*

B. i. C. 7. St. 37.

i. e. *and he could menage, &c. or, and who could  
 menage, &c.*

Other instances will be mentioned in their pro-  
 per places.

The Latin writers omit in the same manner  
 and with the same construction: *Ille* or *Qui*.

*Jam dederat Saliis (à saltu nomina ducunt.)*

Ov. Fatt. iii. 387.

i. e. *Qui Saliis ducunt*, see Heinsius' note.

*Juvenisque Choroebus*

*Mygdonides: illis ad Trojam fortè diebus  
 Venerat.*

Virg. Æn. ii. v. 341.

*Ita rexi omnium veterrimus Medicus. Vulgò illis  
 qui ad Trojam, &c.*

*Sum pius Æneas; raptos ex hoste penates*

*Classe vebo mecum,—*

*Vulgati codices, raptos qui, &c.*

Æn. i.

Let me vindicate the same construction, in the  
 same manner, of Æn. x. 705.

*Et face prægnaus*

*Ciffis regina Parim creat: urbe paterna  
 Occubat.*

i. e. *Qui quidem Paris, &c. vel, Ille Paris Occubat,  
 &c.*

*Ac velut ille canum morsu de montibus altis*

*Aëtus aper, multos Vesulus quem pinifer arnos*

*Defendit, multisque palus Laurentia; silvâ*

*Postus arundinea, postquam inter retia ventum est,*

*Substitit.*

i. e. *Qui quidem postus, &c. vel, Ille aper postus—  
 Substitit.*

## VI.

*O how can beautie maister the most strong! O how  
 beautie knowes, is able, to maister the most strong!  
 Anglo-S. cunnan seire, kann novi. Chaucer to  
 uses it in the Wife of Bath's Prologue, 231.*

*A wise Wife shall, if that she can her gode,  
 Berin them in hond that the cow is wode. i. e. if she  
 knoweth or understandeth her interest.*

## VII.

*As the God of my life?] Pl. xlii. 10. I made my  
 prayer unto the God of my life. xliiii. 4. The  
 God of my joy and gladness. But applied as Cicer.  
 Orat. ii. post Reditum. Sect. iv. Principes P.  
 Lentulus, parens ac deus nostræ vitæ, fortunæ,  
 memoriæ, nominis, hoc specimen virtutis, &c.*

IX.



## IX.

*The lyon would not leave her desolate.*] Our christian knight is led astray by the scarlet whore: Meantime Una is attended and guarded by a lion. This *defender of the Faith* and of Una, suggests England, or the English king: for kingdoms are imaged by their arms or ensignes: or what if the allegory points more minutely to K. Henry VIII. to whom this title was first given, and who opened a way for a thorough reformation of the church? see this allusion further applied, below St. 18. and 43.

## X.

*A damzell spyde, slow-footing her before,  
That on her shoulders sad a pot of water bore.*] Our poet paints according to the simplicity of ancient customs and manners; and his painting is therefore the more natural and pleasing. See Gen. xxiv. 15. and 45. *Rebecca came out with her pitcher upon her shoulder.* So likewise the woman of Samaria; John iv. 7. And the very same natural picture we have in Homer, Od. x. 105.

Κέχη δὲ ξύμβησαντο πρὸ ἄστως ἰδρυέσση.

*Puellæ verò obvii facti sunt ante urbem aquam pententi.*

When Ulysses drew near to the city of the Phœaciens, he sees a maid (so Minerva appeared) with a pitcher of water in her hand, Od. vii. 20.

*A polish'd urn the seeming virgin bore.*

*A polish'd urn!* how delicate and refining are modern translators? *υδρῶνιον ἰχθύον, hydriam (vas aquarium) gestanti.*

## XIV.

*And thrice three times did fast from any bitt.*] *Thrice every week*, viz. on wednesdays, fridays, and saturdays, she did penance in sackcloth and ashes. *And thrice*, on every one of those three days she abstained from her ordinary meal.

## XVI.

*Now when Aldeboran was mounted hie,  
Above the shinie Cassiopeias chaire.*] Rather *Aldeboran*; so the Arabian astronomers called the star in the eye of the bull, which the Greeks named *λαμπάδιαις*. I have not altered Spenser's spelling, for I know what liberty he, as well as Chaucer, took in such kind of words. Our old bard thus writes it, in the Squire's Tale, v. 285.

*And yet ascending was the beste royall  
The gentill lyon with his Aldrian.*

The same observation may be made with re-

spect to the spelling of the following word, which rightly is, *Cassiope* or *Cassiopea*, *Κασσιόπειρα*, *Aratus* v. 189. [*Omnia quæ apud Graecos in diphthongum habent, apud Latinos in E productum convertuntur.* *Κασσιόπειρα*, *Cytherea*, *Αντίαις*, *Aeneas*, *Μήδεια*, *Medea*. *Servius ad Aen.* i. 257.] She is described on the globes as sitting on a chair and extending her hands.

*Ibid.*

—By purchas *criminnall.*] Purchase [*Κατ' ἐπιφύμασον. πρὸς τὸ ἐπισημαίνειν*] i. e. robberies. Shakepeare in K. Henry V. Act ii.

*They will steal any thing and call it purchase.*

B. Johnson in the Alchymist, Act. v. Sc. 1.

*Do you pack up all the goods and purchase.*

Chaucer in his prophecy,

*And robberie is held purchase.*

## XVIII.

*Abessa, daughter of Corceca stov.*] Forfaken Truth takes up her lodging with blind Devotion: whom our poet calls *Corceca*, i. e. *Cui caecum est cor*: in allusion to what the apostle writes, *Rom.* i. 21. *Whose foolish heart was darkned.* *Ephes.* iv. 18. *Whose understanding is darkned, being alienated from the life of God, through ignorance that is in her, because of THE BLINDNESS OF HER HEART.* As 'twas owing to blind devotion that Abbies, monkeries, &c. were built and endowed, hence *Abessa* is the daughter of *Corceca*: which daughter was enriched with the spoil of the laborious and simple.—The poet adds, *Went to robbe churches*, meaning that the church itself was robbed of its tythes to enrich these superstitious houses. This *Kirkrapine* or church-robber, was destroyed by the Lyon, *Una's* defender, that is by our *English* king, THE DEFENDER OF THE FAITH. See below St. 43.

*Ibid.*

*And sed her fatt with feast of offering.*] None of the books read *feasts*. The allusion is plain, as mentioned in the note above: and the poet seems to hint that the same corruption was now in the church of Christ, as in the Jewish church, in the times of old Eli; whose sons debauched the women, 1 Sam. ii. 22. *And made themselves fat with the chiefest of all the offerings.*

## XIX.

*Him suddein doth surprize,  
And seizing cruell claws on trembling brest,  
Under his lordly foot him proudly bath suppress.*] *And seizing*, i. e. and making his cruell claws to seize on his trembling brest. Or, *And seizing* with his cruell claws on his trembling brest.

Spenser omits often pronouns and particles, and sometimes prepositions. The same manner of expression he uses below, C. S. St. 15.

*It ho on his neck his bloody claws did seize.*

But pray take notice of his most elegant mixing of the two tenses, *doth surprize, hath surpris'd*. See more instances below, on the following

*He hath his shield redcem'd, and forth his sword he draws.*  
B. i. C. 3. St. 39.

## XX.

*His bleeding hart is in the vengers hand.*] i. e. His bleeding heart is in the paws of the lion, which revenged her cause. In Spanish the forefoot of beasts are called, *Manas*. And Cicero speaking of the prohibicis of the Elephant says, *MANUS etiam data elephantis*, &c. *Nat. Deor.* ii. 47. But what is nearer to our purpose Lucian [in *Philosopud.* pag. 331.] calls the forefoot of the lion, ἡ χεὶρ ἢ δεξιὰ. I might mention too Dante, *Inferno* C. vi. in his description of Cerberus,

*E'l ventre largo, e inghiate le mani.*

Dan. vi. 27. *Who hath delivered Daniel from the power of the lions.* Heb. *kand*.

## XXI.

*Up Una rose, up rose the lyon eke.*] Spenser imitates Chaucer.

*Uprose the Summe, and uprose Emely.*

*Knights Tale*, 2275.

Dryden, who has put this tale into modern verification, has kept all the words of Chaucer, as well knowing no alteration of his could better them.

*Iiid.*

*With paines fur passing that long wandring Greeke, That for his love refused deitie.*] *That long-wandring Greeke*, Ulysses, Ὀδυσσεύς ἢ Ὀδυσσεύς Πλάγος, qui valde multum Erravit. *Hom. Odys.* ἄ. 1. πολὺπλάγος, multum-Errans, *Od.* ἔ. *That for his love* [Penelope] *refused deitie*, [the Goddess Calypso, *Odys.* ἄ. 56.] or *deitie*, may be interpreted, immortality: and this latter interpretation, I think the true one: for so Chaucer uses the word, and Chaucer's authority is very great in interpreting Spenser.

*Pythagoras himself reherfes—  
That when thou goest thy body fro,  
Fire in the ayre thou shalt upgo,  
And levin all humanite,  
And purely live in diete.*

*Rom. of the R.* 5656.

*Vivunt en pure deite.*

*Le Roman de la rose*, 5248.

The verses commonly called the golden verses of Pythagoras, to which Chaucer alludes, are,

Ἦν δ' ἀπολιπας σῶμα ἐς ἀδιε' ἰλιθιζον ἰδθης,  
Ἐσοιαι ἀθάνατος διδς, ἀμβροτος, ἐν ἱρι θνητός.

Moreover let us add, Cicero de Orat. L. i. 44. *Ac si nos, id quod maxime debet, nostra patria deleat, cuius rei tanta est vis, ac tanta natura, ut Ithacam illum in asperissimis saxulis, tanquam nidulum, adfixam, sapientissimus vir IMMORTALITATI anteponeret.* Again, de Leg. ii. 1. *Ille sapientissimus vir, Ithacam ut videret, IMMORTALITATEM scribitur repudiasse.*

## XXII.

—*And her daughter deare.*] i. e. her own daughter: for *deare* is used in this place, as Homer uses φίλον.—Presently after *Kirkrapine*, so called from his robbing of churches. See above, St. 17. Anglo-S. cýnce. Belg. *kercke*, à *Ku-rinands*, and *rapina*, *rapinare*.

## XXIII.

*Whom overtaking, they gan loudly bray,  
With hollow howling and lamenting cry,  
Shamefully at her rayling all the way.*] I would rather read, with a little variation, (just as much as you may suppose the stroke of a pen to make) and by changing the pointing,

*Whom overtaking, they gan loudly bay  
With hollow howling and lamenting cry:  
Shamefully at her railing all the way—*

So below, C. 5. St. 31.

*The wakeful dogs did never cease to bay.*

B. vi. C. 1. St. 9.

*With which he bayd, and loudly barked at mee.*

Shakespeare in *Julius Caesar. Act.* IV.

*I'd rather be a dog, and bay the moon.*

## XXIV.

—*in mighty arms embost.*] i. e. of imbossed work. *perseeta atque aspera signis.*—*Clypeus caelatus*

## XXVII.

*Or ought have done that ye displeas might:  
That should as death unto my deare heart light.*] Or to have done ought that might displease you.—Spenser often keeps the true rule of using *ye* in the nominative, and *you* in oblique cases. Observe this ancient termination *displeas*, which Chaucer uses and our old English writers from the Anglo-S. Observe likewise *should* used here for *would*, *that should as death*, &c. i. e. The which would have been death to me. *Unto my*

*my deare heart, i. e. unto my own heart: 'tis Homer's expression, φίδιον κείν.*

*Ibid.*

*My chearefull day is turn'd to chearelesse night,  
And eke my night of death the shadow is.] My day,  
i. e. my joy, is turned to night, i. e. Sorrow. dies  
and tenebrae, are so used in Horace, L. iv. Od. 4.*

—*Et pulcher fugatis*

*Ille dies Latio tenebris.*

And indeed as the metaphor is easy, so is the expression common, not only to the poets, but to the sacred writers. Psal. xviii. 28. *The Lord my God shall make my darkness to be light.* Hence we may see with what elegant propriety, literally or metaphorically considered, he says, *the chearful face of Phoebus*, B. i. C. 5. St. 23. *heavens chearful face*, B. i. C. 8. St. 38. *joyous day—chearful sun—chearless night*, &c. These epithets pleased Milton so much, that he uses them in like manner, as in B. ii. 490. *Heavens chearful face*. iii. 545. *Chearful dawn*.

XXVIII.

*He thereto meeting said—] Talibus occurrit diæis.*  
Virg. xii. 625.

*Ibid.*

*The earth shall sooner leave her kindly skil.] We use the same word in the same sense in the Li-tany, The kindly fruits of the earth.—My life, in the last verse is wrongly printed my life, in the folio edit. and in Hughes. Spenser seems to have translated Propertius II. Eleg. xii. 31.*

*Terra prius falso partu deludet arantes,  
Quàm possim nostros alio transferre calores.*

XXIX.

*Where Archimago said—] See above, B. i. C. 1. St. 31. presently after there is a confusion of diction, but the verses I think are thus to be pointed and construed,*

*Good cause of mine excuse that mote ye please  
Well to accept—*

I hope that ye might please well to accept this sufficient cause of my excuse. *That* is Optatively used.—Archimago was a liar from the beginning.

XXXI.

*And Nereus crownes with cups.] The expression is somewhat hard: perhaps he means, And does honour to Nereus by pouring out libations to him. He seems to have had that passage of Virgil in view, where Anchises, upon seeing Italy, takes a bowl, and crowning it with flour-ets, fills it with wine and makes his libation by pouring it into the sea.*

*Tum pater Anchises magnum cratera coronâ  
Induit, implevitque mero; divosque vocavit.*

Aen. iii. 525.

*Stans procul in prora pateram tenet, extaque falsos  
Porricit in fluctus, ac vina liquentia fundit.* Aen. v.

*Tum pelago vina invergens dux talibus infit.*

Valer. Fl. ii.

If this expression is hard, *And Nereus crownes with cups*—what shall we say of that just above where he calls the seas *the tears of Tebyss*.—The misfortune is that *Teare* jingles and hitches in rhyme. Wicked rhymes to mislead so excellent a poet! 'Tis true that the Pythagoreans, to express the impurity of the Sea, called it *the tears of Saturn* (as Plutarch informs us in Isis and Osiris) but this by no means will vindicate our poet's expression, nor can mythology or allegory be tortured to vindicate it: nothing can be its plea but jingling rhyme. *By the scorching flames of Orion's hound*, he means the dog-star. *Canis astitit*, Virg. G. ii. 353. *Κύων Ὠρίωνος*, Orion's hound, Hom. Il. x. 26.

XXXII.

*In which he askt her what the lyon ment;  
Who told HER all that fell in journey, as she went.] One would think and indeed not improbable that her in the first line caught the printers eye; and occasioned HER in the second: whereas it should have been,*

*Who told HIM—*

But I have new pointed the passage, and it may stand, as thus,

*Who told, as she went, all that befell her in her journey—I must observe however that the and that are confounded often, and I would doubtless read, THAT lyon, pointing towards him, δεικνύων.*

*In which he askt her what that lyon meant.*

XXXIV.

*He burnt in FIRE—] Perhaps he wrote,  
He burnt in IRE—*

—*Furiis accensus et irâ  
Terribilis.* Virg. xii. 946.

*E tutta ardendo di disdegno e d'ira.*

Orl. Fur. xxvi. 132.

This is philosophically expressed: *ardere IRA, cupiditate, metu, &c.* See Davis in his note on Cicer. de Leg. ii. 17.

*Quisquis luxuriâ, tristive superstitione,  
Aut alio mentis morbo CALET.* Horat. ii. iii. 79.  
For

For all too long I burn with envy fore.

B. iii. C. 4. St. 2.

Then avarice gan through his veins inspire  
His greedy flames, and kindled life-devouring fire.

B. ii. C. 7. St. 17.

*Ibid.*

So bent his spears, and spur'd his horse with yron heele.] He bent his spears, i. e. he couched his spears, he placed it in its rest. And spur'd his horse with yron heele, is literally from Virgil, xi. 714. *Quadrupedemque citum ferratâ calce fatigat.*

XXXV.

Through vainly crossed shield.] That did bear the sign of the cross in vain, being no protection to him. See C. 2. St. 18. and C. 4. St. 58.—Presently after observe a false spelling for the sake of these wicked rhymes,

Through shield and body eke he should him beare,

i. e. bore, pierce through.

XXXVI.

In mind to reave his life.] See the glossary in reave, and bereave, i. e. to take away.

*Ibid.*

That slew Sansfoy with bloody knife:  
Henceforth his ghost freed from repining strife,  
In peace—] With bloody knife, this word would not now find a place in poetry; tho' our old poets used it in the same sense as *ξίφος*, from which original 'tis plainly derived.—What he says presently after, that Sansfoy may now pass in peace over Lethe, as this victim is paid to his manes, is from ancient superstition. Hence Aeneas killed Turnus, tho' he begged his life; and still more cruel, that the ghost of Pallas might be freed from repining strife, takes several prisoners alive, to purge with the life of enemies the mourning altars of his friend: Aen. x. 519. *Inferias quos immolet umbris.* And thus Achilles acted in Homer. Such cruelties has false religion given her sanction to.

XXXVII.

Therewith in haste his helmet gan unlace.] 'Tis frequently mentioned in romance writers that when the conquered falls, the conqueror unlaces the helmet of his adversary and then cuts his throat.—See B. ii. C. 8. St. 17. B. ii. C. 8. St. 52.

Ferrai l'elmo tosto gli dislaccia—

Berni Oril. Innam. L. i. C. 3. St. 72.

Rinaldo smonta subito, e gli asserra  
L'elmo pria, che si levi, e gli lo flaccia.

Ariost. Oril. Fur. v. 89.

*Ibid.*

Enough is that thy foe doth vanquish stand  
Now at thy mercy: mercy not withstand.] See how Spenser uses the word stand here, tho' the foe lies lowly on ground: to stand (as *stare* and *flare*) signifies to continue, to remain, to be, &c. without any reference to the posture. Thus Milton xi. 1.

Thus they in lowliest plight repentant stood  
Praying.

Where Dr. Bently reads, *knelt'd.*—that other phrase, *Mercy not withstand,* means, do not thou stand in the way of, withhold, mercy.

XXXVIII.

Ne ever wout in field, ne in round lifts to fight.] in field, in open battle: in round lifts, in lifts encompassed all around, Gall. *camp clos.*

XLI.

He hath his shield redeem'd; and forth his sword he draws.] I must detain the reader a moment to consider a beauty which might otherwise escape him, and that is the mixture of tenses which Spenser often introduces to give variety, and to paint more circumstantially. This I call the Virgilian mixture of tenses, of the present with the present-perfect, as Dr. Clarke calls it, in his notes on Homer, ll. 4. v. 37. not but that other poets use it likewise.

Terra TREMIT; fugere ferae, et mortalia corda  
Per gentes humilis stravit pavor— Virg. G. i. 330.

Incubere mari, totumque à sedibus imis  
Unà Eurisque Notusque ruunt— Aen. i. 84.

Intonuere poli, et crebris micat ignibus aether.

'Tis endless to add instances: Let me however give some few from Spenser,

The same so sore annoyed has the knight—

His forces fail— B. i. C. 1. St. 22.

He no where doth appear

But vanisht is. B. i. C. 5. St. 13.

As when almighty Jove—hurles forth his thundering  
dart—the three-forked engin hath rent both saures  
and trees, B. i. C. 8. St. 9.

Dead was it sure, as sure as death indeed,  
Whatever thing does touch his ravenous paws.

B. i. C. 11. St. 12.

Thy darts in none do triumph more, ne braver  
proofe of thy power shewdst thou then in this royall  
maide. B. iii. C. 3. St. 3.

Forth she beats the dusty path;

Love and despight at once her corage kindled hath.

B. iii. C. 4. St. 12.

There

There are several other passages that might be heaped together; but numberless citations are tiresome; and 'tis no compliment to a reader, to suppose that when a beauty is pointed out, he cannot find its likeness elsewhere. Let me just vindicate Milton, whom I find altered where he intended a beauty: B. iv. 265.

*Vernal airs attune*

*The trembling leaves, while universal Pan—  
Led on th' eternal Spring.*

And in B. vi. 549.

*Instant, without disturb, they took alarm,  
And onward move embattel'd.*

XLIII.

*Her selfe a yielded pray to save or spill.]* She was at the victor's mercy (a yielded prey) who had it now in his power to save her, or to destroy her. Our poet uses Chaucer's words, Clerk of Ox. Tale. 1533.

*My Child and I, with heartie obeisance,  
Ben your owne alle, and ye may save or spille.*

And in the *Legende of Ariadne*, v. 50.

*And of his childe he must a presente make  
To Minos, for to save him or to spill.*

The poet leaves Una in the highest distress: and returns to her again, C. 6. St. 2. Her defender is slain, and she is in the hands of *lawlesse lust*. See what has been said already in the notes on St. 9. and on St. 18. *This defender of the faith*, I think naturally leads us (as kingdoms and kings are imaged by their arms) to England or our English kings. Una is forsaken by her proper protector, and takes up in her unsettled state, with the lion. Christian Truth was in a very unsettled state during the reigns of K. Henry VIII. and of K. Edward VI. But after their death she was entirely in the will and power of the *lawlesse victor*. And for whom is her redemption reserved? For the prince, who fights under the auspices of the Fairy Queen.—Does not the allegory all appear plain? and is not this delightful poem 'one continued allegory, with historical allusions to his own country'?

C A N T O IV.

Argument.

**T**O *sinfull hous of pryde Duessa  
Guides the faithfull knight.*

Our poet intended that the arguments prefixed to each book should be metre, but humbled down to the lowest prose: we must therefore read thus,

*To sinfull house of pryde Duessa  
A guides the faithfull knight.*

*Pindaron quisquis studet aculari, I-  
ule, ceratis ope Daedalea  
Nititur permis—*

Hor. L. iv. Od. 2.

*Ἦ μὲν Ἀδριαίου φῶς γένε' ἑνὶ Ἀριστο-  
γάνῳ Ἰπποκράτη κτίειν ἐν Ἀγυῶδι.*

Simonides apud Hephæst.

Argument, B. ii. C. 3.

*Vaine Braggabocchio getting Guy-  
Ons horse is made the scorn.*

Argument, B. iii. C. 1.

*Duessaes traines, and Malecast-  
A's champions are defaced.*

Argument, B. iii. C. 8.

*The witch creates a snowy La-  
dy like to Florimell.*

So these passages are to be measured: Others of like nature will be taken notice of in their proper places.

IV.

*That purest slye with brightnes they dismaid] So* Statius in the description of the house of Mars.

*Laeditur adversum Phoebi iubar, ipsaque sedem  
Lux timet, et dirus contristat sidera fulgor.*

—*Solemque resurgens,*

Theb. vii. 45.

TERRITAT. Theb. vi. 666.

V.

*For on a sandie hill—]* In allusion to the fool, who built his house upon the sand, Matt. vii. 26. To this house of Pride there is a *broad high way*; for what path more frequented? beside the path of pride is the path of destruction, and the scripture tells us that *broad is the way that leadeth thither*. With the description of this house of Pride, the reader at his leisure may compare the house of Alcina, in Orland. Fur. vi. 59. And the house of Fame in Chaucer.

VI.

## VI.

*Thence to the hall—*] Thence they passed to the hall. The verb is just above. The name of the porter shews it was no very happy arrival at such a place.

## VII.

*No Persia selfe the nurse of pompous pride,  
Like ever saw—*] In Hughes' edit. 'tis printed *Persia selfe*. But our old English writers generally say *selfe* not *himselfe*, *herselfe*. Anglo-S. *þýllf*. Belg. *self*. I would not pass it over that our poet in his description of the palace of Pride has his eye on the Persian pomp, and on their magnificent kings, called *the king* by way of eminence. And I believe likewise he had in view the Persian princefs in Heliodorus, Lib. vii. pag. 347. Whoever was admitted into the presence of the great king must needs make his adoration and servile prostrations. St. 13. *They on humble knee making obeysance—*The Persian monarch was attended by seven great officers of state, after the destruction of Smerdis the Mage. See Herod. B. iii. So in scripture, *Forasmuch as thou art sent of the king and of his SEVEN COUNSELLOURS*. Ezra vii. 14. *The seven princes of Persia and Media, which saw the king's face, and which sat the first in the kingdom*, Esther i. 14. Thus too *Lucifera* is attended, St. 12.

*Of six wizards old*

*That with their counsells bad her kingdom did uphold,*

And Satan, (St. 36.) who seems Lord President of the Council, makes up the number seven.—I believe myself that beside this historical allusion, there is another to the seven deadly Sins, as the Schoolmen call them: and 'tis by no means foreign to Spenser's manner to blend historical and moral, or religious allusions and allegories. But let us return to this Persian princefs *Lucifera*: we have seen the servile adorations paid to her, and have seen likewise her counsellours, with their president: let us now admire the pomp and pride of her procession, which is all Persian. Xenophon describes the majestic pomp of Cyrus, when he marched in procession from his palace: Herodotus gives the same magnificent account of Xerxes: Arrian and Curtius of Darius. Nor do historians forget the magnificence of the royal chariot: which our poet describes, in St. 16, and 17. And likewise with the same allusion in B. iv. C. 3. St. 38.

*The chariot decked was in wondrous wise  
With gold and many a gorgeous ornament,  
After the Persian monarchs antique guise.*

I cannot help doing justice here to the author of Leonidas, who very poetically, as well as learnedly, thus paints the chariot of Xerxes, iii. 137.

*High on silver wheels*

*The ivory car with azure sapphires shone,  
Caerulean beryls, and the jasper green,  
The emerald, the ruby's glowing blush,  
The flaming topaz with its golden beam,  
The pearl, th' impurpled amethyst, and all  
The various gems, which India's mines afford  
To deck the pomp of kings. In burnish'd gold  
A sculptur'd eagle from behind displays  
Its stately neck, and o'er the monarch's head  
Extends its dazzling wings.*

This gorgeous description is taken from Q. Curtius, Lib. iii. C. 3. but not followed servilely; for Curtius mentions Gods, which the Persians never admitted; nor did they worship idols or images. This the author of Leonidas knew very well, and hence masterly and poetically describes their worship and religion, in Book iii. v. 25, &c.

## VIII.

*In glistring gold and perleless precious stone,*] *peerless precious stone*, i. e. pearls. In Colin Clouts come home again, he calls his mistress,

*The pearle of peerlesse grace and modestie.*

*Uniones nigratibus videantur dici perlen et Anglis pearles, ex B. patercloos, vel Angl. peerless; quod parem atque indiscretæ similitudinis baccam vix inveniant, &c.* Junius in V. PEARLE. And thus Spenser plainly alluding to the etymology: nor let the reader think that the word *Stone*, is not applicable to *pearles*: 'tis according to the ancient poets.

—*Nec niveus lapis*

*Deducet aures, Indici donum maris.*

Senec. Hipp. v. 391.

—*vel qui miro candoris honore*

*Lucret in aure lapis, rubris advectus ab undis.*

Sil. Ital. xii. 231.

*Vel nos in mare proximum*

*Gemmes, et lapides, aurum et inutile,*

*Summi materiam inali,*

*Mittamus.*

Horat. iii. Od. 24.

## VIII. IX.

*That stone as Tytan's ray,*

*In glistring gold and perleless precious stone;*

*Yet her bright blazing beautie did assay*

*To dim the brightnesse of her glorious throne,*

*As envying herself, that too exceeding shone:*

*Exceeding shone, like Phoebus fayrest child.] Tis*

a very elegant figure which our poet here uses, to correct himself with a repetition of the same words. He had compared Pride to Titan or to the Sun; correcting himself he adds, or rather this emblem of the world's vanity is to be compared to Phaeton, the Sun's false representative.

*Exceeding shone:*

*Exceeding shone, like Phœbus sayest child.*

He uses the same figure in other places,

*Then turning to his lady, dead with feare her fownd:*

*Her seeming dead he fownd with feigned feare.*

B. i. C. 2. St. 44, 45.

So below, B. ii. C. 12. St. 53.

*Till that he came unto another gate;*  
*No gate, but like one—*

See note on B. iii. C. 2. St. 16, 17.

## X.

*Wherein her face she often viewed fayne.] i. e. gladly.* The adjective used adverbially.

## XI.

*For to the highest she did still aspyre,*  
*Or if ought higher were then that, did it desyre.]*  
So the original, and father, of Pride,

*—Lifted up so high*

*I' slein'd subjection, and thought one step higher*  
*Would set me highest.* Milton iv. 49.

## XIII.

*Did the cause declare,*

*Why they were come, her roiall state to see,*  
*To prove the wide report of her great majestee.]* *Did declare the cause why they were come, viz. to see her royal state in order to prove the truth of the wide report of her great majesty.* Or, *Did declare the cause why they were come to see her state, viz. to prove the truth of the wide report of her great majesty:* We should then point the verses thus;

*Did the cause declare,*

*Why they were come her roiall state to see,*  
*To prove the wide report of her great majestee.*

## XIV.

*Some frowne their curled beare in courtly guise,*  
*Some prancke their ruffles—]* Spenser looks askew on the Court Ladies: his poem is to be considered always with more than one meaning.

## XVI.

*So forth she comes.]* There is a dignity in the expression, as well as in the pause of the verse. *So prodire* is a word of pomp.

VOL. II.

*—Juvenumque prodix*

*Publica cura.*

Horat. ii. Od. 8.

*Vidistis quondam Argiva prodire figura.*

Propert. ii. Eleg. 19. v. 79.

*Cultus, et ornatis varic prodixisse capillis,*

*Obsq̄uit.*

Ov. Fast. iv. 309.

And so likewise, *incedere.*

*Ast ego, quae divum incedo regina. Virg. i. 46.*

*Regina ad templum forma pulcherrima Dido*

*Incessit, magna juvenum stipante caterva. i. 497.*

Give me leave to shew in a new light an expression of Milton, xii. 393. *who comes thy Saviour*—This word *COMES* is not idly nor injudiciously placed here: for the Messiah is spoken of in scripture as of HIM that was to *COME*, ἰ ἐρχόμενος. Matt. xi. 3. John iv. 25.

## XVII.

*Great Junoes golden chaire.]* The chaire or chariot of Juno, was famous among poets: hence Virgil, i. 21. *Hic currus fuit, here at Carthage was her chaire.* Spenser says *golden chaire:* Homer describes it chiefly of gold, Il. 4. 720. But every thing belonging to the gods was of gold: and golden and beautiful are synonymous words.—*The which chayre, the gods stand gazing on:* he alludes perhaps to Homer's expression, *ἄστυα ἰδισθαί.*

*When she does ride*

*To Jove's high bouz, through heavens bras-paved way.*  
*Bras-paved, i. e. firm and durable as brasse.*

*Kal τὸν ἔπιπυτον τοῦ Ἰου Διὸς ποτὶ χαλκοβατῆς δῶ.*

*Et tunc postea vadam Jovis ad ære fundatam domum.*

Hom. Il. 4. 426. Il. 8. 173.

Schol. *χαλκοβατῆς.]* ἰσχυρῶς βεβηκός, στεγίος. And nearer still to Spenser is the expression of Pindar, Isth. vii. 62. *χαλκοπέδοι διὸν ἰδῆσαν.* This way, Milton calls *Star-paved*, iv. 976. in allusion to the milky way, which leads to Jove's high house, according to Ovid i. 169.

*Est via sublimis—Laetæa nomen habet—*

*Hæc iter est superis ad magni teſta Tonantis.*

*Drawne of sayre peacocks—*

*Habili Saturnia curru*

*Ingreditur liquidum pavonibus aëra pietis.*

Ovid Met. i. 722. ii. 530.

*Her gaudy peacocks drew her through the skies,*  
*Their tails were spotted with a thousand eyes,*  
*The eyes of Argus—* Addison.

## XVIII.

*On which her six sage counsellours did ryde.]* The moral allegory hints at the *Seven deadly sins*, as they

A a

they are called. The chief of all is Pride. She with her *Six sage counsellors make up the number*. See the Parson's Tale, (or rather Sermon) in Chaucer. pag. 197. Urry's Edit.

*Ibid.*

Idleness] He calls Idleness, *the nurse of Sin*, and so Chaucer, in the second Nonnes prologue, v. i. p. 115.

*The minister and nurse unto vices—*

He is pictured as an idle monk, arayed in a black gown and amis; in his hand he has his portesse: [for the meaning of these words consult the Glossary.] *Scarce could he once uphold his heavy head—* So Chaucer in the character of the monk, v. 200.

*He was a lord full fat, and in good point:*

*His eye stope, and rolling in his be,*

*That stonid as a furneis of led.*

This *terd* should be *toord*; so Spenser B. 3. C. vii. St. 12. *a lazy lord*. Chaucer's expression, and in *good point* is literally from the French, *en bon point*.

## XX.

*For everie work he challenged esoyne*

*For contemplations sake.*] Notwithstanding this is the reading of the 2d quarto, and subsequent editions; yet the reader will plainly perceive that *For* in the 2d line caught the printer's eye, and occasioned his erring from the 1st quarto, which plainly reads, *From everie worke—*i. e. He did esoyne, withdraw himself from cares, and from every work he pleaded excuse for non appearance. *In his lustlesse limbs, so the old English; we should now write listlesse.*

## XXI.

GLUTTONY,] Gluttony is one of the seven deadly Sins, and here introduced as a Person, resembling the old drunken god Silenus: *His belly was upblowne with luxury,*

*Inflatum hesternis venas, ut semper, Jacobs.*

*And on his head au yvie girland had;* Virgil supposes this girland just fallen off, whilst he slept, *Serta procul tantum capiti delapsa jacebant.*

*The bouzing can,* likewise, is his never failing companion,

*Et gravis attrita pendebat cantharus ansa.*

*Of which he sapt so oft, that on his seat,*  
*His drunken corse he scarce upholden can:*

This is exactly old Silenus' picture in Ovid. Met. iv. 26.

*Quique senex ferula titubantes ebrius artus*

*Sustinet, et pando non fortiter haeret [ajello.]*

Excepting that he here rides on a *filbie swine*; a fit emblem of his hogghish qualities, and his uncleanness, and of his frequent relapsing into his vices, like the sow that is washed, which goes again to wallow in the mire, 2 Pet. ii. 22. And as Spenser never looses sight of the Scripture, in all this first book, so likewise is that very picturesque image taken from the psalmist,

*And eke with fatnesse swollen were his eye,*

Pf. lxxiii. 7. *Their eyes stand out with fatnesse.—*

But the image, which follows, *And like a crane his necke was long—* is from the account which Aristotle in his *Ethicks*, has given of one Philoxenus, who wished that he had the neck of a crane. *ὡς ἰδδουρος ἐν ἀσπῷ, ut qui tactu maximam capiteat volaptatem.* L. iii. C. 10. The same fowly is mentioned by Athenæus, L. i. C. 6.

## XXIII.

*And a DRY dropsie through his flesh did flow.]* I should have endeavoured to explain, rather than correct, this passage, did not I know very well, how Spenser loves to imitate classical epithets,

*Crescit indulgens sibi DIRUS HYDROPS.*

Beside, a *dry dropsie* is a tympany, which cannot flow through his flesh: the ambiguity of the expression is not taken away, by explaining *dry* to signify caufing of drought: I can hardly doubt therefore but our poet wrote,

*And a DIRE dropsie through his flesh did flow.*

## XXIV.

LECHERY] *After Glotonie cometh Lecherie, for these two finnes ben so nigh cosins, that oft time thei wol nat depart.* Chaucer in the Parson's Tale, pag. 207.—Spenser is beholden to our old bard for part of this picture: He is *rough and black—and in a greene gowne—*

*And there beside, within a boy windowe*  
*Stood one in grene ful large of bredth and length,*

*His berd was black as fethirs of a crow,*  
*His name was Lust.* Court of Love, v. 1058.

Notwithstanding he was so unseemly a man to please, yet he was loved of ladies, says Spenser: and what wonder, if all women should love those who love all women?

## XXV.

AND fortunes tell, and read in loving bookes,  
AND thousand other waies to bait his fleshy bookes]  
Perhaps, *With thousand other waies—* The repetition might be owing to the word above: unless the reader chooses to supply the verb (which makes the construction however hard) from some of the above lines.

## XXVII.



## XXVII.

AVARICE.] Thus described in Pierce Plowman, Fol. xxiii.

*And than came Covetis, can I him not descrive,  
So hungerly and hollowe, so sternely he lokyd;  
He was bittelbrowed, and baberhypped also,  
Wyth two blered eye—*

A more full description the reader may see in the Romance of the Rose, v. 180. where is described both *Covetise* and *Avarice*.—That expression,

—*Whose plenty made him poor.*

Is from Ovid, Met. iii. 466. *Inopem me copia fecit.*

## XXVIII.

Unto himself unknown.] Ignorant of himself and his real happiness. Τὸ, ἴδιόν σου τόν, καί τῆ, Σωφρόνεια, ἐστὶ ταντόν. Plato in Charmid. p. 164.

## XXX.

ENVY.] Let us read the courtly Sydney's description of Envy, or the envious man; † Whole eyes could not looke right upon any 'happy man, nor cares beare the burthen of 'any bodies praise; contrary to the natures of 'all other plagues, plagued with others well 'being; making happinesse the ground of his 'unhappines, and good news the argument of 'his sorrow: in sum, a man whose favour no 'man could winne, but by being miserable.' Arcad. L. ii. pag. 130. Chauc. in the Rom. of the Rose, pag. 217. after characterising *Avarice*, describes *Envy* that never laugh,

*But if she either sawe or berde  
Some grete mischaunce—*

Ovid says very prettily, according to his usual elegance, of this female hag; (for in Latin the word is feminine:)

*Vixque tenet lacrymas, quia nil lacrymabile cernit.*

Met. ii. 796.

Spenser has given his verse the same Ovidian turn,

*And wept that cause of weeping none he had.*

Ovid says Envy was found chawing of vipers: Spenser, and still did chew a venomous toad: for toads and frogs are said to swell with envy, according to the fable to which Horace alludes, 2. Sat. iii. 314. Let us see the dress of Envy,—

*All in a kirtle of discoloured say  
Hee clothed was, y painted full of eyes—*

Pierce Plowman, Fol. xxi. 2. describing Envy,

*And was as pale as a pellet, in the palfey he semed,  
And clothed with cawymawry, I can it not descrive,  
In kyrtel and curtesy, and a knive by his side.—*

Envy is likewise of the male gender, in Chaucer's Court of Love, v. 1256. pag. 570.—His garment is here, *y painted full of eyes*: and Virgil paints the monster Fame, full of eyes and eares and tongues.

*And in his bosome secretly there lay  
An hatefull snake, the which his tale upties  
In many folds, and mortall sting* IMPLIES.

*Implies.* i. e. intangles, infixes his sting in his bosome. Malicious and envious persons are said to carry snakes in their bosom.

Υυχρόν ὄς ἐν κάλπῳ ποικίλῳ ἔιχες ἔφην.

Theog. v. 601.

Compare a description of Envy, B. v. C. 12. St. 31. Nor let it offend the reader that this infernal imp is of both genders, for such imps and such impure spirits can assume what sex they please.

## XXXI.

*Still as he rode, he gnast his teeth to see  
Those heapes of gold with griple Covetyse.]* I met with this word in Golding's translation of Ovid Met. vii. 466.

*Mutata est in avem, quae nunc quoque diligit aurum,  
Nigra pedem, nigris velata monedula pennis.*

*Was turned to a bird, which yet is gripple still,  
And is as blacke as anie cole both fethers feete and bill.*

Where I would read with one of the commentators, *Rubra pedem*. For Ovid paints the most beautiful of its kind; and the Cornish Chough, or Daw, has beautiful red legs, and a red bill. The learned bishop of Scotland likewise in his translation of Virgil uses it,

*And thare fixit fast  
Among the grippill ruitis fast baldand.*

Speaking of the spear of Aeneas fixed in the roots, which he strove to disengage, *lenta in radice tenebat*. xii. 773. *The gripple roots*, i. e. tenacious: it comes from *ἵψυπαν*, to gripe.

## XXXIII.

WRATH.] The philosophers define wrath, *Libido ulciscendi*. [See Cicero, Tusc. Disp. iii. 5. iv. 9. And Diogen. Laert. vii. 114.] To this Spenser alludes, when he says of *Wrath*,

*Ne car'd for blood in his avengement.*

His picture is that of the wrathful man in Seneca de Ira Lib. i. C. 1. *Flagrant et micant oculi, metus ore toto ruber, exaestuante ab imis praecordiis*

*sanguine; labia quatiuntur.*—And. L. ii. C. 35.  
*Nou est ullius affectus facies turbator—tumescent*  
*venae, concutitur crebro spiritu pectus, rapida vocis*  
*eruptio colla distendit: tunc artus trepidi, inquietae*  
*manus, stitius corporis fluctuatio—Talem nobis IRAM*  
*figuvenus, flammâ lumina ardentia—tela manu utra-*  
*que quatentem—vel, si videtur, sit qualis apud vates*  
*nostros est,*

*Sanguineum quatens dextrâ Bellona flagellum.*  
*Aut scissâ gaudens vadit Discordia pallâ.*

'Tis impossible for the reader, I should think, not to see here the plain imitations of our poet, both as to the look, dress, and attitude. Let us add Pierce Plowman, Fol. xxii. 2.

*Now standeth Wrath with two white eien.*

And Chaucer in the Romaunt of the Rose, v. 147.

*Amiddis saw I Hate yfonde,*  
*That for her wrath and ire and vnde,*  
*Semil to be a minowesse,*  
*An angry wight, a chidreffe,*  
*And fil of gile, and fell craze,*  
*By semblaunt, was that ilke image:*  
*And she was nothing wele araid,*  
*But like a wode woman astraide:*  
*Yfrouncid soule was her visage—*

## XXXVII.

*Of proud Lucifer, as one of the traine.]* So the 1st quarto: the 2d,

*Of proud Lucifera as one of the traine.*

Which is no verse: So too the Folios. But Mr. Hughes from his conjecture,

*Of proud Lucifera as one o' th' traine.*

That the reading, which I have given, is Spenser's own, appears not only from the authority of his own edition; but likewise from his usual elision in such like proper names: *ex: gr.*

*Called Fidejs', and so supposed to be.*

B. i. C. 4. St. 2.

*But to Dues's each one himselve did payne.*

—St. 15.

*The fuyre Dues's bad forst him leave behind.*

C. 6. St. 2.

*The fayrest Un', his onely daughter deare.*

C. 12. St. 21.

*Like an huge Aetn' of deepe engulfd gryefe.*

B. iii. C. 2. St. 32.

*Renowned Martia and redoubted Emmilen.*

B. iii. C. 3. St. 54.

Which verse we must plainly read,

*Renowned Marti', and redoubted Emmilen.*

## XXXIX.

*But th' elfin knight which ought that warlike wage—] i. e. which owed; which was the proper owner, or possessor of. For thus to owe, is used. Sydney's Arcadia, p. 37. If it be by the death of him that owed it, &c. i. e. was the possessor or owner of the armour.*

*Which he from pagan lords, that did them owe,*  
*Flad wonne, &c.*

Fairf. iii. 73.

Shakespeare thus uses it in a hundred passages. *ex. gr. The noblest grace she ow'd. i. e. was mistress of. Temp. act. iii.*

*What a full fortune does this thick-lips owe*  
*If he can carry her thus—*

Othell. Act. i.

*i. e. what a full fortune does the Moor Othello possess, if he thus can carry Desdemona. A gain in Act. iii. Not poppy—shall ever medicine thee to that sweet sleep, which thou ow'dst yesterday.* But here some later Editors have interpolated and printed, *hadst*: and this is one way books come to be corrupted; namely to give us an easy and a new word, for a difficult and an old word.

## XL.

*Therewith they gan to hurlten greedily,*  
*Redoubted battail ready to darrayne,*  
*And clash their shields, and shake their swords on by.]*  
 'Twas a custom of the old warriors to strike their swords or spears against their shields: *Cum hastis clypei feriuntur irae documentum est et doloris: Ammian. Marcell. L. xv. C. 8. So Turnus in Virgil, viii. 3.*

*Utque acres concussit equos, utque IMPULIT ARMA.*  
 i. e. clasht his arms. Xenophon in the 4th Book of the Expedition of Cyrus, informs us, that the Greeks, before they charged their enemy, struck their shields with their spears; and then singing the Paean began the general attack. Many more instances may be collected. But I would add likewise, that when they applauded their General's speech, they clast'd their shields with their arms. *Conclamat omnis multitudo et suo more armis concrepat; quod facere in eo consueverunt cujus orationem approbant. Caes. de Bell. Gall. L. vii. S. 21.* To this Milton alludes, i. 667.

*And fierce with grasped arms*  
*Clasht on their sounding shields the din of war.*

## XLII.

*Who reapes the harvest sown by his foe.]* ἄλλοτερον ἀμῶν Σίρος, alienam demetens messem. Aristophanes. *Alii sementem faciunt, alii metent.* There is frequent

quent allusion to this proverb in the Scriptures. See Galat. vi. 7. 2 Corinth. ix. 6.

*Ibid.*

*That brothers hand shall dearely well requight.]* Spenser's omission of particles (so contrary to the genius of our language) frequently occasions no small embarrassment of construction.—*That shall a brothers hand dearely well requite.*

*Ibid.*

*Him little answerd th' angry elfin knight] the angry elfin knight* is an expression, applied to the red-cross knight, in this place contrary to poetical decorum, and entirely inconsistent, with the character of a truly courageous christian hero: nor indeed is he angry at all; 'tis the Sarazin is angry, St. 41. *pardon the error of enraged wight.* and St. 38. *he is enflamed with fury.* This very usual for words to get out of their proper places in printing, and with this supposition the alteration offers itself so very easy, that I can hardly doubt, but Spenser wrote,

*Him angry, little answerd th' elfin knight, [right. He never meant with words, but swords to plead his*

XLIV.

*Now whenas darksome night had all displaid Her coleblack curtein—]* Night here is a person: the poets describe her covering the face of Nature with a black mantle or veil: So our poet above, C. 1. St. 39.

*Whiles sad Night over him her mantle black doth spred.* Again below, C. 5. St. 20.

*And in a foule black pitchy mantle clad.*

And C. 11. St. 49.

*Who with her sable mantle gan to shade The face of earth.*

*Coeperat humenti Phoebium subtexere palli Nox, et caeruleam terris insuderat umbram.*

Statius Theb. ii. 527.

*Jamque dies prono decedens lumine pontum Inciderat, survacumque super Nox caerulea pallam Sideris pictam flammis per inane traherat.*

Juvenus, Lib. ii.

*Night with his [read hir] mantill, that is derk and Gan for to spredde the hemisfphere about.*

Chauc. Merch. Tale. 1314.

*Ibid.*

*But whenas Morpheus had with leaden mace Arrested—]* The image is very natural and pretty, and imitated by Shakespeare in Julius Caesar, Act. iv.

*O murderous slumber,*

*Layst thou thy leaden mace upon my key?*

XLV.

*Cause of my new griefe, cause of new joy,]* So the 1st and 2d quarto Editions. But the Folios read as Spenser corrected it among the faults escaped in print, *cause of my new joy.* Just above, *And him amoves with speeches—Queen verbis movet.* The letter *a* is often added or taken away, as *moves, amoves,* (and thus Chaucer uses it) *down, adown, &c.*

XLVII.

*By this false saytor, who unworthe ware His worthy shield, whom he with guilefull snare Entrapped flew.]* i. e. The worthy shield of HIM, WHOM, &c. This construction is frequent in Latin and Greek authors.

*Δαὲς αὐτ' ἜΜΟ'Σ ἔρεε ΚΥΝ' ὈΠΗΔΟΣ, Idem item meus erat invercundae. i. e. ἐμὲ κυνόπιδος. Hom. Il. 7 180.*

—cum mea nemo

*Scripta legat, vulgo recitare timentis.*

Hor.

i. e. of me fearing.

*That from THY just obedience could revolt, WHOM to obey is happines entire.* Milt. vi. 740. i. e. From the just obedience of thee, whom, &c.

XLVIII.

*That calls to you above*

*From wandring Stygian shores, where it doth endlesse MOVE.]* That calls to you here above, from the Stygian shores where it wanders endlesse: viz. a hundred years; *Centum ERRANT annos.* Virg. vi. 329. See above C. 3. St. 36.—He applies that to the thing, which is proper to the person; *wandring shores.* See note on B. 2. C. 11. St. 42. So below C. 5. St. 11. *long-wandring woe,* with the same allusion. But methinks our poet gave it ROVE and not MOVE; the word is more proper and expressive,

*From wandring Stygian shores, where it doth endlesse ROVE.*

*Centum ERRANT annos.*

## C A N T O V.

## I.

*AND* is with child of glorious great intent.] This is exprest after Plato's manner: in allusion to the innate and intellectual powers in the soul, full of entity and of substantial forms; which by proper institution knows how to unfold itself, and, as it were, *conceives*, and *brings forth* out of its intellectual womb. Hence Socrates from a notion of mind thus being potentially replete with all things, [ΠΑΝΤΑ ΝΟΕΡΩΣ. ΔΥΝΑΜΕΙ ΠΑΝΤΑ.] avoided the dogmatical, and used the obstrucitious method of instruction, [μαθητικὴ τεχνή.] The reader may consult Plato in Theaet. Plutarch in Quaest. Platon. But Spenser seems particularly to have the following passage in view, ΚΥΟΥΣΙ πάντες ἄνθρωποι, καὶ κατὰ τὸ σῶμα καὶ κατὰ τὴν ψυχὴν, καὶ ἰπευδῶν ἐν τῷ ἡλικίᾳ γεννώσιν ΤΙΚΤΕΙΝ ἰσχυροῦ ἡμῶν ἢ φύσιν. Plat. in Sympos. p. 206.

## II.

*At last the golden orientall gate  
Of greatest heaven gan to open sayre;  
And Phoebus fresh, as brydegrome to his mete,  
Came dauncing forth, shaking his deawie bayre;  
And hurls his gliftring beams through gloomy ayre.]*  
I should not have thought of changing *hurls* into *hurld*, had not Spenser so ordered it among the *Errata* printed at the end of his first edition. He says *hurld*, because the beams of the Sun are his darts, which he *hurls*; or arrows which he *shoots* forth: So Prudentius, II. hymn.

*Caligo terrae scinditur  
Percussa Solis SPICULO.*

And from Prudentius, Milton, vi. 15.

—From before her [the Morn] vanisht Night  
SHOT through with orient beames.

Twere endless to heap together the miscellaneous descriptions of the Morning: Spenser has several descriptions of this rosy goddess; but none finer than this; which has been imitated by others,

*Aurora bright her cristall gates unhard,  
And bride-groom like forth stept the glorious Sun.*

Fairf. i. 71.

*Now like a giant lever rose the Sun*

*From th' Ocean queen— Gondibert, ii. 23.*

But are not all these poets, and Spenser too, indebted to the Psalmist? *In them bath he set a*

*tabernacle for the Sun, which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course* [jocund to run his longitude through heavens high rode, Milt. vii. 370.] Pf. xix. 5. After this description of the Sun, 'tis heightening the idea of our Knight's arms to call them—*Sun-bright arms*. 'Tis a happy epithet: and indeed in compounding of words our language greatly excells the Latin, but scarcely arrives at the Greek facility. However, with respect to this epithet, it gives the whole idea, that a whole verse even in Homer gives,

Τεύχισι παμφάνων ὡς ἡλίκατος ἱβιθῆσσι.

*Armis callucens tanquam sol incedebat.* II. σ'. 513.

He has the same epithet below, C. II. St. 4. Fairfax uses it in his translation of Tasso, iii. 9. and Milton, vi. 100.

*Th' apogstat in his Sun-bright chariot sat.*

## III.

*And many bards, that to the trembling chord  
Can tune their timely voices cunningly]* *Can tune*, i. e. did tune; or knew how to tune: *timely*, according to proper time and measure: *cunningly*, as artists. Let the reader here observe the disposition, and order of things; the procession, the ratification of the oath, the combat, the breaking off of the combat by supernatural interposition: then the scene changes to the infernal regions, where Duessa goes for the cure of the wounded Sarazin.

## IV.

*They bring them wines of Greece and Araby,*

*And daintie spices fetcht from furbest Ind,*

*To kindle heat of courage privily:*

*And in the wine a solemn oath they bind*

*T' observe the sacred lawes of armes that are affynd.]*

Spencer mentions *spiced wines*, as agreeable to the eastern manners: *I would cause thee to drink of spiced wine*. Sol. Song. viii. 2. We read in Greek authors of what they call *ἔνος ἀποσμίας*, *vinum odoratum*. See Spanh. ad Arist. Plut. v. 809. and Longus, Pastor. L. iv. pag. 121. This wine in Acts ii. 13. is called *γλυκος*, not *new wine* as we translate it: but *spiced wine* rather. The ratification of the oath by wine is agreeable to the custom mentioned in Homer, II. iii. v. 270. 295. And this whole ceremony

is according to the laws of arms, and established customs in romance writers—The proceffion; the champ clos, or lifts; the royal canopy for the queen; the shield hanged up for the conqueror, and Dueffa in open view, the conqueror's meed likewise. See *Da Cange in Duello*. And first they swear to observe the sacred law of arms: this oath, the reader may see in *Spelm. Gloss. v. Campus*. and *Wachter, Gloss. Germ. v. АСНТ*. *Shakepeare* in the combat of *Bolingbroke* and *Mowbray* mentions this oath:

*K. Rich. Marshall, demand of yonder champion  
The cause of his arrival here in arms;  
Ask him his name, and orderly proceed  
To swear him in the justice of his cause.*

*Sydney* alludes to it, pag. 278. in the mock combat between *Clinias* and *Dametas*, and taking the oath of those champions that they came without guile or witchcraft, set them at wonted distance, one from the other. Then the trumpets sounding, &c.

*A shrilling trumpet sounded from on hie—*

The knights began to encounter at the third sounding of the trumpet.

*E al terzo suon mette la lancia in resta.*

*Ariosto. v. 88.*

In imitation of this custom of thrice Sounding, before they engaged in their lifts; the playhouses introduced their three several Soundings, before the actors entered the Stage: which custom is now changed into playing of pieces of musick thrice, before the curtain draws up. Those who like to trace customs from their originals might not be displeas'd to read this, otherwise, trifling remark.

#### V.

—*Unto a paled green*] a green field or plain paled for the combatants: unto the lifts.—The places for the Queen and Spectators is according to ancient customs.

*On th' other side in all mens open view  
Dueffa placed is, and on a tree  
Sansfoy his shield is bang'd with bloody bew:  
Both those the lawrell girlands to the victor dew.*

Both those i. e. *Dueffa* and the shield, were the lawrell girlands dew to the victor.—'Tis very hard; scarce any tortured figure of rhetoric can allow this, to call *Dueffa*, and the shield of *Sansfoy*, lawrell girlands: but let us add the connective particle (which might be easily omitted, especially if written with the Anglo-S. character 7 as they often did write it) and then how easy all will appear?

*Both those and th' lawrell girlands to the victor dew.*

Both those, viz. *Dueffa* and the shield were dew to the victor, and so likewise of course,

*The lawrell, meed of mighty conquerours.*

*B. i. C. 1. St. 9.*

*The conquest yours, I yours, the shield and glory yours.*

*B. i. C. 5. St. 14.*

Let the reader however please himself, and accept of our corrections or interpretations as they appear to him agreeable to sense, propriety and construction.

#### VI.

*Their shining shields about their crests they tye;  
And burning blades about their heads do blesse.]* I refer to the Glossary to explain *Blesse*.—'Tis said here, they tye their shields about their arms: So *B. ii. C. 3. St. 1.*

*And many-folded shield he bound about his wressl.*

The Italian romance writers call this *Imbracciave*.

*Piglia la lancia, e'l forte scudo imbraccia.*

*Orl. innam. l. i. C. 17. St. 63.*

*La spada tira fuora, e'l scudo imbraccia.*

*Ibid. l. ii. C. 7. St. 68.*

*Lo scudo imbraccia, ed affronta il ladrone.*

*Ibid. l. ii. C. 20. St. 49.*

#### VII.

*And doubled strokes, like dreaded thunders threat:  
For all for praise and honour he did fight.]* And he doubled strokes like the threatnings of dreaded thunder: i. e. he doubled his strokes like thunder-strokes. *Ingeminans ictus*, *Virg. V. 457*. For praise and honour, i. e. for honourable praise. as *Virg. G. ii. 192. pateris libanus et auro. i. e. pateris aureis*. The last verse

*And bewen helmets deep—*

I have corrected from the 2d quarto, *And helmets bewen deep*—for tis very easy for words to change places in passing through a printers hands: Let the reader remember this in reading our correction above on *B. i. C. 4. St. 42*.

#### X.

*And, sluggish german, dost thy forces slake.]* The passage is wrongly pointed, and I believe has been misunderstood, in all the editions. *And, sluggish german, brother* [*δουκωνος*, pointing to himself] *dost thou thy forces slake*—It had been easier thus,

*And, sluggish german, doe thy forces slake—*

XI.

## XI.

*Goe, Cloytive Elfe—*

*And some redeeme from his long-wandering woe:*

*Goe, guiltie ghoſt, to him my meſſage make—] His long-wandering woe, the reader will underſtand this, if he turns to note on C. 4. St. 48. he was to wander and waile by black Stygian lake, till his manes were expiated: and ſo below, St. xiii.*

*Alone he wandering, thee too long doth want.*

What the Sarazin adds,

*Goe, guiltie ghoſt, to him my meſſage make—*

Seems taken from what Pyrrhus ſaid to old Priam,

—*Reſeres ergo haec et NUNCIUS IBIS Pelidae genitori.*

## XIII.

*Alone he wandering, thee too long doth want.)*

—*Morere, et fratrem ne diſere frater.*

Virg. x. 600.

*Therewith his heavie hand he high gan reare—*

*Heavy hand* is literally from Homer, *χεῖρα βραχύναν*. Apud Homerum *βραχύναν χεῖρας* sunt manus violentae: H. Steph. Hefychius, *Βραχύναν χεῖρε ἢ μαιωφόρος*.

—*When loe! a darkſome cloud Upon him fell: he no where doth appeare But vaniſht is.*

Obſerve here that Virgilian mixture of tenſes, *doth appeare—vaniſht is*—of which we have given inſtances on a note on B. i. C. 3. St. 39. Obſerve too that this duell is ended by ſupernatural interpoſition: Dueſſa, like Homer's Gods, ſlings a darkſome cloud between the two combatants, and thus reſcues her knight. See Il. v. 380. and Il. i. 345. *κακὴν νεφέλην*, with a darkſome cloud. By the ſame kind of interpoſition Neptune ſaved Aeneas, Il. i. 321. *Nube cavata eripui*. Æn. v. 810.

*Præque viro nebulam & ventos obtendere inanes.*

Æn. x. 82.

## XV.

*Not all ſo ſatiſfide—] He not altogether ſo well ſatiſfied fought all around, greedy and eager after his prey:*

—*Solum denſa in caligine Turnum Veſtigat luſtrans, ſolum in certamina poſcit.*

Virg. xii. 466.

So Menelaus miſſing his prey,

*Ατρείδης δ' ἂν ὄμιλος Φύτα, Σπρί*

Hom. Il. γ'. 449.

## XVI.

—*And flies to heaven bright.] 'Αὐτὴ δ' ἕρανον ἴκελ.* Hom. Il. ζ'. 60. *It clamor caelo.* Virg. v. 451. Which Chaucer tranſlates, in the *Knights Tale*. 2563.

*The voyce of the pepil touched heven.*

## XVII.

*In wine and oyle they waſh his woundes wide.] So in both the old quarto editions; but in the Foli- os,*

*In wine and oyle they waſhen his wounds wide.*

But the verſe is to be thus meaſured,

*In wine and oyle they waſh his woundes wide.*

With reſpect to this meaſure, ſee more below in a note on St. 23.

The remedy here mentioned is according to Scripture, *But a certain Samaritaine—went to him and bound up his wounds pouring in oil and wine.* Luke x. 34. Though other writers, I find, mention too the ſame, *In diverſorium ciſſime abimus, & haud altè vulnerati in lecto plagas oleo et vino medemur.* Petronius.

## XIX.

*But to the eaſterne coaſt—] As Phoebus funk in the weſt, Night oppoſite roſe in the eaſt.*

*Vertitur interca caelum, et ruit oceano Nox.*

Virg. ii. 250.

## XX.

NIGHT] Let us ſtay a little and contemplate this venerable old matron, who makes no in- conſiderable figure in this canto. She is *clad in a dark pitchy mantle*: See note on C. 4. St. 44. Muſaeus names Night *Κυανόπεπλος*, and Euripides in *Ione* v. 1150. *μυδάμππελος*, i. e. fable- veſted: as Milton tranſlates it, ii. 691.

*With him [Chaos] enthron'd Sat fable-veſted Night, eldeſt of things, The conſort of his reign.*

She rides in a chariot drawn by *cele-black ſteeds*:

*Donec Nox atro circumdata corpus amictu Nigrantes invexit equus.* Silius Ital. xv. 284.

Shakeſpeare ſuppoſes dragons to draw her carr, *Midſum. Dream. Act. iii.*

*For Nights wiſt dragons cut the clouds full ſoft.*

Virgil gives Night a pair of horſes, v. 721.

*Et Nox atra polum bigis ſubveſta tenebat.*

But Tibullus is more liberal, and ſays, like Spenſer, that ſhe rode in a chariot drawn by four horſes, iii. iv. 17.

Jam

*Jam Nox æthereum nigris emensa quadrigis  
Mundum, caeruleis lævatae amne rotas.*

And as the nights are different, so are the horses described.—St. 29.

*Her twofold teme, of which two black as pitch,  
And two were brown, yet each to each unlik.*

Night drives her own horses in Spenser: but other poets make Sleep her charioteer:

*Sopor obvius illi*

*Noctis agebat equos.*

Statius ii. 59.

*Humentes jam Noctis equos, lætheaque Somnus  
Fraena regens, tacito volvebat sidera cursu.*

Claud. Bell. Gild. 213.

Having viewed her dress and equipage, concerning which the poets and painters cannot entirely agree, let us now consider her genealogy. She is the most ancient grandmother of all, more old than *Jove*:—St. 22. and St. 42. she is named *ancient Night*. Aratus v. 408. *Ἀρχαίη Νύξ*. So Milton ii. 894. *Eldest Night*. ii. 962. *Night eldest of things*: and twice afterwards he calls her, *Ancient Night*. According to Hesiod Night is the offspring of Chaos. Orpheus calls her the mother of the

Gods: and Meleager in his Epigram thus addresses her,

*Ἐν τῷδε παμμήτειρα θεῶν λίτομαι σε φίλη Νύξ.*

*Παμμήτειρα*, is, according to Spenser's expression, *ancient grandmother of all*. So Homer, *Νύξ μήτειρα θεῶν*—But see what I have already observed on this passage of Homer in a letter to Mr. West concerning a new edition of Spenser. The power and dignity of Night we find recognized in St. 34.

*For she in hell and heaven had power equally:*

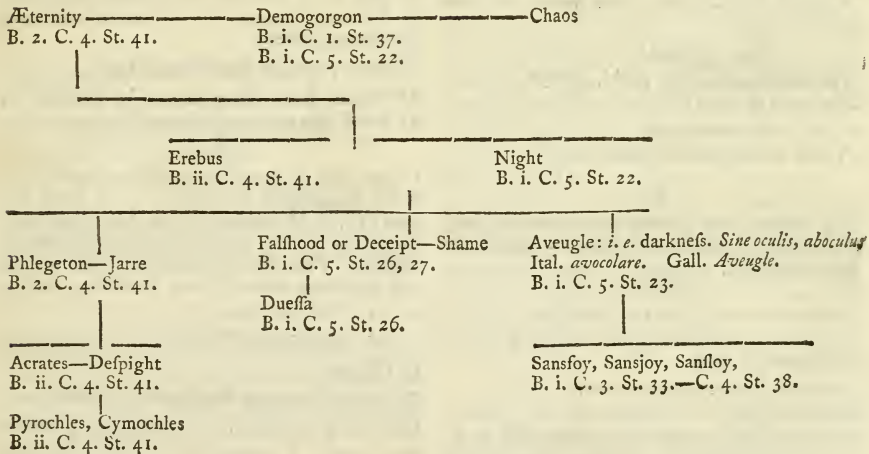
Like Hecate, whose three-fold power was acknowledged as Luna, Diana, and Proserpina.

*Tergeminamque Hecaten, tria virginis ora Dianae.*  
Virg. iv. 511.

*Voce vocans Hecaten, caeloque Ereboque potentem.*

vi. 247.

Her children, which are very numerous, may be seen in Hesiod, Cicero de Nat. Deor. L. iii. Hyginus, and other mythologists. But because Spenser from Boccace and others has made a particular kind of mythology, and has taken and altered what suits his own subject; I think it will be of no small use to the readers of Spenser to draw up his plan.



## XXI.

*Who when she saw Duessa—*] Duessa makes so much haſt for the ſake of her Sarazin, that ſhe acts quite contrary to all courtlike decorum, and the eſtabliſh'd rules of good breeding, thus to appear in her maſquerading dreſs before a perſon of ſuch a dignity as Auncient Night— But though this may be contrary to the decorum of a court, yet it is agreeable to the decorum of poetry. This haſt and this forgetfulneſs ſhews her ardent love and zeal for the cauſe in which ſhe is engaged.

## XXII.

*More old than Jove, whom thou at firſt didſt breed.]* Night may be ſaid to have the breeding of Jupiter, becauſe he was ſecreſted and hid in darkneſs from the ſearch of his father Saturn, who otherwiſe had devoured him.—*Daemogorgons hall*—See note above, C. i. St. 37.

*Ibid.*

*And ſawſt the ſecrets of the world unmade.]* Τὰ ἀπόκρυπτα τῆς φύσεως, *Arcana Naturae*. Milton has the ſame expreſſion, ii. 891.

*Before their eyes in ſudden view appear*  
The ſecrets of the boarſe deep.

Again, ii. 972. *The ſecrets of your realm, x. 478.*  
*Night and Chaos—jealous of their ſecrets.* So like-  
wiſe, v. 569.

*How laſt unſold*

The ſecrets of another world, perhaps  
Not lawful to reveal?

*Sit numine veſtro*

*Perdere res altâ terrâ & caligine morſas.*  
Virg. vi. 267.

*Ibid.*

*Why ſuffreſt thou thy nephewes deare to fall.]*  
i. e. thy grandchildren: as *Nepotes* is uſed in the  
Latin language.

## XXIII.

*And now the pray of ſowles in field he lies,*  
*Nor wayld of friends, nor layd on groning beare.]*  
So Homer, ll. ε. 4.

Αὐτὸς δ' ἰδέσθαι τῶν τε κίνεσσι,  
ὀϊστίσιν τε πῶσι.

*And thy carcaſe ſhall be meat unto all the ſowls of the*  
*air.* Deut. xxviii. 26. *I will give the carcaſes of*  
*the beaſt of the Philiflines this day unto the ſowls of*  
*the air, and to the wild beaſts of the earth.* 1 Sam.  
xvii. 46.  
*Nor wayld of friend, nor—* ἈΚΑΛΑΪΣΤΟΣ, ἈΘΑΪ-  
ΤΟΣ.

Κίνται πᾶς νόσοι οἶκος ἈΚΑΛΑΪΣΤΟΣ, ἈΘΑΪΤΟΣ,  
Πάτερσλος.

*Jacet ad naves mortuus indefletus, inhumatus,*  
*Patroclus.* ll. χ. 386.

Σῶμα γὰρ ἐν μεγάλῳ Κίρκης κατελείπομεν ἡμῶς  
ΑΚΑΛΑΪΤΟΝ καὶ ἈΘΑΪΤΟΝ, ἐπὶ πόνος ἄλλος ἔπειγε.  
Od. λ. 53.

*Nos animae viles, inhumata inflectaque turba.*  
Virg. Aen. xi. 372.

Ἔαν δ' ἈΚΑΛΑΪΣΤΟΝ, ἈΤΑΦΟΝ, οἰωνοῖς βοράν.  
Eurip. Phoeniff.

*Ibid.*

*O what of Gods then boots it to be borne,*  
*If old Aveugles ſonnes ſo evill beare?*] This is an  
exclamation that gods and demy-gods and god-  
deſſes often make,

*Quid me praeclarâ ſtirpe deerum*  
*Inviſum fatiſ genuiſti?* Virg. G. iv. 322.

And thus Iuturna laments, Virg. xii. 879.

*Quo vitam dedit aeternam? cur mortis ademta eſt*  
*Conditio?*

*O what avails it of immortal ſeed*  
*To bein ybredd—* B. iii. C. 4. St. 36.

*If old Aveugles ſonns ſo evill beare? i. e.* have ſo bad  
a name and character: are ſpoken fo ill of: 'tis  
a Greek and Latin idiom of ſpeech, *male audire*,  
to hear ill: i. e. to have an ill character; to be  
ill ſpoken of: κακῶς ἀκείνῳ. Horace uſes *audis*,  
for named, called:

*Matutine pater, ſeu Jone libentius audis,*  
Or hearſt thou rather Janus: So Milt. iii. 7.  
Or hearſt thou rather pure ethereal ſream.

*Ibid.*

*Or who ſhall not great Nightes children ſcorne,*  
*When two of three her nephewes are ſo ſowle for-*  
*lorne?*] i. e. When two of her three grandchild-  
dren: 'tis a kind of ſynchyſis or conuſion of  
diſtion. The firſt verſe is printed from the 1ſt  
and 2d quarto editions: but the Folios, 1609.  
1611. 1617. all read,

*Or who ſhall not great Nights drad children ſcorne.*  
In Hughes,

*Or who ſhall not great Night's dread children ſcorne.*

Now theſe correſtions, how plauſible ſoever  
they appear, I believe never came from our  
poet. *Nights* is of two ſyllables, and not to be  
ſpelt *Night's*: 'tis the Anglo-S. genitive caſe,  
as, ꝛmīð ꝛmīðer. andꝛit andꝛiter.  
þord þorder. The final *e* has a diſtinct  
pronunciation given it: and not only in the ge-  
nitive caſe, but likewiſe in other caſes:

Or



*Or who shall not great Night's children scorn.  
In wine and oyle they wash his wounds wide.*

B. i. C. 5. St. 17.

Thus altered in the Folios,  
*In wine and oyle they washen his wounds wide.  
Departed thence albee his wounds wyde.*

B. i. C. 5. St. 45.

*All healed of his hurts and wounds wide.*

B. i. C. 11. St. 52.

*That like would not for all this worlds wealth.*

B. i. C. 9. St. 31.

So again, St. 34. B. ii. C. 7. St. 8. B. ii. C. 7.  
St. 32. B. ii. C. 7. St. 48.

*But cloths meet to keepe keene cold away.*

B. i. C. 10. St. 39.

*To let them down before his flights end.*

B. i. C. 11. St. 19.

*That vanisht into smoke and clouds swift.*

B. i. C. 11. St. 54.

*Which ells could not endure those beams bright.*

Introduc't. B. ii. St. 5.

*Me liefer were ten thousand deāth's priefe*

B. ii. C. 4. St. 28.

*To laugh at shaking of the leāves light.*

B. ii. C. 6. St. 7.

*Hath traicted forth some salvage beāst's trade.*

B. ii. C. 6. St. 39.

*And sūev's dependant Albanes's wyfe.*

B. iii. C. 12. St. 10.

*When Titan faire his beams did display.*

Thus altered in the Folios,

*When Titan faire his hot beames did display.*

B. iii. C. 6. St. 6.

Many places may be added; but the reader may see from these Spenser's manner and method.

### XXV.

*But who can turn the streame of destinye,  
Or break the chayne of strong necessitee,  
Which fast is tyde to Joves eternal seat?* This is that golden chayne mentioned in Homer, viii. 19. The eternal concatenation of causes and effects.—'Tis the chain in Milton that links the universe to heaven.

*Ibid.*

*The fomes of Day be favour'd]*—As all the perturbed affections of the mind are the offsprings of Darknes: so on the contrary all cheerful, honest, and generous thoughts are the offsprings of Day. Just above they are called *the children of sayre Light*: this too is scriptural, *Believe in the*

*light, that ye may be the children of light.* John xii. 36. *Walk as children of light.* Ephes. v. 8. Theff. v. 5. Milton calls the angels, *sons of light*, v. 160. *Progeny of light.* v. 600.

### XXXI.

*Shall with his own blood price—]* See note on B. i. C. 9. St. 37.

*Ibid.*

*Duessā I the daughter of Deceit and Shame]* According to the Genealogy which I have drawn up, Duessa is grand-daughter to Auncient Night.

### XXXVIII.

*Then to her yron wagon the betakes]* *i. e.* she betakes herself. This construction is frequent in Spenser: and an instance or two may be here very properly given.

*But here ly downe, and to thy rest betake* [*i. e.* betake thyself.]

B. i. C. 9. St. 44.

*To see their blades so greedily imbrew* [*i. e.* imbrew themselves: be imbrewed]

B. i. C. 6. St. 38.

*Ne molten mettall in his blood embrew* [*i. e.* imbrew itself: be imbrewed]

B. i. C. 11. St. 36.

*She cast to bring him where he chearen might* [where he might cheare himself: be cheared]

B. i. C. 10. St. 2.

Verbs active receive often a passive signification, by understanding the pronoun. Virg. vii. 27. *cum venti posuere*, *i. e.* se ponunt, positi sunt, quiescunt. Virg. G. i. 479. *Sistunt annes*, *i. e.* cursus suos sistunt, Cic. Nat. Deor. i. 28. *Quallis ille maritimus Triton pingitur natanibus invehens belluis*, *i. e.* sese invehens, invehctus.

*Ibid.*

*Then foming tarre their brides they would champ.]* Here is another idiom of speech, which might impose on a reader not well acquainted with our poet's figurative language. However such kind of expressions are to be found in approved writers.

*Parce privatus nimum cavere.*

Hor. L. iii. Od. 8.

*i. e.* As if you were a private man: putting yourself in the condition of a private man: *ὡς περ ιδιωτός, tanquam privatus. Rusticus expectat*, *i. e.* stands expecting, like the countryman in the fable, Hor. Epist. L. i. ii. 42.

*Post hoc, vehemens lupus, et sibi et hosti iratus pariter.* L. ii. Epist. ii. 28.

So that here the construction is, *Then foming what resembled tarre and pitch—Then as it were foming forth tarre—*The very same kind of expression

B b b 2

pression

pression Fairfax uses, a great imitator of Spenser, in his translation of Tasso, x. 15.

*The coursers pant and smoke with lukewarm sweat,  
And foming creame their iron mouthfuls eat.*

*i. e.* foming what resembled creame.

*Where, foming wrath, their cruell tusks they wet.*

B. i. C. 6. St. 44.

*His steed was bloody red, and fomed yre.*

B. ii. C. 5. St. 2.

### XXX.

*The wakeful dogs did never cease to bay.]* This alludes to an old superstitious belief, that dogs are quick-sighted and quick-scented at the approach of gods or goddesses.

*The dogs intelligent conspy the tread  
Of power divine—* Hom. Od. xvi. 176.

This passage seems to me to have little or no relation to those infernal dogs that usually attended on Hecate; for Hecate and Night are distinct deities.

### XXXI.

*To yawning gulfe of deepe Avernus hole—]* The lake of Avernus in Italy is thus described by our countryman Sandys in his Travels, p. 279. 'This was supposed the entrance into Hell by ignorant antiquity; where they offered infernal sacrifice to Pluto and the Manes, here said to give answers. For which purpose Homer brought hither his Ulysses [Odys. x. see Max. Tyr. p. 151. Edit. Lond. Cicero, Tus. Disp. i. 16.] and Virgil his Aeneas [vi. 237.] and feigned they were to have descended into Hell at this place: for that those caves were, by which the infernal spirits by the power of magic evoked were imagined to ascend.'

*Ibid.*

*There creature never past  
That backe returned without heavenly grace.]* The Sibyl informs Aeneas that the descent into hell was easy, but to reascend was the difficulty: 'twas true however that a few had this privilege, a few of heavenly grace,

*Pauci, quos aequus amorit  
supiter, aut ardens coexit ad aethera virtus,  
Dis geniti parere.* Aen. vi. 129.

Shall we acquiesce in this interpretation? or consider it further, as an allusion to those creatures that back returned by HEAVENLY GRACE, being redeemed by Christ, who descended into hell and preached unto the spirits in prison, 1 Pet. iii. 19. We must not lose sight of the scripture, throughout this whole first book: for our knight

is the Christian hero, and Una Christian truth: if the poet mixes any heathen mythology, tis no more than what other poets have likewise done, who have professedly written on christian subjects, such as Dante among the Italians, and our divine epic poet Milton.

### XXXII.

*—Fild with rusty blood.]* *fild* is always so spelt, when it means filled: and Hughes has printed it *filled*. But here perhaps it means *defiled*.—The following images in this stanza are strongly painted: the reader at his leisure may compare Ovid's description of Orpheus' descent into Hell, Met. x. or, of Juno's, who came to solicit one of the Furies to punish Athamas, Met. iv. 449. For I believe that Spenser in these descriptions consulted both Ovid and Virgil.

### XXXIII. XXXIV.

*The house of endlesse paine is built thereby.]* Tis plain Spenser had Virgil in view, vi. 548. *Sub rupe sinistra Moenia lata videt, &c.* This house of pain is called in Plato's Gorgias, p. 523. *the prison of punishment, τὸ τῆς τιμῆς τε καὶ δίκης δεσμωτήριον.* which is Milton's expression, i. 71. *here their prison ordaind.* ii. 59. *the prison of his tyranny.* And thus Shakespeare, where the Ghost speaks to young Hamlet,

*—But that I am forbid*

*To tell the secrets of my prison-house.*

Milton likewise uses Spenser's words, *The house of pain—*

*I come no enemy, but to set free  
From out this dark and dismal house of pain  
Both him and thee.* ii. 823.

*The house of woe,  
And dungeon of our tyrant.* x. 465.

Dante, Inferno. Canto V. calls it *doloroso hospitio*. And Canto III. v. 1. mentions the following inscription over the gates of hell.

*Per me si va nella città dolente:  
Per me si va nell' eterno dolore:  
Per me si va tra la perduta gente.*

The descriptions of the rivers in hell are taken from Plato's Phaedo, and from Virgil, Æn. vi. and imitated by Milton, ii. 574.—The entrance into this tremendous prison-house, this house of paine, is guarded by a three-headed monstrous dog, which Night appeases. How does Night appease Cerberus? Like the Sibyl in Virgil?

*Melle saporatam medicatis frugibus offam  
Objicit.*

Or like Virgil in Dante?

*E'l duca mio distese le sue stame*

*Prese*

*Prese la terra, e con piene le pugna,  
La gittò dentro alle bramefe canne.*

## Infern. Canto. VI.

Or does Night appease Cerberus by making  
him to recognize her power and dignity?

*For she in hell and heaven had power equally:*

Like Hecate, whose three-fold power, as Luna  
Diana, and Proserpine, was equally acknow-  
ledged. So Cerberus recognized the office of  
Mercury,

*Cessit immanis tibi blandienti  
Janitor aulae*

*Cerberus: quamvis furiale centum  
Muniant angues caput ejus, atque  
Spiritus teter, sanisque manet  
Ore trilingui.*

Spenser seems to have this passage of Horace  
before his eyes,

*His three deformed heads did lay along,  
Curled with thousand adders venomous.*

The poets describe Cerberus with three de-  
formed heads, and each head, or neck, curled  
with thousand adders:

*Horrere videns jam colla colubris.* Virg. vi. 424.  
*Centum muniant angues caput ejus.* Hor. L. iii. Od.  
ii. and hence may be explained, what has pulled  
all the commentators and mythologists that ever  
yet I have seen, and the best of the mytholo-  
gists, the learned Spanheim in his treatise con-  
cerning ancient coins; namely, how came  
Horace to call Cerberus the hundred headed  
beast *bellua centiceps*, L. ii. Od. 13. And how  
came Hesiod to say, *πεντηκοντακέφαλον*, *quinquaginta  
capitum*, Theog. v. 312. The answer seems  
plainly from the state of this mythological ques-  
tion, to be, that they considered the adders or  
snakes on the neck or head of this monstrous  
creature of the imagination into the account,  
and assigned a determinate for an indeterminate  
number, according to the usual custom of poets.  
The following translation of Virgil by Dryden,  
will not be unacceptable to the English reader  
of these notes; the more learned may compare  
the original.

*No sooner landed, in his den they found  
The triple porter of the Stygian fount,  
Grim Cerberus; who soon began to rear  
His crested snakes, and arm'd his bristling hair.  
The prudent Sisyph had before prepar'd  
A sop, in honey steep'd, to charm the guard,  
Which mix'd with powerful drugs, she cast before  
His greedy grinning jaws, just op'd to roar:*

*With three enormous mouths he gapes; and straight  
With hunger prest, devours the pleasing bait.  
Long draughts of sleep his monstrous limbs enslave;  
He reels, and falling fills the spacious cave.*

This image of Cerberus' hanging down his tail,  
seems taken from Horace, L. ii. Od. 19. where  
Bacchus descends into hell,

*Te vidit insons Cerberus aureo  
Cornu decorum, leniter atterens  
Caudam; ET recedentis trilingui  
Ore pede: te'igitque crura.*

Which I formerly corrected and pointed thus,

*Te vidit insons Cerberus aureo  
Cernu decorum; et leniter atterens  
Caudam, recedentis trilingui  
Ore pedes tetigitque crura.*

## XXXV.

*There was Ixion turned on a wheele,  
For daring tempt the queen of heaven to sm.]* From  
Tibullus L. i. Eleg. iii. 73.

*Illic Junonem tentare Ixionis ausi  
Versantur celeri noxia membra rotâ.*

## Ibid.

*And Sisyphus on huge round stone did reele  
Against an hill—]* This verse is no bad imitation  
of a well known and a very expressive verse in  
Homer.—Dionysius has shewn how exactly the  
poet's verses corresponds to the thing he would  
describe, and how artful his pauses are. I will  
add here the latin translation, which deserves  
more praise than I am at liberty to bestow.

*Sisyphon aspexi duros perferre dolores,  
Saxum utraque manu gestantem pondere vesto. [saxum  
Ille quidem manibusque humerisque volubile  
Ad juga connixus trudit. | Sed culmina jam jam  
Tacturum, | retro fati vis aspera vertit:  
Fertur ad ima ruens lapis improbus aequora campi.*

## Ibid.

*There thirsty Tantalus hung by the chin.]* i. e. Was  
up to the chin in water: as Homer describes  
him, Odyss. κ' 582.

*Ἐσαοτ' ἐν λίμνῃ ἢ δὲ προσέπλαζε γενέειω.*

## Ibid.

*Typhoeus joynts were stretched on a gin.]* This giant  
is variously written by the poets and mytholo-  
gists, *Τυφών*, *Τυφάων*, *Τιφώς*, *Τυφωεύς*, and Spenser's  
account of him differs from them all, as far as  
I can find. He was stricken with thunder by  
Jupiter, and laid under the island Inarime: (as  
Virgil is pleased to write Homer's *Ἐν Ἀριμαίῃ*)  
but

but in this and in the following verse, he had Virgil in view, vi. 617.

—*Radisque rotarum*

DESTRICTI PENDENT: SEDET, AETERNUM-  
QUE SEDEBIT

*Infelix Theseus.*

Which explains what he means by,

*Theseus condemn'd to endless stouth by law.*

And the last verse of this stanza mentions the punishment of the daughters of Danaus: [Ovid. Met. iv. 461. Hygin. Fab. 168.] he uses a round number; one of his daughters saved her husband and was exempted from the punishment inflicted on the rest.

### XXXVII.

HIPPOLYTUS.] His story is told in Virg. vii. 765. to which passage and to the commentators I refer the reader. With respect to his surgeon Æsculapius, there were several of that name; see Cic. de Nat. Deor. iii. 22. with the notes of Davies. And as poets seldom agree in their fabulous histories, so our poet differs I think, from all, in saying, that Æsculapius was imprisoned *remediless*: for he was made a god: Lucian introduces him and Hercules scolding for priority of place: and Celsus says, he was numbered among the gods for adding lustre to an art before rude. Eratosthenes relates that he was taken into the number of the constellations, and named Ophiuchus, and that Jupiter did this to please Apollo. Compare Hygin. Poet. Astron. Cap. xiv. 'Tis well known he was worshipped in Epidaurus, and how in a serpentine form he came to Rome, as Ovid tells the fable, Met. xv. Hence Milton, *the god in Epidaurus*, ix. 506. Shall we endeavour to reconcile Spenser with the poets and mythologists; or rather suppose (which he often does) that he makes a mythology of his own, suitable to his own scheme or purpose? But if we were to try to reconcile Spenser with his brother poets, we might interpret this story of Æsculapius' being in hell, just as the story of Hercules is interpreted in Homer's *Odyssey*, that his *Idole* is in hell, and his Spirit in heaven? so let us reconcile Virgil to himself concerning Theseus, as mentioned above, *Sedet, aeternumque sedebit*—that is, the *Idole* of Theseus, was punished in hell for his presumption to ravish Proserpina, but his *Spirit* as a hero or demigod was in heaven.

Let us return to Hippolytus, in order to explain some of these verses concerning him.—He was a huntsman, hence said to be the favourite

of Diana, the goddess of hunters: he sometimes hunted in a chariot: so the Garamantes went in chariots to chase the Æthiopian Troglodytes, who were reported swifter than any other nation, Herod. L. v. and as he now thus hunted,

*From surging gulf two monsters straight were brought.* Let us see how Sir W. Raleigh in his history of the world, p. 367. tells this tale. *Neptune sent out his SEA-CALVES* [Phocas see Natal. Com. L. ii. C. 8.] *as Hippolytus passed by the sea-shore, and so affrighted his horses, as casting the coach over, he was by being intangled therein, torne in pieces, which miserable and undeserved destiny, when Phœdra had heard of, she strangled herself.* After which it is said that Diana intreated Æsculapius to set Hippolytus his pieces together, and to restore him to life; which done because he was chaste, she led him with her into Italy to accompany her in hunting.—But let us hear Virgil,

*Quod litore curram*

*Et juvenem monst'ris pavidi effudere marinis.*

Which Pitt translates,

*Since the mad horses startled as they flew,  
And on the ground their mangled master threw.*

This is too vague: Dr. Trapp, not fettered with rime, nor indeed with good poetry, thus more literally,

*Because by sea-born monsters scar'd, they swung  
The chariot and the youth upon the shore.*

The following is the note of Taubmannus, ' *Monst'ris marinis* ] Ægeus [Scrib. Neptunus, ' Spens. his sea-god Syre] *cum agitantur currum* ' *Hippolyto, rogatu patris Thesei, immisit PHOCAS,* ' *quibus equi terribi cum distraxerant.*

*From surging gulf two monsters straight were brought,  
With dread whereof his chafing steeds aghast  
Both charrett swifste and huntsmen over-cast.*

Two monsters—seem an error of the press or transcriber, instead of *THE monsters*,

*From surging gulf the monsters straight were brought,*  
*The monsters from the surging gulf,* are the PHOCÆ: MONSTRA MARINA. The variation is not great and the correction sets all easy; for there is neither reason nor rime to say two monsters. If I were to conjecture that the poet wrote *sea-monsters*,

*From surging gulf sea-monsters straight were brought:*  
The conjecture may seem too far from the received reading: however we leave our various readings and comments with the reader, to make of them what he thinks proper.—Let us go on to the next verse,

*With*

*With dread whereof his chacing steeds agbost*

So the 1st quarto: the 2d *chasing*: and so the folios 1609. 1611. 1617. 1679. But Hughes very right, *chasing steeds*, turbati equi, Virg. viii. 767. *Turbantur equi*, Ov. Met. xv. 517. *Turbantur quadrupedes*, Ov. Fast. 739. *Solliciti terrentur equi*. Compare the Hippol. of Eurip. ver. 1223. If Hughes is right in printing *chasing* here, he is as wrong in printing *chase* in B. i. C. 6. St. 21. *And chase the salvage beast*. For there is not a fox-hunter in England, but would read, *chase*.—The last verse in this stanza, *That of Hippolytus was left no monument*, seems imitated from Ovid. Met. xv. 529.

*Nullasque in corpore partes  
Noscere quas posses.*

## XXXIX.

*His cruell step-dame seeing what was done  
Her wicked daies with wretched knife did end.*] *As knife* is derived from ξίφος; and used by our old poets in that sense, it means, dagger or ponyard. Spenser, perhaps thought it too infamous a way of going out of the world to say that Phædra hang'd herself; he therefore follows Seneca in saying she stab'd herself.—Mean while Theseus too late repented of his imprecations,

*Tho gathering up the relics of his smart  
By Dians means, who was Hippolyt's friend—*

Some editions have, *who gathering*—But *tho* is used for *then* in a thousand places, and so by the old English writers, whom Spenser follows.

He says that Diana was the friend of Hippolytus; and Diana, in Eurip. Hippol. ver. 1333, calls him, ἀνδρα πάντων φίλτατον. Hippolytus himself says that he had the honour to converse with her, which was denied to other mortals,

Μόνω γὰρ ἐστὶ τῶν ἰσθ' ἡμῶν γέρας ἑσθῶν,  
Σὶν κ' ἕνεσθαι, κ' λόγους ἀμείνονας.

*Soli enim mihi est hoc munus mortalium,  
Et tecum versor, et tecum colloquor.*

Which I rather mention, because hence is illustrated and explained what Xenophon in his treatise of hunting writes of Hippolytus, viz. that Diana familiarly conversed with him: καὶ ἐν λόγοις ἦν.—Let me add another instance of Spenser's departing from strictly adhering to the old mythology: Theseus (he says) by the means of Diana, gathered up the dismembered limbs of his son, and brought them to Æsculapius, who joined the mangled carcase together and healed Hippolytus. The reader may compare (if he has any mind to see how the story differs) the

Hippolytus of Euripides. Ov. Fast. vi. 745. Met. xv. 497. Virg. vii. 769. But Horace tells you 'tis all a mere story, L. iv. Od. vii.

*Infernis neque enim tenebris Diana pudicum  
Liberat Hippolytum.*

## XLII.

*Is not enough that thrust from heaven due.*] *Is not enough? non satis est?* As in Latin *id*, *illud* is omitted, so Spenser omits *it* in English.—*thrust from heaven due*, i. e. *due* to him, not only as a demigod, and son of Apollo, but likewise on account of his medicinal science: for superior science raised the ancients to be gods.—*Hæc arte Pollux et vagus Hercules Enifus arcus obtigit ætheris*—In ancient coins he is named, ΚΩΤΗΡ ΑΣΚΛΗΠΙΟΣ.

## XLV.

—*albee (his wounds wyde  
Not thoroughly heald) unready were to ryde.*] This passage, I believe, has been hitherto misunderstood, if I can conjecture from the pointing in all the editions: as I have pointed it; *his wounds wyde not thoroughly heald* is put absolute; and the pronoun *he* omitted according to Spenser's usual manner: the construction is, *Albee (his wide wounds being not thoroughly heald) He were unready to ride*. So the pronoun *He* is omitted in Milton, ii. 46. which place seems to have been misunderstood.

*His trust was to the Eternal to be deem'd  
Equal in strength; and rather than be less  
Car'd not to be at all.*

i. e. *He cared not*: to be supplied from *His* in the first verse.—*Wounds* is of two syllables.

## XLVII.

*There was that great proud king of Babylon.*] In the dungeon of Pride the poet places, I. NEBUCHADNESSAR. See *Daniel*, C. iv. II. CROESUS. III. ANTIOCHUS, surnamed *Epiphanes*. He polluted the temple and profaned the altars with all those sacrifices and rites, which the Jews held in the highest abominations. See an account of this persecutor of the Jews in the book of *Macchabees*, and in *Josephus Antiq.* L. xiii. c. 16. Perhaps Spenser calls him *proud* for assuming the name of God to himself, and thus in his coins we read, ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΥ ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ. IV. NIMROD, who dwelt long before the above-mentioned: the first tyrant and oppressor. See Gen. x. 8. *a mighty hunter before the Lord*, which some expound as Spenser, and Milton, xii. 30. See Sir *W. Ral.* history of the woC. x. St. i. V. NINUS, king of the

the Assyrians; he reduced the greatest part of Asia under his power, the then chiefly known world; hence Spenser hyperbolically adds, of all the world obey'd. VI. ALEXANDER the Great, son of Philip king of Macedon, but would be thought son of Jupiter Ammon, *Scorn'd of God and man*, he grew debauched and tyrannical; and died a *shameful death*: he caught a fever from his intemperate manner of living, which occasioned his death; or, not unlikely, was poisoned.

## XLIX.

Great Romulus—] Here likewise were the Roman heroes, I. ROMULUS, the first king of Rome. II. TARQUINIUS, from his behaviour named *Superbus*, the last king of Rome. III. LENTULUS, there were many eminent Romans of this name:—*too lordly Lentulus*—does he mean Cn. Cornelius Lentulus the dictator, who defeated the Samnites, and opposed the *Carthaginian* peace? or rather *Lentulus* who was put to death in Cataline's conspiracy? IV. V. SCIPIO and HANNIBAL both the conqueror and conquered, he makes captives of Pride. *Stubborn Hannibal*; *stubborn* in his inveterate hatred to the Romans, to which hatred he was solemnly initiated when a boy; and rather than be delivered up to them he poisoned himself. VI. VII. SYLLA and MARIUS; between whom the state was cruelly harassed with civil wars: *sterne Marius*, what *Plutarch* says of *Marius* in his life, will sufficiently shew the propriety of this epithet: 'We have seen the effigies of Marius at Ravenna in Gaul, answering to his sowerness and roughness of behaviour, remarked by all authors; for being naturally valiant and warlike, and more acquainted with the camp than the city, he could not govern his passion,

'when in authority.' We may add likewise that story of the Cimbrian, who being sent to kill him, was so frightened with his stern look and fierce voice, *Darell thou, fellow to kill C. Marius?* that he dropt his sword, and running into the street declared, he could not kill C. Marius. There is a fine statue now at Oxford of Marius, that shews plainly the propriety of this epithet. VIII. JULIUS CÆSAR. IX. POMPEY the Great. X. MARCUS ANTONIUS, the triumvir: *fierce*, so Florus, L. iv. C. vi. *gravis paci, gravis reipublicæ*. & Cap. XI. *Fuor Antonii*.

## L.

Amongst these—] With these proud men, he places proud women. I. SEMIRAMIS, the wife of Ninus, king of Assyria. After many conquests she fell in love with her own son, and was slain by him. II. STENOBOEA, whom Homer calls Antea, *δῖ' Ἀντία, nobilis Antea*. II. ζ. 160. *Εργονίως*, says the Scholiast. But *Δῖος* may be referred to her *greatness*, or her *beauty*, as Dr. Clarke has well observed: and Spenser thus calls her *Fayre Stenoboea*; the epithet divine would be improper, as we now use it, nor could he apply it to her, who tempted Bellerophon and falsely accused him to her husband: the real story being at length known, she put an end to her life. She hanged herself, says Spenser; poisoned herself, says Aristophanes and the Scholiast, in *βαρταχ*, ver. 1075. and Schol. and ver. 1083. III. CLEOPATRA, *High-minded*, so Horace, whom he seems to have in his eye,

*Privata deduci superbo*

NON HUMILIS mulier triumpho.

L. i. Od. 37.

## C A N T O VI.

## I.

AS when a ship, that flies fayre under soyle,  
An hidden rocke escaped bath unwares,  
That lay in waite her wrack for to bewaile,  
The mariner yet halfe amazed stares  
At perill past, and yet it doubt ne dares  
To joy at his fool-happie oversight,  
So doubly is distrest twixt joy and cares

The dreadlesse corage of this elfin knight,  
Having escapt so sad ensamples in his sight.] This elfin knight, the valiant St. George (for this is the meaning of

The dreadlesse corage of this elfin knight,  
corage, is heart or mind; *cor Ennii*, is Ennius: *Mens Catonis* is Cato: See note on B. vi. C. 6. St. 1.) having escapt the perils of the palace of Pride;

Pride; yet still in a kind of distress between joy and cares, is aptly compared to the situation of mind a mariner finds himself in, when his ship is hardly escapt from a rock: *an hidden rocke,*

*That lay in waite her wrack for TO BEWAILE—*

*her wrack to bewaile,* means not to lament her wrack; but in old English, to waile or to bewail, means to make choice of, to select, &c. So the Scottish bishop in his version of Virgil, V. 716. *Et quicquid tecum invalidum DELIGE:*

Wale out *al thaym bene waik and wrcweildy.*  
Virg. VII. 152. *delectos centum oratores—*  
*Ane hundreth gay ambassatouris did wale.*

In the complaint of Cref. Ch. v. 30. p. 337. *wailid wine,* is choice wine. Opposite to *wailid* is *outwailid*, i. e. the refuse, the offscourings, &c.

*Now I am made an unworthy outwale.*

Test. of Cref. v. 129.

Germ. *welen*, *eligere*. Perhaps a latinist would bring it from *welle* to will: for what we will, we choose: a hellenist, from *ἔλεξι*, *ἐλεξι*, among other significations, *capessere*, *eligere*. In this signification how poetically has Spenser expressed himself? *the rock lays, as it were, in wait designedly to make a wrack of her: chooses her out for that purpose,* &c. Poetry animates every thing; like the lyre of Orpheus, she gives rocks design and choice: but in plain prose, *her wrack for to bewaile*, means no more than to make a wrack of her.

*The mariner yet balse amazed stares*  
*At peril past, and yet it doubt ne dares*  
*To joy at his foole-happy oversight.*

Spenser corrected it among the *Errata*, in *doubt*, i. e. and still in fear, doubt, and jeopardy dares not to joy, &c. Chaucer in the Rom. of the Rose, 4513, uses it for jeopardy:

*For him my life lieth all in dout.*

Ital. *dotta*, *dottare*.—in fear or doubtful fear, does very well in this passage: and yet in doubtful fear dares not to joy at his foolish oversight though happily ended.—The whole simile is very pertinent; and well worth a little criticism.

### III.

*With beastly sin thought her to have defilde,*  
And made *the vassal of his pleasures vilde.* 'Tis requisite that the reader should be acquainted with Spenser's manner of writing: let me then stop him here for a moment, to put him in mind, that our poet's construction is to be often supplied from the foregoing part of the sentence.

VOL. II.

*He thought to have defild her—And he thought to have made her, &c.*

*Whom that most noble Briton prince so long*  
*Sought through the world, and suffered so much*  
*wrong.* Introduction, B. i. St. 2.

i. e. and, seeking whom, suffered so much wrong.

*With which her yron wheels did them affray,*  
*And her darke grieffly loke them much dismay,* i. e.  
did them much dismay. B. i. C. 5. St. 30.

*Great pity is to see you thus dismayd,*  
*And marre the blossom of your beauty bright,* i. e.  
and to see you thus to marre, &c.

B. ii. C. 1. St. 14.

*Forthy she oft him counfeld to forbear*  
*The bloody battell, and to stirre up strife,* i. e. and  
to forbear to stir up strife. B. iii. C. 4. St. 24.

*Whiles of a wanton lady I do write—*  
And knighthood *fewle defaced by a faithlesse knight,*  
i. e. and whiles I write of knighthood, &c.

B. iii. C. 9. St. 1.

*Whose cursed usage and ungodly trade*  
*The heavens abhorre, and into darknesse drive,* i. e.  
and whose cursed usage do drive the heavens  
into darknesse.

B. iv. C. 7. St. 12.

Milton, who was a great reader and imitator of our poet, has followed him in this elliptical manner of writing, which is to be supplied from the foregoing part of the sentence: not but that such figures are frequent too in ancient authors: Take this one instance from Horace, L. i. S. 1.

*Qui sit, Maecenas, ut nemo, quam sibi sortem*  
*Seu ratio dederit, seu fors objecerit, illa*  
*Contentus vivat? Laudet diversa sequentes? i. e.*  
*Qui sit ut ille laudet sequentes diversa?*

And here let those

*Who boast in mortal things—*  
*Learn how their greatest monuments of fame,*  
And strength and art are easily outdone  
*By spirits reprobate—* Milt. I. 694.

i. e. And learn how their strength and art, &c.

*With songs to hymn his throne,*  
And *practis'd distances to cringe, not fight.*

IV. 945.

i. e. to hymn his throne with songs, and to cringe with practised distances.

*Well thou didst advise;*  
*Yet not for thy advice or thy cats I fly*  
*The wicked tents devoted; lest the wrath*  
*Impendent, raging into sudden flame*

C c c

Distinguish

Distinguish not—

V. 888.

Let me not name it to you, ye chaff stars.

Shak. Othell. Act. vi.

i. e. I fly left the wrath, &amp;c.

## IV.

With fawning wordes he courted her awhile,  
AND looking lovely, AND oft sighing sore.] And  
seems printed twice by the negligence of the  
compilator of the prefs: I want authority only  
to print, without the connective particle, which  
is better omitted:

With fawning wordes he courted her awhile,  
OFT looking lovely, and oft sighing sore.

## V.

Ab heavens! that doe this hideous act behold—] This  
exclamation is very pathetic; and not unusual  
among poets and rhetoricians. *Pro dii immorta-  
les! cur interdum in hominum sceleribus maximis aut  
censueritis, aut presentibus fraudis poenas in diem re-  
servatis?* Cicero, pro M. Caelio.

*Spestat hoc nostri sator*

*Sol generis? et spectator, et curru insidens,*

*Per felita puri spatia decurrit poli?*

*Non redit in ortus, et remittitur diem?*

Senec. in Med. v. 28.

*Magne regnator deum,*

*Tam lentus audis scelera, tam lentus vides?*

Sen. Hippol.

*Jupiter omnipotens—Afficis haec?*

Virg. Æn. iv. 206.

—*Videt ista deorum*

*Ignavus genitor?*

Stat. Theb. i. 80.

*E non fulmina il cielo, e non gl' inghiotte*

*La terra entro la sua perpetua notte?*

Tasso, viii. 66.

## VI.

That molten starres do drop like weeping eyes,  
And Phoebus flying so most shameful sight  
His blushing face in foggy cloud implies,  
And hydes for shame.] These strong figurative  
expressions are agreeable to the manner of the  
Jews; who describing times of distress and fear,  
say the stars melt and drop down from the skies,  
and the sun hides its light: *Immediately after the  
tribulation of these days shall the sun be darkened, and  
the moon shall not give her light, and the stars shall  
fall from heaven, and the powers of the heaven shall  
be shaken.* Matt. xxiv. 29. See Joel ii. 10.  
Ezek. xxxii. 7. Isaiah xiii. 10. So likewise  
when any atrocious villany is perpetrated the  
stars and sun are said to withdraw their light:  
[implies, infolds, wraps, IMPLICAT; his blushing  
face in clouds.]

Stars, hide your fires:

Let not light see my black and deep desires.

Macbeth, Act. i.

*Ille etiam extincto miseratus Caesare Romam,  
Cum caput obscurâ nitidum ferrugine textit,  
Impiâque aeternam timerunt saecula noctem.*

Virg. G. i. 466.

## VII.

Eternal providence, exceeding thought,  
Where none appears can make her selfe a way—]  
Exceeding thought, [*ἡ ὑπερπαρα πάντα νῦν.*] i. e.  
which passeth all understanding. Philip. iv. 7.  
He hath the same sentiment, B iii. C. 5. St. 27.  
Providence heavenly passeth human thought,  
And doth for wretched mens relieve make way.  
Can make—i. e. knows how to make herself a  
way:

*Fata viam invenient adierique vocatus Apollo.*

Soon after he says, *From Lyons claws, &c.*—This  
too is agreeable to scriptural expressions, *I was  
delivered out of the mouth of the lion.* 2 Tim. iv.  
17. *Save me from the lion's mouth.* Pl. xxii. 21.  
xxxv. 17.

## Ibid.

*Her shrill outcries and shrieks so loud did bray.]*  
i. e. did make so great a noise: in the same sense  
as its original *βέρυξε.*

## X.

*As when a greedy wolfe, through hunger fell,  
A seely lamb far from the flock does take,  
Of whom he means his bloody feast to make,  
A lyon spies fast running towards him,  
The innocent prey in haste he does forsake;  
Which quit from death, yet quakes in every lim,  
With change of fear, to see the lyon looke so grim.]*

*Ille tremit, velut agna pavens, quae saucia cani  
Ore excussa lupi, nondum sibi tuta videtur.*

Ov. Met. vi. 527.

The sentence appears disjointed (*oratio asynde-  
tos*) by his leaving out the relative, or the con-  
nective particle; which the reader is left to sup-  
ply. *As when a greedy wolfe, which through hunger,*  
or by adding the connective particle,

*And spies a lyon running fast tow'rd him—*

But see what is cited from the Schol. of Homer  
in a note on B. i. C. 1. St. 23. concerning  
these inaccuracies. And see note likewise on  
B. i. C. 3. St. 5. There is the same designed  
embarrassment of the construction likewise in  
Milton, vi. 310.

Such



*Such as, to set forth  
Great things by small, if nature's concord broke,  
Among the constellations war were sprung;  
Two planets, rushing from aspect malign  
Of fiercest opposition in mid sky  
Should combat, and their jarring spheres confound.*

i. e. Such for instance [to compare great things with small] as if the concord of nature being broken, war were sprung among the constellations; And two planets, &c. So in Homer II. E. 840.

Ἄζετο δὲ μάστιγα κὴ νίκα Παλλὰς Ἀθήνη  
Αὐτίκ' ἐπ' Ἀγυῖ πρώτη ἔχρη μῶνυχας ἵππου.

*Corripuit autem scuticam et habenas Pallas Minerva:  
Ac statim in Martem primum dirigebat equos.*

See likewise II. ἄ. 105. with the notes of Dr. Clarke. Let me observe by the bye, that there is a great resemblance as well of their language and construction, as of their genius, in Spenser, Milton, and Homer.

## XI.

*Shew a semblance glad  
To comfort her, and feare to put away,  
Their backward-bent knees teach her humbly to obey.]*  
The Satyrs lay aside their frowns; and gently grinning [and grinning a smile] they shew a glad semblance to comfort her; and in order that she may put her feare quite away, they teach their backward-bent knees humbly to obey her. Horat. L. 2. Od. 19. *Capripedum Satyrorum.* Herodot. L. 2. γράφουσι Πάνα τετραπόδιον. Theocritus, Πάνουσι κακοκράμοισι.

## XII.

*The doubtfull damzell DARE not yet commit  
Her single person to their barbarous TRUTH;  
They, in compassion—  
Are wonne with pity and unwonted RUTH;]* I am certain all is not right here, first 'tis very plain DARE should be DARES, or DAR'D. Next if the words were to change place, how much more proper and elegant would the sense appear?

*The doubtful damzell DARES not yet commit  
Her single person to their barbarous RUTH—*  
She dared not to trust herself to their barbarous, uncivilized, undisciplined pity; RUTH; Whatever compassion they might possibly have, yet it was undisciplined, and barbarous, to that therefore the would not commit her single person.

*They in compassion—And wonder—  
Are wonne with pity and unwonted TRUTH—*

If we follow the old reading then 'tis, *Are wonne with pity and unwonted PITY; or RUTH.* But see how elegant TRUTH comes in here, as I have altered it, for the was TRUTH: Thus therefore let us read the whole passage,

*The doubtfull damzell DARES not yet commit  
Her single person to their barbarous RUTH;  
But still twixt feare and hope amaz'd doth sit,  
Late-learn'd what harme to hasty trust ensu' it:  
They, in compassion of her tender youth,  
And wonder of her beautie severaine  
Are wonne with pity and unwonted TRUTH.*

## XIV.

[SYLVANUS.] In this stanza, and that above St. 7. He is called *Old Sylvanus*: and so below St. 16. He was the ancient god of the woods, and worshipped anciently by the countrymen, *Agricolae prisii—Sylvanum lacte piabant*, Hor. ii. Epist. i. 143. *Te, pater Silvanus tutor finium.* Epod. ii. 22. And see Virgil. viii. 600. *Old* is his epithet in Virgil, G. ii. 494.

*Panaque, Silvanumque Senem.*

Ovid characterizing him (Met. xiv. 639.) makes him a young-old man.

*Silvanisque, suis semper juvenilior amnis.*

But our poet varies in these little circumstances and adapts them to his own mythology and story.

*His weake steps governing,  
And aged limbs on cypress steele strut—*  
Virg. G. i. 20.

*Et teneram ab radice ferens, Silvane, cupressum.*

He is said to carry the cypress tree on account of the love he bore to *Cyparissus*, who was changed into a tree of that name. The story of his transformation is told differently by Servius, on Virg. G. i. 20. And by Ovid Met. x. Fab. 3. Spenser follows chiefly Servius, *Sylvanus deus est silvarum. hic amavit puerum Cyparissum nomine, qui habebat mansuetissimam cervam. hanc cum Sylvanus nescius occidisset, puer est extinctus dolore: quem amator deus in cupressum arborem ejus nominis vertit, quam pro solatio portare dicitur.* Compare Natal. Com. L. v. C. x. He carries the cypress in his hand in memory of his love, and for support of his steps.

## XV.

*Far off he wonders what them makes so glad,  
OR BACCHUS merry fruit they did invent,  
OR CYBELES franticke rites have made them mad.]*  
This is the reading of the 1st quarto, which I follow.

follow. The 2d quarto and the folio editions, read,

Of Bacchus.—

Hughes in his edition,

If Bacchus—

He wonders what makes them so glad, OR surely they had been drinking wine, [invented, is Latin; they had found grapes, and had been drinking their juice.] OR they had been celebrating the mad rites of Cybele. But what have these Satyrs with the rites of Cybele? Silvanus might think them intoxicated with wine, or frantic with celebrating the orgies of Bacchus: and this supposition is highly proper, the other not so. What shall we say then? that the poet wrote one name for another? which is no unusual thing. Or that the half-learned printer mistook his copy? Or that he, in revision of his work, would have altered it?—Certainly the repetition of the name would not have been without its elegance,

*Far off he wonders, what them makes so glad,  
OR BACCHUS merry fruit they did invent,  
OR BACCHUS franticke rites have made them mad.*  
We offer our various conjectures to the reader, which we might support with numberless authorities, but he is to judge for himself.

*Ibid.*

*His owne sayre Dryope now he thinks not faire,  
And Pholoe fowle—* He seems to have Virgil in his eye, Æn. x. 551.

*Sylvicolæ Fauno Dryope quem Nympha creârat.*

*Faunus, Pan, Silvanus, &c.* are the same. For Silvanus is a Latin deity, and means the god of the woods, *Σείς ἰδῆνος, Συλβανός.*—And *Pholoe fowle*,—Here is a little jingle; frequent instances of which are in the best poets: her name we find both in Virgil and Horace.

XIX.

*During which time her gentle wit she flies,  
To teach them truth, which worshipt her in vaine,  
And made her th' image of idolatryes:  
But when their bootlesse zeal she did restrayne  
From her own worship, they her Assé would worship  
foyn.]* Spenser is scriptural in his expressions;

—Which worshipt her in vain.

*i. e.* falsely. Exod. xx. 7. *Thou shalt not take the name of the Lord thy God in vain. i. e.* Thou shalt not forswear thyself. Prov. xxx. 9. *Left I be poor and steal, and take the name of my God in vain. Vanities in the scripture language are idols, false gods.* 'Tis to be remembered that

UNA represents Christian Truth: forsaken by the great, she goes amongst the ignorant, where not only the creature instead of the creator, but the image, for the thing imaged, is mistaken and adored. 'Twas objected to the ancient Christians that they worshipped an Assé. So in Minucius Felix, sect. ix. *Audis eos turpissimæ pecudis caput assini consecratum ineptâ nescio quâ persuasione venerari.* And in Sect. xxviii. *Inde est quod audire te dicat caput assini rem nobis esse divinam.* And thus Epiphanius of the Gnosticks, *καὶ δὲ τὸ Σέλαβ' ἐν μὲν οὖν μυστῶν ἔχουσ, οὐ δὲ γέγρα.* The poet's mentioning these Satyrs or rusticks, worshipping her Assé, seems to hint at what is above cited from Minucius Felix and Epiphanius. Consider likewise the distressed picture of the church at this time; Una is separated from her Knight who should defend her; and is forced to take up her abode in the woods, among wide salvages: 'Tis a continued allegory: And these Satyrs allegorized are ignorant Christians.

XX.

*It fortun'd a noble warlike knight—* If I have the right clew to this poem, Spenser seems to have in view some historical allusion. Who then is Sir Satyrane in this 'continued allegory?' Some knight perhaps belonging to the court of the Faery Queen: and the character given of Sir John Perrot, exactly suits to his type, Sir Satyrane: he was thought to have been a son of K. Henry VIII. which explains, St. 21, 22. Queen Elizabeth made him Lord Deputy of Ireland; and his behaviour like that of Sir Satyrane was always rough and honest: his breeding had but little of the courtier. And as he knew not what was ill in himself, so he never suspected it in others: *Esse quam videri bonus malebat.* See B. iii. C. 7. St. 29.

XXI.

*And chase the salvage beast with busie payne] i. e.* diligently: with diligent labour. See note on B. i. C. 2. St. 39. 'Tis an expression which Chaucer uses and the Scottish bishop, who translated Virgil.

*Undir plesance and undir bisy paine.*

Squiers Talc. 529.

*And xit forsooth I set my besy pane  
(As that I ceuth) to mak it trade and plane.*

G. D. pag. 5. v. 3.

Dryden likewise has introduced it into his translation of Virgil, Æn. i. 598.

*Such is their toyle, and such their busy pains.*

Our poet uses it frequently.

*And*

*And thrice he her revived with busie paine.*  
B. i. C. 7. St. 24.

*And every feend his busie paines applyde.*  
B. ii. C. 7. St. 35.

*She cest to comfort him with busie pain.*  
B. iii. C. 5. St. 31.

In the same sense, B. i. C. 2. St. 45.

*And paind himself with busie CARE to reare  
Her out of carelesse swoune.*

Where it might admit of a doubt if he did not rather say, *with busie care*, for so the old poets write, whom Spenser in spelling and idiom generally follows, And thus Chaucer, Troil. and Cref. iii. 1044. *Beſy cure*, i. e. officious care.

And thus Lidgate, B. iv. C. 32. *King Priamus dyd his busy cure.*

*Duke Theſeus with all his busie cure.*  
Ch. Knights Tale. 2855.

*Yet in malice by ther busie cure.*  
Ch. Lament. &c. Urry's, Edit. p. 521. v. 107.

'Tis printed likewise *busie care*. B. ii. C. 1. St. 43. But here likewise I would alter it into *care*, had I the least authority.—

*Paine* means *endeavour*: a Grecian would say it comes from *πῶρος labor*.

*There was a knight that lov'd and did his paine.*  
*To servin a ladie—*

Ch. Frank. Tale. p. 108. Urry's Edit.  
See the Glossary in *Busie paine*.

### XXIII.

*He nouſled up—*] It should have been printed *nourſed*, i. e. *nurſed*.—Presently after,

*For all he taught the tender ynp, was but  
To baniſh cowardize and baſtard feare—*

Feare is not the legitimate passion of a true knight: beside 'twas foreign to his original. *Baſtard* is used for *baſe*, in B. ii. C. 3. St. 42.

*Thought in his baſtard armes her to embrace.*

'Tis obvious to suppose Spenser wrote *daſtard*:- The education of young Sir Satyrane is like the education which Boyardo and Ariosto tell us was given to the young Ruggiero by his uncle Atlante. See Boyardo Orli. Jnnam. Canto v. L. 3. And Ariost. Orli. Fur. C. 7. St. 57. So Chiron likewise educated the young Achilles. But why does he make him tame wild bulls, and ryde their backs not made to beare—This was a strange kind of education, to inure the youth to warlike exercises, and to make them expert

in their games called *ταυρομαχία*, a martial kind of game, usual at Theſſaly, and by Caesar brought to Rome. In the tenth book of Heliodorus you will find that Theagenes both tamed and rode on the back of a wild bull; which breaking loose from the sacrifice he first pursues on horseback, then quitting his horse, he leaped on the bull's neck, and after sufficiently taming and tiring him, he turned him on his back with his legs sprawling in the air. We have at Oxford a very valuable monument of this very strange kind of sport; of which if the reader desires any further information, I refer him to Dr. Prideaux's treatise on the Arundelian marbles.

### XXVI.

*The ſtatted panther, and the tuſked bore,  
The pardale ſwiſt, and the tigre CRUELL,  
The antelope and wolfe, both ſwiſt and CRUELL.]*  
The fault here is plainly from the printer's eye being caught by the word above—the correction, *ſiers* and *ſell*, is mentioned among the Errata: such kind of blunders are frequent in this book; and from this instance, the reader must not be surprized, if I mention many more.—The panther and pardale are generally thought to be the same: but Xenophon (no bad authority) distinguishes them. *Δίοντες δὲ, παράδειες, λύγαις, πάνθηρες, κ. τ. λ. Xen. Κυβ. κειφ. ιά.*

### XXX.

*To ſee his ſyre and eſſpring* ancient.] The construction is, *To ſee his ancient ſire and his ſire's offspring*. This verse gave me no small trouble at first. But see more instances of this *σύγχυσις* or confusion of diction, in a note on Introduction to B. ii. St. 3.—Una teaching the Satyrs resembles Bacchus (in whom they say was imaged Moses) among the deserts,

*Bacchum in remotis carmina rupibus  
Vidi docentem (credite poſteri)*

*Nympháſque diſcentes, et aures  
Capripedum Satyrorum acutas.*

Hor. L. 2. Od. 19.

### XXXV.

*A ſilly man, in ſimple weeds—*] Perhaps he wrote as Chaucer, *A ſeely man*—We have seen above how the common enemy, disguised as a hermit, deluded the Christians: he now appears as a pilgrim. A Protestant reader will be apt to think our poet had his eye on the Romish churches, where hypocrites frequently act in such disguises. From the Latin *Peregrinus*, the Italians form *Pellegrino*, and we *Pilgrims*: to this etymology Spenser alludes,

*As he had travveild many a ſommers day.*

In his hand he has a *Jacob's staff*, a pilgrim's staff; so called because they used such in their pilgrimages to St. Jacob's or St. James's shrine.

*Pilgrimes and palmers plight them together  
For to seke S. James and Saints at Rome.*

P. Plowman, i. 2.

Pilgrims were those who were going their pilgrimages; Palmers, those who returned from their pilgrimages, and carried a staff or bough of a palm-tree, in token of their having performed their vows. But this distinction is not always observed. Their furniture was (some-what like the Cynicks of antiquity) a scrip to put their needments in; a scollop shell to drink out of; and a staff to walk with. The following from P. Plowman, Fol. xviii. 2. might not be unacceptable to the reader,

*Till late was and longe ere they a leode mette  
Appareed as a paynime in pylgraimes wyse:  
He bare a burden bounden wyth a brode hyste,  
In a wythe wandis wyse wounden aboute;  
A bole and a bagge he bare by his side,  
An hundred amples on his hatte sette  
Signes of Sinai, and shelles of Galice,  
And many a crouch on his cloke and keyes of Rome,  
And the vernicle before, for men should knowe,  
And se by hys signes, whom he so sought hadde.*

*Ibid.*

*Through boyling sands of Arabie and Ynde]* Syrtis *æstus*as, Hor. L. i. Od. 22. Horace by *æstus*as and Spenser by *boyling*, may mean not only burning hot, but rising in surges like a tempestuous sea: So Horace says, L. ii. Od. 7. *fretis æstusis*. And the following from Seneca, Herc. Fur. 319. may serve as a comment,

*Cum per arentem plagam,  
Et fluctuantis more turbati maris  
Abiit arenas.*

And I would hence explain Milton, who has borrowed this epithet from Spenser, for he calls the chaos, a *BOYLING gulf*—*the foaming deep*—*a boggy syrtis, neither sea, nor yet dry land*—  
—*whose BOYLING gulf*

*Tamely endur'd a bridge of womdrous length.*

B. ii. v. 1027.

*Boyling*, i. e. rising in surges like the troubled seas. But Spenser may include the meaning of burning hot, from the idea of water boyling in a cauldron.

*Quos natus sicco violentus aestus  
Turret ardentis RECOQUENS arenas.*

Boet. Consol. Phil.

### XXXVIII.

*A ferry fight*—] Shakespeare has the same expression, where Macbeth, looking on his hands, after the murder of the king, says, 'This is a sorry fight.' Presently after we have a scriptural phrase, *Their blades drunk with blood*, Deut. xxxii. 42. *I will make mine arrows drunk with blood*, Jerem. xlv. 10. *The sword shall be made drunk with their blood*. Thus metaphorically Homer calls the skin of a bull *drunk with fat*, *ebriam pinguedine*, i. e. *valde perfusam*, *madentem pinguedine*, *μεθύσαν ἀλοιφῇ*. Il. e'. 390. —*What more?* *Quid plura?* τὴν πειρῶσα;—*With paynim knife*, i. e. a sword, from *ξίφος*. This word frequently occurs with this meaning.

### XXXIX.

*Ah! dearest lord, quoth she, how might that be—  
Ah! dearest dame, quoth he—]* One would imagine that Una never would have address'd this poor pilgrim with, *dearest lord*—I have not altered the pointing; but supposing one should alter it, and think that Una, lifting her eyes to heaven, should in a kind of exclamation say, *Ah dearest Lord!* Good God, how might that be?—The wicked Archimago, with malicious wit, takes it to himself, and sarcastically replies, *Ah dearest dame*—Is not all this decorum, and agreeable to the characters of both?

*Ah dearest Lord! quoth she, how might that be—  
Ah; dearest dame! quoth he, how might I see—*

Here are two words in this stanza spelt the same but different in signification, the *stoutest knight that ever wonne*, i. e. that ever conquered in battle—not *farr away he hence doth wonne*, i. e. doth dwell. Germ. *wonen habitare*. Chaucer uses it, and Milton has admitted it in his Poem, vii. 457.

—*out of the ground up rose,  
As from his laire, the wild beast, where he wonns  
In forest wilde.*

### XLI.

*Faire knight hood fowly shamed, and dost vaunt—]* If we suppose a word to be left out here either in hasty writing, or by the printer; with much greater spirit, and with better metre, we may thus read,

*That hast with knightless guile, and trecherous traine,  
Faire knight hood fowly sham'd. And dost thou vaunt  
That good knight of the redcrosse to have stain?*

### XLII.

*But had he beene, where earst his armes were  
lent—]* But had he been in the place of Archimago [see C. 3. St. 37, 38.] He and not the enchanter should have rued for it.

### XLIV.

## XLIV.

*As when two bores—*] This same comparison the poet has introduced in B. 4. C. 4. St. 29.

*As two wild bores together grappling goe,  
Chafing and foming choler, each against his foe.*

But he seems to have borrowed it from Chaucer, where he describes the combat between Palemon and Arcite; in the knight's tale, 1160.

*As will bores gan they to fight and smite,  
That frothen white as some for ire wode;  
Up to the ancle fought they in ther blade.*

Let me add Eurip. Phœniff. v. 1402.

Κάπρος δ' ἔπας δάγροντες ἀγέλας γένει,  
Συῆσαν, ἀφ' ἧ δ' ἀβόροχοι γυναιάδας.

And Statius Theb. xi. 530, from Euripides,

*Fulmineos veluti præceps cum cominus egit*

*Ira fues, stricijque erexit pectora fetis:*

*Ignæ tremunt oculi—*

## XLVII.

*Lo then for thine ayd,*

*Here take thy lovers token on thy pate.*] 'Twas usual for knights of romance to wear on their helmets or sleeves, presents or tokens of their mistresses' favours. The Sarazin says sarcastically he would give Sir Satyrane his lovers token to wear till his dying day, how short or long soever.

## XLVIII.

*So they to fight.*] So the the first quarto: either elliptically, as above St. 44.

*Then back TO FIGHT againe, new breathed and entire.*

Or as I rather think in this place to is augmentatively or expletively, as Dr. Hicks observes, *to non raro ut a ge y est merum augmentum syllabicum.* Thus Lydgate of the wars of Troy, B. i. C. ii.

*Fyfte he must of very force and myght  
Unto outrance with these bulles TO FIGHT.*

Where you see the very words of Spencer; and to is expressive of violence and energy: Chaucer uses it very frequent,

*For thy speche I woll thee to race.*

Plowman's Tale, 3204.

*Alas, quoth she, my herte woll to breake.*

Cuck. and Nighting. 206.

*His shield to dashed was with severds and maces.*

Troil. and Cress. ii. 640.

So in Judges, ix. 53. *And a certain woman cast a piece of a millstone upon Abimelechs head, and all to brake his scull.* You see that to thus prefixed to verbs gives them force and energy. See Sommer in TO and æl. This old expression, in all the editions but the first, is brought down to the lowest prose, *So they two fight*—where we see the plain marks of a half-learned corrector of the press.

## XLVIII.

*But for to tell her lamentable case,*

*And eke this battels end, will need another place.*] The poet soon returns to Una, and her lamentable case; but no mention is made of Satyrane till B. iii. C. vii. St. 28. Where he attacks the monster that pursued Florimel. This is plainly an omission, if not a forgetfulness. Our poet in imitation of Boyardo and Ariosto often leaves his subject very abruptly; and complicates it in such a manner, as seeming rather too perplexing to the reader, if he does not diligently attend to the breaking off of the story, and to the connexion of it again. But I cannot vindicate thus entirely leaving the reader at a loss to guess *this battles end,* when he tells us too that it will need another place.

## C A N T O VII.

## III.

*H*EE feeds upon the cooling shade.] i. e. enjoys.  
So Virgil, iii. 339.

*Quid puer Ascanius? superatne, et vescitur auras?*

So the ancient books read, and not *aurâ*: And does he feed upon the vital air? Again, St. 22.

*Why do ye longer feed on leathed light?*

## V.

*Thenceforth her waters waxed dull and stow,  
And all that drinke thereof do faint and feeble grow.]*  
This metamorphosis is exactly after the Ovidian strain; and the wonderful effects of this water are agreeable to what natural philosophers relate of some streams. See what the commentators have

have cited on the following verses of Ov. Met. xv. 317.

*Quòdque magis mirum, sunt qui non corpora tantùm,  
Verùm animos etiã valeant mutare, liquores :*  
*Cui non audita est obsecrante Salmaris unda,  
Acthisepesque lacus? quos si quis faucibus hausit,  
Aut furit, aut mirum patitur gravitate soporem.*

A fountain of like nature is mentioned in Taffo, xiv. 74.

## VII.

*Uplanted lightly from his looser make.] i. e. his too loose mistress, Duessa. See the Glossary.*

## VIII.

*his monstrous enemy*

*With sturdie steps came stalking in his sight,  
An hideous geant, horrible and hye.]* The picturesque image of this monstrous giant appears, as the poet intended it should, terrible and vast; the very measure of the verse, and the iteration of the letters, contributing no small share in this description—*With sturdie steps came stalking—* By way of contrast and opposition compare this description with another in St. 30.

*At last with creeping, crooked pace, forth came  
An old old man—*

Homer describes the warrior, *μακρὰ βεβήτα, grandibus gradibus gradientem :*  
So Milton of Satan. vi. 109.

*Satan with vast and haughtie strides advanc'd,  
Came tow'ring—*

But Milton has a passage nearer still to our poet, whom both in the expression, and in the iteration of the letters he plainly imitates; ii. 676.

*The monster moving onward came as fast  
With horrid strides; hell trembled as he strode.*

*Hell trembled as he strode—* So Spenser,  
*The ground eke groined under him for dread.*

And Homer, who led the way, II. N. 18.

*Τεῖμα δ' ἔστα μακρὰ κ' ἔδη  
Ποσσὶ ἐπ' ἀθανάτων Περσίδωνος ἰδὸς.*

Which description of Neptune highly took the fancy of Longinus. Mr. Pope's translation is such, as might be expected from one, who so well knew the art of verification;

*Fierce as he pass the lofty mountains ned,  
The forests shake, earth trembled as he trode,  
And felt the footsteps of th' immortal God.*

But as I have mentioned the correspondency of the verse to the thing described, it might not

be improper, nor displeasing to the reader, to offer here several other instances.—We offer them once for all; for hints of this sort are sufficient; but to dwell upon them perile.

See how languid and broken the verse is made to describe the state of the solitary Una!

*And Una wandring in woods and forests.*

B. i. C. 2. St. 9.

Or weak and feeble!

*Feebly she shriekt, but so feebly indeed—*

B. iv. C. 7. St. 4.

Or creeping and slow!

*At last with creeping, crooked pace forth came  
An old old man—*

B. i. C. 8. St. 30.

Or crabbed!

*Therein a cankred, crabbed carle does dwell.*

B. iii. C. 9. St. 3.

But when a giant stalks along, the verse itself is gigantic.

*his monstrous enemy  
With sturdie steps came stalking in his sight,  
An hideous giant, horrible and hye.*

B. i. C. 7. St. 8.

You see and hear the tree tumbling down from the mountain top:

*The mighty trunk half rent, with ragged rift  
Dotb roll adown the rocks, and fall with fearful drift.*

B. i. C. 8. St. 22.

By the break of the verse you hear the snapping asunder of the speare.

*The steely head stuck fast still in his flesh,  
Till with his cruell claws he snatcht the wood,  
And quite asunder broke.*

B. i. C. ii. St. 22.

His alexandrine verses are often well adapted to the description, long, dragging, immeasured.

*Like a discoloured snake, whose hidden snares,  
Through the Greene grass his long bright burnisht back  
declares.*

B. iii. C. 11. St. 28.

*Mighty monoceros with immeasured tayles.*

B. ii. C. 12. St. 23.

He expresses mean and low subjects by the meanness of his verse: as Virg. G. i. 181.  
*—Sæpe exiguus mus.*

*The miser threw himself as an offal.*

B. ii. C. 3. St. 8.

*Whom she hath vowd to dub a foyre cucquold.*

B. iii. C. 10. St. 11.

Picturesque images, to paint them strong and full, he expresses by many adjectives: as Virg. iii. 658. *Monstrum horrendum, informe, ingens.*

*Most*

*Most lothsome, filthy, foule and full of vile disdain.*

B. i. C. 1. St. 14.

—Or by many verbs heap'd together by copulatives.

*And smote, and bit, and kickt, and scratcht and rent.*

B. ii. C. 4. St. 6.

*And swims, or sinks, or wades, or creeps, or flies.*

Milton, ii. 950.

*E'l resto caccia*

*E taglia, e fende, e fere, e fora, e tronca.*

Orl. Fur. xxiii. 61.

—or by many verbs heaped together unconnectively: ἀσυνδέτως. *Ex. gr. Abiit, evasit, erupit, Cicer. in Catal.*

*He rai'd, he wept, he stampt, he lewd did cry.*

B. iii. C. 10. St. 17.

*He stroke, he foyst, he feynd, he heud, he lasht.*

B. iv. C. 3. St. 25.

*She heud, she soynd, she lasht, she laid on every side.*

B. v. C. 5. St. 6.

*They lasht, they foin, they pass, they strive to bore  
Their corsets, and the thinnest parts explore.*

Dryd. Fables, Pal. and Arc.

*Urta, apre, caccia, atterra, taglia, e fende,  
Qualunque lo' mpedisce—*

Orl. Fur. xviii. 57.

*O'er bog, o'er steep; through strait, rough, dense, or rare.*

Milt. ii. 348.

*Or steep, as the editions of Milton read, is here insufferable, as Dr. Bentley very truly saw.*

#### IX.

*The greatest Earth his uncouth mother was—*] Hesiod, in Theog. ver. 116. Says the giants were born of Heaven and Earth, and calls this brood ΟΥΠΕΡΘΑΝΑ ΤΕΚΝΑ. Hyginus, nearer still to our purpose, *Ex Aethere et Terra*, SUPERBIA: which answers to this giant's name Orgoglio. Ital. *Orgoglio*. Gall. *Orgueil*. the etymology of which, according to Menage is, ὄργῳ, tumeo, *Orgalium, Orgolium, orgueil*. And to this etymology Spenser seems to allude when he says, *Pufft up with winde*; and likewise by so elegantly departing from the ancient mythologists, who make Pride the offspring of Heaven and Earth: for *Aether* in Hyginus is Heaven. whether Spencer interprets Hyginus, and the mythologists right, is not now the question, 'tis sufficient if he has applied them to his purpose; and has acted the poet, not the servile imitator. But I would now, turn our reader to the allegory, which is finely preserved throughout. Consider then this proud

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giant *Orgoglio*, AS THAT MAN OF SIN, who opposeth and EXALTETH himself above all that is called God, &c. 2 Theff. ii. 3. This is the tyrant, or wild beast, to whom it was given to make war with the saints, and OVERCOME THEM; [as here our Christian knight to his sorrow finds] who was to continue forty and two months; [till Arthur conquers him] so that all should worship him. Revel. xiii. 5. 7. This is the beast in Daniel, vii. *Whose mouth spake very great things, and whose look was more stout than his fellows*, ver. 28. [All other powers he did scorn, St. 10.] *He made war with the saints, and prevailed against them*, 21. 25. [exemplified in St. George] *Until the ancient of dayes came, &c.* ver. 22. [The power of God is shewn in prince Arthur] I am apt to believe that Spenser when he says, in St. 8. that his statue did exceed

*The hight of three the tallest sonnes of mortall seed*

He seems to allude to his threefold assumed character, which is mentioned above in a note on B. i. C. 2. St. 13. to which I refer the reader. And perhaps he alludes likewise to what Daniel says, vii. 24. *He shall subdue THREE kings.*

*His living like saw never living eye,*

Daniel, shall be diverse from all others. Spenser, *An hideous giant horrible: Daniel, exceeding dreadful. Pufft up with empty wind*, i. e. Spiritual power.

#### X.

*And left to lose;] And now a lost man.* A scripture expression, Matt. xviii. 11. Luke xv. 24. 32. John xvii. 12. 2 Cor. iv. 3.

#### XI.

*With huge force and insupportable mayne;] The position of these words is artful and expressive. See note on B. i. C. 1. St. 26.*

#### XIII.

*As when that divelish yron engin—] He calls a gun, that divelish engin, the expression he had from Ariosto, Canto xi. 23. La machina infernal. So in Canto ix.*

*O maladetto, O abominoso ordigno,  
Che fabricato nel tartareo fondo  
Fosti per man di Belzebù maligno—*

Hence Milton speaking of this devilish enginry, *Such implements of mischief; as shall dash To pieces and o'erwhelm whatever stands Adverse: that they shall fear we have disarm'd The thunder of his only dreaded bolt.*

Raphael then addressing Adam tells him,

D d d

Haphy

*Haply of thy race*

*In future days, if malice should abound,  
Some one intent on mischief, or inspired  
With devilish machination, might devise  
Like instrument to plague the sons of men.*

And afterwards describing the making of gunpowder, which Spenser says is made of *sulphur and nitre*; he mentions not charcoal; for the word is too mean for a poet, though an essential ingredient in the composition. The three ingredients are, brimstone, suddenly to catch the flame of fire; pulverized charcoal, to continue the fire and stop the flame, which would otherwise consume its strength; and salt-petre, which occasions a windy exhalation. Though all these ingredients are necessary for a maker of gunpowder, they are not necessary for poetical manufacture: neither Milton nor Spenser mention charcoal, as too low for poetry:

*Sulphurous and nitrous foam*

*They found, they mingled, and with subtle art  
Convected and adusted, they reduc'd  
To blackest grain.*

These verses Dr. Bentley would alter, and introduce that very word, which industriously both Spenser and Milton avoided, for instead of, *with subtle art*, he reads *with sooty chark*.

## XIV.

*Dec him not to die,*] Put him not to death, but make him thy bondslave: See *do* in the glossary. The scarlet whore's advice is, to make the Christian religion subservient to the cause and interest of pride.

## XVI.

*From that day forth Duessa—*] Now the compleat scarlet whore. *She saith in her heart I SIT A QUEEN.* Rev. xviii. 7.

## XVII.

*Which great Alcides in Stremona slew,*] *Strymon* is a city and a river in Thrace, and sometimes used for Thrace itself: 'tis usual for Spenser, as well as other writers, to use proper names in the oblique cases: Now as Thrace was remarkable for its seditions, and sacred to the ravaging god of war, the Hydra, fostered in Lerne (the proper emblem of sedition) might well be said to have made its abode in Thrace.—*STRYMONIS impia stagna.* Statius Theb. IX. 435.

Some perhaps may think that Spenser has confounded the places of Hercules' labours: or instead of *AMYMON*, that either he, or some romance-writer whom he might follow, wrote *STRYMON* corruptedly. This snake used to harbour *παρά τὰς πηγὰς τῆς Ἀμυμόνης*. Apollod.

p. 102. where this adventure of Hercules is related. But the above-mentioned allegory and allusion is agreeable to Spenser's manner, of adding to, or departing from the ancient mythology, just as serves the scheme of his fairy tale.

## XVIII.

*And with extorted power, and borrow'd strength,  
The ever-burning lamps from thence it brought.]  
Revel. xii. 3, 4. Behold a great red dragon having  
seven heads, and ten horns, and seven crowns upon his  
heads. And his tail drew the third part of the  
Stars of heaven, and did cast them to the earth.  
Which passage Milton alludes to, where Death  
thus speaks to Satan, ii. 691.*

*And in proud rebellious arms*

*Drew after him the third part of heav'n's sins  
Conjur'd against the highest.*  
Again, v. 710.

*And with lies*

*Drew after him the third part of heav'n's host.*

Milton you see plainly interprets the prophetic style, in which the *stars* are put for subordinate princes and officers: and thus Spenser is to be interpreted; nor does he mean the whole host of heaven by the *ever-burning lamps*, though he expresses himself indefinitely. Fairfax in his most elegant translation of Tasso iv. 4. leaves his original, and adds, speaking of the devils,

*And some their forked tails stretch forth on his,  
And tear the twinkling stars from trembling skie.*

By *extorted power and borrowed strength*, he seems to allude to the unjust acquisitions of the papal power. He has plainly likewise Daniel in view, vii. 7. *After this, I saw—a fourth beast, dreadful and terrible, and strong exceedingly; and it had great iron teeth: it devoured and brake in pieces, and stamped the residue with the feet of it:* with this verse compare the following,

*And underneath his filthy feet did tread  
The sacred things—  
AN YRON BREST and back of scaly bras—*

I could have wished our poet had followed the prophet, and that he had written,

*For seven great heads out of his body grew,  
WITH YRON TEETH; his brest and back of bras.*

To shew his tyranny and greediness, as well as his strength and power. The allusion of the *seven heads* wants no interpretation,

—*rerum facta est pulcherrima Roma,*

*Septemque una sibi muro circumdedit arces.*

Virg. G. ii. 535.  
Dis



*Dis quibus septem placuere colles.*

Hor. Carm. S. v. 7.

*Upon this beast he set the false Duessa:* In the propheticall style, *ryding on a beast*, signifies rule and dominion.

*Ibid.*

*And holy beastes foretaught.*] I have printed, contrary to the copies, *fortaught*, i. e. misinterpreted the precepts of God, wrongly and wickedly taught. See the glossary, and what is there observed of the particle *for* in composition.

XIX.

*His mightie armour,*—] See note on C. I. St. 3.

XX.

*He had not travaill long, when on the way  
He wofull lady, wofull Una met,  
Fast flying from that paynim's greedy pray,*] *That*, the reading of the first quarto, I have chang'd into *the* from the 2d quarto and folios.—i. e. from the paynim Saniloy, who would have made her his prey. In the 2d verse perhaps the words are shuffled out of order; for with greater pathos, keeping the very same words, we might read,

*He wofull Una (wofull lady!) met  
Fast flying—*

XXI.

—*dead was his hart within;*] This is a phrase in scripture. 1 Sam. xxv. 37. speaking of Nabal, *his heart died within him, and he became as a stone.*

*Ibid.*

*To chaufe her chin,*] her face. 'Tis a hard matter to find so many rhymes, and so much good sense both together. However Horace uses *mento for face*, L. ii. Od. 7.

*Cum fracta virtus, et minaces,  
(Turpe) solum tetigere mento.*

XXIII.

*When darknesse he in deepest dongeon drove,*] If Darknes is a person, it should have been printed with a capital letter. He seems to have in view Manilius, i. 126. where it should be printed,

*Mundumque enixa nitentem,  
Fugit in infernas Caligo pulsa tenebras.*

And hence Milton, i. 712.

*At his second bidding Darknesse fled.  
Ex Caligine Chaos:* Hyginus.

XXIV.

*The which these reliques sad present unto mine eye.*]

Pointing to the armour of the red-crosse knight—and here let me not pass over the great art of our poet in preferring his allegory to the established rules of chivalry: every conqueror seized on the arms of the conquered as his lawful prey, and as trophies of honour. But what has this *Man of Sin* to do with Christian panoply? See above St. 19.

XXV.

*Who hath endur'd the whole, can beare eche part.*] Senec. Oed. v. 386.

*Solent suprema facere securos mala.*

XXVI.

*Was never lady loved dearer day,*] Spenser has many pleonastical expressions; *day* seems here abundant: No lady loved any one dearer, than Una loved the red-crosse knight. *Abraham desired to see my day.* i. e. me. John viii. 56. Pf. cii. 2. *In the day when I call,* i. e. when I call. Pf. cx. 5. *In the day of his wrath,* i. e. In his wrath. Prov. xxiv. 10. *In the day of adversity,* i. e. in adversity. Eccl. vii. 14. *In the day of prosperity,* i. e. in prosperity. Homer, Od. p. 323. δόλιον ἡμαρ, *dies servitutis*, i. e. *servitus*. Schol. δόλιον ἡμαρ] ἢ δουλεία. Il. ζ. 455. ἐλευθεριον ἡμαρ, *dies libertatis*, i. e. *libertatem*.

*See—in springing floure the image of thy day.*

B. ii. C. 12. St. 74.

i. e. thy own image.

*Whose presence I have lackt too long a day.*

B. i. C. 8. St. 43.

i. e. too long.

*Or else, what other dismal day*

*Is false on you.*

B. 5. C. 4. St. 26.

i. e. What other misfortune.

I formerly wrote on the margin of my book,

*Was never lady lov'd with dearer day,*

i. e. more judiciously; for *day* in our old writers is often used for *judgment*. So Wicklif in his old version, Cor. iv. 3. *That I be demed of ghou or of manny's dai*, i. e. of man's judgment. ἐπὶ ἀδελφωτῆρος ἡμέρας. where ἡμέρα *dies* means *judgment*: hence our known word, *a dayes-man*, i. e. umpire or arbitrator, which Spenser uses in B. ii. C. 8. St. 28. And thus perhaps is to be interpreted. Palsgrave xxxvii. 13. *He seeth that his day is coming.* 1 Theff. v. 2. *the day of the Lord.* Chaucer uses *Daie* for appointment, Urry's Edit. p. 124. 1061.

*That in no wise be brekin will his daie.*

We leave both our interpretation and correction to the reader's determination.

D d d 2

XXIX.

## XXIX.

*At last she chaunced by good hap to meet*

*A goodly knight,—*] This is the first time that the Briton prince makes his appearance; [see the Introduction St. 2. and the note.] and that his image might well be impressed on the reader's mind; he is described at large, and takes up nine whole stanzas. Sublimity and grandeur require room to shew themselves and to expatiate at large. And this is exactly after the manner of the great Grecian master, who often paints his heroes at full length. See likewise the magnificent figure he makes! for he is Magnificence itself. He is attended with a Squire; like the knights in romance writers: not to the Christian knight; he and Una have only a dwarf betwixt them to carry their needsments.

## XXX.

*And in the midst thereof one pretious stone—*

*Shapt like a ladies bead,—*] Prince Arthur's armour was made by the sage Merlin. The bauldrick or belt, was the usual ornament of heroes, Virg. ix. 359.

*Aurea bullis*

*Cingula.*

That beautiful baldrick of Pallas, so fatal to Turnus, is well known. But among the pretious stones which ornamented this belt, there was one in the midst, *shapt like a ladies bead*: meaning the Fairy queen; by whom every one knows who is represented.—Spenser departs from Jeffry of Monmouth, and the more romance history of prince Arthur; and indeed from all the stories of our old English writers, in many of the circumstances relating to this British prince, that he might make a hero for his poem, and not a poem for his hero. They tell you that his shield was named *Pridwen*; his sword *Caliburn* or *Excalibur* (Spenser, *Mordure*) and his spear *Roan*. They say likewise that on Arthur's shield was painted the image of the Virgin Mary. And from these old story books Nic. Uptonus, has blazoned the arms of Arthur and his father Uter. Speaking of Uterpendragon (de Milit. Off. L. iv.) *Il port d'or deux dragons verds corronez de gewlez, les dors encontre lez dors—Quae insuper arma, tam priora, quam ista, portavit rex ille inclitissimus Arthurus filius et successor dicti Uterpendragon, usque ad finem vitae suae. Assumpsit tamen praefatus Arthurus, viso quodam miraculo apud Glasconiam, alia arma ad laudem crucifixi: viz. unam crucem argenteam, in cujus brachio dextro erat quaedam imago beatæ Mariæ Virginis cum filio suo in brachio dextro sedente in campo viridi.*

## XXXI.

*His haughtie helmet, horrid all with gold,—*] This is according to Jeffry of Monmouth, B. ix. C. 4. who tells us prince Arthur wore a helmet of gold, and on the crest was the figure of a dragon. This agreement of our poet in some circumstances with history, gives a kind of veracity to his fairy tale. It might be added too that Arthur's father Uther, was hence named Pendragon from the figure of a dragon which he wore on his crest: and some historians write that Uther and Arthur are the same persons. The truth is, that very little credit is to be given to the whole history of Arthur; but it follows not therefore that the story is improper for poetical imagination. Spenser's expressions are worth dwelling on:—*horrid with gold*: is very poetical,

*Ipse debinc auro squalentem alboque orichalco*

*Circundat lorica m bueneris.* Virg. xii. 87.

*Inalza d'oro squallido squamoso*

*Le creste, e'l capo—* Tasso xv. 48.

*Per tunicam squalentem auro latus haurit apertum.*

Virg. x. 314.

*—Permistoque asperat auro.* Silius Ital. Lib. v.

This expression of Virgil offended some nicer ears, *tanquam si non conveniret dicere, auro squalentem; quoniam nitoribus splendoribusque auri squalloris illicvies sit contraria.* A. Gellius, ii. 6. But see his answer—*Squalere dictum est à squamarum crebritate asperitateque, &c.* In the same manner,

*Janque adeo rutulum thoraca indutus abènis*

*HORREBAT squamis.* Virg. xi. 488.

*When their retinue long*

*Of horses led, and groomes besmeard with gold*

*Dazles the crowd, and sets them all agape.*

Milton v. 356.

Spenser had Virgil, or Tasso in view, ix. 25. where he describes the Soldan's helmet:

*Porta il Soldan sù l'elmo horrido, e grande*

*Serpe, che si dilunga, e'l collo snoda,*

*Sù le zampe s'inalza, e l'ali spande,*

*E piega in arco la forcuta coda.*

*Par che tre lingue vibri, e che fur mande*

*Livida spuma, e che 'l suo fischio s'oda.*

*Et hor, ch' arde la pugna, anch' ei s' infiamma*

*Nel noto, e fumo versa insieme, e fiamma.*

And Tasso plainly copies Virgil, vii. 785.

*Cui triplici crinita jubâ galea alta chimaeram*

*Sustinet, Aetneos efflantem faucibus ignes:*

*Tam magis illa fremens, et tristibus effera flammis,*

*Quam magis effuso crudescunt sanguine pugnae.*

Galea

*Galea alta*, literally translated is *Haughtie helmet*: for from *altus* comes *haut*, *haughty*.—*seem'd to throwe*, is modestly expressed; for Virgil and Tasso are more bold.

*Terribilem crisiis galeam flammisque vomentem.*

Virg. viii. 620.

## XXXII.

*A bunch of heares discolour'd diversly,*] This verse he has had before C. 2. St. 11. He could not better it, therefore he does not alter it: and in this he follows Homer. See note on B. vi. C. 6. St. 4.—The ancient crests were of feathers or of horses hair: Virgil describes Turnus wearing a golden helmet with crimson plumes, ix. 49.

*Crisiâque tegit galea aurea rubrâ.*

Presently after *Selinis*, should rather be *Selinus*, *Palmosa Selinus*. Virg. iii. 705. a town in Cilicia, so named. But Spenser seldom takes a proper name without altering it. The simile of the almond tree is exceeding elegant, and much after the cast of that admired image in Homer Il. f. 51, &c. He says,

*Her tender locks do tremble every one  
At everie little breath, that under heaven is blowne.*

From the 2d edition in quarto: and the folios, I have printed it,

Whose tender locks—

Which is almost literally from Homer,

Τὸ δὲ τε πρῶται δούραι  
Παντῶν ἀνέμων, καὶ τε ἐρέει ἀνδρῶν λευκῶν.

## XXXIII.

*His warlike shield all closely cover'd was,—*

*But all of diamond perfect pure and cleene.*] *Pure* and *CLEENE* have no different ideas assigned them: he uses *cleene*, B. i. C. 9. St. 4. *the river Dee as silver cleene*. Again, B. i. C. 10. St. 17. —*all built of cristal cleene, i. e. pure*. The alteration I offer is so little with respect to the letters, but so proper and peculiar to the sense of the passage, that I hardly doubt of its truth: because the allegory, as well as poetry calls for it. *But all of diamond perfect pure and SHEENE.*

*i. e. resplendent, shining bright.* And thus Ariosto, whom our poet had in view, Canto ii. 55. 56.

*D'un bel drappo di seta havea coperto  
Lo scudo in braccio il cavalier celeste—  
Splende lo scudo à guisa di piroppo,  
È luce altra non è tanto lucente;  
Cader in terra à lo splendor fu d' uopo,  
Con gli occhi abbacinati, e senza mente.*

This warlike shield, is the same as the magical shield of Atlant, which came afterwards into the possession of Ruggiero; 'twas always kept covered uniefs upon very extraordinary occasions. See Ariosto, xxii. 81, 82. The translator of Ariosto says, 'tis imaged from the story of Medusa's head. One would think that Homer was the father of Romance writers: this shield seems imaged from the *Ægis* of Jupiter, filled with the dreadful figures of Horror and Flight; which Minerva the goddess of wisdom usually bore.

*The dreadful Ægis blazes in their eye:*

*Amaz'd they see, they tremble, and they fly.*

Hom. Odyss. xvii. 330.

*Here all the terrors of grim war appear;*

*Here rages Force, here tremble Flight and Fear;*

*Here storm'd Contention, and here Fury frown'd:*

*And the dire orb portentous Gorgon crown'd.*

Hom. Il. v.

'Tis imaged likewise from the shield which Minerva gave to Perseus, when she sent him to attack the Gorgon: [*Albricus, de Deor. imagin. calls it Chrysalinum scutum*. See Ovid. Met. iv. 782.] 'Tis truth and wisdom, which shews all deformity in its proper hue, frightens away all monsters, and prevails over all illusions and falsehoods. What a fine complement does Spenser pay his Fairy Queen, in the close of St. 36. supposing her in possession of this shield?—now what so resplendent as truth? 'tis light itself.—*all of diamond perfect pure and SHEENE.*

*Che SPLENDEA,*

*Tanto c' humana vista nol sostiene.* Ariosto. xxii. 81.

Tasso speaking of the shield of the archangel calls it, *scudo di lucidissimo diamante*. And Fairfax his translator, who is a great imitator of Spenser, and caught his poetic fire and fancy chiefly from him, says,

*The sacred angell tooke his target SHEENE.*

Which is the word I would restore to our poet: and I think the correction can hardly be doubted of: See below, C. 8. St. 19. but yet I hinder not my reader from doubting,

Νᾶφε κὴ μέμνος ἀπιεῖν, ἄρδρα τᾶντα τῶν φρεῖν.

## XXXIV.

*The same to wight—] to wight, i. e. to any creature.* None of the copies read, *The same to sight*, which I should like better. But pray read over the whole stanza—

*The same to wight he never wout disclose,  
But whenas monsters bugge he would dismay,  
Or daunt unequall armies of his foes,*

Or when the flying heavens he would affray :

*For so exceeding shone his glistering ray,  
That Phoebus golden face it did attain,  
As when a cloud his beames doth over-lay;  
And silver Cynthia waxed pale and faynt,  
As when her face is slaynd with magicke arts con-  
straint.*

This is the reading of the 1st and 2d quarto editions: the others vary in nothing but the spelling. First then I should like much better *fight*, instead of *wight*, the verse and sense run off easier.

*D'un bel drappo di seta havea coperto  
Lo scudo in braccio il cavalier celeste.*

Orl. Furios. ii. 55.

*Fuor che quoste tre volte, tutto 'l resto  
Lo tenea sotto un velo in modo ascoso,  
Ch' a discoprirlo esser poteva ben presto,  
Che del suo aiuto fosse bisognoso.* *Ibid.* xxii. 83.

But what follows? His shield like the magical shield of Ruggiero, was never *disclosed to fight* unless to dismay monsters, or daunt unequal armies—or WHEN HE WOULD AFFRIGHT THE HEAVENS. What can lead prince Arthur to *affright the heavens*? Spenser surely never would say this: he had read the poets to better purpose. In Virgil, Drances hints at Turnus being a meer swaggerer, and as one braving, and AFFRIGHTING, as it were, THE HEAVENS, xi. 351.

*Dum Troia tentat*

*Castra fugae fidens, et CAELUM TERRITAT AR-  
MIS.*

And would Spenser apply this to his hero?—'Tis no unusual thing for words to get out of their places; and I am persuaded Spenser sent his copy blotted and interlined to the press. See then with this supposition, how easy 'tis to alter, and to make very good sense of the whole stanza, which I thus would read, and want only authority to print it,

*The same to fight he never wout disclose,  
But whenas monsters huge he would dismay,  
Or daunt unequal armies of his foes:  
For so exceeding shone his glistering ray,  
That ev'n the flying heavens it would affray;  
And Phoebus golden face it did attain,  
As when a cloud his beames doth over-lay;  
And silver Cynthia waxed pale and faint,  
As when her face is slaynd with magicke arts con-  
straint.*

Now this is exactly what Statius says of the shield of Mars, Theb. vi. 666.

*Qualis Bistonis clypeus Mavortis in arvis*

*Luce mala Pangaea ferit, SOLEMQUE REFULGENS  
TERRITAT.*

Presently after *constraint*, is for constrained, compelled with magicke arts and incantations:

*While the labouring moon*

*Eclipses at their charms,*

Says Milton, ii. 665. with the same allusion:

*Carmina vel caelo possunt deducere lunam.*

Virg. Ecl. viii. 69.

### XXXVII.

*A gentle youth, his dearely loved squire,  
His spear of heben wood behind him bare,  
Whose harmful head, thrice heated in the fire,—]*  
This gentle youth, the Squire of prince Arthur, is Timias: we shall see more of him hereafter: our poet has 'cloudily wrapped in his allegorical device,' his *honoured friend*, Sir W. R. Prince Arthur's spear was made of the black ebony wood says Spenser; blackness, images death and destruction; and he does not altogether lose sight of Jeffry of Monmouth, and the romance writer of the life of prince Arthur, who tell us the name of his spear was called *Roan*; from its tawny, blackish cast: it comes from *Ravens*, ravanus, rovano, roano, ROAN.—*Whose harmful head, thrice heated in the fire, i. e.* hardened in the fire: which was an ancient custom. Sil. Ital. iii. 304. *Contenti parca durasse hastilia flamma.* See Lips. Poliorcet. L. iv. C. 4. *Sudes, lignum in capite acutum, leviter et igne duratum.* Virg. vii. 824. *Sudibusve praecustis.*

*Ibid.*

*Who under him did amble as the aire.]* So the 1st quarto; but the 2d quarto, and all the folios, read *trample*; which doubtless was Spenser's either first original reading, or afterwards his correction.—He never set his *honoured Squire* on an *ambling nag*: but *trampling the ground*, is very poetical,

*Quadrupedante patrem sonitu quatit ungula campum.*

Virg. viii. 596.

—*Solido graviter sonat ungula cornu.*

Virg. G. iii. 88.

*Their bridles they would champ,  
And trampling the fine element would fiercely ramp.*  
B. i. C. 5. St. 28.

*Who taught his trampling steed with equal steps to  
tread.* B. ii. C. 1. St. 7.

*On goodly courser thondring with his feet.*

B. ii. C. 3. St. 11.

### XXXVIII.

*Faire feeling words he wisely gan display,  
And for her humor fitting purpose faine,*

To tempt the cause it selfe for to bewray;] There may appear some difficulty in these verses; but the words explained, the sense will the more easily be seen. *Faire-feeling*, I have thus printed: *purpose* is discourse; *faime* is chearful: in the last line the pronoun is omitted; which embarrasses the sentence, unless we will suppose, for perspicuity, the poet wrote,

To tempt her th' cause it selfe for to bewray.

*i. e.* He in a prudent and wise manner began to use words, which felt faire and comfortable, and fitting or suiting his chearful discourse for her humour, in order to tempt her to discover the cause itself.

## XXXIX.

The carefull cold beginneth for to creep,  
And in my heart his yron arrow sleep,] The iteration of letters is really pretty in the first line.— In the second line he says, *his iron arrow*, not *its*: giving to *Cold* a kind of being. So above, St. 25.

Tempestuous Fortune hath spent all her spight,  
And thrilling Sorrow throwne his utmost dart.

The first line is from Ovid,

In me consumpsit vires Fortuna malignas.

These are all persons: *Sorrow* has on me emptied his quiver; *Cold* has steep'd his iron arrow in my heart. Among the ancient heathens, *Dolor*, *Luētus*, &c. had a kind of worship and religious dread allotted them. See Cicero de Nat. Deor. L. iii. and the mythologists.—This expression *The carefull cold*—he has in his Sheph. Calend. December, *The carefull cold hath nipt my rugged rinde*. Spenser's friend in his notes, observes that *Cold* is named *Carefull* because *care* is said to cool the blood. He frequently has the same allusion,

That sudden cold did runne through every vaine,  
B. i. C. 6. St. 37.

Now let the stony dart of senselesse cold  
Perce to my hart,— B. i. C. 7. St. 22.

So in several other places, as in B. ii. C. i. St. 42. So Homer and Hesiod, *παχυῆται ἤτοι, cor congelatur*.

Ἀπὸ παχυῆσις ἢ πο συφορῆς τινος;

*Dolorene quasi gelu confrieta, an ab aliqua calamitate?*  
Eurip. Hippol. v. 803.

## XLI.

O but, quoth she, great griefe will not be told,]

*Curae leves loquuntur, ingentes stupent.*  
Senec. Hippol. 604.

*Ibid.*

But he, that never would,  
Could never:] *Pars sanitatis, VELLE sanari, sicut.*  
Seneca, Hippol. 249.

*Quid tibi opus est, ut sis bonus?* VELLE. Seneca, Epist. lxxx. ἵσθι ὅτι ἐδὲν ἐγὼ ἐναγαγόμενος ἀνδρωπίνης ψυχῆς. Βελήσαι δὲ: ἢ γέρον, διώδεται. ὡς πάλιν ἀποურῆσαι, ἢ ἀπὸ κολαν. Arrian. L. iv. C. 9.

## XLIII.

THE forlorne maiden, whom your eyes have seene  
The laughing stocke—] Perhaps, THIS forlorne maiden—*δαιτυνίως*. Presently after,

Which PISON and Euphrates floweth by,  
And GEHONS golden waves—PISON is one of the rivers of Paradise, Gen. ii. 11. the name of the second river is GIRON: v. 13. And the fourth river is Euphrates, v. 14. He omits the name of one of the rivers: and spells (according to his custom) scarce any according to modern or the usual spelling. Should he not rather have said?

Which Gehon and Euphrates floweth by,  
And Pihons golden waves—

In allusion to Gen. ii. v. 11, 12. But Spenser seems to have been determined by the iteration of the letters, *Gehon's golden waves*.—This description of Paradise; and the mention just after of the Old Serpent, (*bred in the lakes of Tartary, i. e. Tartarus, hell.—da le Tartaree grotte*, Arioët. xxxi. 86. *le Tartaree porte*. Taffo iv. 11.) makes the allegory very plain.

## XLIV.

He has them now four years besiegd—] The poet elegantly uses a round number; the allusion is to Revel. xi. 2. *For it is given unto the Gentiles: and the holy city shall they tread under foot forty and two months*. See too Revel. xii. 6. *And the woman [Una] fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days*. And v. 14. *And to the woman were given two wings of a great eagle, [divine power and strength assisting her in her persecuted state] that she might fly into the wilderness, into her place: where she is nourished for a time, and times, and half a time, [i. e. three years and a half, or 1260 days] from the face of THE SERPENT. [the old dragon; under whose persecution both Una and her parents now are.]*

## XLV.

Loe where your foe lies stretcht in monstrous length;]

He does not say,

Loe where your foes lie stretcht in monstrous length;  
Meaning both the monstrous giant, and the beast: because one of her foes, viz. the giant, that

that *puffy* emblem of *spiritual* pride, his spirit being let out, was *vanish'd quite*. See above St. 24.

## XLVI.

*That noble order* hight of Maidenhead,] Named knights of the Garter: but this he does not say directly: but the noble order of Maidenhead; complimenting the Fairy Queen or Q. Elizabeth. I think 'tis plain that our poet intended historical as well as moral allusions. Cleopolis in the moral allegory is the city of glory; in the historical, the city of Q. Elizabeth.

*Ibid.*

*That parents dear* from tyrants power deliver might.] So B. i. C. 10. St. 9.

*That, to redeem* thy woe-full parents head  
From tyrants rage,—

Both these places I should have altered had I authority into *tyrant power*—*tyrant rage*—meaning the tyrannic or oppressive power and rage of the Dragon. So B. v. C. 6. St. 10.

*And is he vanquish'd* by his tyrant enemy?

This is our poets almost perpetual manner; so Æschylus τῆς αἰτίας σκηνήσεν. See note on B. iii. C. 4. St. 40. In B. i. C. 10. St. 65. 'twas printed in the 1st Edit. in Britans land: but rightly altered in the 2d quarto Edit. in Britane land.

## XLVII.

*A fresh unprov'd knight.*] *i. e.* never before tried in battle. See note on B. i. C. 1. St. 3.

## XLVIII.

*And ye, the forlorn* reliques of his powre,  
*His biting sword,* and his devouring speare,]—  
This apostrophe of Una to her knight's sword and spear is not without its elegance and pathos—*His biting sword*, is from Horace, L. iv. Od. 6. *Ille MORDACI velut iæta ferro.* *His devouring spear*, from scripture. *My sword shall devour flesh*, Deut. xxxii. 42. *The sword devoureth one as well as another*, 2 Sam. xi. 25. *Ye shall be devoured with the sword*: If. i. 20.—Let us more critically examine what follows,

*And of my dolefull disaventurous* DEARE,

Is she not wrong? and would she not say?

*Now he hath left you here* to be the record of his losse,  
and of my SORROW: not DEARE but DREARE.  
A very easy corruption, and yet none of the books take notice of it: the adjective, according to the genius of all languages, is used substantively, as in Horace, *Acuta belli; dura fugae,*

*dura belli.* Dρεορι. Dρεοριγ. *fad, dreery.* Chaucero, *dreeri.* Belgis, *treurigh.* Dρεοριγ-  
nyffe, *Sorrowfulness, dreeriness.* Chaucero,  
*dreeriness:* Somner.—I would therefore read,

*And of my dolefull disaventurous* DREARE.

*i. e.* unfortunate dreeriness, sorrow. he uses it in this sense below, C. 8. St. 40.

*A rueful spectacle* of death and ghastly DRERE.

Which I think proves the truth of this correction: *disaventurous*, is according to the Italian spelling; *disaventurato, disavventura.* If we suppose the word not to be corrupted then for the rhyme's sake, 'tis spelt DEARE, from the A. S. Dæpe. Dape. *nocumentum, damnum; Kiliano, dere, depre. Depian. nocere:* to hurt. The Lancastrians yet have it to *deere.* *Kiliano deeren:* Somner.—Shakespear uses *dear* in this sense frequently, as in Hamlet:

*Would I had met my dearest foe* in heav'n.

In this latter sense then she says, now he hath left you here to be the record of his losse, and of my hurt. But the opposition is stronger in the former sense: and I have here offered the reader two readings, and two explanations, and he, after all, is to please himself.

## XLIX.

*An enchanter bad*

*His sense abused*—] See B. i. C. 1. St. 47. Take notice above St. 48. how Una apostrophizes her beloved red-cross knight's sword and spear—here detesting the thought, that her honour should be misdeemed, she apostrophizes the heavens,

*Be judge ye heavens,* that all things right esteeme,  
*How I him loved*—

This is exactly after the manner, and indeed seems an imitation of Virg. ii. 431. where Æneas makes a solemn protestation of his loyalty to the cause of Troy:

*Iliaci cineres, et flamma extrema mecum,*  
*Testor, in casu vestro, nec tela, nec ulla*  
*Vitavisse vices Danaum*—

There is a very elegant imitation of this passage of Virgil, in Tasso, viii. 24.

*Voi chiamo in testimonia, o del mio caro*  
*Signor, sangue ben sparso, e nobil' ossa,*  
*Ch' all' hor non fui de la mia vita avaro,*  
*Ne schivai ferr o*

And

And Milton has followed both Virgil and Tasso when he put the following words in the mouth of Satan, i. 635.

*For me be witness all the [perhaps YE, as above ye heavens. Iliaci cineres. Voi chiama] host of heaven, If counsels different, or danger sound By me, have lost our hopes.*

L.  
*That brought not backe the balefull body dead.] Not literally, for this had been saying, Where never living creature went, but he came back dead. But he is scriptural in his expressions; and he means such as are in a state of spiritual death, for this is the allegory. You hath he quicken'd who were dead in trespasses and sins. Ephes. ii. 1. She that liveth in pleasure, is dead while she liveth, 1 Tim. v. 6.*

## C A N T O VIII.

### III.

**T**HEN tooke that squire an borne of bugle small,  
*Which borne adorne his side in twisted gold,  
And tasselles gay—]* Milton had plainly this passage in view in his poem entitled *Arcades*, where he says *The tasseld borne.—A borne of bugle*: the etymology of both these words seems from the Latin, *buculae cornu*; or *bugle* may come from *buçan, curvare*, see Junius. And then it means a bent or crooked horn.

*And drinketh of his bugle horne the wine.*

Ch. Frankl. tale.

This enchanted horn is taken from the horn of Roland, mentioned by Turpin in his history of Charles the Great. Chap. xxii. (which explains a passage in Don Quixote, B. iv. ch. xxii. 'In Roncesvalles [where Charles the Great was defeated] is to be seen Orlando's horn, as big as a great beam.') Hence the Italian poets, Boyardo and Ariosto, have given their knights this horn.

*Biarco era il corno, e di ricco lavoro,  
Miracolosamente fabbricato,  
Di snalito colorito, e di fin' ora  
Da ogni capo, e'n mezzo era legato;  
E veramente valeva un tesoro,  
Di tante ricche pietre era adornato:  
Com' io dissi, lo porta la donzella,  
In vista graziosa, e molto bella.*  
In vista graziosa, e molto bella.

Boyardo Orl. innam. Fol. 82. & Berni, L. i. C. 24. St. 22.

*Il corno per incanto è fabbricato.* Ibid. St. 27.

Hence Ariosto took the hint both of the Book and the Horn, which Astolfo the English Duke received from Logistilla:

VOL. II.

—d'orribil suono un corno,  
*Che fa fuggir' ogn'un, che l'ode intorno.*  
Orl. Fur. xv. 14.

Logistilla represents reason; the Horn, whose sound bred terrour, represented Justice, which breeds terrour in all misdoers, and drives them out of the country. But the Horn, which this gentle squire carries with him represents not only Justice, but rather, *The word of truth; the word of God; whose sound goeth into all the earth.* Rom. x. 18.

### V.

*The same before the gcaunts gate he blew.]* Astolfo in the same manner blows his terrour-breeding horn before the castle-gate of the giant Caligorante. Orlando Furios. Canto xv.

### VI.

*Her many-headed beast.]* See above C. 7. St. 7. *For seven great heads out of his body grew.  
And every head with fyrie tongue did flame,*

*And there was given unto him a mouth speaking great things and blasphemies,* Revel. xiii. 5. *And a mouth speaking great things.* Dan. vii. 8. *And he shall speak great words against the most high,* ver. 25.

*And every head was crowned on his crest,*

*Behold a great red dragon, having seven heads, and ten horns, and seven crowns upon his heads.* Revel. xii. 3.

*And bloody mouthed with late cruell feast,*

*Behold a fourth beast, dreadful—and it had great iron teeth: it devoured and brake in pieces, &c.* Dan. vii. 7. 19. *The fourth beast shall be the fourth kingdom upon earth, which shall be diverse from all kingdoms, and shall devour the whole earth, and shall tread it down and break it in pieces,* ver. 23. *And power was given him over all kindreds and*

E e e

tongues

tongues and nations, Revel. xiii. 7. And I saw the woman drunk with the blood of the saints, and with the blood of the martyrs of Jesus, xvii. 6. 'Tis plain that this verse in Spenser is not to be applied to Duesſa, but to the beast, see below, St. 12. though in the Revelation 'tis applied to the scarlet whore, very particular. The allusion and allegory however is the same: And the protestant reader will at once call to mind papal inquisitions and religious massacres.

## VII.

And lightly leaping from so monstrous maine,  
Did sayre avoid the violence—] So above C. 7. St. 12.

But he was wary of that deadly stowre  
And lightly leapt from underneath the blow.

Ἄλλ' ὁ μὲν ἄλλα ἰδὼν ἐλίετο χάλκιον ἔγχος.

Hom. II. N. 184.

Ille istum venientem à vertice velox  
Præcudit, celerique elapsus corpore cessit. Virg. v. 444.

## IX.

As when almighty Jove in wrathfull mood,  
To wreak the guilt of mortal sins is bent,  
Hurles forth his thundring dart with deadly food,  
Enrold in flames, and smouldring dreriment,  
Through riven cloudes and molten firmament;  
The fiers threeforked engin making way,  
Both lustie towres and highest trees hath rent,  
And all that might his angry passage stay;  
[And shooting in the earth castes up a mount of clay.]  
Longinus would have written a whole chapter  
on the boldness and sublimity of the thoughts  
and terrible images in this similitude:—but let  
us understand before we admire—I don't think  
*is bent* right: the learned author of the remarks  
on Spenser says it might have been *ibent*, but  
he does not suppose the poet wrote so, because  
he is often guilty of these little inaccuracies  
of expression. It seems to me that Spenser  
prefixed to participles or to verbs in the perfect  
tense the initial addition of *i* as well as *y* from  
the A. S.  $\zeta$ e 'tis well known that Chaucer  
and our old poets frequently did so: and that  
the printer when he found it written *i bent*,  
changed it to *is bent*: the first time the printer  
faw ymounted, he printed it *y mounted*; with a  
very easy mistake: so here *is bent* for *ibent*. I  
believe the reader will plainly perceive, when  
put in mind of it, that *is bent*, B. vi. C. 1.  
St. 21. should be *ibent*. The mistake is easily  
made. And B. v. C. 6. St. 14. *is broken* should  
be *ibroken*; several of like sort are noticed in  
their proper places. Nor do I think the point-  
ing altogether right; but it should be according

to the following sense, *As when Jove, bent to punish guilty mortals, hurls with deadly feud, [i. e. displeasure or private grudge: but Spenser wrote it I believe feod, that the letters might answer in the rime: so 'tis spelt B. iv. C. i. St. 26.] his thunder, enrold in flames and hot dreary smoke [smouldring, excessive hot: dreriment, for what causes dreariness.] the three-forked engine, making way through riven clouds hath rent towns and trees, &c. Spenser loves this elegant change of tenses—Jove hurls forth—his thunder HATH rent—to shew the fierceness and quickness of the motion: See note on B. i. C. 3. St. 39.*

Qualem ministrum fulminis alitem  
Cui rex—

Nunc in reluctantes dracones

Egit amor dapis atque pugnae.

Horat. L. iv. Od. iv.

Qualis hyperboreis aquilo cum densus ab oris  
Incubuit, Scythiaque hyemis atque arida differt  
Nubila.

Virg. G. iii. 196.

The three-forked engine, &c. [Iroti tela trifidula  
Jovis. Ovid. Amor. L. ii. Eleg. v.] making way  
through riven clouds, &c.

Qualiter expressum ventis per nubila fulmen  
Aetheris impulsu sonitu, mundique fragore,  
Emicuit, rupitque diem.

Lucan. i. 151.

The whole passage then I would thus read and  
point,

As when almighty Jove, in wrathful mood  
To wreak the guilt of mortal sins ibent,  
Hurles forth his thundring dart, with deadly feod,  
Enrold in flames and smouldring dreriment;  
Through riven clouds and molten firmament  
The fiers three-forked engin making way,  
Both lustie towres and highest trees hath rent,  
And all that might his angry passage stay;  
And shooting in the earth castes up a mount of clay.

Compare this simile with that in B. iv. C. 6.  
St. 14. See likewise what Mr. Pope has ob-  
served on Hom. II. xiv. 480.

## XI.

As great a noise, as when in Cymbrian plaine  
An heard of bulles, whom kindly rage doth sting,  
Doe for the milky mothers want complaine,  
And fill the fields with troublesome bellowing:  
[The neighbour woods around with hollow murmur-  
ing.] The poet says Cymbrian plaine, using a  
particular and local epithet for a general one;  
meaning any plain where pastures are, and  
where herds are fed; as in the Cymbrian  
pastures. So B. ii. C. 9. St. 16. *the fennes of  
Man*: meaning any large fens.—This manner  
of



of using local and particular epithets, for general epithets, seems to please Horace, ex. gr. *trabe Cypria*, L. i. Od. i. *mare Creticum*, L. i. Od. 26. *Mauris anguibus*, L. iii. Od. 10. *Laurens aper*, Epod. 5. [as Heinfius reads] sometimes this affectation misleads him, *Memphim carentem Sithoniâ nive*, L. iii. Od. 26.—kindly rage, i. e. natural desire.—I would read, *Doe for their milky*, &c. i. e. for the want of their milky mothers. *The* which follows just under seems to have caught the printer's eye.—*An heard of bulls*, this is not intended for a specifick name: So in Psalm, lxi. 31. *A bullock that has horns and hoofs*. See too B. vi. C. 12. St. 30. All the kind of herd cattle in the west of England they call *bullocks*, whether calves, oxen, &c.—*With hollow murmuring*, Spenser corrected it himself among the Errata, *murmur ring*. Having settled the text, and its meaning, it may not be improper to add that this simile is exactly after the cast of Homer, who often takes his images, partly to please the reader, partly too for variety, from rural life,

*As when the fleecy flocks unnumber'd stand  
In wealthy folds, and wait the milker's hand,  
The hollow vales incessant bleating fill:  
The lambs reply from all the neighbouring hills,  
Such clamours rore from various nations round,  
Mix'd was the murmur and confus'd the sound.*

Hom. II. iv. 492.

*As from fresh pastures and the dewy field  
(When loaded cribs their evening banquet yield)  
The lowing herds return; around them throng  
With leaps and bounds their late imprison'd young,  
Rush to their mothers with unruly joy,  
And echoing hills return the tender cry.*

Hom. Odyss. x. 485.

### XII.

—*Who swolve with blood of late  
Came ramping forth with proud presumptuous gate,  
And threaten'd all his beades like flaming brandes.]*  
*Swolve with blood of late*, in allusion to Revel. xvii. 6. *And I saw the woman drunken with the blood of the saints*.—*Brandes*; does not rime to *band, stand*. The final *s* must not be sounded; or we must correct, *Brand*.

### XIII.

*The proud Duessa*, full of wrathful spight  
And fiers disdain—] The Italian poets have frequently this expression, from whom Spenser might take it.

*E iusta ardeudo di disdegno e d'ira.*

Orl. Fur. xxvi. 132.

### XV.

*So downe he fell before the cruell beaſt  
Who on his neck his bloody claws did seize.]* Spenser might have easily given it,

*Who on his neck with bloody claws did seize.*

But see the same expression, *did seize his bloody claws*, explained above, C. iii. St. 19. 'Tis no wonder the honoured squire should be mastered by this scarlet witch, and monstrous beast: for to ONE only is given the power of victory. *I beheld, and the same horn made war with the saints, and prevailed against them; untill the ANCIENT of DAYES came, &c.* Dan. vii. 22. Compare with Revel. xvii. where the victory over the whore, and beast is reserved for the Lamb, *for he is lord of lords and king of kings*. ver. 14. This witch, and harlot, the mystical Babylon, has a *golden cup* in her hand, *full of abominations; kings and inhabitants of the earth have been made drunk with her wine*, Revel. xvii. 2. 4. xviii. 3. See Jerem. li. 7. The *golden cup* of the witch Circe is mentioned by Homer, Odyss. x. 316. And in the philosophical picture of Cebes ΑΠΑΘΗ (our poet's Duessa) has a cup replete with error and ignorance, of which all, more or less, drink.

### XVI.

*And high advancing his blood-thirstie blade,]* His sword thirstie after blood: *blood-thirstie* is used in the translation of the Psalms and in Proverb. xxix. 10. 'Tis after Homer's manner thus to give energy and life to the sword, arrow, or spear; and to make it thirsting after blood and greedy of destruction. Claudian has the very same expression, in Rufin. ii. 232.

*Fam mihi barbaricos fitientia pila cruores  
Sponte volant.*

*Ibid.*

*Struck ONE of those deformed beads—]* *And I saw ONE of his beads, as it were, wounded to death*. Revel. xiii. 3. Speaking of the beast to which the dragon gave power: but 'tis added afterwards, *And his deadly wound was healed; and all the world wondered after the beast*.

*Ibid.*

*That over Shoes—]* Vulgar use has rendered this expression too mean for Epick poetry; he might have been more poetical,

*That o'er his greaves in blood he waded on the ground.*

### XVIII.

*That to the ground it doubleth him full low.]* This is very literally, as well as elegantly expressed from Virgil, xi. 644.

E e c 2

Lates

*Latos huic hasta per armos  
Acta tremit, duplicatue virum transfixa dolore.*

Homer, II. 5. 618. ἰδὲ δὲ πικρῶν. *Incurvatus est  
concidens.* II. 6. 266. ἰδὲ δὲ πικρῶν. *Percussit;  
ille vero intorquebat se.*

## XIX.

*And in his fall his shield—*] Meaning allegorically, the light of true religion and reason.—Methinks there is great care and the highest decorum observed in our poet to make his fairy tale accord to the prophetic style: the Prince wounds, as it were, to death one of his heads. Revel. xiii. 3. But 'tis the shield alone whose flashing beams confound all monsters, giants, illusions, &c. *The Lord shall consume THAT WICKED ONE with the spirit of his mouth, and shall destroy him with the BRIGHTNESSE of his coming.* 2 Theff. ii. 8. Let this passage be added to prove my correction proposed above, C. 7. St. 33. *a shield of diamond SHEENE.* This shield the *Ancient of days, the Messiah, Michael,* wore in battle, and with this they overcame. What a fine compliment does he pay his Fairy Queen, when he tells her 'tis now in her possession?

## XXII.

*His sparkling blade about his head he blest,*] Virg. ix. 441. *rotat enscm fulmineum.* See *blest* in the Glossary.—The two similes which follow; the one of an aged tree nigh-hewen with keene steel and rolling adown the broken rocks, might have been imitated from Virg. ii. 626. Tasso ix. 39. Catullus, in Epithal. Thet. & Pel. ver. 105. Hom. II. xiii. 389. Horat. L. iv. Od. vi. The other of a castle, see in a note on B. i. C. 2. St. 20.

## XXIII.

*And with her heaped bight  
Her hastie ruine does more heavie make,  
And yields it selfe unto the victours might:]* 'Tis now uncommon thing for Spenser to put *his* or *her* in one part of the sentence and *it* in another; speaking of the same thing. Many passages might be collected; but the following may seem sufficient for the present:

*It grows a monster, and incontinent  
Dath lose his dignity and native grace.*

B. ii. C. 9. St. 1.

*Forceth it swell above his wonted mood,*

B. iii. C. 7. St. 34.

*Then forth it breaks, and with his furious blast—*

B. iii. C. 9. St. 15.

Dr. Bentley alters Milton's context, where the same construction occurs, ii. 670.

*Black IT stood as night,  
Fierce as ten furies, terrible as hell,  
And shook a dreadful dart: what seemd HIS head  
The likeness of a kingly crown had on.*

Again B. vi. 878.

*Disburden'd heav'n rejoiced; and soon repair'd.  
HER mural breach, returning whence IT roll'd.*

## XXIV.

—*but like an emptic bladder was.*] A man inflated, puffed up, or blown up, is a common expression for a proud man. So this giant is a puffed up bladder of wind; merely SPIRITUAL power: and that *Man of Sin, who opposeth and exalteth himself above all that is called God.* 2 Theff. ii. 3. *Vainly puff up by his fleshy mind.* Coloss. ii. 18. *ὄγκιστος ὁ ἰδίας, ἢ, κ, ἐκ ἑ.* Revel. xvii. 8. which translated in the words of Spenser is, *that monstrous mass which thou savest, was, and now nothing of it is left.* Compare likewise Chap. xviii. 2. *Babylon the great is fallen, &c.* And thus this *Man of Sin,* this puffy emblem of spiritual wickedness in high places receives his downfall from the Briton prince, and his trusty Squire.

## XXV.

*The light-foot squyre—*] From Homer's epithet of Achilles, *πόδας ἠῶτος.*

## XXVII.

*What hath poore virgin for such perill past  
Wherewith you to reward? accept therefore  
My simple selfe, and service evermore.  
And he that high does sit,—]*

*Ma qual poss' io, coppia honorata, equali  
Dar à i meriti vostri, ò laude ò dono?* Tasso xii. 11.

*Quae vobis, quae digna, viri, pro talibus ausis,  
Praemia posse rear solvi? pulcherrima primum  
Di, more'sque dabunt vestri.* Virg. ix. 251.

Compare B. iii. C. 12. St. 39. Seneca says very finely and truly Stoical, *Recte factorum verus fructus est FECISSE.*

## XXXI.

*But very uncouth sight—  
For as he forward mov'd—  
So backward still was turn'd his wrinckled face:]* This picture seems plainly taken from the following description of the punishment which is allotted in hell to soothsayers, and augurs, &c.

*Com' el viso mi scese in lor più basso,  
Mirabilmente apparve esser travolto  
Ch'ascun dal mento al principio del casso:  
Che dalle reni era tornato 'l volto,  
E indietro venir li convenia,*

*Perché*

*Perchè 'l veder dianzi era lor tolo.*

Dante Infern. C. xx.

This punishment in Dante is proper for these hypocrites, who professed seeing *forward*, they now see only *backward*. But this porter is neither conjurer nor soothsayer; he is ignorantly *wrong-headed*: his name bespeaks his nature, and he is the foster-father of Orgoglio: *i. e.* Ignorance is the foster-father of Pride. The very turn of the verses, as well as the answers of this old man are highly characteristic of his manners and nature.

XXXIII.

*How ill it fits—*] I have restored the reading of the first quarto: and given my reasons in a note on B. i. C. 1. St. 30.

XXXV.

*There all within—*] *There be found all within full richly arrayd with royall arras and resplendent gold: And all within did abound with store of every thing, &c.* This construction is frequent in Spenser, and if the reader is not put in mind, it might escape him.—

*But all the flore—*

*With blood of guiltlesse babes and innocents trew defiled was;—*

*Innocents* must be red as if written *inn'cents*: So in the following Stanza *ymagery* must be read, *ymag'ry*—

*Defiled was; that dreadfull was to view:*

*And sacred ashes over it WAS strowed new.*

Who can doubt, but that here likewise, as in many passages of this poem, the above written word, *was, was*—caught the printer's eye, and caused this ungrammatical repetition, and that the true reading is?

*And sacred ashes over it WERE strowed new.*

*Sacred ashes, i. e.* ashes prostituted to impious and superstitious rites, cursed, &c. These ashes were to receive the blood of those victims, which cried to God for vengeance. Spenser, in the following Stanza, expresses it very strong,

*Whose blessed sprites from underneath the stone*

*To God for vengeance cryde continually;*

Which is scriptural, *The voice of thy brother's blood crieth unto me from the ground.* Gen. iv. 10. Compare Revel. vi. 9. *I saw under the altar the souls of them that were slain for the word of God.*

XXXVIII.

*For now three moones have changed thrice their hew,  
And have been thrice bid underneath the ground,*

*Since I the heavens chearefull face did view.]* The Christian says he has been three months in captivity.—What is the allegory? Spenser tells us his poem is 'a continued allegory': he does not say things by chance. See the note above on St. xlv. where Una relates that her parents had been *four years* besieged by a monstrous dragon: according to the time mentioned in Revel. xii. 6. *viz.* 1260 days; or as 'tis expressed in v. 14. *to the woman were given two wings of a great eagle, that she might fly into the wilderness, into her place: where she is nourished for a time, and times, and half a time, from the face of the serpent:* or monstrous dragon. This, Spenser in a round number, and poetically, calls *four years*. The Christians likewise continued in a persecuted state, till the time of Constantine, till somewhat more than 300 years after Christ.

Let us now interpret *moones*, years; the lunar, the solar: and perhaps we may find out Spenser's hidden allegory. In Revel. i. 11. The beast overcomes the witnesses, who after three days and a half rise again. And in Daniel vii. 25. The eleventh horn of the beast not only speaks great words *against the most High*, but *wears out the saints—*which are given into his hand *until a time and times, and half a time*. Some interpreters may very consistently interpret the above passages in the same sense, as *Months, days, and years*, mean the same thing in the prophetic style: but poetry requires variety, and admits of latitude of interpretation: and 'tis very remarkable how our poet has varied the prophecy concerning the persecuted state of the church, exemplified in Una's parents, Una herself, and in this Christian knight.—This allegory might escape an ordinary reader.—Let me not likewise omit the romance history of the Seven Champions, in which 'tis said that St. George was imprisoned *seven years* in Persia; and afterwards going into Morocco, he found his beloved *SABRA*, whom he knew to be a virgin, from the affection shewed him by a lion; for a lion never hurts the unspotted Virgin.—Observe here, that in order to make this story accord to his allegory he has changed *SEVEN YEARS* into *THREE MONTHS* and *SABRA* into *UNA*. The story of the lion he has told above, with proper alterations and allusions, B. i. C. 3. St. 5. St. 42. Perhaps it might not be improper to mention these minuter circumstances, as they shew, how attentive our poet was to his continued allegory, and not forgetful altogether of such histories as his subject led him to:

*Aut samam sequare, aut sibi convenientia fingi.*

## XL.

*Entire affection hateth nicer hands.*] Our poet intersperses his sentences very frequent, which as they arise naturally from the subject have no bad effect. I shall dwell a little on this sentiment, as Spenser seems pleased with it.

*So love does loath disdainfull nicities.*

B. ii. C. 2. St. 3.

*So love the dread of danger doth despise.*

B. ii. C. 6. St. 46.

*No service loathsome to a gentle kind.*

B. iv. C. 8. St. 22.

*True love despiseth shame, when life is cold in dread.*

B. v. C. 1. St. 27.

Perhaps he had this sentiment from Heliodorus, L. i. p. 7. Οὗτος ἀγα πόδος ἀκριβοῦς, καὶ ἰσως ἀκραφύβος, τῶν μὲν ἔξωθεν προσπιπτότων ἀλογίμων τε καὶ ἰδέων πάντων ὑπερσφενῶν πρὸς ἐν δὲ τὸ φιλόμαστον, καὶ ὄρεον καὶ συνίσταν τὸ φρόνημα καταναγκάζει. Sic itaque desiderium exploratum et sincerus amor, omnia, quæ extrinsecus adveniunt molesta et jucunda, despiciunt: in unum verò id quod egregiè animo charum est intueri, et in eo totum animum atque omnem curam ponere cogit.

*Odit verus amor, nec patitur, moras.*

Senec. Herc. Fur. ver. 588.

*Ibid.*

*A ruefull spectacle of death and ghastly dreer.] i. e. ghastly dreeriness. See the note above on B. i. C. 7. St. 48.*

## XLI.

*His rawbone armes, whose mighty brawn'd bowres]* The bowres are what anatomists call, *musculi flexores*: so named because easily bowed. The Danes use *bcu* for the shoulder.

## XLIV.

*The things, that grievous were to doe, or beare, Them to renew, I wote, breeds no DELIGHT; Best musicke breeds DELIGHT in loathing eare:]* Here seems an error often erred in the transcribing or printing of this poem, and that is repeating the same word twice over. The learned author of the remarks on Spenser has mark'd this passage, and proposes to read, not without reason,

*Best musick breeds dislike in loathing eare.*

*As he that taketh away a garment in cold weather, and as vinegar upon nitre; so is he that singeth songs to an heavy heart.* Prov. xxv. 20.

*Qui tristis audit musicum citharæ sonum, Quem tibiarian macerat jocunditas.*

Phædrus.

The reader cannot help taking notice of the

strict silence of our Christian knight all this while, and how agreeable this is to the rules of decorum: he had no just apology to make, and therefore he makes none.

## XLVII.

*Ne spared they to strip her naked all.] all, i. e. entirely, altogether. True and righteous are his judgements: for he hath judged the great whore, Revel. xix. 2. These shall hate the whore, and shall make her desolate, and NAKED. xvii. 16.*

*Ibid.*

*A leathly, wrinkled hag, —]* Falshood disrobed of her borrowed dress appears most loathsome. And to make the reader sensible of this loathsome image, he dwells on it and describes it for above twenty verses together. He seems to have imitated Ariosto; where the filthiness and fallens of Alcina is discovered, as soon as Ruggiero puts on the enchanted ring: *i. e.* when with the eye of reason he could behold false pleasure.

*Pallido, crespo, e macilento havea Alcina il viso, il crin raro, e canuto, Sua statura a sei palmi non giungea; Ogni dente di bocca era caduto.*

Orl. Furios. vii. 73.

## XLVII.

*As in hate of honorable eld.]* As *Odiurn* signifies not only *hatred*, but what is the object of hate and aversion: So I interpret hate in this passage: *viz.* Such as would cause aversion in old age otherwise claiming reverence and honour.—*hate* is from A. S. *hete*, *hatred*. *Honourable eld*, so Chau. Knight's Tale. 2450.

*—eld hath great advantage, In eld is both wisdom and usage.*

Chaucer seems to have Ovid in his eye.

*—Seris venit usus ab annis.*

## XLVIII.

A FOXES TALE, —EAGLES CLAWS, —THE PAWS OF A BEAR.—] *A foxes tale*,—alluding to her craftiness and cowardice; for a fox is timorous unless where he preys with safety. The eagle and bear, shew her rapacious and ravenous disposition. *And his feet were as the feet of a bear*, Revel. xiii. 2. Compare this picture here with that in *Orlando Furioso*, Canto xxvi. 31. where Superstition is characterized as ignorant, ravenous, cruel and cunning.

## L.

*Shee flying fast from heavens hated face, And from the world that her discovered wide,]* *Wide* agrees with *world*. See the note on *Introduct.*

to B. ii. St. 3.—The allegory is plain from Revel. xvii. 16. *These shall hate the WHORE [Duesſa] and ſhall make her deſolate, [make her fly to the wilderneſs] and NAKED [ſee above St. 45.]* Thus we are come to an end of this beautifull allegory. See what pains the common enemy of mankind takes to ſeparate holineſs from truth: as ſoon as this point is gained, falſhood attaches herſelf to holineſs; and no adventure ſucceeds. Our chriſtian knight ſtands amazed at the plucking of a bough, and ſeeing it ſtream with blood; he ſtands amazed, and performs nothing, for holineſs unaffiſted with truth and reaſon is ſoon loſt in amazement and filly wonderment. He is then conducted to the palace of fooliſh pride, from which with difficulty eſcaping, he ſets himſelf down to reſt at the lake of idleneſs, and drinks of thoſe fluggiſh

waters, by which he is rendered feeble; grows unmindful of his militant ſtate here upon earth; lays aſide his chriſtian armour; and ſoon is reduced to a ſlaviſh and miſerable condition. The *Man of Sin*, who has taken holineſs captive, decks out falſhood with gold and pearls, and arays her in purple and ſcarlet. This is the Spiritual Babylon; the ſpiritual wickedneſs in high places. And who now ſhall redeem holineſs thus enthralled? for whom is the victory reſerved? for the Britiſh prince. As I conſider this poem to be a moral allegory with hiſtorical alluſions, ſo here methinks (in the leſſer view and hiſtorical alluſion) he intends a complement to the Earl of Leiceſter and Sir W. Raleigh, both which ſo eminently diſtinguiſhed themſelves in the Proteſtant cauſe, and in pulling down the papal power in England.

## C A N T O IX.

### I.

**O** *Goodly golden chayne, wherewith yſere*

*The vertues linked are in lovely wiſe;*

*And noble mindes of yore allyed were, —* This is the golden chain mentioned in Homer and Milton that joins heaven and earth: and as there is a ſympathy between things of like nature in the natural world, ſo in the mental and higher order of nature there is union of mind with mind: *συγγενεις πᾶν τὸ λογικόν.* M. Anton. iii. 3.

*The firſt movir of the cauſis above,*

*When that he firſt made the FAIR CHAINE OF LOVE,*

*Grete was th' effect, and he was his entent,*

*Wele wiſt he, and what thereof he ment:*

*For with that faire chaine of Love he bond,*

*The fire, the aire, the water, and the lond.*

Chaucer's Knight's Tale. 2990.

Compare Boetius, Conſol. Philoſoph. L. ii. Met. ult. and Lib. iii. Met. 2. Compare like-wiſe Chancer's Troil. and Cref. L. iii. v. 1750. where he plainly tranſlates Boetius. And ſee B. iv. C. 10. St. 34, 35.

### II.

*Una faire beſought*

*That ſtraunger knight his name and nation tell;]*  
*That Una knew the name, which this knight*

was known by in Fairy land is plain from St. 6. juſt below. But fairy knights often conceal'd their real names, and took feigned names: Good manners therefore made her aſk, before ſhe addreſſed him. Una knew not whether Prince Arthur was his real or aſſumed name; nor does he in his answer reſolve this doubt. Our poet (like the romance writers) gives his heroes various titles: St. George is known by the title of the red-croſſe knight: Arthegal has the name of the ſalvage knight: Britomart paſſes for a man; and Una is called the errant damzell. In imitation of this cuſtom and manner of romance heroes, Don Quixote took the title of Knight of the forrowful countenance, afterwards the Knight of the lions; herein following (as he ſays himſelf) the praſtiſe of Knights errants, who changed their names, whenever it either ſerved their turns or pleaſed their fancies. Don Quixote, Vol. II. B. i. C. 17.

### IV.

*Unto old Timon he me brought bylive;*

*Old Timon, who in youthly yeares hath bene*

*In warlike feates—]* I have often obſerved that Spenser varies his names from hiſtory, mythology, or romance, agreeable to his own ſcheme: and here, by ſaying that Arthur was nurtured by Timon, allegorically he means, that he was brought

brought up in the ways of *honour*: for so his tutor's name signifies. In the romance history of prince Arthur, L. i. C. 3. Uther Pendragon by the counsel of Merlin delivers the young prince to be nurtured by Sir Ector.—*Unto old Timon he me brought*—He agrees with the principal substantive in St. 3. *viz. the certein sire from which I sprung*, namely, Uther Pendragon.—*the fary knight* there mentioned, is according to Spenser, *Timon*, according to the historie of P. Arthur, *Sir Ector*.—Let us hear our poet's own account in his letter to Sir W. R. 'Arthur was a long while under the education of Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the lady Igrayne; during which time he saw in a vision the Faery Queen, with whose excellent beautie ravished, he resolved to seeke her out: and so being by Merlin armed and by Timon throughly instructed, he went to seek her forth in Faery Land.' This does not entirely agree with Spenser's account in the poem; where 'tis not *Merlin* that delivers him to be educated by old *Timon*, the fary knight; but *he*, the sire from whom P. Arthur sprung. To reconcile Spenser with himself, we must interpret—*by Merlin delivered*—delivered by the counsel of Merlin. See note on the Introd. B. i. St. 2.—Prince Arthur says, *Merlin had charge his discipline to frame*: This is according to the history of P. Arthur, and Jeff. of Monmouth. And hence Ariosto says, Canto xxiii. 9. That Arthur undertook no enterprize without the counsel of Merlin,

*Artur, ch' impresa ancor senza consiglio  
Del profeta Merlin non fece mai.*

It might here likewise be proper to mention that according to Jeffry of Monmouth B. viii. C. 19. and the history of Prince Arthur, B. i. C. 1 and 2. Uther Pendragon was transformed, by the magician Merlin, into the shape of Golois Duke of Cornwall, and thus enjoyed his wife, the fair Igera, (or Igrayne, as Spenser calls her and as she is called in the history of Prince Arthur,) from whom was born Arthur.—But this romance story (as most of them are borrowed from ancient fables) is the fable, with a little alteration, of Jupiter and Alcmena.

*Ibid.*

*Under the foot of Rauran*—] Rauran-vaur hill is in Merionethshire.

VIII.

—*You sleeping sparkes awake,*] *Sopitos ignes*, Virg. v. 743.

*Ibid.*

*Ab! Love, lay down thy bow, that whiles I may  
respyre.*] Spenser among the errors of the press corrected it *the whiles*: and so 'tis rightly printed in the 2d quarto and folio Edit.—This verse is like that in his Introduction, where he thus addresses Cupid,

*Lay now thy deadly heben bow apart.  
Sancte veni—sed pone Sagittas*, Tibull. ii. Eleg. i. 79.

IX.

*But me had warn'd old Cleons wife behest,*] So Spenser seems to have written in his copy—doubt'g whether to take the name of Prince Arthur's tutor from *glory* or from *honour*: See the note just above.—But he corrected it among the errors of the press—I make no doubt but he sent a blotted copy to the printer; for the error does not seem a meer blunder of the press.

XI.

*And yeeldes his caytive neck to victours most  
despight.*] *most*, i. e. chiefest, greatest. He uses it thus in other places; following Chaucer and the old poets. A. S. *mæxt*, *maximus*. But see all these words explained in the Glossary.

XII.

*Ensample make of him your haplesse joy,*] *viz.* the red-crosse knight.—He adds,  
*The fields, the floods, the heavens with one consent  
Did seeme to laugh at me, and favour mine intent.*  
Spenser corrected it, *to laugh on me*—an expression much used,

—*TIBI RIDENT aequora ponti*. Lucret.

Heliodorus begins his romance with this poetical figure, *Ἡμεῖς ἀρτι διαγυλώσας*. The father of all poetry uses it,

—*γίλασσε δὲ πῦσα περὶ χθονί*. II. ix.

Spenser B. ii. C. 6. St. 24. *The fields did laugh,* Psalm lxx. 14. *The vallies shall stand so thick with corn that they shall laugh and sing.*

I hence thought that we should correct, B. i. C. 12. St. 38.

*That all the house did SWEAT with great arcy*—

As conveying a gross kind of idea; and that we should read,

*That all the house did SMILE with great arcy*—

The very expression of Horace, L. iv. Od. 11. *RIDET argento DOMUS*.

And

And of Lucretius, L. ii. 27.

*Nec domus argento fulget, auroque renidet.*

And of Catullus,

*Quis permulsa domus jucundo risit odore.*

## XV.

*And never vowd to rest—*] So the first Edit. but rightly altered in the following, *And never vow to rest, till her I fynd: i. e.* And I vow never to rest, &c. there is a designed confusion in the words, like that in Latin, *Per ego te deso oro*, Terent. *Per ego has lacrymas*, Virg. iv. 314. See above B. i. C. 5. St. 23. *When two of three her nephews are so fowle forlorne? i. e.* when two of her three nephews, &c.

## XVII.

*Thine, ó then said the gentle red-crosse knight,*  
*Next to that ladies love, shall be the place,*  
*O fairest virgin, full of heavenly light,—*] I think I never met with a happier confusion of diction, which the rhetoricians call *σύνχρσις*, than this which we have now before us. The Sentence is designedly embarrassed: for the red-crosse knight *would* not say, directly, he loved Una better than the Fairy Queen: Q. Elizabeth would not pardon this: and he *could* not say he loved the Fairy Queen better than Una: [Christian Truth] neither the allegory nor the address would permit this. How then shall we interpret? The construction is, *Then the red-crosse knight said, O Una, the next place to that ladies love shall be thine—* But the *σύνχρσις* allows the following and true sense, as the allegory required, *The next place to thy love, O Una, fairest virgin, full of heavenly light, &c. shall be that ladies love, the fairy queen.—* Thou, Christian Truth, I will love first; my prince I will love next.

*Ibid.*

*For onely worthe you, through prowess prife,*  
*(If living man mote worthe be) to be her liefe.]* If this had been said directly to Q. Elizabeth of the Earl of Leicester, she would not have been displeas'd.

## XVIII.

*Then those two knights,—*  
*Gave goodly gifts, the signes of gratefull mynd,*  
*And eke, as pledges firme, right hands together joynd.]* So the 1st quarto, the 2d, and folios, *the pledges, i. e.* And also gave the pledges firme, viz. right hands together joined. Hands joined are the symbols of friendship, and are very frequently seen in ancient coins. So B. ii. C. 1. St. 34.

*With right hands plighted, pledges of good will.*

VOL. II.

Our knights do not part without mutual presents; and this is agreeable to Homer: Diomed and Glaucus, Ajax and Hector, part not without gifts, though engaged in different interests.

*Prince Arthur gave a boxe of diamond sure,*  
*Embowd with gold—*  
*Wherein were closd few drops of liquor pure,*  
*Of wondrous worth,—*

*Of diamond sure, i. e.* true and without flaw: *embowd with gold, i. e.* arched, or fashioned like an arch in gold. Ital. *Archegiato.*

In this box were inclosed few drops of liquor of wondrous worth,

*That any wound could heale incontinent.*

That the red-crosse knight had occasion for such a present may be seen by turning to B. i. C. 5. St. 45. See likewise B. i. C. 7. St. 31. This pretious liquor is mentioned in B. iv. C. 8. St. 20. And these kind of enchanted balsoms and liquours are frequently to be met with in romance-writers: in imitation of these, Don Quixote endeavours to get the balsam of Fierabras, which cures all wounds. See Don Quix. B. ii. C. 2. and B. iii. C. 3. The Christian knight gives Prince Arthur the New Testament; and he too (if, with historical allusion, the Earl of Leicester is shadowed in this allegorical poem) had need of such a present, or his character is belied.

## XXI, XXII, XXIII, XXIV.

*An armed knight* 'Tis worth while to pause a little, and to see the order in which the adventures follow each other. Our Christian hero cannot but be conscious of his misbehaviour, in having suffered his reason to have been deluded by phantoms and vain apparitions; in suspecting the ever-faithful Una; and in following the scarlet whore. How naturally after this is the adventure of Despair?—*Desperatio* is defined by Cicero, Tusc. Disput. iv. 8. *Aegritudo sine ulli rerum expectatione meliorum.* In the allegorical picture of Cebes *Αδύπια* is a female and sister of *Ὀδύνη*. But the Despair here pictured is that of 'a carnal man, lacking the spirit of Christ, and having before his eyes the sentence of God's predestination; and a most dangerous downfall, being thrust by the devil into desperation.' Whether Spenser took the hint (for great wits take hints from lesser things oftentimes) from the history of Q. Cordelia, K. Lear's daughter, related in the *Mirror of Magistrates*; where *Despair* appears to Cordelia and advises her to put an end to her wretched

F f f

life;

life, I cannot myself determine; but this I am certain of, he has nobly improved upon an indifferent poem. 'Tis impossible that any reader should be inensible of the following description; the images are so masterly pointed out by the poet, that you see them as you read them.

*Still as he fled his eye was backward cast  
As if his fears still followed him behind.*

Fear may be supposed as a person and joined to him as his companion; if so, it should be printed with a capital letter.

TIMOR, et Minæ

*Scandunt eodem quo dominus; neque*

*Decedit aerata triremi, et*

*Post equitem sedet atra CURA.*

HOR. L. iii. Od. I. Vide et Lib. ii. Od. 16.

His head was unarmed, and his hair stood an end with fright.

*Nigh as he dyew, they might perceive his head  
To be unarm'd, AND CURL'D uncombed heares  
Upstaring stiff—*

How could his hair be upstaring stiff AND CURL'D? these words, AND CURL'D, might easily be printed for UN CURL'D:

*Nigh as he drew, they might perceive his head  
To be unarm'd; his UNCURL'D, uncomb'd heares  
Upstaring stiff—*

We have these two words, thus joined, in B. iv. C. 7. St. 40. *Uncomb'd, uncurl'd.*—

The hair of the head is said to stand *upstaring stiff* in a fright, *ogni pelo arricciolle*, Ariosto. Or. Fur. i. 29. *ὄρεθαι δὲ τρίχας ἔρας*, Hom. Il. ὁ. 359. *Steteruntque comæ*, Virg. iii. 48. If curled were blotted out, the verse would not be the worse,

*and his uncombed heares  
Upstaring stiff.*

But I think I have given an easy solution of the difficulty; nor is the omission of the connective particle without its elegance. If the old reading is preserved, something like the following interpretation may be offered, *and his hair usually curled, but now uncomb'd upstaring stiff*. But is not this making any thing from any thing? we leave it however with our reader.

The red-cross knight having stopt him and spoken to him, *He answered not at all*—*Vox fauibus haeret*, Virg. iii. 48. I think such a picture of a desponding, terrified poor creature, in the utmost agonies of fright and despair, was never drawn so lively by any poet or painter. Homer's picture of Dolon, standing astonished,

his teeth chattering, his colour fled, is very agreeable to Dolon's situation:

—ὃ δ' ἄρ' ἔση, τάρσσησιν τε,  
Βαμβάνων, ἀραῶος δὲ διὰ στόμα γίγν' ὀδόντων,  
Χλωρὸς ἔπιπαι δάκρυς.

*Ille autem constitit trepidavitque crepitans dentibus,  
stridor utique per os fiebat dentium, pallidus præ timore.*  
Il. x. 374. Observe the breaks and pauses in these verses of Homer; the very measure seems frightened. Mr. Pope has thus translated them,

*against the trembling wood  
The wretch stood propp'd, and quiver'd as he stood;  
A sudden palsy seiz'd his turning head;  
His loose teeth chatter'd, and his colour fled.*

But in Spenser, the artful combination and force of the words, nay the very letters, all together, make such a picture, that had I a Raphael's pencil, this story, with this point of time, I would endeavour to represent, with the dwelling of Despair seen at a proper distance. Mr. Kent's picture is scarce worth looking at or mentioning.—

*He answered nought at all | but adding new  
Fear to his amazement | staring wyde  
With stony eyes | and hartlesse hollow hew |  
Astonisht stood | as one that had aspyde  
Internall Furies with their chaines untwyde.*

What I said above of Homer's verses is true of these, that the pauses, and breaks, and confusion, describe the very frightened man.

*staring wyde  
With stony eyes, and hartlesse hollow hew.*

*At Juveni oranti subitus tremor occupat artus.*

DIRIGERE OCULI.

Virg. vii. 446.

He adds,

—*as one that had aspyde  
Infernal Furies with their chains untwyde.*

*Eumenedum veluti demens videt agmina Pentheus.*

Virg. iv. 469.

Thus Orestes in his disturbed imagination sees the infernal Furies,

Ω μήτηρ ἰετέων σὲ μὴ πῖσαι μὲν  
τὰς ἀματωπὰς; ἢ δρακοντώδεις κέρασ.  
Αἰταί γὰρ, αἰταί πλησίον θρώσκουσὶ μοι.

Eurip. Orest. ver. 255.

Spenser makes the same observation, B. ii. C. 5. St. 37. B. ii. C. 8. St. 46: and in other passages. The frightened or disturbed imagination forms to itself horrid appearances; sees Furies and phantoms, like Pentheus and Orestes; or dreadful apparitions, like Æneas, Virg. ii.

*Apparent*



*Apparent diſrae facies*—or like Nero, *Sacpe confusus exagitari se mat nã specie, verberibus Furiarum, ac taedis ardentibus.* Suetonius Nerone, C. 34.

## XXV.

*For Gods deare love, Sir knight, doe me not flay: For loe! he comes fast after me.]* This Speech, with the frequent repetitions, plainly shows a hurried and disturbed mind—The same observation might have been made on St. 28. where with many pauses and circumlocutions this disturbed knight describes Despair: he is frightened and in horror at the very name of him—that villain—that cursed wight—a man of bell—God from him me blesse!—from whom I just escaped—that calls himself Despair. A poet must have a lively feeling of all these images before he can make them so perspicuously pass before our very eyes. But indeed no one had ever such a power of raising visions and images, as Spenser.

## XXVI.

*and had not greater grace*

*Me rest from it, had bene partaker of the place.]* Our poet, for the sake of rime, with which he is so fettered, that he can hardly disengage himself oftentimes, takes all the licence that false spelling, various languages, various figures and modes of speech, will allow. And here, as *locus*, which is Latin for *place*, means sometimes, case, state, condition: and 'tis good Latin to say, *particeps loci et criminis*: So he might think this authority sufficient for saying,

*Partaker of the place,*

i. e. partaker of the same condition and crime.

## XXIX.

*bitter-biting grief,]* Thus perhaps it should have been printed; and not as two words, *bitter* and *biting griefe*, Συμοβόρος Συμοδακής. i. e. *heart-biting*, heart-gnawing. So in B. i. C. 12. St. 29. *Theſe bitter biting wordes*; where the same alteration might be offered.

## XXX.

*That wofull lover loathing longer light.]* Thus Dido is described in Virgil, iv. 450.

*Tum verò infelix fatis exterrita Dido Mortem orat; taedet caeli convexa iucri.*

And thus the wofull lovers in the shades below, who killed themselves, *luccm perſe*, *loathing tight*, iv. 435. There is an epitaph in Gruter, p. cxiv. upon a young man like Sir Irwin, hopelesse and hartlesse, who killed himself through despair; and which the reader may not perhaps be displeas'd to see.

INFERIS. D. DEAE. Q.  
C. VIBIVS. ADVLESCENS  
INTEMPERATO. AMORE  
PERCITVS. PVILLIAE  
SEX. PVELLAE. GRATISS.  
QVOD. ALTERI. VLTRO  
TRADIT. NON. SVSTI  
NENS. CRVENTO. GLA  
DIO. SIBIMET. MORTEM  
CONSCIVIT. VIX. ANN.  
XIX. M.II.D.IX. HORAS  
SCIT. NEMO.

## XXXI.

*How may a man, said he, with idle speech Be wonne to spoyle the castle of his health?]* *With idle speech*, in the scriptural sense; ex. gr. *every idle word that men shall speak, they shall give account thereof*, Matth. xii. 36. *The castle of his health*, i. e. where his life and health dwelleth; his fleshly tabernacle; τὸ σῆμας τετι, as Aeschines the Socratic expresses it in his dialogue Πηδῶ Θανάτου. And thus St. Paul, 2 Corinth. v. 1. *For we know that if our earthly house of this tabernacle were dissolved, &c.*

*Ibid.*

*His subtle tong like dropping honny mealt' b Into the heart, and searcheth every vaine.]* Canticles iv. 11. *Hony and milk are under thy tong.* Prov. v. 3. *The lips of a strange woman drop as an hony-comb.*

Τὴ κ' ἀπὸ γλώσσης μέλιτος γλυκίων ἕτευ ἄνδρ.

Homer Il. á. 249.

*Ex ejus linguá [Nestoris] melle dulcior fuebat oratio.* Cicero de Senectute.

*Cominciò poscia, e di sua bocca uscieno Piu che mel dolce d' eloquenza fiumi.*

Taffo. ii. 61.

## XXXIII.

*Far underneath a craggy cliff yplight Darke, dolefull, dreary—]* Spenser among the errors of the press orders it to be spelt perpetually, *cliff*, A. S. clif. The 2d quarto reads *ypight*. He seems to have his eye on Virgil, vi. 434.

*Proxima deinde tenent maesti loca, qui sibi letum Infantes peperere manu— Lugentes campi—*

Spenser's pen conveys his images stronger than any painters pencil. The artful placing of the adjectives, and pauses of the verse are not without their beauties. *Darks, doleful, dreary*—The ghosts wandring and wailing all about the cliff, and the owl shrieking from the top, puts

me in mind of a like description in Virgil, iv. 460.

*Hinc: exaudiri voces & verba vocantis  
Viri viri; mox cum terras obscura teneret:  
Solaque vaminibus ferali carmine bubo  
Sæpe queri, & longas in setum ducere voces.*

## XXXV.

That darkest me cave they enter, where they find  
That cursed man—

*His grieife lockes—*] I believe Spencer wrote, *THE darksome cave—* And I believe he never wrote, *grieife lockes*: though 'tis so printed in the two old Quarto editions, and in the Folios 1609, 1611. And in Hughes 'tis spelt *greazie*. I was determined with myself, in this place, to break the strict rule I laid down of never departing from the old copies: for so foolish a reading, bearing some resemblance of truth without being the thing itself, is least of all to be born. And I corrected it *grieifie*: [See *grieifly* in the Glossary.] As it is printed in the Folios of 1617. and 1679. But to speak the truth, these Editions are of no authority. Mr. Kent has drawn Despair with lank *grieifie* lockes from this passage. But Mr. Kent is the very worst teller of a story with a pencil that I ever saw.-- There is a great resemblance between this description of Despair, and that in Virgil of one of Ulysses' crew left behind, when he escaped the monster Polyphemus.

*Cum subito e silvis, macie confesta suprema,  
Ignoti nova forma viri, miserandaque cultu  
Precedit—*

*dura illucies immissaque barba,  
Consertum tegmen Spinis.*

*His garment nought but many ragged clouts,  
With thornes together pin'd and patched was,  
The which his naked sides he wrapt abouts.*

I know not of any authority for *abouts*: rhyme indeed breaks through all rules both in Spenser and in our old poets: See what I have observed in a note on B. v. C. 6. St. 32. But here so easy an alteration offers, that I believe the poet, without being put to his shifts, wrote

*His garment nought but many' a ragged clout,  
With thornes together pin'd and patched was,  
The which his naked sides he wrapt about.*

His garment was nothing else but many a ragged clout pin'd together with thorns: *consertum tegmen spinis*: this passage of Virgil Menage has cited in his Etymological dictionary in *Épingle*, deducing it from *Spina*: but 'tis directly other-

wise, for *pin* does not come from *Spina*; but *Spina*, from *PIN*. Hidorus, *Quicquid acutum penurum dicebant*. Hence *Apenninus*, *Pindus*, &c. and in the old British language those mountains whose names begin with *Pen*.

## XXXVII.

*With thine owne blood to price his blood, here shed  
in fight] i. e. to pay the price of his blood with  
thine. Ital. prezziare. Whose sheddeth man's blood,  
by man shall his blood be shed. Gen. ix. 6. So St.  
43.*

*For life must life, and blood must blood repay.*

The same expression is above, C. v. St. 26.

*Shall with his owne blood price that he hath spilt.*

*i. e. Shall pay the price with his own blood of  
that which he hath spilt.*

## XXXVIII.

*Is then unjust—] So St. 39. Is not great grace—  
St. 42. Is not his deed,—St. 43. Is not enough—  
non satis est?*

## XLI.

*And he that points the centonell his roome,  
Doth license him depart at found of morning doome.]  
'Εάν σμῆνῃ τὸ ἀνακλιτικόν. Arrian. L. i. C. 29.  
See notes on Arrian, p. 55. l. 3. And compare  
Gataker on Antoninus, L. 3. S. 5. Despaire  
perverts the Stoical doctrines. The reader at his  
leisure may consult Lipsius, in a treatise  
which he calls a manuduction to the Stoical  
philosophy. L. iii. C. 22. C. 23. A great deal  
of the sophistry of old Despaire, in St. 39, and  
40. seems taken from Seneca. Compare too  
Milton, x. 999.—I believe likewise that Spenser  
had in view the discourse between Pyrocles  
and Philoclea in Sydney's Arcadia, pag. 419,  
420.*

*Ibid.*

*Their times in his eternall booke of fate  
Are writen sure, and have their certain date.*

The counsels and purposes of God are called in Scripture *The book of God*. 'Tis observable how this old sophister is sometimes scriptural and sometimes Stoical; and how he misapplies and misinterprets both scripture and philosophy.

## XLIII.

*The longer life, I wote the greater sin;  
The greater sin, the greater punishment:] Perhaps  
he had in view the Earl of Surrey's poem on  
the consideration of the state of this life:*

*The longer life the more offence;  
The more offence the greater paine.*

## XLIV.

## XLIV.

*But here ly downe, and to thy rest betake,  
Th' ill to prevent, that life enfewen may.]* i. e. be-  
take thyself. *Pidenti animo (si ita res fert) gradie-  
tur ad mortem: in qua aut summum bonum, aut  
millum malum esse cognovimus. Secundis vero suis re-  
bus volet jam mori: non enim tam cumulus bonorum  
jucundus esse potest, quam molesta decessio. Cicero,  
Tusc. disput. i. 46. Contra injurias vitæ, bene-  
ficium mortis habeo. Cogita, quantum boni opportuna  
mors habeat, quam multis diutius vixisse nocuerit.  
Seneca de Consolat. ad Marc. C. 20. Compare  
Lucret. iii. 946, &c.*

*For what hath life that may it loved make?*

This seems imitated from Æschines the Socratic, Περὶ Θανάτου. τί μέγος τῆς ἡλικίας ἢ τῶν ἀναρῶν, κ. λ. Compare Melpomene's complaint in The Teares of the Muses. See likewise The Ruins of Time, St. 7.

*Ibid.*

*Fear, sickness, age, losse, labour, sorrow, strife,  
Payne, hunger, cold, that makes the heart to quake;]*  
Let the reader observe in this and some other places, Spenser's preferring the singular to the plural: he does not say, *that make*, &c. So again B. i. C. 1. St. 13.

*A monster vile, whom God and man does hate.*

Not, *doe hate*. And this is the perpetual manner of Horace, as Dr. Bentley has shewn in his notes on Lib. i. Od. 24. v. 8.

*—Cui Pudor, et Justitia soror  
Incorrupta Fides, nudaque Veritas,  
Quando ullum inveniet parem.*

*Where many a knight and many a lovely dame  
Was then assembled deeds of armes to see:*

B. iv. C. 1. St. 9.

*Since which those woods and all that goodly chase  
Doth to this day with wokes and thieves abound.*

B. vii. C. 6. St. 55.

## XLVI.

*Why then dost thou, o man of sin,—] i. e. O  
sinful man: So Man of God, a godly man. The  
allusion is to Matt. xxiii. 32. and to Rom. ii.  
5.—Is not the measure of thy sinful hire high heaped*

*up? Fill ye up the measure of your fathers. But  
after thy hardness and impenitent heart treasurest up  
unto thyself wrath against the day of wrath.*

## XLVII.

*Is not his law, Let every sinner die,—] Exod. ix.  
33. Psal. civ. 35. Ezek. xviii. 4. Amos ix. 10.  
2 Peter ii. 4. Is not this old sophister a good  
textuary?*

*Ibid.*

*Is it not better to die willinglie,  
Then linger till THE glas be all out-ronne?] Perhaps  
Spenser wrote, till THY glasse be all out-ronne?*

## XLIX.

*—Painted in a table plaine] in tabulâ planâ.*

## LII.

*Which whenas Una heard,—] The 2d quarto  
reads, saw; and the Folios. In the close of the  
stanza, horrible and bright, are to be referred to  
battaile: horrible in the undertaking; and bright,  
glorious and renowned in its consequence.*

## LIII.

*Come, come away, fraile, feeble, fleshy wight,—]*  
This whole stanza is full of scriptural expres-  
sions: *fleshy* is opposed to *spiritual, regenerated,*  
&c. Rom. viii. 1. &c. where to be *in the flesh,*  
and *after the flesh,* means the depraved, corrupt  
state: so, *carnally minded*. Rom. viii. 6. 'Tis  
opposed likewise to *chosen* which follows just af-  
ter; i. e. one of the elect, 2 Thess. ii. 13. Re-  
vel. xvii. 17. Again, *The which doth quench—  
taking the shield of faith, whereby ye shall be able to  
quench all the fiery darts of the wicked*. Ephes. vi.  
16. *And that accursed hand-writing—Blotting out  
the hand-writing of ordinances that was against us*.  
Coloss. ii. 14. —**FRAIL, FEEBLE fleshy wight—**  
so the 1st Edit. the 2d. **SEELY**. Which follow-  
ing Editors have changed into *Silly*. But consid-  
er first Spenser's affectation of iterating of let-  
ters, *frail, feeble, fleshy*—See likewise below,  
C. 10. St. 2. *her knight was feeble, and too faint;*  
and add to this, that the expression is according  
to scripture, 1 Thess. v. 14. *Comfort the feeble  
minded*. Matt. xxvi. 41. *The flesh is weak*. Rom.  
viii. 3. *Weak through the flesh*. For my own part  
I am at no loss which reading to prefer.

## C A N T O X.

## I.

*WHAT* man is he that boasts of fleshly might, —  
Cursed be the man that trusteth in man, and  
maketh flesh his arm. Jer. xvii. 5.

*Ibid.*

Ne let the man ascribe it to his skill,  
That thorough grace hath gained victory.] There is  
no power but of God. Rom. xiii. 1. This is victory  
even our faith. 1 John v. 4.

*Ibid.*

If any strength we have, it is to ill,  
But all the good is Gods, both power and eke will.]  
This verse which closes the stanza is to be  
helped by pronouncing *power* as of two syllables.  
The allusion is to Phil. ii. 13. *It is God*  
*which worketh in you both to will and to do of his*  
*good pleasure*: ἐν τῷ θεῷ ἰδοὺ θέλει, 'tis all of his good  
pleasure; of his goodness and free gift, καὶ τὸ  
ἐξ αὐτοῦ καὶ τὸ ἐργάζειν. Spenser generally begins his  
Cantos with such moral sentences and reflections,  
as seem naturally to arise from his subject:  
and this he does after the manner and in  
imitation of Berni, who corrected Boyardo's  
Orland. Innam. and of Ariosto, author of the  
Orlando Furioso. But here he is all scriptural;  
and the reader is to expect nothing but divinity,  
after this solemn opening and preparation.

## II.

Therefore to cheyish him with diets daint,  
She cast to bring him, where he chearen might,]  
Where he chearen might, i. e. where he might be  
cheared. See note on B. i. C. 5. St. 28. Our  
knight is brought to the house of Holiness to be  
cured of his weaknesses and diseases: for sin is  
the disease of the soul: and as the body is to be  
cured by its proper physick, so the moral defects  
and diseases of the mind are to be cured by  
mental physick; and the soul is to be restored  
by the grace of God. This *ancient House* to  
which he is brought is the Ὀικὸς πνευματικὸς, the  
*spiritual house*, mentioned in 1 Peter ii. 5.—  
These *dainty diets* are in Plato called, ἐπιείκεις δό-  
γμα καλῶν. which Cicero translates, *Epulae sermo-  
rum bonorum*. Xenophon too mentions these  
*dainty DIETS*—Διαιτὴ τῆν ψυχῆν ἱραδιουσι. Xen.  
Ἠθικῶν. Bib. 2. κ. 7.

## IV.

—And by him had many pledges dere.] A Latinism,  
*Pignora chara*. i. e. Children.

## V.

The porter opened unto them streightway.] Not  
added merely for the rhyme; but in allusion to  
Matt. vii. 7. *Knock and it shall be opened unto you*.  
This porter is *Humilita*. Ital. *Umiltà*. The allego-  
ry is very fine: 'tis by humility we enter into  
Grace. See Matt. xviii. 3. *His looks are full*  
*lowly cast*. Psal. cxxxii. *Lord, mine heart is not*  
*haughty, nor mine eyes lofty*. Observe the progress  
of Christian graces, beginning with humility we  
should proceed by being zealous of good works.  
Zeal is drawn here *courteous*, not a malignant  
and sour zeal.

## VII.

And knew his good to all of each degree:] His  
good behaviour; the adjective is used substantively:  
τὸ ἀγαθόν, τὸ καλόν, τὸ ἀγαθόν.

## IX.

—and ever-dying dread,] i. e. the perpetual dread  
of dying.

## X.

Then with A few—] It should be I think, THE  
few: the chosen, the elect.

## XII.

FIDELIA] *Faith*, here introduced as a person, is  
what divines call justifying or saving faith, and,  
according to the apostle the *substance of things*  
*hoped for, the evidence of things not seen*: 'tis the  
assured expectation of things hoped for: and  
consequently she is the elder sister of *Hope*.—  
She no whit did change her constant mood; for the  
profession of faith is to be *without wavering*.  
Heb. x. 23. Her face is glorified: *Like sunny*  
*beams threw from her crystal face*: i. e. She threw  
from her face beams resembling the beams of  
the Sun. Her radiated head is a type of her  
divinity, and shews her to be not a credulous  
and earthly, but a heavenly and Christian Faith.  
The Cup she holds in her right hand is of pure  
gold, not deceitful as the Cup of Dueffa or Cir-  
ce; 'tis the sacramental Cup. See 1 John v. 6.  
and John xix. 34. The primitive Christians  
mixed water and wine in their Sacrament. In  
which

*which a serpent did himself enfold:* Macrobius Sat. i. 20. says the serpent is an emblem of health: he renews himself, and grows young again by stripping off his old skin or slough: he is therefore the typical mark of Æsculapius and the physicians. So the serpent *listet up* in the wilderness, was the type of the great physician of souls *listet up* on the cross. John iii. 14.—In her left hand Faith holds the new Testament; what is said of that book, is taken from what St. Peter says of St. Paul's Epistles, *In which are some things hard to be understood.*

Faith is *araid all in lilly white:* In scripture, *white raiments* are the raiments of angels and of the faints in heaven. So too the poets dress Faith,

*Te spes, et albo rara Fides colit  
Velata panno.*

Hor. L. i. Od. 35.

*Nò da gli antichi par, che se dipinga  
La santa Fe vestita in altro modo,  
Che d'un vel bianco, che la copra tutta,  
Ch' un sol punto, un sol neo la può far brutta.*

AR. ORL. F. XXI. I.

Faith was worshipped as a goddess at Rome. See Cic. Nat. Deor. ii. 23. Faith and Mind are mentioned as two goddesses in an inscription in Gruter. p. xcix.

M. SEPTIMIUS. C. F.  
MENTI. FIDEIQ. DEAB  
PRAESENTIBVS  
EX. VOTO. S. P.

#### XIV.

SPERANZA] Christian Hope is a firm expectation of the promises of God; and as Hope is in expectation and not in possession, she does not seem altogether as cheerful as her sister, because hope is attended with some mixture of fear, and 'tis in another world that hope is swallowed up in certainty. This hope is distinguished from worldly hope as having its sure foundation in God, who is truth: hence she is clad in blew.

*Lo yondir folke, quoth she, that knele in blew  
They weare the colour ay and evir shal,  
In signe they were and evir wil be true,  
Withoutin change.*

Chaucer's Court of Love, ver. 246.

We are to *lay hold upon the hope set before us, which hope we have as an anchor of the soul, both sure and stedfast.* Heb. vi. 19. So here her picture is drawn with an anchor in her hand:

*Upon her arme a silver anchor lay,  
Whereon she leaned ever, as befall.*

'Tis a *silver anchor*, refined from the dross of this world. So the Apostle, *we are called in our hope:* as opposed to the many, confused, worldly hopes and expectations, which distract dirty and dross souls. *He that bath this hope in him purifieth himself as he is pure.* 1 John iii. 3. Hope was worshipped at Rome as a goddess: *Quoniamque expectatione rerum bonarum erigitur animus, recte etiam à Calatino Spes consecrata est.* Cicero, de Legibus, ii. 11.

#### XVI.

*Then Una thus, But she your sister deare,  
The deare Charissa, where is she become?* But, in the beginning of a speech, is a mark of indignation, rebuke, or admiration.

*At o deorum quicquid in caelo regit.*

Horat. Epod. v.

*At tibi pro scelere, exclamat, pro talibus ausis.*

Virg. ii. 535.

*At quàm sunt similes! at quàm formosus uterque!*

Ovid. Fast. ii. 395.

Where Heinſius observes, *At, est hic admirationis, alibi indignationis.* That other expression, *Where is she become?* means, where is she, and what is become of her? This expression is in the history of Prince Arthur, Part ii. C. 14. *Ah! thou false traitresse,* where is she become?

*But, madam, where is Warwick then become?*

Shakeſp. 3d part of K. H. VI. Act. IV.

*Where is the antique glory now become,*

B. iii. C. 4. St. I.

#### Ibid.

*That her to see SHOULD BE but troublesome.*

*Indeed, (quoth she) that SHOULD BE trouble sore;]* So 'tis printed in the two first quarto Editions; and in the Folio of 1609, &c. But Spenser corrected it among the errors of the press, as I have printed it in the context. 'Tis to be noticed that *should* he frequently uses for *would*. As I have marked the two verses, the reader plainly sees that the words above caught the printer's eye, and occasioned this corruption.

#### XVII.

*I read you rest,—] I advise you to go to rest, and to depart to your chambers.*

#### XIX.

*And that her sacred booke with blood ywritt,]* Because ratified with the blood of Christ, typified by the sprinkling of the blood and by the sacrifices in the old law. See Heb. ix. 20. Presently after,

*For she was hable with her wordes to kill,—*

2 Corinth. iii. 6. *The letter killeth, but the spirit giveth*

*giveth life.* This and the following Stanza, is an allusion to the power, fruits, and efficacy of faith. See Heb. xi. Matt. xvii. 20.

## XX.

*Dry-shod to passe she parts the floods in tway;*] This whole verse is omitted in the 1st and 2d quarto Editions, and added from the Folio, 1609.

## XXV.

*Whereas he meant his corrosives to apply,*] This is the reading of both the old quarto Editions: and likewise of the folios. Spenser then seems to have read *corrosives* contractedly *cor'sives*. But in Hughes, which perhaps might be right, 'tis printed,

*Whereas he meant his corrosives 't apply.*

## XXVII.

*And sad Repentance used to embay  
His blamefull body in salt water sore;*] I have admitted into the context the reading of the 2d quarto and folio of 1609, which seems to me Spenser's own correction,

*His body in salt water smarting sore.*

The allusion is to the expiatory ablutions. Hence the Psalmist, li. 2. *Wash me thoroughly from mine iniquity.* Isaiah i. 16. *Wash ye, make you clean.* He mentions particularly *salt water* as esteemed more efficacious,

θάλασσα κλιζι πάντα τ' ἀδούρων κακά.

Euripid. Iphig. in Taur. ver. 1193.

*Will all great Neptunes ocean wash this blood  
Clean from my hand?* Shakesp. Macbeth. Act. II.

We have here introduced, as three different persons, *Penance, Remorse, and Repentance.* There is a distinction made in the church between *Penance* and *Repentance*: the former is sorrow and contrition for sins; the latter a thorough hatred of them and a change of mind. But I am apt to think that our poet in his description of this house of Holiness, *Θίκος πνευματικός*, 1 Pet. ii. 5. had likewise a view to that beautiful picture of Cebes: where [ΕΥΔΑΙΜΟΝΩΣ ΟΙΚΗΤΗΡΙΟΝ,] *the house of the blessed*, might add to his image of this house of Holiness: Dame Caelia, a grave matron, answers exactly in description to *Erudition* truly so called, *καθίσταται τὸ πρόσωπον, μίσθ' δὲ κ' κερμαίνη ἕδη τῇ ἰλικία.* *Penance with an yron whip*, is the picture of *Τιμωρία*, ἢ τὸν μάστιγα ἔχουσα. *Remorse* is Ἄδυσία. *Repentance*, Μετάνοια. The whole allegorical picture in Cebes is well worth considering by those who would truly taste the allegorical images of our poet.

## XXIX.

CHARISSA,] 'Tis finely imagined by Spenser to bring his Christian hero at last to Charity: for Christian Charity is the completion of all Christian graces; *the end of the commandment is charity.* See 1 Cor. xiii. Charity is arrayed in yellow robes; she is a married matron: and so the God of marriage was dress,

*Inde per immensum croco velatus amictu  
Aëra digreditur, Ciconumque Hymenæus ad oras  
Tendit.* Ovid, Met. x. 1.

She has on her head a crown of gold; *a crown of glory that fadeth not away:* τὸν ἀμαράντινον τῆς δόξης τίφτανον. 1 Peter v. 4. gold is a mettle that is pure and never corrupts: emblematically shewing that charity remains for ever: her sisters will die; *Faith* will be lost in vision; *Hope* in enjoyment: but *Charity* [goodwill and love] will continue for ever.

## XXX.

*That was on earth not easy to compare;*] Let us [according to our rule laid down] translate it into Latin, that we may understand the construction: *Quam mulierem comparare cum aliâ in terris, non facile erat:* the which to compare with any other upon earth was no easy thing.

## XXXIII.

—*And well to done,*] i. e. and of well doing. Καὶ τὸ καλῶς ποιῆν. A. S. *don facere.* So Chaucer in the Knight's Tale. 995. *To don obsequies, as tho' was the gife.* In this verse of Chaucer the reader may see two old words, which Spenser uses, *to don*, to do; *tho*, then.

## XXXV.

*The godly matrone by the hand him beares  
Forth from her presence, by a narrow way,  
Scattered with bushy thornes and ragged braeces,—*] Perhaps Spenser writes, not *THE godly matrone by THE hand*, but

*This godly matrone—*

The allusion is to Matt. vii. 14. *Strait is the gate and narrow is the way which leadeth unto life.* This way is scattered with thorns and briars; and is opposed to *the broad way*, which Shakesppeare in Hamlet, according to his beautiful manner, calls *the primrose way of dalliance.* This is *the narrow way* mentioned in Cebes, which leads to true erudition: and alluded to by Maximus Tyrius, *There are many devious and deceitful paths that lead to destruction, but one narrow way, μία δὲ πῦ τις εὐὴ κ' ὁδὸς κ' τραχὺία,* &c. Which is taken from Hesiod, Op. et Dier. ver. 287.

## XXXVI.

## XXXVI.

*In which seven bead-men,—] 'Tis no small elegance in our poet thus masterly to contrast and oppose his images. The knight was carried by Ducfla to the house of Pride, where he saw and luckily avoided the seven deadly Sins: he is now brought by Una to Dame Caclia, where he is disciplined in sacred lore, and brought to a holy hospital to be inured to Charity, which is reduced by the schoolmen to seven heads: viz.*

- I. To entertain those in distress.
- II. To feed the hungry, and to give drink to the thirsty.
- III. To cloath the naked.
- IV. To relieve prisoners and redeem captives.
- V. To comfort the sick.
- VI. To bury the dead.
- VII. To provide for the widow and orphan.

## XL.

*And though they faulty were, yet well he wayd,  
That God to us forgiveth every houre  
Much more then that, why they in bands were layd;  
And he that harrowd hell with heavie stowe,  
The faulty soules from thence brought to his heavenly bowre.] i. e. And though perhaps those prisoners and captives might have been guilty of faults, and deserving their captivity, yet he well considered, that God forgiveth us daily much more than that, which occasioned their captivity. And he that harrowed Hell—this is Chaucer's expression,*

*Now helpe, Thomas, for him that harrowed hell.  
Somner's Tale. 843.*

Our poet uses it again, in Sonnet lxviii.  
*Most glorious Lord of life! that on this day  
Didst make thy triumph over death and sin,  
And having harrowed hell didst bring away  
Captivitie thence captive us to win.*

## XLI.

*For as the tree does fall, so lyes it ever-low.] In the place where the tree falleth there shall it be. Eccl. xi 3.*

## XLIII.

*And widowes ayd,—] i. e. the subsidy or stipend paid to the widows. Had in charge the orphans and the widows. Or thus, Had charge to ayd the orphans and the widows.*

## XLVI.

CONTEMPLATION;] Our christian is prepared by the exercise of moral and christian virtues for the rational pleasures of contemplation; for the enjoyment of God, and union with him.

VOL. II.

This contemplative state is the most perfect and godlike; and for which man is as much constituted by nature, as he is for the discharge of the relative duties of life. *Man is born for action and contemplation,* says Zeno in Diogenes, Laert. vii. 130. And according to Zeno and the whole Stoical system, the active state of life, with the discharge of all relative duties, was the proper preparation for the contemplative state. Action and theory were by them never separated: And 'tis far from being true, as E-pictetus and M. Antoninus both testify, what a modern poet lays to the charge of the Stoics, viz.

*In lazy apathy let Stoics boast  
Their virtue fix'd; tis fix'd as in a frost,  
Contracted all.—*

In this great scene of life man is both an actor and a contemplator. See Arrian. p. 35. p. 246, and the notes. So Longinus, C. xxxv. and Cicero, de Natur. Deor. ii. 14. *Ipsæ autem homo status est ad mundum contemplandum, & imitandum.* Hence too Milton, iv. 288.

*Two of far nobler shape, erect and tall,  
Godlike erect—*

*For contemplation he, [περὸς θεωρεῖν] & valor [περὶ κέρειν] form'd.*

When Philophy appears to Boetius her garment is marked below with Π, and above with Θ. in as much as to say, by practic philophy you must ascend to theoretic: and this state is (as I said above) the highest of all and most difficult, and supposed hence to dwell on a hill both steep and by: which seems imaged from Cebes: Ἀληθινὴ Πράξις dwells on a steepie rock, where two fair sisters Forbearance and Indurance stand ready, with the same office assigned them, that Mercy has here, assisting and encouraging those that mount the hill.

## XLVIII.

*As hoary frost with spangles doth attire  
The massy branches of an oak halfe dead.] This picturesque image of the snowy locks of this reverend person compared to a hoary frost, which covers the head of an oak, Mr. Pope thinks was borrowed from Homer; where Hector is said to march along, seeming a mountain capt with snow, ἕξει νηφέων φρονίας, Il. v. 754. In allusion to the white plumes playing on his helmet, and to his perpetual epithet κρηβάτιδος.*

*Ibid.*

*And pyn'd his flesh to keep his body low and chaste.]  
If ye through the spirit do mortify the deeds of the body, ye shall live. Rom. viii. 13. I keep under my body,*

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body, and bring it into subjection: [ἐπιτινάξω, verbum athleticum.] 1 Corinth. ix. 27.

## L.

Whereof the keys are to thy hand boblight] Faith gives to Contemplation the keys [the symbol of power] which open the gates of heaven. There is an allusion, not unlike, in Æschylus Eumen. ver. 830. καὶ κλέας ἰδὴ δαρμάτων μοι δέσας. Minerva having the keys of heaven, the alone, [viz. Wisdom] can give you entrance thither.

## Ll.

Whose staggering steps thy steady hand doth lead, And steeres the way his sinfull soule to save.] i. e. and to whom thy steady hand points out the way of salvation. Presently after,

Thou dost the prayers of the righteous lead Present before the maiestie divine,—Meaning thro' mercy our prayers are acceptable. She, like the angel in the Revelation, offers incense with the prayers of the saints upon the golden altar: and the smoke of the incense [offered by her] ascended up before God. Revel. viii. 4. The mercy-seat or propitiatory, in the old law, is supposed to be a type of Christ, the merciful, and the propitiation in the new law. Hence Milton, xi. 2.

—From the mercy-seat above  
Prevenient grace descending had removed  
The storm from their hearts—

## LII.

Till from her hands the spright assailed is,] Before the man can be renewed, and his mind truly spiritualized, he must get rid of all his carnal encumbrances; that pure, and unmixed with the grosser elements, he may contemplate Being, Truth, Beauty, Mind. The philosophical Homer with the covert veil of poetry, makes Wisdom to remove the films from off the carnal eye before it sees God. So Virgil, Tasso, and Milton, all following their great master.—Just above instead of *Bring them to joyous rest*—I have printed *it Brings*, &c. from the folio of 1609.

## Ibid.

Thou man of earth,] The reader will not see the propriety of this address, till he reads, St. lxxv, lxxvi. for it does not signify an earthly-minded man, in the sense of Psal. x. 18. *To judge the fatherless and the oppressed, that the man of the earth may no more oppress.* But in the sense of Gen. ix. 20. *And Noah began to be an husbandman.* Heb. *A man of the earth.* lxx. καὶ ἤρξατο Νῶε ἀγροποιεῖν, γεωργεῖν γῆς. Where γεωργεῖν seems to be a gloss or interpretation. Hence the knight's

name, Γεωργος, *George*. The very same address and allusion you have in Milton, for *Adam* signifying a man of earth, hence very properly *Eve* speaking to him says,

*Adam, earths hallow'd mould.* v. 321.

See what we have observed below in a note on St. 65.

## LIII.

That blood-red billowes like a walled front—] Such a one as Moses dwelt forty days upon, who with his wand disparted the red-sea. Cowley in his ode on the plagues of Ægypt, St. 17. says,

Which shall with crimson gore  
New paint the waters name, and double dye the shore.

Upon which passage he has the following note, 'i. e. give a new occasion for it to be called the Red-sea. Concerning the name of which, the opinions are very different; that which seems to me most probable, is, that it is denominated from Idumaea; and that from Edom, or Esau, that signifies red; and the kind Erithra, or Erythrus, from whence the Græcians derive it, was Esau, and Erythraea his country, Idumaea, both signifying the same thing in Hebrew and in Greek; but because that opinion of the redness of the shore in some places, has been most received, and is confirmed even to this day by some travellers, and sounds most poetically, I allude to it here, whether it be true or not.' See Pompon. Mela, L. iii. C. 8. and Plin. L. vi. C. 24. and Rawleigh's history of the World. p. 219. What he adds, *like a walled front*, is from Exod. xiv. 22. *The waters were a wall unto them on their right hand and on their left.*

But them lets pass,

As on drie land, between two crystal walls,  
Aw'd by the rod of Moses so to stand  
Divided, till his rescu'd gain their shore.

Milt. xii. 197.

## Ibid.

Where writt in stone

With bloody letters by the hand of God,  
The bitter doome of death and balefull mone  
He did receive, whiles flashing fire about him shone.] Moses had the law delivered to him in thunderings, in lightnings and tempest; and with all the circumstances of fear: his laws were armed with curses, and maledictions, and written in blood; neither the first testament was dedicated without blood. Heb. ix. 18. *And without shedding of blood is no remission.* ver. 22. This law written with bloody letters, this hand-writing of ordinances, Christ



Christ has blotted out who came with blessings and in love. St. Paul calls the law, τὸ κατὰ νόμον χριστιανισμὸς. Coloss. ii. 14. *Chirographum non est, nisi quod ab ipso debitore scriptum est, et est adversus scribentem, qui debitum suum eo pacto proficitur. consistebat illud chirographum in ritibus, adeoque solvitur Israëlitarum fuit, quibus isti ritus proprii fuerunt, ex voluntate Dei instituti. etenim quoties Israelitae pro peccato vel reatu adduxerant victimam, conscribantur debitum suum, atque illud quasi SANGUINE SCRIBEBANT.* Altingius Tom. v. Operum in Heptade Dissertat. pag. 24.

## LV.

Or like that sacred hill,—] The mount of Olives stands eastward of Jerusalem; from hence Jesus ascended into heaven. *Olivet* (says Sandys in his travels, p. 104.) *overtoppeth the neighbouring mountains, whose west side doth give you a full survey of each particular part of the city; bedeck't with Olives, almonds, &c.* See likewise Maundrel's Travels, p. 104.

## LV.

The city of the great king bight it well,] i. e. 'Tis well and properly named the city of the great king. Revel. xxi. 10. *And he carried me away in the spirit to a great and high mountain, and shewed me that great city the holy Jerusalem, descending out of heaven from God, having the glory of God, and her light was like unto a stone most precious.*

Whose wals and toures were builded high and strong  
Of pearle and precious stone—

This is the Jerusalem which is above, alluded to in Gal. iv. 26. The state and happiness of heaven,

The new Hierusalem, that God has built,  
For those to dwell in that are chosen his.

## LVI.

The blessed angels to and fro descend] Alluding to Jacob's vision, Gen. xxviii. 12. By which emblematically is signified the universal superintendency of the providence of God, and the ministry of his Angels. John i. 51. *Ye shall see heaven open, and the angels of God ascending and descending upon the son of man.* Compare Milton iii. 501, &c.

## LVIII.

That great Cleopolis,] viz. The city of glory, where Gloriana reigns: the historical allusion means London, and Panthea (so named from the Pantheon which was consecrated to all the gods, and the receptacle of them all) means the palace of Q. Elizabeth, where resort the fairest of the Fairy beings. Compare B. iii. C. 9. S. 51.

## LX.

*Fordone.*] I have printed it *Fordonne*. See the Glossary. Presently after,

*And high amongst all knights hast hong thy shield,*

*Viz.* in some temple. So Godfrey having completed his conquest of Jerusalem hangs his arms up in the temple. Tasso, Canto xx. St. ultim.

## LXI.

*Saint George of mery England, THE SIGNE of victoree.*] *Tessera, στέγμα, the word, SIGNUM, the signe:* See Lips. on Tacit. Annal: L. 13. *SIGNUM more militiæ petenti tribuno dedit.* Shakesp. in Ant. and Cleop. calls it, *the magical word of war.* St. George is the word which Englishmen give in their battles; he is the tutelar saint and patron of England: K. Edward III. dedicated to him the order of the garter. He is a canonized saint, and his festival is kept, April xxiii.

*Ut Martem Latii, sic nos te, dice Georgi,  
Nunc colimus.*

*Inclyte bellorum rector, quem nostra juventus  
Pro Mavorte colit.* Mantuan.

## LXII.

What need of armes, where peace doth us remains,  
(Said he) and bitter batailles all are fought?  
As for loose loves they are vaine, and vanish into nought.] These verses are thus printed in the oldest quarto Edit. The second verse Spenser corrected in the 2d quarto,—and [where] batailles none are to be fought? The third verse, *As for loose loves they are vaine,*—seems corrupted by the Editors in the 2d quarto and Folios,

*As for loose loves are vaine and vanish into nought.*

Though I must own Spenser frequently omits *they, He, &c.* and often by such omissions makes his construction difficult.

## LXIII.

*O let me not, quoth he, then turne againe  
Backe to the world, whose joyes so fruitlesse are.]* Perhaps, *Back to that World*—Compare Cicer. Sonn. Scip. Tasso xiv. 10. Dante Parad. C. xxii.

*E vidi questo globo  
Tal, ch'io sorrissi del suo vil sembiante.*

## LXIV.

That word shall I, said he, avouchen good,  
Sith to thee is unknowne the cradle of thy brood.] *Word,* means *speech, saying,* &c. as in Terent. *Quod verbum audio?*—*The cradle of thy brood,* i. e. thy original: the cradle, the place, thou wert brought up and bred in: or, thy parents and  
G g g 2 bringers.

bringers up. The latin poets use *incunabula*, the cradle, for the place where one was born, or bred.

—*Jovis incunabula Creten.* Ov. M. viii. 99.

—*Gentis cunabula nostrae.* Virg. iii. 105.

Expressions of this kind are frequent: so *Nidus* signifies not only a nest, but the young in the nest: *nidus immitibus oſcam*, Virg. G. iv. 17.

## LXV.

For well I wote thou springſt from ancient race  
Of Saxon kinges,—] St. George, by the generality of writers, is supposed to be a Cappadocian, by some, a Cilician: the old Legend concerning this canonized Saint of Rome, was written (tis said) by Jacobus de Voragine. The romance writer of the seven Champions of Christendom makes him to be born of English parentage, and of the royal blood; his mother was a king's daughter, and his birth-place Coventry: but as soon as born, he was miraculously conveyed away by an enchantress, called Caleb: to which story Spenser alludes,

From thence [viz. Britain] a faery thee unweeting  
reft,  
And her base elfin brood there for thee left:  
Such men do chaungelings call, so chaung'd by faeries  
theft.

This same story of changlings, he has likewise in B. iii. C. 3. St. 26. speaking of Arthegal,

Yet is no fary borne,—  
but sprong of seed terrestriall,  
And whylone by false faries stolne away,

Shakespeare likewise gives his poetical testimony to these vulgar tales.

For Oberon [King of the Fairies: See Spens. B. ii. C. 10. St. 75.] is *passing fell and voratch*, because that she, [viz. the Fairy Queen] as her attendant, hath

A lovely boy, stoln from an Indian king.  
Midf. Nights Dream, Act. II.

—O could it be prov'd,

That some night-tripping Fairy had exchang'd  
In cradle-cloaths our children where they lay,  
And call'd mine Percy, his Plantagenet.

First P. of K. Hen. IV. Act. I.

Ibid.

And many bloody battailes fought in face,] So the 1st quarto: but from the other Editions I have corrected it in place, which our poet often uses more for rhyme than reason,

Deare sir, what ever that thou be in place:

B. i. C. 3. St. 37.

Be such as she her selfe was then in place.

B. i. C. 7. St. 5.

All were she daily with himselfe in place.

B. i. C. 12. St. 23.

Suffise that I have done my dew in place.

B. iii. C. 8. St. 56.

Some as that virgin knight he saw in place.

B. iii. C. 12. St. 32.

## LXVI.

Thence she thee brought into this faery land,  
And in an heaped furrow did thee byde,  
Where thee a ploughman all unweeting fond,  
As he his toyleſome teme that way did guide,  
And brought thee up in ploughmans state to byde,  
Where of Georgos he thee gave to name;] This passage I formerly explained.—*Georgos* in the Greek language signifying a husbandman, our poet hence takes occasion (according to his usual method) of introducing the marvellous tale told of Tates, and applying it to his hero: Tates was the son of the earth: a ploughman (as he his toyleſome teme that way did guide) found him under the furrough, which the coulter-iron had turned up. This wonderful tale the reader may see in Cicer. de Divin. ii. 23. Ovid. Met. xv. 553. and in other writers. Hence in allusion to his name *Georgos*, Spenser in his letter to Sir W. R. calls him 'a chumish young man; who having desired a boone of the queen of Faeries, rested himself on the floor, unfit through his rusticitie for a better place.'

'Tis worth while to see with what great art our poet by degrees unravels his story: the poem opens with the Christian knight; you see his character, yet know not his name or lineage; some few hints are afterwards flung out; but in this Canto you are fully satisfied. Spenser is very fond of this kind of suspense.

## LXVII.

And taught the way that does to heaven bound?]  
i. e. Leads to the bounds or borders of heaven.  
—presently after,

But dazed were his eyne,  
Through passing brightnes, which did quite confound  
His feeble ſence, and too exceeding shyne.

Here is a synchysis or confusion usual in Spenser, 'His eyes were dazed through the surpassing brightness and through the too exceeding splendor, which did quite confound his feeble sense.' *Syhene*, In. *Skin*. A. S. *ſcin*. Germ. *ſchein*. *Splendor*. Mr. Pope has admitted this word

word in his translation of Homer II. xxiii. 641.

*Whose glittering margins rais'd with silver shine.  
(No vulgar gift) Eumelus shall be thine.*

*i. e.* With silver brightness, with the splendor of silver: *silver* is used adjectively.—I suppose he did not use *shine* for *shewn*. Psalm xlvii. 4. *His lightnings gave shine unto the world.*

*This said, he vanishd from his sleeping friend,  
Like smoke in wind, or mist in Titan's shine.*

Fairfax, Tasso, xiv. 19.

LXVIII.

*To Una back he cast him to retire.] i. e.* He cast

in his mind to *retire himself back*, to withdraw to Una: *retrabere se*. Gall. *se retirer*. Ital. *ritirarsi*.

*But first he casts to change his proper shape.*

Milt. iii. 634.

The whole allusion is plainly to the mystical vision of St. John, *And he carried me away in the spirit to a great and high mountain*, [St. 53.] *to the highest mount*: to this mount of speculation the angel leads Adam; Milton xii.] *And shewed me that great city, the holy Jerusalem*. Revel. xx. 10.

## C A N T O XI.

### III.

**AND** pointing forth,—] This whole Stanza was added after the first impression of this poem.—

*And on the top of all I do espye*

*The watchman awaiting tydings glad to heare;*

*That, o my parents, might I happily*

*Unto you bring, to ease you of your misery!*

**THAT**, o my parents,— *i. e.* *The which tydings—*

### IV.

—*And hastned them untill.] i. e.* Unto them.

*Too wonderfull above my reach,*

*Lord, is thy cunning skill,*

*It is so high, that I the same*

*Cannot attaine untill.* Pf. cxxxix. 6.

*i. e.* Unto the same. *Till* and *untill*, as the A. S.  $\tau\tilde{u}l$ , is used like the preposition *to*, in our old writers.

### V.

*Then badd the knight this lady—] Corrected among the Errata, his.*

*Ibid.*

*Now, o thou sacred Muse, most learned dame,  
Faire yupe of Phoebus and his aged bride,—] 'Tis impossible but that the readers attention must have been awakened at the dreadful apprehensions of this dragon, for which he has all along been prepared by the poet. This monster is just mentioned: the poet then pauses, and invokes his Muse. Now nothing can be finer imagined: during this pause the readers imagination is in suspense, and left to work for itself:*

and the delay and expectation is kept up for above twenty verses. Mean while the poet to awaken the attention of the reader to some great argument and new matter calls upon the sacred Muse, after the manner of his masters Homer and Virgil,  $\epsilon\sigma\pi\epsilon\tau\epsilon\ \tau\tilde{\upsilon}\nu\ \mu\tilde{o}\iota\ \mu\tilde{\upsilon}\sigma\alpha\iota$ . *Nunc age qui reges, Erato. Ves O Calliope.*—So again B. iii. C. 3. St. 4.

*Begin then, o my dearest sacred dame,  
Daughter of Phoebus and of Memory,  
Begin, o Clio,—*

In both these passages the Muse is called the daughter of Phoebus and Mnemosyne [*i. e.* memory] But Homer and Hesiod make the Muses to be daughters of Jupiter. The poets are not however altogether agreed as to their genealogy.  $\epsilon\upsilon\ \delta\epsilon\ \tau\tilde{o}\tilde{\upsilon}\varsigma\ \eta\varsigma\ \mu\epsilon\sigma\alpha\iota\tilde{o}\nu\ \alpha\lambda\alpha\phi\epsilon\tilde{\rho}\mu\epsilon\tilde{\nu}\alpha\iota\ \delta\iota\sigma\ \iota\tau\epsilon\tilde{\rho}\nu\alpha\iota\ \gamma\epsilon\tilde{\nu}\eta\sigma\iota\varsigma\ \mu\epsilon\sigma\alpha\iota\tilde{o}\nu$ . *προσβυτέρων μιν, μετὰ τῷ Κρόνῳ γενόμενων πατέρων δὲ, τῶν ἑν Διὸς καὶ Μνημοσύνης.* Schol. Apollonii, iii. 1.  $\mu\tilde{\iota}\mu\eta\sigma\iota\mu\tilde{o}\varsigma\ \delta\epsilon\ \tau\tilde{o}\tilde{\upsilon}\nu\ \delta\eta\gamma\alpha\tau\epsilon\tilde{\rho}\alpha\varsigma\ \sigma\upsilon\gamma\alpha\tilde{\nu}\alpha\tau\epsilon\tilde{\rho}\alpha\varsigma\ \mu\tilde{\upsilon}\sigma\alpha\iota\tilde{o}\nu$ . *τίτων δὲ ἄλλας πατέρας εἶναι Διὸς παῖδας.* Pausanias Boeot. C. xxix.  $\omicron\lambda\iota\gamma\alpha\iota\ \delta\epsilon\ \tau\tilde{o}\tilde{\upsilon}\nu\ \pi\omicron\iota\eta\tau\tilde{\omega}\nu\ (\eta\ \delta\epsilon\ \iota\sigma\tau\tilde{\iota}\ \eta\ \alpha\lambda\mu\mu\alpha\tilde{\nu})\ \delta\eta\gamma\alpha\tau\epsilon\tilde{\rho}\alpha\varsigma\ \alpha\pi\omicron\phi\alpha\tilde{\nu}\alpha\iota\tau\alpha\iota\ \sigma\upsilon\gamma\alpha\tilde{\nu}\alpha\tau\epsilon\tilde{\rho}\alpha\varsigma\ \eta\ \tau\tilde{\iota}\varsigma$ . Diodorus Siculus, Lib. iv. p. 215. See likewise the Schol. on Pindar,  $\nu\epsilon\tilde{\rho}\mu\alpha\ \gamma$ . ver. 16. But as Apollo is the god and father of poetry and music, what should hinder him from being reputed to be the father of the Muses?

$\epsilon\kappa\ \gamma\alpha\rho\ \mu\epsilon\sigma\alpha\iota\tilde{o}\nu\ \eta\ \epsilon\kappa\eta\beta\tilde{\omega}\nu\ \alpha\tau\tilde{\omega}\lambda\lambda\alpha\iota\sigma$   
 $\alpha\lambda\delta\epsilon\tilde{\rho}\varsigma\ \alpha\lambda\omicron\iota\delta\tilde{\iota}\ \eta\alpha\sigma\iota\tilde{o}\nu$ . Hesf.  $\Theta\epsilon\omicron\gamma$ . 94.

The most learned scholiasts on Apollonius observe, that the poet, in his opening of the subject, invokes Apollo as having under his protection

tection and direction, the Muses: τὸν τῶν Μουσῶν ἀρχηγέτην. Schol. Apollon. iii. 1. Hence in Euripides, Medea, ver. 426. φοῖβος ἀρχηγὸς μουσῶν. Phœbus dux carminum. and thus Torrentius very elegantly, as I think, explains Horace, iv. Od. vi. 25. Phœbus ductor Thalian, ὁ Μουσῶν ἄρχηγος. However the reader at his leisure may consult Dr. Bentley, who is always learned and elegant. Nor less learned and elegant do I esteem our poet, for departing from the received genealogies, when he has so good a reason (considering too his mystical and allegorical way of writing) and making his Muse the Impe of Apollo and Mnemosyne.

## VI.

And FEARED nations—] Spenser corrected it, among the faults of the press, SCARED.—In the subsequent stanza he speaks of his intention to write an heroic poem; the subject of which was to be the wars betwixt the Fairy queen and the Pagan king: [meaning historically, Q. Elizabeth and the K. of Spain. See C. 12. St. 18.]

*Twixt that great faery queene and paynim king.*  
I believe he wrote *the*, not *that*.

## VII.

*By this the dreadfull beast drew nigh to hand,*  
*Half flying, and half footing—*] See what has been observed above on St. ii. in the Introduction. In *loves and gentle jollities arayd*. Where 'tis shewn how images from being great may be refined into elegancy and prettiness. By way of contrast, observe here how images from being pretty, may be raised into the terrible and sublime. Among the odes attributed to Anacreon there is one on Love, Od. xl. who being stung by a bee runs, half on foot, half flying, to his mother.

Δρακὸν δὲ καὶ πεταδίεις.

This image, ludicrous and pretty, our poet has made terrible. This it is to be a poet! and so worthy of imitation did it appear to Milton, that in describing the journey of Satan through the vast gulf between heaven and hell, he has made use of Spensers words, ii. 940.

*nigh scander'd on he fares,*  
*Treading the crude consistence, half on foot,*  
*Half flying.*

## IX.

*And over all with brazen scales was arm'd—*] This passage is wrongly printed in all the books: *His monstrous body*, in the preceding Stanza, is the nominative case: and the construction is,

*And his monstrous body was armed all over with brazen scales.*

*Loricæque modo squammis defensus, et atrae*  
*Duritia pellis, validos ante reppulit istus.*

Ovid. Met. iii. 63.

## X.

*His stagg wings—were like two sails:]* So below St. xix. *He cutting way with his broad sails—* Milton from Spenser or from Dante, seems to have taken his image of Satan [the old dragon] flying towards this world, ii. 927.

*at last his sail-broad vanes*  
*He spreads for flight.*

So Dante, Infern. Canto xxxiv.

*Sotto ciascuna usciran duo grand' ali,*  
*Quanto si conveniva a ton' uccello;*  
*Vele di mar non vid' io mai costali:*  
*Non aven peme, ma di vispiavello*  
*Era lor modo—*

Part of the allegory will appear very plain from this mention made of the old serpent: for the scene of action is now in Eden: see below, C. 7. St. 43. The old serpent can be destroyed, and Paradise can be restored only by the union of holiness and truth. This fight likewise is imaged from Revel. xii. 7. where Michael is said to fight against the dragon.—But in what person did all holiness and truth unite? the reader may now see in our knight the highest of all characters typified.

*Ibid.*

—*With flying carvas kynd.]* So the 1st quarto: but rightly printed in the 2d, *kynd*.

## XI.

*Bespotted all with shields—*] Corrected in the Errat. as. Though I for my part dislike not all: for shields mean scales. So in Job. xli. 15. of the Leviathan, *His scales are his pride*, Heb. + *strong pieces of shields*. Germ. *schild*, *operimentum*, *schilden*, *protegere*. Anglo-Sax. *rycylban*.

## XIII.

*Three ranckes of yron teeth—*] *The beast had great iron teeth.* Dan. vii. 7.

*Ibid.*

*A cloud of smothering smoke and sulphure seare—*] Tasso speaking of the old dragon, of whom this is a type,

*Qual' i fumi sulfurei, et infiammati*  
*Escon di Mongibello.* Gier. Liberat. C. iv. St. 8.

*Quique habitus est*  
*Ore niger Stygio vitiatas insitit auras.*

Ov. Met. iii. 75.

## XV.

## XV.

*Foreliffing up aloft—*] Compare Ovid. Met. iii. 41.—But to cite all the poets, who describe dragons, would be an endless labour.

## XVIII.

*At last low stooping—*] The reader cannot but observe here many expressions taken from Falconry: ex. gr. The wings of a hawk are called *Sails*: *He cutting way with his broad sails*, St. 18. The *craw* or *crop* is called the *gorge*, St. 13. When the hawk descends to strike her prey she is said *to stoop*, *At last low stooping—*The poet describes so minutely and masterly too at the same time, that one cannot help accompanying him in his descriptions, and seeing the images he points out: and this description, so lively represented, made so strong an impression on Milton, that there is scarce an expression or thought but he has imitated; ex. gr. *His waving wings displayed wide—*Milt. vii. 390. *With wings displayd. He cutting way with his broad sayles—*Milt. ii. 927.

*At last his sail-broad vans He spreads for flight. The yielding ayre, which nigh too feeble found Her sitting parts and element unbound, To bear so great a weight.*

Milton i. 225. of the old dragon,

*Then with expanded wings he steers his flight Aloft, incumbent on the dusky air That felt unusual weight.*

The dragon's *soaring* around, and wheeling about, before he snatch up the horse and man, seems to me a better explanation than I have already seen, of Milton, iii. 741.

*and toward the coast of earth— Throws his steep flight in many' an aerie wheele.*  
So again, iv. 568.

*I describ'd his way Bent all on speed, and markt his aerie gate.*

This passage is most ridiculously explained by Mr. Richardson, 'He throws himself directly down, and turns (as they say) heels over head all the way.' For the *mad demeanor* mentioned, B. iv. 129, refers to the passions of ire, envie, and despair: these made his gestures fierce, and demeanour mad.—But the *aerie wheele* and *aerie gate*, is to be explained as above. So Mercury is described, Ov. Met. ii. which is thus translated by Addison:

*The god well pleas'd beheld— Then veer'd about and took a wheeling flight And hover'd o'er them as the spreading kite, So kept the god the virgin choir in view, And in slow winding circles round them fieru.*

## XIX.

*So far as ewghen bow a stoft may send.] Quantum semel ire sagitta Missa potest. Ov. Met. viii. 695. presently after flight's is of two syllables.*

## XXI.

*He cryde, as raging seas are wont to rore, When wintry storme his wrathful WRECK does threat, THE rolling billows beat the ragged shore— Then gin the blustering brethren—*] Spenser compares the bellowing of this monster to the roaring of the seas.

*Ουτε θαλάσσης κύμα τίσου κόδα πορτί χίτρον.*

Il. xiv. 394. Vide & Il. xvii. 263.

*Ut mare sollicitum stridet refluentibus undis.*

Virg. G. iv. 262.

*—e di tant' ira fremo,*

*Che'l tempestoso mare è orribil manco.*

Ariost. Oril. Fur. xxx. 60.

I have no occasion to mention how much the choice of even the letters as well as words, are made to correspond to the thing described. I would however have the reader observe how our poet suffers his Pegasus to out-run himself a little: and this is exactly like Homer, who mentioning a simile, expatiates upon it, and hence is hurried often beyond the strict allusion.—*Wintry storme—*wintry is used for tempestuous: so the Greeks use χειμων, and the Latins *hyems*: Virg. i. 129. *Emissamque hyemem.* Servius, 'Hic apertius tempestatem declarat ex Græco; nam et illi χειμωνια tempestatem dicunt.'

*When wintry storme his wrathful wreck does threat.*

Whose ship-wreck does the storme threaten? Spenser I suppose wrote,

*When wintry storme his wrathful wreke does threat.*

i. e. revenge. A. S. Урачу. Урачу. The sense then is very good, *when the wintry storm threatens his revenge.*—I would read, had I authority likewise,

*THEN rolling billows—*

*Then gin the blustering brethren—*Virgil describing these blustering brethren, repeats the letter *m* and *r*.

*illi indignantes magno cum murmure montis Circum claustra fremunt—* Æn. i. 59.

But such observations are obvious, and known to all poetasters.

## XXIII.

*whose courage stout*

*Striving to loose the knott, that fast him ties, Himself in streightier bandes too rash implics.] Our poet*

poet has plainly Virgil in view, in his famous description of the serpents and Laocoon :

*Ille simul manibus tendit divellere nodos.* ii. 220.

*Corpora natorum serpens amplexus uterque*  
IMPLICAT. ii. 215.

You have the very word IMPLYES. *Sese implicat*, himself implies : Ital. *implicare*, to entangle.

## XXVI.

*But thought his arms to leave—*] This was a wrong thought of our Christian knight to think of leaving his celestial panoply ; see too St. 28. His victory is therefore for a while postponed.

## XXVII.

*When him the poisoned garment did enchaunt*  
*With Centaures blood, and bloody verses charm'd.*] This garment was sent to Hercules by Deianira, as a *Philtum*, or love-charm ; and given to her as such, by Nessus, when dying : therefore he says, *with bloody verses charm'd*.

*Praetuli imbutam Nessos sanguine vestem*  
*Mittere, quae vires desecto reddat amori.*  
Ov. Met. ix. 153.

The simile seems to be taken from Statius, xi. 234.

*Qualis ubi implicitum Tyrrhuthus ossibus ignem*  
*Sensit et Oeteas membris accedere vestes.*

—O mare, o terra, ardes,  
*Quantum neque atro delibutus Hercules*  
*Nissi cruse.* Hor. Epod. xvii.

*Ibid.*

*As did this knight TWELVE thousand dolours daunt.*] Because TWELVE labours were mentioned just above, would he say here TWELVE thousand dolours? TEN thousand, is the round number ; and the usual definite way of speaking for any indefinite number. Is not then this the printers usual error, occasioned by his casting his eye on the verse, three lines above?

*Ibid.*

*That erst him goodly arms, now most of all him harm'd.*] That Spenser intended here a play or jingle with the like sound of words, the reader cannot but own, however his delicacy might be offended.—Some other few among many passages, I shall here, once for all, transcribe of like sort.

*O how (said he) mote I that well cutfind,*  
*That may restore you to your wanted well?*  
B. i. C. 2. St. 43.

*Glad of such luck, the lucklesse lucky maid.*  
B. i. C. 6. St. 19.

*Who haplesse and eke hopelesse, all in vaine.*  
B. i. C. 7. St. 11.

*And ibat misformed shape, mishaped more.*  
B. i. C. 8. St. 16.

*So new, this new-borne knight to battel new did rise.*  
B. i. C. 11. St. 34.

*And doubling all his powers, redoubled every stroke.*  
B. ii. C. 6. St. 30.

*He having through incessant travaill spent*  
*His force, at last perforce adowns did be.*  
B. iii. C. 7. St. 3.

This seems like Milton,  
A chance, but chance may lead where I may meet.  
B. iv. 53c.

So againe  
*that with great hardinesse*  
*Her hard perswud.* B. iii. C. 7. St. 37.

*For by degrees they all were disagreed.*  
B. iv. C. 5. St. 36.

*Yet still her blowes he bore, and her forbore.*  
B. 5. C. 5. St. 7.

Somewhat like the Greek, ἀνέχων καὶ ἀπιέχων.  
*Left to her will by his own wilful blame.*  
B. v. C. 5. St. 20.

*So well she washt them, and so well she watcht him.*  
B. vi. C. iii. St. 10.

*So well he woo'd her, and so well he wrought her.*  
B. vi. C. 10. St. 38.

*And many causelesse caused to be blamed.*  
B. vi. C. 12. St. 38.

*Ma quivi giunse*  
*In fretta un messaggier, che gli disgiunse.*  
Ariost. Orl. Fur. xxiv. 107.

*Bis conatus erat casus effingere in auro ;*  
*Bis patriae cecidere manus.*  
Virg. vi. 32.

Ἦτος ἡ καπνιδίον τὸ Ἀλκίον εἰς ἀλάτο.  
Hom. Il. vi. 201.

How many passages may be collected of like sort? But to fill many pages with them would be tirefome, when a hint seems sufficient.

## XXVIII.

*Foynt, wearie, sore, EMBOYLED, griev'd, brent,*  
*With heat, toyle, wounds, armes, smart, and inward fire.*] These adjectives, or participles, answer to the substantives, *Faint with heat, wearie with toyle, sore with wounds, EMBOYLED* [should it not rather be, *EMBOYLED*] *with armes, griev'd with smart, and brent with inward fire.*

*fire.* Spenser uses *embsyling*, B. ii. C. 4. St. 9. which is proper in that place.—Fairfax (in his elegant translation of Tasso, ii. 93.) has these kind of answering or parallel verses.

Thus faire, rich, sharpe; to see, to have, to seele.

Could you think that Milton, would have introduced these, puerilities shall I call them? in his divine poem?

—air, water, earth,

By fowl, fish, beast, was flown, was swam, was walk'd—

They are called, *versus paralleli, correlativi, correspondentes*, &c. 'Tis tiresome to give many instances of what, once mentioned, is soon recollected, and known. But I cannot pass over the following; where Cicero thus speaks,

*Defendi, tenui, vetui: face, caede, timore:*

*Civis, dux, consul: teeta, lares, Latium.*

Nor another instance from the Arcadian shepherd, pag. 381.

*Virtue, beauty and speech, did strike, wound, charme,*

*My heart, eyes, eares, with wonder, love, delight.*

## XXIX.

it rightly hot

*The well of life]* Was named, called.

*There was a duke, and he was hotte*

*Mundus.* Gower, Fol. 12.

So below *bebett*, St. 38.

This *well of life*, as likewise the *tree of life*, mentioned below St. xxxviii. are imaged from Revel. xxii. 1. *And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God, and of the lamb. In the midst of the street of it, and either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.* But to make the allegory more plain I shall cite John iv. 10. *Thou wouldest have asked of him, and he would have given thee living water.* And ver. 14. *The water that I shall give him, shall be in him A WELL OF WATER springing up into everlasting life.*

## XXX.

*Those that with sicknesse were infected sore,*

*It could recure, and aged long decay*

*Renew, as it were borne that very day.*

VOL. II.

*Both Silo this, and Jordan did excell,*

*And th' English Bath, and eke the German Spau*

*Ne can Cephise, nor Hebrus match this well—]* As

ONE were borne, is Spenser's correction among

the Errata. But the 1st and 2d Quarto edi-

tions and Folios read, as it—which error, as

usual, seems owing to the roving eye of the

printer.—*Silo*, or *Siloam* is mentioned in John ix.

7. *Go wash in the pool of Siloam.* Milton i. 11.

*Siloa's brook that flow'd fast by the oracle of God.*

Sandys in his Travels, p. 197, says that the

pilgrims wash themselves in the river *Jordan*,

esteeming it sovereign for sundry diseases.—

*Ne can CEPHISE—Fatiidici Cephissus aqua*, Lucan

iii. A river in Boetia, on whose banks the

temple of Themis stood; *καλλιπέδιρος, pulchra*

*fluente habens*, is its epithet in a hymn to Apollo,

attributed to Homer: and in the Medea of

Euripides 'tis called *καλλιμας*.—*Hebrus* is a river

of Thrace, into which the head of Orpheus,

with his lyre, was thrown by the Bacchanians.

Virg. G. iv. 524. Ovid. Met. xi. 50.

*His goary visage down the stream was sent,*

*Down the swift Hebrus to the Lesbian shore.*

Milton, Lycidas.

Milton was misled by a faulty reading in Virgil

to give the river *Hebrus* the epithet of *swift*:

for so far is it from being *swift*, that 'tis a quiet

flowing stream. All the printed copies, 'tis

true, read,

*Volucrumque fuga praevertitur Hebrum.*

Aen. i. 317.

But Servius upon this very passage says, *Multum*

*quidem laudis flumini epitheto addidit; sed falsum*

*est, nam est quietissimus etiam cum per hiemem crescit.*

Beside for an Amazon to outstrip a river (sup-

posing it swift) is no extraordinary instance of

swiftness; but to outstrip the wind is the poet's

expression.

*Volucrumque fuga praevertitur Eurum.*

This most elegant correction was made by

Janus Rutgerius in his observations upon Ho-

race, cap. vi. and afterwards tacitly adopted by

Huetius. And as Huetius plaid the thief with

Rutgerius, so did Rutgerius with Scaliger,

who instead of *Hebrus*, corrected it *Euro*, in

Horace, L. i. Od. xxv. 20.

*Aridas frondes hiemis sodas*

*Deducet Euro.*

But to return from our short digression; Spenser

mentions Hebrus for the purity of its stream;

and thus Horace, L. i. Epist. xvi. 13.

*Fons etiam rivo dare nomen idoneus, ut nec*

*Frigidior Thraciam nec purior ambient Hebrus.*

H h h

XXXI.

## XXXI.

*As victor he did dwell.*] As if he remained victor: so he often uses *dwell*, to remain: See *Dwell* in Junius: *puto duella Theatificis olim usurpatum pro morari, MANERE*. Our poet is antique in his diction and phrases. Just before, *CAN high advance*; so the quartos and folio of 1609. but the folio of 1617. and Hughes GAN, &c.

## XXXIII.

*For she had great doubt of his Safety,*] *Safety* is frequently of three Syllables.

## XXXIV.

*As eagle fresh out of the ocean wave,*] Pfal. ciii. 5. *Thy youth is renewed like the eagle*. The interpreters tell us, that every ten years the eagle soars into the fiery region, from thence plunges himself into the sea, where molting his old feathers he acquires new. To this opinion Spenser visibly alludes.

*Ibid.*

*So new this new-borne knight to battell new did rise.*] *New-born*, i. e. being as it were regenerated by baptism in the well of life.

## XXXV.

*High brandishing his bright dew-burning blade,*] In the next Stanza he interprets it, *his blade was hardened and tempered with the holy water*. The expression *dew-burning*, must be red with some liberality of interpretation; 'twas *burning* bright with that holy *dew* in which it had been baptized.

## XXXVIII.

*With sharpe intended sting so rude him smote,*] I don't take the sense of the passage to be, smote him so rudely with her sharpe sting on purpose, *designedly*: but rather, *with her sharpe sting stretched out, unsheathed*. The Latin word *intendere, intentus*, admits both significations: and so the Italians use *intendere*.

## XXXIX.

*From leathed stile he can him lightly reare,  
And strove to lose the far-infix'd string*

*And strooke so strongly, that the knetty string  
Of his huge taile—*] This is not printed right in any one Edition, excepting in the first old quarto: in the 2d Edition, *string* and *sting* change places; no unusual blunder in copies; and from hence the error is propagated to succeeding Editions: in the folio of 1617. and in Hughes 'tis printed *gan*, for *can*: which is the gloss, or interpretation; and an error which they frequently err.

## XL.

*With foule enfoldred smoake*] I once imagined that the poet wrote *ifouldred*: a *Lat, fulgurare*, Gall. *souldyer, fouldre*, *IFOULDRED*. But it may be supposed that Spenser added the initial *en*: as *force, enforce*; *fouldred, enfoldred*: the meaning is with foul smoke mixt with flames.

*Ibid.*

*With his uneven wings—*] He had been wounded in one of his wings. See St. 19.

## XLI.

*Much was the man embred—*] *The man*, as in Virgil, iv. 3.

*Multa viri virtus animo, multusque recurfat  
Gentis bonos.*

So B. ii. C. 7. St. 37.

*And ugly slupes did nigh the man dismay.* viz. Sir Guyon.

So in the beginning of Plato's Phædo, *ὁ ἀνὴρ, the man*, viz. Socrates. And in Xen. Cyr. Anab. L. i. *ὁ δὲ ἀνὴρ πολλὸν μὲν ἀξίος φίλος, ἢ ἄν φίλος ἦ*. But *THE MAN* [viz. Cyrus] is a friend highly to be esteemed by him, to whom he may be a friend. presently after the two old quarto Editions read,

*FOR harder was from Cerberus greedie jaw  
To plucke a bone, then from his cruell jaw  
To reave—*

'Tis a proverbial expression, intimating as a thing of the highest hazard, to attempt to wrest the club out of the hand of Hercules, or to pluck a bone out of the greedy jaws of Cerberus: we should not therefore read, *FOR harder was, &c.* but

*NOR harder was—*

*i. e.* 'Twas easier to pluck a bone, &c. The particle *it* is frequently omitted, as has been already observed. And this obvious reading is warranted by the folios.

## XLII.

*And DOUBLE blows about him stoutly laid,*] It should be methinks, *DOUBLED blows*.

*gemínatos et duplicatos ietus.*

So B. ii. C. 2. St. 23.

*But with REDOUBLED buffes them backe did put:*

*Ingeminans ietus.* Virg. v. 457.

*Ibid.*

*As sparkles from the anvile use to fly,*] *i. e.* do fly. B. i. C. II. St. 21. *He cryde, as raging seas are wont to roare, i. e.* do roare. So the Latins use, *folet, amat, novit, gaudet, &c.*



## XLIV.

*As burning Aetna from his boiling stew  
Doth belch out flames, and rocks in peeces broke,]  
Broke, is for broken: So the rhyme requires. In  
the same manner Satan, the old dragon, in Tasso  
C. iv. St. 8. is compared to Aetna.*

*Qual' i funi sulfurei, et infiammati,  
Eson di Mongibello, e' l' puzzo, e' l' tuono,  
Tale de la fiera bocca i negri fiati,  
Tale il fetore, e le faville sono.*

Both these poets had Virgil's description in view,

*—Sed horrificis juxta tonat Aetna ruinis,  
Interdumque atram prorumpit ad aethera nubem,  
Turbinis fumantem piceo & candente favilla;  
Attollitque globos flammaram et sidera lambit:  
Interdum scopulos avolsaque viscera montis  
Erigit eructans, liquefactaque saxa sub avras  
Cum gemitu glomerat, fundaque exaestuat imo.*

Aen. iii. 571.

The affected nicety of Longinus seems displeas'd with these kind of expressions, *belching out flames and ragged ribs of molten mountains, which hearken with horror choke:—atollitque globos flammaram et sidera lambit: scopulos avolsaque viscera montis erigit eructans.*—*πρὸς ἄραν ἐξερύσσῃ δὲ πρᾶγμα, ἀλλὰ πρᾶγμα γὰρ.* Longinus sect. iii. But neither Spenser nor Milton seem much to have hearkened to Longinus,  
*There stood a hill not far whose grisly top  
Belch'd fire and roving smoke.* Milt. i. 670.

## XLVI.

*There grew a goodly tree—] The reader knows that the scene of action is in Eden; and that our Knight, emblematically the Captain of our Salvation, is come to restore lost Paradise: who, after his SECOND fall, is to rise victorious over death and hell, and to lead captivity captive.—These two trees, the tree of life, and the tree of knowledge, are particularly mentioned in Gen. ii. 9. Hence our divine poet,  
And all amid them stood the tree of life,  
High eminent, blooming ambrosial fruit  
Of vegetable gold; and next to life,  
Our death, the tree of knowledge grew fast by;  
Knowledge of good bought dear by knowing ill.*

Milt. iv. 218.

This tree of life, shadowing out in a figure, everlasting life, is mentioned in Revel. ii. 7. *To him that overcometh will I give to eat of the tree of life, which is in the midst of the paradise of God.* Again Revel. xxii. 2. *And the leaves of the tree [viz. the tree of life.] were for the healing of the nations.* This passage of the Revelation makes

the whole allegory very plain: and hence may be explained, why he calls the tree of life, —*the crime of our first fathers fall.*

By a kind of metonymy, that is applied to the tree of life which belongs to man: and it means that tree, which was made criminal for us to presume to reach; which was prohibited to us, through the crime of Adam. As Spenser keeps nearly to scripture, and preserves all along his allegory, so likewise as far forth as his subject allows, he looses not fight altogether of the legendary history of St. George: of whom 'tis related that the Dragon assaulted our knight so furiously, that both man and horse came to the ground fore bruised.—That it happened a tree grew near the place, where the fight was, of such pretious virtue, that no venomous worm durst approach its branches.—That under this tree, and with its goodly fruit our hero refreshed himself awhile, and then returned more vigorous to the battle.

## XLIX.

*For he was deadly made,] Nigh the tree of life the Dragon durst not approach, for he was deadly made, made for death, hell and destruction; not for life, heaven and happiness.*

## L.

*When gentle Una saw the SECOND fall—] He that overcometh shall not be hurt of the SECOND death. Revel. ii. 11. Blessed and holy is he that bath part in the first resurrection: on such the SECOND death bath no part. Revel. xx. 6.*

## LII.

*Then freshly up arose the doughty knight,  
All healed of his hurts and wounds wide,] God would not leave his soul in hell, neither suffer HIS HOLY ONE to see corruption. Psal. xvi. 10. Acts ii. 27. After TWO days will he revive us, in the THIRD DAY he will raise us up, and we shall live in his sight. Hosea vi. 2. He ROSE AGAIN THE THIRD DAY according to the scriptures. I Corinth. xv. 4. THE THIRD DAY I shall be perfected. Luke xiii. 32. Let the reader consider these texts of Scripture, and he will see how proper it was, that this fight should last to the third day; nor could it, consistent with the allegory, have been shortened. This HOLY ONE, this captain of our salvation perfect through suffering is shadowed to us in this fight with the Dragon; viz. the old Serpent, and Satan. And 'tis plain that Milton hence imaged the battle in heaven: for on THE THIRD DAY God sends Messiah his son; for whom he had reserved the glory of that victory. Two days are therefore past, THE THIRD is thine, For thee I have ordain'd it, and thus far*  
H h h 2 Have

*Have suff'rd, that the glorie may be thine  
Of ending this great war.* Milton, vi. 698.

*Michael*, [i. e. Christ, prince of angels: compare Daniel xii. 1.] and his angels fought against the dragon and prevailed. Revel. xii. 7. What was proper in this allegory Spenser has taken; and what Milton thought proper for his divine subject he has likewise adopted. This is sufficient for poets.

## LIII.

*And back retr'd.*—] And being drawn back; according to its original signification. Ital. *ritirare*. Lat. *retrahere*.—Observe how justly Spenser keeps to the allegory, the serpent is wounded in the head: Gen. iii. 15. *The seed of the woman* [St. George, the type of Christ] *shall bruise the serpents HEAD.*

## LIV.

*So downe he fell, and forib his life did breath,  
That vanisht into smoke and cleuid's swift;  
So downe he fell, that th' earth him underneath  
Did grone, as feeble so great load to lift;  
So downe he fell, as an huge rocky clift,  
Whose false foundation waves have wastt away,  
With dreadfull POYSE is from the mayne-land rift,  
And rolling downe, great Neptune doth dismay:  
So downe he fell, and like an heaped mountaine lay.]  
So downe he fell,—is four times repeated that the dreadful image might be fix'd in the readers mind: and not only for this very good reason, but likewise because the same kind of repetition is made at the fall of Babylon, of which this dragon is a type. Revel. xiv. 8. *Babylon is FALLEN, is FALLEN.* See too Isai. xxi. 9.—*

Milton, x. 540. in his account of the metamorphosis of the infernal spirits into serpents, repeats thrice the same word,

downe their arms,

*Downe fell both spear and shield; downe they as fast.*

This simile before us of a rock broken from its foundation, and falling into the sea, originally belongs to Homer; but almost all the poets have imitated it, with additions or alterations, as their subject requires. Our poet says, *With dreadfull POYSE*, i. e. force or weight: none of the Editions read *PUSH*, as Milton, Homer, and Virgil, in their similitude, express it,

*As if on earth*

*Winds undergound, or waters, forcing way,  
Side-long had PUSH'd a mountain from his seat  
Half-sunk with all his pines.* Milton, vi. 195.

*Ὀλεοειροχος ὡς ἀπὸ πέτρης  
"Οὔτε κατὰ γέφυραν; ποταμὸς χειμαρρότος ὄσση  
Ῥίζας ἀσπίην ἔμβρον ἀειδίδος ἔχμαλα σίτρης—*

*Lapis cursu perniciosus tanquam à petrâ  
Quem de vertice montis fluvius torrens IMPULERIT,  
Abruptis immenso imbre asperæ retinaculis petræ.—*  
Hom. II. xiii. 137.

So Virgil xii. 685.

*Ac veluti montis saxum de vertice præcepit  
Cum ruit avorsum vento, seu turbidus imber  
Proluit, aut amnis solvit sublepta vetustas:  
Pertur in abruptum MAGNO mons improbus ACTU,  
Exultatque solo—  
Magno æstu,* with dreadful *PUSH*, *impulse*, &c.  
Statius has the same simile, vii. 744. Tasso, xviii. 82. and other poets.

## C A N T O XII.

## I.

**B**EHOLD I see the haven nigh at hand,—This seems imitated from Ariosto Orl. Fur. xlv. 1. or from Statius, Sylv. iv. 89.

*Jam Sidonius crensa labores  
Thebais optato collegit carbasa portu.*

## II.

*his fiery-footed teams.*] This epithet Ovid gives to the horses of the Sun,

*Ignipedum vires expertus æquorum.* Met. II. 392. And Statius calls Phœbus, *Ignipedum frenator æquorum.*

## IV.

*From whose ETERNAL bondage now they were released.*] They had been in bondage only four years.—I therefore wrote,

*From whose INFERNAL bondage now they were released.*

So B. I. C. I. St. 5. he is called *the infernal fiend*. If this correction is refused, it must be for the sake of some such like interpretation as follows, *from whose bondage*, which they imagined would have been eternal, *they were now released*, or, *from whose bondage now they were eternally released*.—But is not this, or any the like that may be

fug-

suggested, hard in comparison of the easy correction offered? Let the reader however please himself.

## V.

*all habile arms to found.*] It seems at first sight to mean, *all able to found to arms,*

*Aere ciere viros, martemque accendere cantu.*

But tho' the words, at first view, seem to claim this interpretation, yet it has little or no sense here: for the poet should have said, *that there marched a band of young men, all able to bear arms, but now they bore laurel branches:* and this sense we may arrive at with the words, as they now stand, by interpreting,

*—all habile arms to found,*

All able to make trial of war and arms; *arma explorare, to found,* as it were, *the depth of war.* A. S. *runde, fretum, vadum,* Gall. *Sonder, explorare maris profunditatem.* The metaphor may be bold, but the reader is to consider what fetters our poet has put on, and that rhimes must be found out at any rate: and as *explorare* signifies both *to found,* and to *try, essay or prove:* so he may be found to use *to found,* for *to make a trial of or essay.*

## VII.

*And to the maydens sounding timbrels song*

*In well attuned notes a joyous lay.*] The construction is, *And did sing in well attuned notes to the sounding timbrels of the maydens.* The 11d. Edition in quarto, reads, *Sung:* but this is not according to Spenser's manner of spelling, which he makes agree, with the corresponding rhyme.—The young men came to meet him with laurel branches, which they threw at his feet. Herodian tells us, that the emperor Commodus in his triumphant return to Rome, was met by the senate and people with lawrels and flowers in their hands. Other instances might have been brought; but it is more to our purpose what we read in the account of the triumphant entry of Christ into Jerusalem, of whom St. George is a type] and his reception by the people, who *took branches of palm-trees, and went forth to meet him, and cried Hosanna—*John XII. 13. Matth. XXI. 8. The Virgins likewise came dancing on a row, with timbrels in their hands: so when Jephtha returned from his victory, his daughter came out to meet him with timbrels and with dances, Judg. XI. 34.

*Ibid.*

*As fayre Diana in fresh summers day*

*Behold her nymphs, enraunged in shady wood,*

*Some wrestle, some do run, some bath in christal flood.*

The various pictures of Diana, drawn by poets

and painters, furnish out various similitudes. Una with her maidens is compared to Diana with her nymphs.—The Amazonian and hunters-like dress of Belphæbe (B. 2. C. 3. St. 31.) puts the poet in mind of her name-fake.

*Such as Diana by the sandy shore  
Of swift Eurotas, or on Cynthus greene,  
Where all the Nymphes have her unawares forlore,  
Wand'reth alone with bow and arrows keene,  
To seeke her game.*

In the former simile Diana was with her attendants; in this latter she is alone. Homer [Odyss. VI.] compares Nausicaa sporting with her virgin nymphs to Diana,

*As when o'er Erymanth Diana roves  
Or wide Taygetus' resounding groves;  
A sylvan train the huntress queen surround;  
Her rattling quiver on her shoulder sounds:  
Fierce in the sport along the mountain brow  
They bay the boar, or chase the bounding roe:  
High o'er the lawn, with more majestic pace,  
Above the nymphs she treads with stately grace;  
Distinguished excellence the goddess proves.  
Exults Latona as the virgin moves.*

Virgil compares Dido, amidst her Tyrian princes to Diana: the simile indeed does not answer in all its circumstances: 'tis sufficient for poets, if the great image of all strikes the eye, lesser images and circumstances they sometimes overlook, and sometimes give the rein to their Pegasus.

*As on Eurotas' banks, on Cynthus' heads,  
A thousand beauteous nymphs Diana leads:  
While round their quiver'd queen the quires advance,  
She towers majestic, as she leads the dance,  
She moves in pomp superior to the rest,  
And secret transports touch Latona's breast.*

A beautiful simile of the same kind the reader may see at his leisure in Apollonius, III. 875. To these let me add Dryden, in Cymon and Iphig.

*Like Dian and her nymphs, when tired with sport,  
To rest by cool Eurotas they resort.*

## VIII.

*And crowned her twixt earnest and twixt game.]*

The like construction of *Inter* twice thus repeated in Horace, Dr. Bentley calls *vitiisum loquendi genus et idiosyncrasia.* Hor. S. I. VII. ii. *inter Priamidem atque inter Achillem.* Epist. I. 2. *inter Peliden et inter Atriden.* But see Dr. Clarke on II. 6. 769, where other instances are brought. Chaucer from whom Spenser borrowed this phrase,

Phrafe, uses *betwixt* only once, as the generality of writers use it.

—*betwixt earnest and game.* Merch. Tale. 1110.

## IX.

*And after all the raskill meny.*—] The rascality, ὁ πολλός. Gall. *racaille*. Chaucer, Troil. and Cref. 1852.

*Of Jove, Apollo, Mars, and such raskaile.*

i. e. Such a mob of deities. The mob admire him, as *from heaven sent* ὡς ἐκ τοῦ οὐρανόθεν καταβῆς; and gaze upon him with *gaping wonderment*:

*Ilam omnis teſtis agrisque effuſa juvenſtus  
Turbaque miratur matrum, et proſpeſtat euntem;  
Attonitis inhians animis.* Virg. vii. 812.

Τὸ δ' ἄρα πάντες λαὸν ἐπερχόμενον θεῖοντο,

*Hunc ſane omnes populi advenientem admirabantur.*

Hom. Od. ii. 13.

Preſently after, the mob gathering around the dead dragon and diſcourſing of him, is humorouſly deſcribed, and may be compared with Homer, Il. ζ. 370, where the many thus crowd with admiration around the body of Hector, and diſcourſe of him when dead; or with Virgil, viii. 265, where the monſter Cacus is deſcribed killed by Hercules:

*nequeunt exleri corda tuendo  
Terribiles oculos, voltum, villoſaque ſaetis  
Pectora ſemiferi, atque extinctoris faucibus ignes.*

Ovid ſpeaking of the Caledonian boar, when killed, Met. viii. 482. Says almoſt in Spenser's Words, *ne durſt they approach him nigh, or aſſay once to touch him,*

*Immanemq; ferum, multa tellure jacentem,  
Mirantes ſpectant; neque adhuc contingere tutum  
Eſſe putant.*

Compare B. iv. C. 7. St. 32.

If any ſhould diſlike this and the two following Stanzas, he ſhould in juſtice to our poet ſuppoſe, that he intended them as a kind of relief, and by way of oppoſition, to thoſe terrible images which he deſcribes in the living dragon. And this mixture of the dreadful and the comic, the ſerious and the ridiculous, is much after the manner of Shakeſpeare, whoſe genius ſeems in many reſpects to reſemble Spenser's. In Macbeth particularly, you have a comic ſcene introduced, as a kind of relief, juſt after the horrid murder of the king.

## XII.

*Gifts of ivory and gold.*] Such preſents as we read of in ancient authors: for our part is all antique.

*Dona debinc auro gravia, ſecūdoq; elephanto,  
Imperat ad naves ferri.* Virg. Aen. iii. 464.

## XIII.

*And with their garments ſtroves the paved ſtreet.*] In alluſion to Matt. xxi. 8. Luke, xix. 36. Preſently after,

*Beſpredd with coſtly ſcarlott of great name.*

So above in B. i. c. 6. St. 29.

—*whiſt any beaſt of name*

*walkt in that forreſt.*

Phaer thus tranſlates Virgil ii. 558. *Sine nomine corpus.*

—*his corps no more of name.*

Horat. L. iii. Od. ix. MULTI *Lydia* NOMINIS.

## XIV.

*What needes me tell their feaſt and goodly guiſe?*] Ariosto, xliiii. 180.

*Lungo ſarà, s'io vo' dire in verſi  
Le cerimonie, &c.*

So too Lydgate in the ſtorie of Thebes, Fol. ccclxiii.

*This worthy king, of herte liberal,  
Made a feſte, ſolempne and vial,  
Which in deintrees ſurely did excelle;  
But it were vein every cauſe to telle,  
Her ſtraunge ſeves and other ſotilities;  
Ne how they ſat, like her degrees,  
For lacke of tyme I lat everſlide.*

This old poet imitates his maſter Chaucer in the ſquires tale, ver. 83.

*Of which if I ſhould tell all the array,  
Then wolde it occupy a ſomners day—*

Which the old bard ſeems to expreſs from Virgil.

*O dea, ſi primà repetens ab origine pergam—  
Ante diem clauſo componet veſper olympo.*

## XV.

*Then when with meetes and drinks of every kinde,  
Their ſervent appetites they quenched had;  
That auncient lord gan fit occaſion finde  
Of ſtraunge adventures and of perils ſad  
Which in his travell him befallen had  
For to demand of his renowned gueſt:  
Who then with utt'rance grave, and count'nance ſad  
From poynt to poynt—] Then when with meetes and  
drinks they quenched had their ſervent appetites. So  
in B. 3. C. i. St. 52.*

*So when they ſlaked had the ſervent heat  
Of appetite with meetes—*

There

There is a verse of like sense in old Homer often repeated, which shoves him no enemy to chearful entertainments, and tis translated by Virgil, Tasso, Spenser, Milton, &c. &c. *Αντάρ ἔπει πόσιος καὶ ἰδντύος ἐξ ἔγον ἔννο, sed postquam potūs et cibi desiderium exemerant*, Il. i. 92. See Il. ἄ. 467. Ḅ. 432. Ḅ. 325. and other passages.

*Postquam exenta fames, & amor compressus edendi.*  
Virg. viii. 184.

*Poi che de' cibi il natural' amore,  
Fù in lor ripressò, e l'importuna sete.*  
Tasso, xi. 17.

*Thus when with meates and drinks they had suffic'd,  
Not burden'd nature—*  
Milt. v. 451.

'Tis but common civility to ask an adventurer and traveller of his disastrous chances, and his hair-breadth scapes,

—of perils SAD, i. e.

dreadful, sorrowful.—and count'nance SAD, i. e. sober, sedate; as the word is used in a hundred places: for 'tis against the rules of these rhimes, (though broken in upon sometimes) to have the same word with the same meaning to rhyme to itself. I writ in the margin of my book; but found no authorities afterwards for it;

—of perils BAD.

Let me observe, by the bye, the old and sacred manner of ancient civility: their hospitable Jupiter, who protected all strangers, would have punish'd the breach of these sacred laws; which were, to entertain your stranger guest, before you asked him any questions who and whence he were. *Homer never entertained either guests or hosts with long speeches, till the mouth of hunger was stopped.* (Says the learned Sydney, Arcad. p. 15.) The obligations indeed that this old king and queen had to our knight were of the highest degree: they knew his prowess, and acknowledged their obligations. But in B. ii. C. 2. St. 39. Medina receives and entertains Sir Guyon unknown,

*At last, when lust of meat and drinke was ceast,  
She Guyon deare besought of curtesie  
To tell from whence he came—  
Who with bold grace— from lusty siege began—  
[—toro sic orsus ab alto, Virg. ii. 2.]*

## XVI.

*That GODLY king and queen did passionate.*] All the books which I have consulted agree in this reading, though I am apt to think our poet intended, *goodly king.*

*Great pleasure mixt with pitiful regard,  
That goodly king and queene did passionate.*

*Did passionate, i. e.* did express with affection. The French and Italians have, *passionner, passionare*: and I find it in a play attributed to Shakespeare, named Titus Andronicus, act iii.

*Thy neice and I (poor creatures) want our hands,  
And cannot passionate our tenfold grief  
With folded arms.*

i. e. express with passion.

*Ibid.*

*And often blame the too importune fate.] i. e.* cruel  
Ovid Met. x. 634.

*Nec mihi conjugium, fata importuna negarent.*

The poet seems to have his eye on the introduction to the Aeneid.

*Quo numine laefo  
Quidue dolens regina deum, tot volvere casus  
Insignem pietate virum?*

## XVII.

*Then said that royal pere—*] I don't understand *pere* in the usual signification of the word, as *Briton pere*: but 'tis the French word, *pere*, a father.—There is a little intricacy in the following verse, by the omission of *to* the sign of the infinitive mood,

*That I note whether praise or pitty more,*

i. e. That I know not whether to praise you or to pity you more.

Some expressions in this Stanza are translated from the learned languages, as *sea of dangers*, *Κλύδων καταιών*, Eurip. Med. 362. *fluxus malorum*. —*ye seized have the shore*, so the Latins use *occupare portum*. Hor. i. Od. 14.

## XVIII.

*Backe to return to that great faery queen—  
And her to serve sixe years—*] Perhaps, *THE great faery queen*. Spenser intended an heroic poem on this subject. See above, Canto xi. St. 7. and the note.

## XIX.

*Nor doen undo, for voices may not be wayne.] Nor doen undo,* *ἀγίντα ποιεῖν τὰ πεπεργμένα.*

*Μὲν γὰρ αὐτῷ καὶ θεὸς στερίσκει,  
ἀγίντα ποιεῖν ἴσθ' ἂν ἢ πεπεργμένα.*

*Of this one thing alone even God is deprived, namely, to make that undone, which is done.*

*Non tamen irritum,  
Quidcumque retro est, efficit; neque  
Distinget, infestumque reddet,  
Quod fugiens semel hora venit.*

Horat. iii. od. xxix.

*For vows may not be vain,* i. e. may not be made vain; nor are they to be trifled with. See Deut. xxiii. 21. Eccles. v. 2. &c.

## XXI.

*As bright as deth the morning starre appeare  
Out of the east, with flaming lockes bedight,  
To tell that dawning day is drawing near—* Ἄστὴρ ἠγρόλλαν φῶς, the star that tells that dawning day is near, Phosphorus, Lucifer.

Εὐτ' ἀστὴρ ἠγρόλλαν φάτατος; ὅρι μάλιστα  
Ἔρχεται ἠγρόλλαν φῶς; Ἡὸς ἠγρόλλαν.

*Quando stella exorta est lucidissima, quae maxime,  
Venit nuncians lumen Aurorae maturo-genitae.*

Hom. Odyss. v. 93.

Οἶος δ' ἀστὴρ ἴσιματ' ἀγρόλλαν ἠγρόλλαν  
Ἔσπερος; ἔς κάλλιτος ἐν θῆσαν ἠγρόλλαν.

*Qualis verò stella procedit inter stellas nocte intempestâ  
Hesperus, quae pulcherrima in caelo posita est stella.*

II. 4. 317.

*Qualis ubi oceani perfusus Lucifer undâ,  
Quem Venus ante alios astrorum diligit ignes,  
Extulit os sacrum caelo, tenebrasque resolvit.*

Virg. viii. 589.

*So the glad star, which men and angels love,  
Prince of the glorious host, that shines above,  
No light of heav'n so cheerful or so gay,  
Lifts up his sacred lamp, and opens day.*

Cowley, David. iii.

*As that faire starre the messenger of morne  
His dewy face out of the sea doth reare.*

B. ii. C. 12. St. 65.

## XXII.

*And widow-like sad wimple—* See note on, B. i. c. 1. St. 4. Una having laid aside her mourning, now puts on her marriage garment; all lily white WITHOUTTEN SPOT or pride. Rev. xix. 7. *The marriage of the lamb is come, and his wife hath made herself ready: and to her was granted, that she should be arrayed in fine linen, clean and white, for the fine linen is the righteousness of Saints.* This passage plainly alludes to the mystical union of Christ and his Church; and this too is the allegorical allusion of our poet. *White WITHOUT SPOT*, so the Church is to be arrayed, and without pride; not like the scarlet whore Duessa. Sol. Song. iv. 7. *Thou art all fair, there is no SPOT in thee.* St. Paul speaking of the church, of which

Una is the type, as St. George is the type of Christ, says, that Christ gave himself for the Church, that he might sanctifie and cleanse it with the washing of water by the word [τὰ ἁγία τῆ ὕδατος i. e. lavacro nuptiali aquae: the custom of the bride's washing on her marriage day, is alluded to likewise in Euripid. Phaeniss. 350.]—This mystical washing meant, that the Church might have NO SPOT—but that it should be holy and without blemish.

## XXIII.

*The blazing brightness of her beautie's beame—* Truth now appears in all her brightness and beauty. Δειδὸς γὰρ ἂν παρῆχεν ἑρως [ἢ φρόνησις] ἔτι τοῦτοῦ ἰαντῆς ἱαργῆς ἐδύλον παρῆχεν, εἰς ἴδαν ἰού. Plato in Phaedro. *Quam illa [Sapientia] ardentes amores excitaret sui, si videretur.* Cicero de Fin. ii. 16. *Formam quidem ipsam, et tanquam faciem honesti vides, quae si oculis cerneretur, mirabiles amores (ut ait Plato) excitaret.* Cic. de Off. i. 5. Dryden has expressed this very elegantly, *For TRUTH has such a face and such a mien, As to be lov'd, needs only to be seen.*

But there is a particular reason why he mentions her beautie's beame, and light of her sun-shiny face, for so she is described in Revel. xiii. 1. *A woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.* She is clothed with the sun of truth and righteousness; for such is the character of the christian church: under her feet is the moon; the emblem of change; this she has put under her feet; for she is not changeable, but ONE and the same: on her head is a crown of twelve stars; for her sacred lore is taught and adorned by the preaching of the twelve apostles.

Ibid.

*My RAGGED rhimes are all too rude and base.]* I certainly would read, *RUGGED rhimes*, i. e. hard, rough, &c. for no authors in this sense, say, *versus lacerati*, *RAGGED verses*; but *versus scabri*, *duri*, &c. i. e. *RUGGED*, rough rhimes. *Nemo ex hoc viles putet veteros poetas, quod versus eorum SCABRI nobis videntur.* Macrob. L. vi. C. 3. *versus DUROS*, Horat. Art. Poet. v. 446. *versus inculti et male nati*, Hor. L. ii. Epist. i. 233. This correction is confirmed from B. iii. C. 2. St. 3.

*But ah! my rhimes too rude and RUGGED arre.*

## XXVI.

*To thee most mighty king—* Spencer has not the authority of Homer or Virgil for introducing an epistle in his epic poem; but he has the authority of Aristotle. See Cant. xlv. 61. and of Chaucer in Troilus and Cress. v. 1316.

Ibid

*Ibid.*

*Of that great emperor of all the west.]* See B. i. C. 2. St. 22. 23. and the notes.

## XXVII.

*Witness the burning altars, which he swore.]* i. e. which he swore by. Spenser often omits the preposition.

*Tango aras, medicque ignes, et numina testor.*

Virg. xii. 201.

## XXVIII.

*Through weaknesse of my widowhed or woe.]* Duessa calls herself a widow or in a state of widowhood, being left and deserted by her contracted spouse St. George, as she pretends. Thus Ov. Epist. i. 81. uses this word,

*Me pater Icarius viduo discedere lecto.*

*Cogit.*

*viduo lecto*, my widowed bed, i. e. deserted, left by my husband. Or she may allude to the death of her first contracted spouse, See B. i. C. 2. St. 23.

## XXXI.

*That day should faile me ere I had them all declar'd]* Should is frequently used for would by our poet and other writers of his time, or before him. Hebr. ii. 32. *The time would fail me to tell, &c.* Cicer. Nat. Deor. iii. 32. *Dies deficiat, si velim numerare.*

## XXXII.

*Of this false woman, that Fidesia hight,*  
*Fidesia hight the falsest dame on ground.]* I think the pointing should be altered, and that the words would have a greater spirit and energy if we thus read:

*Fidesia hight! the falsest dame—*

What she called *Fidesia*, the faithful! the falsest of womankind—

The repetition carries with it a pathos and indignation.

## XXXIV.

*With letters faine,]* Spenser among the errors of the press corrected it *vaine*. i. e. false, as used in Scripture. Presently after,

*By breaking of the band—*

So the two old quarto Editions, and folio of 1609. But the folio of 1617. reads

*By breaking off the band—*

There is no distinction between *of* and *off* in our old English books.—*The practicke paine*, means the practice and endeavour.

## XXXVI.

*But they him layd full low in dungeon deepe,*  
*And bound him band and fote with yron chaines;]*

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*And he laid hold on the dragon, that old serpent, which is the devil and Satan and BOUND HIM a thousand years; and cast him into the botomless pit, and feat him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.—And when the thousand years are expired, Satan shall be loosed out of his prison: AND SHALL GO OUT TO DECEIVE THE NATIONS.* Revel. xx. 2. 7. As St. George is the type of Michael, and our Saviour; so is Archimago, of the common enemy of Christians. Compare this passage of the Revelation with this Stanza of Spenser, and with B. ii. C. 1. St. 1. And you will see how necessary 'tis to preserve the allegory that Archimago should be loosed out of his prison: you will likewise see, that this poem is not unconnected; no cyclic or rhapsodical poem, but that 'tis *one and many*; 'tis *one poem of many parts*; and that the story cannot end, till the knights all return back to the Fairy court, to give an account of themselves to their Fairy Queen.

## XXXVII

*His owne two hands, for such a turne most fitt,*  
*The housling fire did kindle and provide,*  
*And holy water thereon sprinkled wide;]* He alludes to the marriages of antiquity, which were solemnized, *Sacramento ignis et aquae*: the reasons for which, see in Plutarch's Roman Questions. —*Housling fire*, i. e. Sacramental fire, or fire used in the sacrament of marriage. Anglo-S. *huyel*, the Sacrament. *huyel-dyrce*, the Communion Cup. Goth. *hunsl*, *victimia*, *sacrificium*. Chaucer uses the word frequent, as to *ben housled*, to receive the Sacrament. Shakespeare in Hamlet. Act. i. *unhousel'd*, i. e. not having received the Sacrament. 'Tis very easy to trace this word from the Latin, *Hostia* (from whence the consecrated wafer in the Roman church is called the *Host*) *Hostia*, *hostiola*, Anglo-S. *huyel*, *houste*.—These two elements, fire and water, were used in marriages; but the consecrated or holy water was not *sprinkled on the fire*, as Spenser seems to say; but the water was sprinkled on the *bride*: I wonder therefore Spenser did not rather write,

*And holy water sprinkled on the bride.*

For she was sprinkled, as I said, with the holy water, and purified with the fire: and both the man and woman touch'd these elements. See Alex. ab Alexand. L. ii. C. 5. *Stipulatione erga facta et sponsione secuta, ignem et aquam in limine appositam uterque tangere jubebatur, qua etiam NOVA NUPTA ASPERGITUR: quasi eo foedere inexplicabili vinculo et mutuo nexu forent copulati. Haec enim*

enim elementa sunt primae naturae, quibus vita victusque; communis constat, et quibus, qui extorres ab hominum cœtu futuri sunt, interdici legibus solet. Compare Servius on Virg. Æn. iv. 167. and on Æn. xii. 119.

Allusions are frequent to this ceremony—

*Quos faciunt justes ignis et unda viros.*

Ov. Art. Am. L. ii. 598.

—ignem Pellux undamq. jugalem

Prætulit.

Valer. Fl. viii. 245.

*Ibid.*

*At which the BUSHY TEADE, a groome did light, And sacred lamp in secret chamber hide, Where it should not be quenched day nor night For feare of evil fates, but burnen ever bright.]* Spenser uses here the Italian or Latin word, *taeda*: he says *BUSHY*, because made of a bundle of thorus: Alex. ab Alexand. L. ii. C. v. *Tertius vero antequam qui facem accensam præfert, ex spina alba, quâ prælucente ad virum nupta deducitur.* Catull. in Nupt. Jul. et Manl. *Spineam quate telam.*

*Expectet puras spinea teda dies.*

Ov. F. ii. 558.

See the commentators on Catullus and Ovid: there is another reading *pineæ teda*: THE *BUSHY TEADE*, because made of splitted pine, bundled together. So that Spenser's epithet will not determine which of the readings [*Spinea* or *Pinea*] he preferred.—He says, *and sacred lampe in secret chamber hide*; here I believe Spenser has a mystical meaning of his own, for 'tis neither a Roman, Grecian, nor Jewish custom, as far as I can find: *eandem verò facem, sub lecto viri posuisse, aut in sepulcro comburendam curasse, foedum erat auspicium et omen exitiale, maximaq; sacre infortunia creditum*: Alex. ab Alex. L. ii. C. v. But he seems to allude to the mystical meaning of the wife virgins' lamps in the parable, which like the typical fire in Levit. vi. 13. *Shall ever be burning upon the altar OF LOVE: it shall never go out.*

### XXXVIII.

*Then can they sprinkle all the posts with wine.]* With wine, says Spenser; with oil, say others. *Mos fuerat ut mibentes puellae, simul quum venissent ad limen mariti, POSTES, antequam ingrederentur, ornarent laneis vittis et OLEO ungerent: et inde uxores distatæ sunt, quasi unxores.* Servius on Virg. iv. 458. See Vossius, Etymol. UXOR.

### XXXVIII.

*The wibles one sung a song of love and jollity.]* Alluding to the hymeneal song, or epithalamium, not only among the Greeks and Romans, but sung

likewise by the children of the bridegroom (as they are called, in Matt. ix. 15.) among the Jews.—The following Stanza,

*During the which there was a heavenly noise—*

Plainly alludes to the song sung at the marriage of the Lamb, *And I heard as it were the voice of a great multitude, saying ALLELUIA—Let us be glad and rejoice and give honour to him, for the marriage of the Lamb is come, [Christ typified in St. George] and his wife [the Church typified in Una] hath made herself ready.*

### XXXIX.

*Singing before th' eternall majesty*

*In their trinall triplicities on hys.]* The scripture mentions several orders and degrees of angels: from whence Dionysius the Areopagite, and others, have distributed them into nine orders, and these orders they have reduced to three hierarchies. Ex. gr.

- |                |            |                                       |
|----------------|------------|---------------------------------------|
| I. Hierarchy   | } to which | { Seraphim, Cherubim, Thrones.        |
| II. Hierarchy  |            |                                       |
| III. Hierarchy |            | { Principalities, Archangels, Angels. |

This is the *trinall triplicite*, of Spenser; *the woble squadre*, of Tasso; *the triple degrees*, of Milton. See Thom. Aquinas, *Quæst. cviii. De ordinatione Angelorum secundum Hierarchias et Ordines.* And Dante *Parad. Canto xxviii.* Christian poetry could hardly exist without this superintendent, and subordinate administration of angelic orders: accordingly we scarce read a christian poet, but we see allusions to these *triple degrees*, or *trinall triplicities*, as Spenser calls them here, and in his hymne of Heavenly Love.

—divisæ acies, terna agmina, ternis

*Instructa ordinibus.*

Sannaz. de Partu Virg. iii. 241.

*Leva più in sù l'ardite luci, e tutta  
La grande oste del ciel congiunta guata.  
Egli alzò il guardo, e vide in un ridutta  
Militia innumerabile, et alata:  
Tre solte squadre, et ogni squadra instrutta  
In tre ordini gira, e si dilata;  
Ma si dilata più, quanto più in fuori  
I cerchi son: son gli intimi i minori.*

Tasso xviii. 96.

*But higher list thy happy eyes, and view  
Where all the sacred hosts of heav'n appear;  
He lookt, and saw where winged armies flew,  
Innumerable, pure, divine, and cleave,  
A battel round of SQUADRONS THREE they shew,  
And all BY THREES those squadrons ranged were,  
Which spreading wide in rings, still wider go:  
Mew'd with a stone, calme water circlets so.*

Fairfax.

Milton



Milton is full of this doctrine of Hierarchies and Orders,

*th' empyreal host*

*Of angels by imperial summons call'd,  
Innumerable before th' Almighty's throne,  
Fortwith from all the ends of heav'n appear'd,  
Under their Hierarchs in order [read, orders] bright.*

V. 583.

*Regions they pass'd, and mighty regencies,  
Of Seraphim, and Potentates, and Thrones,*

IN THEIR TRIPLE DEGREES. V. 748.

XLI.

—and *Una* left to mourn.] The church (and so its type *Una*) is yet in its militant or afflicted state; yet left to mourn: there is therefore only a contract of marriage; the accomplishment will be, when the church becomes triumphant; and when the throne of the Fairy Queen is established in righteousness, and in all moral virtues, by the return of her knights accompanied with prince Arthur.

XLII.

*Now strike your sails, yee jolly mariners,  
For we be come unto a quiet rode.]*

*Iam Sidonios emensa labores*

*Thebais optato collegit carbasa portu.*

Stat. xii. 809.

—*ch'io sia*

*Venuto à fin di così lunga via.*

Ariosto. Or. F. xlvi. i.

See above B. i. C. 12. St. 1.

*Ibid.*

*Here she awhile may make her safe abode,  
Till she repaired have her tackles spent,  
And want supplide: and then againe abroad  
On the long voiage, whereto she is bent.] i. e. And  
then she may go abroad—*The sentence is elliptical. This vessel is bent to Fairy land, from which the several knights first set forth, and to which they are to return, to give an account of their various successes and adventures.

OUR poet having brought his vessel into harbour, to rest and repair; let us, like travellers, talk over the wonders we have seen, and the regions we have passed over of fable, mystery, and allegory.

However the wise, and the grave, may affect to despise wonderful tales; yet well related, with novelty and variety, they work upon the heart by secret charms and philters, and never fail both to surprize and to delight. But delight and entertainment is not all; for a good poet should instruct; not in the narration of particular facts, like an historian; but in exhibiting universal truths, as a philosopher: by shewing the mo-

tives, causes, and springs of action; by bringing before your eyes TRUTH in her lovely form, and ERROR in her loathsome and filthy shape; DECEIT should be stripped, and HYPOCRISIE laid open: and while wonderful stories and representations of visionary images engage the fancy, the poet should all along intend these only as initiations into the more sacred mysteries of morals and religion.

Let you should object to the probability of his stories, the poet names the time, when these wonders were performed, viz. during the minority of prince Arthur; (who knows not the British Arthur?) and mentions the very persons who performed them;—Prince Arthur, St. George, Sir Satyrane, Archimago, &c.—nay, he points out the very places, wherein the adventures were achieved. if after so circumstantial a recital of time, place and persons, you will still not believe him, you must be enrolled, I think, among the very miscreants; for as to his wonderful tales of enchantments, witches, apparitions, &c. all this is easily accounted for by supernatural assistance.

This first book bears a great resemblance to a tragedy, with a catastrophe not unfortunate. The red-crosse Knight and *Una* appear together on the stage, nothing seeming to thwart their happiness; but by the plots and pains of Archimago, they are separated; hence suspicions and distresses: she with difficulty escapes from a lawless Sarazin and Satyrs, and he is actually made a prisoner by a merciless giant. When unexpectedly prince Arthur, like some god in a machine, appears, and releases the knight; who becomes a new man, and with new joy is contracted to his ever-faithful *Una*.

If we consider the persons or characters in the drama, we shall find them all consistent with themselves, yet masterly opposed and contrasted: the simplicity and innocence of *Una* may be set in opposition to the flaunting falsehood of the scarlet whore: the pious knight is diametrically opposite to the impious Sarazin: the sly hypocrite Archimago differs from the sophist Despair. And even in laudable characters, if there is a sameness, yet too there is a difference; as in the magnificence of prince Arthur, in the plainness of the christian knight, and in the honest behaviour of Sir Satyrane.

How well adapted to their places are the paintings of the various scenes and decorations? Some appear horrible as the den of Error, hell, the giant, the cave of Despair, the dragon, &c. others terrible and wonderful as the magical cottage of Archimago; the plucking of the bloody  
I i 2 bough,

bough, the Sarazin's supernatural rescue and cure, &c. others are of the pastoral kind, as the pleasing prospects of the woods, and diversions of the wood-born people, with old Sylvanus: or magnificent, as the description of prince Arthur, and the solemnizing of the contract of marriage between the knight and Una.

The scene lies chiefly in Fairy land (though we have a view of the house of Morpheus, B. i. C. 1. St. 39. and of hell, B. i. C. 5. St. 23.) And changes to the land of Eden, B. i. C. 11. and 12.

Should we presume to lift up the mysterious veil, wrought with such subtle art and ornament, as sometimes to seem utterly to hide, sometimes lying so transparent, as to be seen through—should we take off, I say, this fabulous covering, under it we might discover a most useful moral; the beauty of truth, the foulness of error, sly hypocrisy, the pride and cruelty of false religion; holiness completed in virtues;

and the church, if not in its triumphant, yet in its triumphing state.

*Questi draghi fatati, questi incanti,  
Questi guardivri, e libri, e corni, e cani,  
Ed busmini salvaticchi, e giganti,  
E fiere, e mostri, ch' hanno visi humani;  
Son fatti per dar passo agli ignoranti;  
Ma voi, ch' avete gli intelletti sani,  
Mirate la dottrina, che s'asconde  
Sotto queste coperte alte e profonde.*

Bern. Or. Innam. L. i. C. xxv. St. 1.

Spenser in his letter to Sir W. R. tells us his poem is a continued allegory: where therefore the moral allusion cannot be made apparent, we must seek (as I imagine) for an historical allusion; and always we must look for more than meets the eye or ear; the words carrying one meaning with them, and the secret sense another.

# N O T E S

ON THE

## SECOND BOOK of the FAIRY QUEEN

Containing the Legend of Sir Guyon, or of Temperaunce.

I.

**R**IGHT well I wote, most mighty souveraine,  
That all this famous antique history  
Of some th' abundance of an ylle braine  
Will judged be, and painted forgery,  
Rather then matter of just memory.] The poet is afraid lest you should not take his tale for reality: lest you should believe his famous antique history was the meer coinage of a fanciful brain, and not matter of just memory, i. e. the subject matter of true records and memorials. [Ital. *memorie*, *memoirs*. A. Gell. iv. 6. *In veteribus memoriis scriptum*, &c.] He would

have you think his fairy tale all true; more true than any history in the world:—for history is particular; his poem is allegorical and universal; consequently philosophical:

*Respicere exemplar vitae morumque jubebo  
Doctum imitatore et VERAS hinc ducere voces.*

Horat. A. P. ver. 317.

He tells you likewise of the probability of his antique history concerning Fairy-land; 'tis no reason surely that there is no such place, because you have never discovered it with your carnal eye: have patience and you shall have it discovered:

covered: Peru, Virginia, and the vast river of the Amazons existed, before our late discoveries of them.—

*Why then should witlesse man so much misseene  
That nothing is but that which he hath scene?*

Spencer, who is a great imitator of Ariosto, seems to have had him here in view, compare *Orl. Fur. Canto vii. St. 1.*

## III.

*What if in every other starre unscene,  
Of other worldes be happily should beare?* [Seen or unscene has nothing to do in this place: I therefore red,

*What if in every other starrie sheen*

i. e. starry brightnes. *Seen for shine*, i. e. brightness or splendor, is according to Spenser's perpetual method of accommodating his spelling to his rhymes: the sense is, *What if in every other star he happily* [i. e. by hap, by chance. So Milton uses it] *should beare of other worldes?* — But afterwards I considered if by pointing only, I could find out Spenser's reading. Take away then the comma after *unscene*, and you have that confusion of words, that synchysis, which grammarians find in the best of authors; *what if in every other starre he happily should beare of other worldes* UNSEEN. So that *unscene* agrees with *worldes*.

*What if in every other starre, unscene  
Of other worldes be happily should beare?*

Let us now see, how confusedly our poet places the adjective in some other passages:

*Unto those native woods for to repaire  
To see his syre and offspring aunccient.*

B. i. C. 6. St. 30

i. e. To see his ancient syre and syres offspring.

*She flying fast from heavens hated face  
And from the world that her discovered wide.*

B. i. C. 8. St. 50.

i. e. And from the wide world that discovered her.

*Then made he head against his enemies,  
And Ymner slew of Logris miscreate.*

B. ii. C. 10. St. 38.

i. e. And slew the miscreate Ymner king of Loegria.

*By that same way they knew that squyre unknowne  
Mete algates passe.*

B. iii. C. 5. St. 17.

i. e. By that same unknown way, &c.

*With thee yet shall he leave for memory  
Of his late puissance his smage dead.*

B. iii. C. 3. St. 29.

i. e. Yet he dead shall leave with thee his image for memory of his late puissance.

*And those two ladies, their two loves* UNSEENE.

B. iv. C. 4. St. 3.

i. e. And those two unscene ladies, their two loves.—These instances may suffice at present.

## IV.

*Of Faery lond yet if he more inquire,  
By certein signes here sett in soundrie place,  
He may it fynd; ne let him then admyre,  
But yield his sence to bee too blunt and bace,  
That no'te without an bound fine footing trace.* [With respect to Fairy land, beside its moral and metaphysical allegory, we may consider it in its historical allegory: look in England; there you have the Fairy queen, and brave knights of Maydenhead. Compare B. ii. C. 10. St. 75, 76. And B. iii. C. 3. St. 4. — I shall in these notes attempt to take off the covert veile from these hidden mysteries: and try by the certain signs here set, if I can find Fairy land; and trace this fine footing without a hound. He says,

*That no'te without an bound fine footing trace,*

i. e. that knows not to trace the game without an hound: viz. To hunt for himself, and read without an interpreter. The metaphor seems to be taken from what Zeno tells Socrates in Plato's Parmenides, that like the Spartan hounds he could trace the game, and pursue what was told him, *ὡςπερ αἱ Λακωνικαὶ σκύλακες εὐ μεταδίους τε καὶ ἰσχυροὺς ληξάνεσσιν*. The same kind of expression we have in B. i. C. 1. St. 11.

*Which when by tract they hunted had throughout.*

i. e. Which when they had thoroughly traced out. Ital. *inacciare*, to follow the trace or footing: *traccia*, a footstep, mark or track. The same allusion is likewise in Sophocles, where Minerva tells Ulysses, that he has seen him by track hunting for Ajax, *κινησάτωρα*, and she promises her favourable interposition in this hunting, (*τῇ σὴ πρόθυμος κενυρήσῃ*) i. e. to the finding Ajax and his designs out. Compare Lucretius, i. 403.

## C A N T O I.

## I.

**T**HAT conning architect of cancred guyle,  
Whom princes late displeasure left in bands  
For falsed letters and suborned wyle,  
Soone as the red-crosse knight be understands  
To beene departed out of Eden landes,  
To serue againe his soveraine elsm queene,  
His artes he moves, and out of caytives handes  
Himself he frees—] Let any reader consider this stanza with which our poet opens his second book; and particularly let him remember the hint given in B. i. C. 12. St. 41.

How he [St. George, the red-crosse knight] had  
sworne—  
Unto his Faery queene lacke to retourne —

He will then perceive the connection of these books; and that this poem cannot have an end, until all the knights have finished all their adventures; and until all return to the court of the Faery queen, together with prince Arthur (the Briton prince) who is properly the hero of the poem; and whose chief adventure, viz. of his seeking and at length finding the Faery queen, is what connects the poem, and makes it a whole.—Consider likewise, the common enemy is now loosed from his bands: Archimago, the adversary, the accuser, the deceiver, is NOW GONE OUT AGAIN TO DECEIVE.—HE IS LOOSED OUT OF PRISON.—This is not said by chance, merely to lengthen out, or after a botching manner to tack his poem together, but it is scriptural, and his allegory required it so to be.—And he laid hold on him [viz. on the old deceiver, the cunning architect of cancred guyle] and bound him a thousand years, and cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more until the thousand years be fulfilled: and after that HE MUST BE LOOSED A LITTLE SEASON, Rev. xx. 2, 3. And when the thousand years are expired, Satan [Archimago] shall be loosed out of his prison. [ἀποδεύσει ἐν τῷ φαραῶν ἄντρω, And frees himself out of caytive handes, i. e. captivity, in φαραῶν.] And shall go out to deceive the nations, which are in the four quarters of the earth, GOG and MAGOG, to gather them together to battle, ver. 7, 8. GOG and MAGOG, are the Sarazins, Sansfoy, Sansjoy, Sansloy, &c. who

are gathered together to battle against the saints.—Let us now examine some of the expressions in this Stanza: *That architect of guyle*; so Cicero Pro A. Cluent. *Steleris architectus*. Homer's epithet of Discord is, *κακοποίηχαιρος*, Il. ix. 257. Nor unlike is that of Seneca, in Tro. ver. 749.

*O machinator fraudis, O scelerum artifex.*

And thus Milton, iv. 121, calls the old Archimago,

*Artificer of fraud —*

*His artes he moves*, i. e. employes, exercises; he puts in motion and energy his contrivances. *Out of CAYTIVE hands*—So the two old editions read: but the folio's, 1609, 1611, 1617, &c. *CAYTIVE hands*, i. e. captivity, in *φαραῶν*, as cited above; out of those hands which had made him a captive: See B. i. C. 12. St. 36. In the next stanza there is the same kind of error, for the Folio 1609, reads *To natives crown*: and not *native* as the quarto's. *CAYTIVE hands*, I would prefer to the reading of the two old quarto editions. Let me put the reader in mind of one thing more, which is, that the red-crosse knight, is now plain St. George: and that you must not look any longer for that high character shadowed in him, which he bore in some adventures: he is still a holy, godly, and a christian knight.

## III.

*Him therefore now the object of his spight*  
*And deadly food he makes—]* Food is so spelt in B. i. C. 8. St. 9. for the sake of the rhyme, to which all spelling, and sometimes both grammar and sense, submits: but as there is no occasion for such spelling here, I persuade myself it is the printer's mistake; and from the authority of the Folio's of 1609, 1611, 1617. I have printed it *feude*. See the Glossary.—Just below, *His fayre filed tongue*; this I have printed *φι*, as the grammarians call it; which see explained, B. i. C. 1. St. 25. With respect to the verse which closes this stanza,

*For hardly could be hurt who was already stung.*

The two old quarto editions thus read, and rightly, after Spenser's manner of expression,  
Fer

For who has already been stung could hardly be hurt againe.

But the Folio's, &c.

For hardly could he hurt who was already stung.

i. e. For hardly could Archimago hurt the red-crosse knight who had been already hurt by him. This reading of the Folios I have set aside, and preserved that of the two most authentic editions. The Stanza thus closes with a sentence [τὸ ἡμίαιον] according to Spenser's manner. See Note on B. i. C. 5. St. 37. As this Stanza closes with a sentence, the following Stanza closes with a proverb of like import,

The fish that once was caught new bait will hardly bite:

The Greek proverb says, ἐχθρὸν δὲ τὸ νήπιος ἦναι, factum vero et stultus agnovit: Hom. II. xvii. 32. παῖδον δὲ τὸ νήπιος ἦναι, stultus vero malo suo discit: Hes. ἰγ. κ. η. ver. 218. Alcibiades thus advises Agatho, in Plat. Sympos. p. 222. ἂν δὲ καὶ σοὶ λίγην μὴ ἰσαπατάσθαι ἐπὶ τούτῳ, ἀλλ' ἀπὸ τῶν ἡμιταίων πασημάτων γινῆαι ἰλασθῆναι καὶ μὴ, κατὰ παρρησίαν, ἄσπιε νήπιος παθόντα γινῆαι. Quicquid tibi quoque sum auctor ne ab illo circumveniaris, sed meo periculo sis cautior, neque ut est in proverbio, accepto incrimodo sultrum in morem sapient. See Erasmus, Piscator idus sapient.

## V.

A goodly knight all arm'd in barnesse meete,  
That fram his head no plate appeared to his fecte.]  
The Greeks express this with one word, κατάβρακτος, Catapbractus, loricated: Catapbracti equites dicuntur qui et ipsi ferro muniti sunt et equus similiter munitus habent. Servius on Aen. ii. 770. A more particular description the reader may see at his leisure, in Claudian, in Rufin ii. 357. and in Heliodorus L. ix. p. 431. In the same manner prince Arthur is armed,

From top to toe no place appeared bare.

B. i. C. 7. St. 29.

And Arthegall,

A comely knight, all arm'd in complete wizee.

B. iii. C. 2. St. 24.

## VI.

His carriage was full comely—] Let us contemplate the portraiture of temperance, or Sir Guyon; who has his name from to guide. Ital. guidare. Gall. guider: as temperance, à temperando. With allusion to his name, the red-crosse knight thus addresseth him, St. 29.

For sith I knowe your goodly governaunce,  
Great cause, I weene, you guided—

His countenance demure, i. e. steady; not shifting and changing: a Lat. demorari. Ital. dimorare. Galli. demorare. demure. Meric Casaubons derivation of demure, from δειμαρ, grave, honestum, venerabile: is an ingenious wresting of words to the Greek idiom: exactly so Lady Erudition is described in Cebes, καδερμύτιον τὸ πρόσωπον; which expression Silius Italicus seemed to have in view, when he described the countenance of Virtue, Stans vultus, xv. 29. Prodicus, [in Xenoph. ἀπομ. ἐισ. 6.] from whom Silius imitates this story, describes the face of Virtue, ἰσπερὶ τὴν ἰδίαν καὶ ἀνοδύτοιον φέρον: as the passage should be pointed: for it seems to be wrongly pointed in all the editions I have seen of Xenophon.

His countenance demure and temperate,  
But yet so stern and terrible in fight,  
That cheared his friends, and did his foes amate.

All the books reads terrible in fight, not in fight: διωδ, ἰδιόδαι, terribilis visu. The very same picture we have of Arthegall, who bears the person of Justice,

His manly face, that did his foes agrize,  
And friends to terms of gentle truce entize.

B. iii. C. ii. St. 24.

And perhaps Spenser had Xenophon's character of Agefilaus in view, περὶ τῶν μὴ φιλῶν, ἰχθύνει δὲ φοβερότατος, I think it appears that the above expression terrible in fight, is the true reading from the image of Justice mentioned in A. Gell. Lib. xiv. C. 4. Facit Chrystippus imaginem Justitiae, fierique salitam esse dicit à pictoribus rhetoribusque antiquioribus ad hunc sermō modum, Formā atque filo virginali, aspera vehementi et FORMIDABILI, humilibus oculorum acris; neque humilis neque atrocis, sed reverendae cujusdam tristitiae dignitate: — σκεδασθῆναι ἡερέταται καὶ σσερκεδῆ: ἔγχετα τὸ πρόσωπον καὶ διδογδὸς ἑλίπτουα, ὅσει τοῖς μὴ ἀδικῶν φόβον ἱπποῖναι, τοῖς δὲ δικαίων δάρος. This picture of Justice drawn by Chrystippus, shows the pictures of Temperance and Justice drawn by Spenser in no bad light: and as this is a very philosophical subject, I cannot think these various passages brought together, and thus illustrating each other, will be unacceptable to the reader. But above all, I must not pass over the temperate, even, and steady [demure] countenance of Socrates, which most of the philosophical writers mention: Proaelara est aequabilitas in omni vita et idem semper vultus eademque frons, ut de Socrate, item de C. Laelio accepimus. [Cicero de Off. i. 26. See Arrian. Epict. pag. 132, and the notes.] This temperate and demure countenance,

tenance of *Socrates*, was yet *STERNE*, ταυροειδὸς Σπίων, so Plato expresses it in *Phaedo*. *Optima torvae forma bovis*: Says *Virgil*: *Georg.* iii. 51. Surely the etymology is not far-fetched, if I bring *sterne* from ταυροειδὸς, by prefixing the hissing letter: and surely *Spenser* had most of these passages, above mentioned, in view; if not, great wits and philosophers luckily agree, and illustrate each other.

*Ibid.*

*Well could he tourney and in lists debate;  
And knight-hood tooke of good Sir Huon's hand,  
When with king Oberon he came to Faery land.]*  
*Debate, i. e. contend.* See the glossary in *de-  
bate*. King Oberon was king of the Fairies, and  
father of *Tanaquil*, the fairy queen. See *B. ii.*  
*C. 10. St. 75, 76.* Sir Huon I take to represent  
Sir Hugh de Paganis founder of the knights  
templars, who were instituted to defend the  
christians, and fight against the Sarazins: they  
wore a red-cross on their breast. 'Tis *Spenser's*  
manner to anticipate his stories, and to give the  
names of persons, whom he intends to introduce  
in some other Canto or book. This is no un-  
pleasant manner of first perplexing the reader,  
and then resolving his doubt. But Sir Huon,  
we hear no more of in these Cantos now remain-  
ing: I am persuaded *Spenser* intended not to  
leave us altogether in the dark concerning him,  
no more than concerning king Oberon, whom  
he mentions hereafter.

In the Introduction to this book, *St. 4.* he tells  
us, he exhibits a mirror, which shews plainly  
queen Elizabeth, in the Fairy queen, and her  
realms in Fairy land. If I should therefore  
over-refine in tracing out the history alluded to,  
as well as the moral, the reader will pardon  
me, as I am starting the game for him to pur-  
sue.—Sir Guyon's adventure, in whom is imaged  
temperance, is chiefly against a false inchantress  
named *Acrasia, i. e. intemperance.* This  
wicked witch had slain the parents of young  
*Ruddymane*, the bloody-handed babe:—  
plainly alluding, I think, to the rebellion of the  
*Oneals*, whose badge was the bloody-hand, and  
who had all drank so deep of the charm and  
venom of *Acrasia* that their blood was infected  
with secret filth. *B. ii. C. 2. St. 4.*—This ad-  
venture then is assigned to Sir Guyon. In this  
mirror can we see represented any particular  
knight? Or is it temperance only we must look  
for? Temperance certainly we must chiefly  
look for: but there may be another walk; and  
there are historical, as well as moral allusions.  
Among the verses which were sent by *Spenser* to the  
great men (and truly great men they were) who

dwelt in land of *Fuery*, he desires the earl of *Essex*  
not to *scizge* to let his name be writ in this poem.  
—The Earl of *Essex* was bred among the *Puri-  
tans*, and he himself was a *Puritan*; his countenance  
*demure and temperate*: so he is characterized by  
Sir H. *Wotton*. The Earl of *Essex* was knight  
of the garter. Sir *Guyon*, says of himself, *C. 2.*  
*St. 42.*

*To her I homage and my service owe,  
In number of the noblest knightes on ground;  
'Mongst whom on me she deigned to bestow  
Order of Maydenhead.*

The Earl of *Essex* was great master of the horse  
to queen Elizabeth: and great care is taken to  
let us know very particularly concerning Sir  
*Guyon's lofty steed with golden sell, B. ii. C. 2.*  
*St. 11.*—who is ignorant of the affection and  
particular kindness which queen Elizabeth, the  
Faery-queen, shewed both to *Leicester* and  
*Essex*? many more circumstances might here be  
added, but them I shall mention in other places:  
and perhaps from this hint given, the reader,  
well acquainted with queen Elizabeth's reign,  
may pursue it much farther, and without an bound  
the *fine footing trace.*

## VIII.

*A comely palmer  
That with a Staffe his feeble steps did stire,  
Least his long way his aged limbes should tire.]* *Stire,*  
the rhyme requires for *stir*. So *B. ii. C. 5.*  
*St. 2.*

*When with the maistring spur he did him roughly stire.*  
*His* is thrice repeated in two verses, one of them  
perhaps may be owing to the printer.  
*Least the long way his aged limbes should tire.*

This *Palmer*, in the allegorical and moral al-  
lusion, means prudence: in the historical (as I  
think) *Whitgift*, who was tutor to the Earl of  
*Essex*, and afterwards archbishop of *Canterbury*.  
See *Whitgift's* character in *Wotton's* life of the  
Earl of *Essex*.

*A comely Palmer clad in black attire.* And in *B. ii.*  
*C. 8. St. 7.* the angel calls him, *reverend Sire*:  
and bids him take care of his PUPIL. These ex-  
pressions are artfully brought in by the poet,  
that those who look deeper than the dead letter,  
may not be misled in their interpretation of his  
historical allusions. However the moral of the  
fable is, that prudence should accompany tem-  
perance. *Prudentia est rerum expetendarum fugi-  
endarumq; scientia.* *Cic. Off. i. 43.* Prudence  
is a kind of intellectual virtue and a proper  
directress of temperance, a moral virtue.

*And*

*And ever with slowe pace the knight did lead.*

*With slowe pace, i. e. even, equal, not in a hurry and confusion:* ἰσχυρῶς ἐν ταῖς ὁδοῖς καθίζειν. I am apt to think that Spenser had the following passage of Plato, in Charmides, in view, where he is speaking of temperance, τὸ κοσμίως πάντα πράττειν, καὶ ἰσχυρῶς ἐν ταῖς ὁδοῖς καθίζειν, καὶ διαλύεσθαι, καὶ πάλιν πάντα ἰσοτάως ποιεῖν, temperantiam sibi videri, omnia moderatè et decorè agere; quietè per viam incedere, et colloqui, et alia omnia eodem modo agere. Let me add, Cic. Off. i. 34. *Status, incessus, sessio, acubatio, vultus, oculi, manuum motus, teneant illud decorum. cavendum est autem, ne aut tarditibus utamur in gressu mollioribus, ut pomparum ferulis similes esse videamur, aut in festinationibus suscipiamus nimias celeritates; quae cum fiunt, anhelitus moventur, vultus mutantur, ora torquentur: ex quibus magna significatio fit non adesse constantiam.*

*Ibid.*

*He gan to weave a web of wicked guile.]* ἔδωκεν ἔφρασε, telam fraudis texebat. Hom. Il. ζ'. 187.

X.

*When that lewd rybauld, with vile lust advaunst,  
Laid first his filthy hands on virgin cleene  
To spoyle her dainty corps so faire and sheene.]  
With vyle lust advaunst, i. e. pushed on, incited.* —I believe the words here are got out of their order; for *sheene* should be joined to *virgin*, i. e. bright, beautiful, &c. and *cleene* to *corps*, i. e. pure.

*Laid first his filthy hands on virgin sheene,  
To spoyle her dainty corps so faire and cleene.*

XII.

*And doen the heavens affoord him vitall food?] vitall  
pasitur aurà?*

XVI.

*Madam, my life.—* I have printed it *liefe* from the 2d. quarto and folio editions; so the rhyme and sense require. *Life* is often printed for *liefe*. Presently after.

*When ill is chaunst, but doth the ill increase,  
And the weak mind with double woe torment.*

*i. e. when ill happens [IT, viz. all this weeping] doth but increase the ill, and doth but torment the weak mind with double woe.* I put the reader now and then in mind of Spenser's construction, lest he should forget it.

XIX.

*Now by my head—] Per caput hec juro. Virg. ix. 300.  
Ibid.*

*I present was.—* I was at the solemn feast held by the Queen of Fairy land, when this knight of the red-crosse, had the adventure assigned him of the Errant damsel viz. *Una*, as mentioned in the 1st Book.

VOL. II.

XX.

—*your blotting name.]* See critical observations on Shakespeare. B. iii. Rule v. of active participles being used passively. But as *blotted* makes the sentence easier, and as it has the authority of the 2d quarto and folio of 1609. I have departed from the reading of the old quarto edition.

XXII.

*Her late forlorne ardnaked—]* Duefia having been stript naked (See above B. i. C. 8. St. 46.) as foretold in the Revel. xvii. 6. and flying to the wilderness to hide her shame, is brought back again to Fairy land, and new decked out by Archimago.

XXIII.

*And draw them from pursuit of praise and fame.]* Very frequently words of like signification are thus joined together by the best authors: as *pugnas et proelia*, Lucret. ii. 117.—*ineant pugnas et praelia tentent*, Virg. xi. 912. πολέμους τε μάχης τε—πολιέμους ἢδὲ μάχισθους. Homer.

*Ibid.*

*And end their days with irrenowned shame.]* Virg. G. iii. 5. calls *Bufris irrenowned, illaudatus*. By this negation of all praise, shewing he deserves all disgrace.

XXIV.

*Himselfe refreshing with the liquid cold.]* The adjective is used substantively; as in the learned languages. τὸ ὑγρὸν.

*Ut tibi si sit opus liquidi non amplius urna.*

Horat. S. i. 1. 54.

I will add other instances of adjectives thus used substantively: and what are beside unnoticed, the reader himself may observe from these here given.

*And mightie proud to humble weake does yield.*

B. i. C. 3. St. 7.

*More mild in beastly kind then that her beastly foe.*

B. i. C. 3. St. 44.

*i. e. There is more mildness in beasts than in that beastly foe of hers.*

*And mighty strong was turnd to feeble fraile.*

B. i. C. 7. St. 6.

*Who with her witchcraft and mis-seeming sweet.*

B. i. C. 7. St. 50.

—*he rusht into the thick.*

B. ii. C. 1. St. 39.

*So densa, for loca densa, dumosa.*

—*this direful deepe.*

B. ii. C. 12. St. 6.

*But be that never good, nor manners know.*

B. iii. C. 8. St. 26

K k k

An.

And all things to an equal to restore.

B. v. C. 2. St. 34.

πῶς τὸ ἴσον.

Or else two halves, of each equal share.

B. v. C. 2. St. 48.

The wicked shaft guyled through th' ayrie wide :  
*caelum per inane.* B. v. C. 8. St. 34. 1 Corinth. i. 25.  
 τὸ μάταιον the foolishness, τὸ ἀσθενεῖς the weakness.  
 2 Corinth. viii. 8. τὸ ψῆφος, the sincerity. Philip.  
 iv. 5. τὸ ἰμῶνιον, moderation. So Milton, ii. 406.  
 The palpable obscure. ver. 409, the vast abrupt. ver.  
 438. the void profound. iii. 12. the void and form-  
 less infinite. vi. 203. the vast of heaven. vi. 78.  
 this terrene. viii. 154. this habitable. viii. 453.  
 my earthly by his heavenly overpowered. With  
 many more too numerous to be here cited.

### XXV.

But vaine : for ye shall dearly do him reu,  
 So God ye speed—] But in vain; for ye shall cause  
 him dearly to reu for it : So God speed you.  
 Spenser does not always (or his printer and trans-  
 scriber perhaps may be in the blame) take care  
 to write ye in the nominative case, and you in  
 the oblique cases. But he often does so : and  
 here the word above might have caught the  
 printers eye—I mention this once for all : and  
 leave it to the reader to make the correction  
 when he thinks proper. Observe in this episode  
 a remarkable instance of self-government and  
 proper correction upon second thoughts : Sir  
 Guyon has been worked up by Archimago,  
 and by seeing a lady in distress, to fight St.  
 George, whom he knew at the court of the  
 Fairy queen. These were his first thoughts,  
 and sudden resolution : but upon seeing St.  
 George himself, and his sacred badge, his sud-  
 den repentment is stopped; and he recollects  
 that surely he ought to expostulate before he  
 committed such an outrage. This is a very fine  
 instance of self-government, viz. by proper re-  
 collection to remove sudden repentment.

### XXVIII.

That decks and arms your shield—] *decus et tutamen.*  
 Virg. V. 262.—In their tilts and tourneys  
 in queen Elizabeth's reign, their impresses and  
 devices were often in honour of their virgin  
 queen. One of her courtiers (his name I can-  
 not find; the history I have from Cambden's  
 Remains, p. 355.) made on his shield a half  
 of the Zodiacke, with Virgo rising, adding, *JAM*  
*REDIT ET VIRGO.* If the Earl of Essex is hinted  
 at in the historical allegory, how properly is his  
 shield thus decked and armed, for what cour-  
 tier after Leicester was ever in so great favour ?

### XXXII.

Joy may you have and everlasting fame,  
 Of late most hard achievement by you done.] *i. e.* on  
 account of the most hard achievement lately  
 done by you. *Of* is a preposition in our old  
 English writers, and never used as a sign of the  
 genitive case among the Anglo-saxons. Chaucer  
 uses *of*, with respect to, in regard of, &c.  
*largesse maketh folk cleve of renome :* So  
 he translates Boetius, L. ii. prof. v. *largitas claros*  
*facit.*

The cause of both of both their minds depends ;  
 And th' end of both likewise of both their ends.

B. iv. C. 4. St. 1.

We generally say, depends on.

She Guyon deare besought of courtesie.

B. ii. C. 2. St. 39.

*i. e.* She courteously besought. So B. iv. C. 8.  
 St. 64. Thus he expresses it, B. vi. C. 9. St. 5.

And them to tell him courteously besought.

Of courtesie to me the cause aread.

B. ii. C. 5. St. 16.

*i. e.* Be so courteous as to tell me the cause.

—Sir Guyon deare besought

The prince of grace. B. iii. C. 1. St. 5.

*i. e.* through his grace and favour. So B. iii.  
 C. 3. St. 21. *of grace I pray.*

And therefore them of patience gently pray'd.

B. iii. C. 3. St. 10.

Then they Malbecco pray'd of courtesie.

B. iii. C. 9. St. 25.

and you entirely pray

Of pardon.

B. iii. C. 9. St. 51.

So in B. iv. C. 1. St. 40. *of friendship let me now*  
*you pray.* Many passages might be added but  
 'tis requisite to mention a few, lest the reader  
 should forget how often thus our old writers use  
 this preposition *of* : which certainly Dr. Bentley  
 forgot, when criticising on the following verses  
 of Milton, iv. 82.

*Bristled with upright beams innumerable*  
*Of rigid spears and helmets throng'd and shields.*

He wrote ' the author must have given it.

From rigid spears and helmets.'

### XXXIII.

Well mote ye THREE—] *i. e.* thrive, prosper. So  
 B. ii. C. 11. St. 17.

Foyre mote he thee, the prouest and most gent.

We find this expression often in our old poets.



In the Scottish bishops translation of Virgil pag. 179. 54. *Sa note I the, i. e.* So might I prosper. Lidgate in the story of Thebes, fol. 358.

*Or certaine els they shall never thee.*

Chaucer, pag. 173. ver. 1547. Urry's edit. *God let him never the.* See Junius in THEE, ITHEE.—Presently after.

*That home ye may report these happy news.*

Spenser corrected it thrice.

## XXXVI.

*Yet can they not warne death from wretched wight.] i. e.* ward off or keep off. 'Tis thus used in Chaucer: from the Anglo-S. *þýnnan, prohibere*. hence we must read in B. i. C. 2. St. 18. *forewarned, i. e.* before hand guarded or warded off.

## XXXVII.

*Thy little hands embrewed in bleeding brest*  
*Loe I for pledges leave, so give me leave to rest.] Thy little hands—*This in the historical allusion hints at Oneal's badge, viz. the bloody hand.—*So give me leave to rest*, this she says stabbing herself; *sic, sic jurat ire sub umbras*, like Dido in Virgil. Compare likewise her invocation of death, *come then, come soone, come sweetest death to mee—* with the following in Chaucer's Troil. and Cress. L. iv. 501.

*O Deth, that endir art of sorrowes all,*  
*Come now, sens I so oft astir thee call :*  
*For sely is that deth (soth for to sain).*  
*That oft iclepid cometh and endith pain.*

*scþ* here in Chaucer means happy, Anglo-S. *scþelg beatus*. our old bard translates this from Boetius, Consol. Philos. L. i. Met. 1.

*Mors hominum felix quae se nec dulcibus amnis*  
*Inferit, et maestis saepe vocata venit.*

## XXXVIII.

*—forth her bleeding life does raine.]* As the stricken hind does raine forth, *i. e.* does pour forth, like drops of rain, *her bleeding life*. He calls the blood pouring from her, *her bleeding life*. So Virg. ix. 349. *Purpuream vomit ille animam.*

## XLII.

*His stout courage to stoupe—]* *Corage* is used in our old poets for *heart*. The order of these words is changed in the folios, and other edit. —*His courage stout—* but we follow the two oldest copies. Spenser often accents his words differently, to make some difference in his measure: and so does Milton very frequent. The reader must observe this, without ever and anon being minded of it: he must remem-

ber too, that variety is a great relief both to the eye and ear, and that it constitutes no small part of beauty.

## XLIII.

*To call backe life to her forsaken shop.]* The expression (which is owing to the rhyme) may seem mean; but the thought is elegant: the body is the tabernacle, the *shop*, the house, in which the soul dwells.

## XLV. XLVI.

*Therewith her dim cie-lids she up gan reare—]* 'Tis very likely that Spenser had before him that fine passage in Virgil, wherein he describes Dido, having stabbed herself, just struggling with life.

*Ille graves oculos conata attollere rursus*  
*Deficit —oculisq; evrantibus alto*  
*Quaesivit caelo lucem, ingemuitq; reperta.*  
Tasso Canto iii. 46.

*Gli aprì tre volte, e i dolci rai del cielo*  
*Cercò fruire—*

*Thrise be her reard, and thrise she sunk again.*  
*Ter sese attolleus, cubitq; innixa levavit,*  
*Ter revoluta toro est.*

## XLVIIII.

*The bitter pangs that doth—]* read, *doe*, or change pangs into pang.

## L.

*So long as HEAVENS just with equal brow*  
*Vouchsafed to behold us from above.]* *Brow* is for *eye*: such catachrestical kind of expressions must be allowed, and rhimes must plead their excuse. But I am apt to think that Spenser wrote *Heaven* and not *Heavens*.

*Nec Saturnius haec oculis pater aspicit aequis.*

Virg. iv. 371.

*Jupiter, aut quicumque oculis haec aspicit aequis.*

ix. 209.

HEAVEN is scriptural too: *ὡς ἐπεὶ ἢ ἡ ἀνδράπων ; ἐ CAELO [ i. e. Deo, qui caelum habitat ] an ex hominibus ?* Matt. xxi. 25.

*—Saevio tanta inclementia CAELO est.*

St. i. 650.

*Caelo, i. e. diis caelum habitantibus.*

## LI.

*—Shonne*

*The cursed land—]* Spenser wrote I believe, *That cursed land.* — This story is finely introduced: 'Twas against this very inchantress, that our knight's adventure was intended.

K k k 2

LII.



*both (I say) alike, religious reverence doth teene* [stir up, provoke.] *burial*. I cannot help offering an easy alteration,

But after death —

BUT *both alike, when death hath both suppress,*  
*Religious reverence doth buriall teene.*

There are a hundred passages almost in this book, that seem corrupted from the printer's, or transcriber's eye, being caught with the word above :— suppose we then read,

To *both alike, when death hath both suppress,*  
*Religious reverence doth buriall teene.*

i. e. Religious reverence doth *teene*, stir up, occasion, burial to both alike [to good and bad] when death hath suppress both.

*Ibid.*

For all so great shame—] i. e. For I imagine it altogether as great a shame after death *unburied bad to beene*, as for a man's self to *dyeen bad*.

LX.

*And with sad cypresse seemely it embrace.]* And embrace it, make it brave and fine, adorn it, after a seeming and becoming manner with cypress; according to the custom of antiquity.

*Stant manibus arae,*  
*Caeruleis moestae vittis, atraque cupresso.*

The ceremonies likewise, which follow, have a cast of antiquity.

*Then covering with a clod their closed eye.*

i. e. Their eyes which they had first closed after the usual and friendly manner:—

*And bid them sleepe in everlasting peace :*

*Dixitque novissima verba, Æn. vi. Vale, vale, vale.*

*The dead knights sword out of his sheath he drew*  
*With which he cutt a lock of all their heare—*

This seems an allusion to the custom of cutting off a lock of hair of dying persons, which was looked on as a kind of offering to the infernal deities. Juno orders Iris to perform this office to Dido. Virg. vi. 694. And in the Alcestis of Euripides, ver. 74. Death says he is come to perform this office to Alcestis. There was likewise another ceremony, which was for the friends and relations of the deceased to cut off their own hair, and to scatter it upon the dead corpse. *Nec traxit caesas per tua membra comas.* Consol. ad Liv. ver. 98.

LXI.

*Till guiltie blood her guerdon doe obtayne]* i. e. Till blood-guiltiness has her reward. Sir Guyon afterwards destroyed the enchantments of Acrasia, the cause of all this woe.

## C A N T O II.

*Babes bloody handes may not be clensd*  
*The FACE of golden Meane —*

INSTEAD of the FACE, I believe Spenser wrote, *the PLACE*, i. e. castle. Gall. *place*, fortresse Richelet. See below, St. 12, which proves the correction.

II.

*Such is the state of men ; thus enter wee*  
*Into this life with woe, and end with miserie.]* This whole Stanza is very pathetic, and introduced with great propriety, after the elliptical manner of the following in Virgil, Æn. v. 869.

*Multa gemens, castaque animum concussus amici ;*  
*O nimum caelo et pelago confisse sereno,*  
*Nudus in ignotâ, Palmure, jacebis arenâ,*

— *et cæva tempora ferro*

*Trajicit : I, verbis virtutem illud superbis*

Virg. ix. 634.

This sudden transition of the poet to the speaker, without any notice or preparation, shows a kind of earnestness and passion ; as the rhetorician Longinus observes in his treatise of the Sublime, Sect. xxvii. who cites, as a beautiful instance, the following from Homer, Il. xv. 348.

Ἐκταρ δὲ Τρώεσσι κέκλετο—  
Ὀν δ' ἄν ἰγών—

Mr. Pope, in his translation, has preserved the same elegant ellipsis, and without any notice passes on from the poet to the hero, omitting all introductory expressions.

*On rusht bold Hector, gloomy as the night,  
Forbids to plunder, animates the fight,  
Points to the fleet; ' For by the gods who sies,  
' Who dares but linger, by this hand he dies.'*

Spenser has frequently introduced his speeches with this sudden transition, which had been profaical and low, if connected with; *Thus saying; and afterwards thus he spake, &c.* Observe likewise, from the particular case of this lucklesse babe, how elegantly he introduces the following general reflection,

*Such is the state of man; thus enter wee  
Into this life with wee, and end with miseree.*

Our poet seems to have in view the dialogue of Aeschines *πρὸς Δανάου*. τί μέγας τῆς ἀδικίας ἢ τῶν ἀναγῶν; ἢ κατὰ μὲν τὴν πρόωτον γένεσιν τὸ νόμιμον κλάειν, τὸ ἕξιν ἀπὸ δίκης ἀρχόμενον; κ. λ. *Quae pars aetatis nostrae non est in tristium numero? annon cum primium natus est insans, inchoatâ vitâ à tristitiâ, lacrimatur? &c.* Compare the Ruines of Time, St. 7. And thus Shalepeare, K. Lear, Act iv.

*Thou must be patient; we came crying hither:  
Thou knowest, the first time that we smell the air,  
We wawle and cry.*

*Tem porro puer, ut sacris projectus ab undis  
Navita, nudus humi jacet —* Lucret. v. 223.

*Hominem tantum nudum natali die abjicit ad vagitus statim & ploratum, nullumque animalium aliud protinus ad lacrimas, & has protinus vitae principio.* Plinius, Lib. vii. *Non vides qualem vitam nobis verum natura promiserit, quae primum nascentium cremen fetum esse voluit? hoc principio edimur; huic emnis sequentium annorum ordo consentit.* Seneca, de Consolat ad Polyb. C. xxiii. I cannot help still further adding, upon observing this general reflection from a particular circumstance, that Shakespeare, after the same beautiful manner, makes Wolsey, from reflecting on his own fall, turn at once his reflections on the state of man; and this he does in Spenser's very words,

*This is the state of man; to day he puts forth  
The tender leaves of hopes, &c.*

### III.

*So love does leath daisidaineful nitee.]* See Note on B. i. C. 8. St. 40. — presently after,

*His guiltie hands from bloody gore to cleene.*

Must we read *guiltlesse*? or rather interpret it, innocently, unknowingly guilty; guilty by pa-

rental crimes: See above, C. i. St. 40. and the following Stanza.

### VII.

*The hartlesse hynd.]* Achilles in his wrath, tells Agamemnon, that he has the heart of a hynd. *Drunkard, with heart of hynd, and eye of dog.*

Il. i. 225.

### VIII.

*At last when sayling breath began to faint,  
And saw no means to scape —] i. c.* *And when she saw, &c.* Mr. Pope has introduced the like story, imitated from Ovid and Spenser, in his most elegant poem intitled *Windfor Forest.*

### Ibid.

*Transformd her to a stone from stedfast virgins state.]* *Stedfast*, i. e. in which state she purposed stedfastly to continue. The request of Diana to her father was,

*Δός μοι ΠΑΡΘΕΝΙΗΝ ΑΙΩΝΙΟΝ, ἄππα, Φιλιάσσιιν.*  
Callim. in Dian. ver. 6.

The request of Daphne,

*Da mihi perpetuâ, genitor charissime, dixit,  
Virginitate frui.*

The request of this nymph to Diana,

*Her dear besought to let her die a maid.*

### X.

*That as a sacred symbole—] See likewise the following Stanza, But his sad fathers armes with blood defilde.—* “The Irish under Oneal cry, “*Landerg-abo*, that is the BLOODY-HAND, “which is Oneals badge.” Spenser in his view of Ireland. That the rebellion of the Oneals is imaged in this Episode, who drank so deep of the charm and venom of Acrasia, I make no doubt myself. Compare Cambden's account of the rebellion of the Irish Oneals.

### XI.

*And turning to that place, in which whylcare  
He left his lostie steed with golden fell  
And goodly gorgeous BARBES, him found not theree.]* See B. ii. C. 1. St. 39. and B. ii. C. 3. St. 3, 4. *This steed with golden fell and goodly gorgeous barbes*, hence called *Brigliadore* (the name of Orlando's, as well as Sir Guyon's horse) I formerly mentioned in a letter to Mr. West, among the imitations of Ariosto. —With *golden fell*: as our poet keeps the French and Italian word, *fell* from the Latin, *fella equestris*: so perhaps he kept too the French and Italian word, and wrote, *And goodly gorgeous BARBES*. Gall. *bard*: *cheval barde*. Ital. *barda*. See Skinner, in

in *bard*. Menage, in *BARDE*. So likewise the Scottish Bishop in his translation of Virgil, pag. 385, 34.

*Over al the planis brayis the stampaned stedis  
Ful galzeard in thare BARDIS —*

However, as we in English say, *the barbs of a horse*; a *barbed horse*; *equus phaleratus*; I have not altered the context; though I am well assured that Spenser loves to introduce Italian and French words, and often prefers their spelling.

## XII.

*It was an auncient worke of antique frame.  
And wondrous strong by nature and by skilful frame.]*  
'Tis plain that the printer's eye was here caught by the word below; which is rightly altered in the 2d Edit. and in the Folios. The same kind of error was in B. i. C. 10. St. 59.

*Yet is Cleopolis for earthly fame —  
That covett in th' immortall booke of fame.*

Which Spenser altered among the Errata. — But let us pay a visit to this Castle where Medina, the modest, decent, and fair, dwells; with her two wayward sisters, who are always in extremes,

*Therein three sisters dwell of sundry sort,  
The children of ONE fyre by mothers THREE.*

THE THREE different mothers, I interpret from Plato (Repub. Lib. iv. p. 439. Edit. Steph. & Repub. ix. p. 580.) to be those three parts, which he appropriates to the soul, Λογιστικὴ, from whom was born Medina: And Ἐπιθυμητικὴ, and Θυμητικὴ, from whom were born the other two wayward and froward sisters. Who is the ONE fyre that acts upon these three powers of the Soul? Is it not Mind?

## XIV.

*Him at the threshold mett, and well did enterprize.]*  
i. e. Take him in hand: undertook him and entertained him.

## XVI.

*Which to those ladeis love did countenance.]* Which knights did profer the favours of their love to those ladies: to countenance, is commonly used to favour, to give countenance to, &c.

## XVII.

*Sir Hudibras.]* The name likewise of a British king. See B. ii. C. 10. St. 25. Our famous mock-heroic poem is named from a Hero (such as he is) of like name.

## XVIII.

*Sansloy — He that faire Una —] B. i. C. 6. St. 3.*

## XX.

*— With flames of fouldring heat.]* See above, B. i. C. 11. St. 40. *with foul enfoldred smoke. Gall. fouldroyant.*

## XXII.

*As when a beare and tygre, being met  
In cruell fight on Lybick ocean wide  
Espeye a traveller with feet surbet,  
Whom they in equall pray hope to divide]*  
*On the Lybick ocean, i. e.* on those mounds of sands in the Libyc deserts, whose wide and extended plains may be imagined an ocean; and these desert plains are elegantly named by Plutarch, in the life of Crassus, p. 277. Edit. London, περιάγειν τὸ χιλιμα. As Spenser calls these deserts and sands an ocean, so Milton calls chaos a main,

*To found a path,  
Over this main from hell to that new world.*

## X. 257.

See note on B. i. C. 6. St. 35. But still a question occurs, why does Spenser suppose a bear and tyger to meet on the Libyc plains? There is a proverb which says that *Africa brings always something new*: which saying seems to have arisen from various sorts of wild creatures, being forced to meet, that they might drink at some one stream in these desert plains, and there copulating, and thence producing monsters: Spenser too very justly supposes them fighting. *African semper aliquid novi adferre: quod quidem ideo dicebatur, quod in siticulosa regione ad unum aliquem rivum plurimae ferarum species bibendi gratia convenire cogantur; inibique varia mixtura violentae veneris varias monstrorum formas subinde novas nasci.* Plin. L. vii. Compare Aristot. Περὶ ζῴων γενέσεως, L. ii. Ἀγεται δὲ καὶ τὸ περὶ τῆς Διόνης παραμορφούμενοι, ὡς αἰετὶ τῆς Διόνης τρεφόμενος κ. τ. λ.

## XXV.

*So double was his paines, so double be his praise.]* Perhaps *paine*, i. e. endeavour; à Gr. πόνος, or instead of *was*, read *were*.

## XXVI.

*All for their ladies froward love to gaine,  
Which gotten was but hate: so love doth raine  
In stoutest minds, and maketh monstrous warre;  
He maketh warre, and maketh peace againe]* Terent. Eun. Act. 1.

*In amore laec omnia insunt vitia, injuriae,  
Suspiciones, inimicitiae, in e,  
Bellum, pax rursusum.*

In amore haec sunt mala : bellum,  
Pax rursus. Horat. ii. iii. 267.

—Novi ingenium elucium, ultra,  
Nolant ubi velis, ubi nolis superbo.  
Terent. Eun. Act. iv.

Femina è cosa g arrula, e fallace,  
Utile e disvutile— Tasso xix. 84.

## XXVIII.

Her lov'd gainsaid and both her champions bad.] See note on B. ii. C. 10. St. 26.—yet she with pithy words, i. e. with words of pith, force and argument : if pithy may be derived from πειθαρός; then pithy words, mean words of persuasion.

## XXX.

Of thy from wrath, fly, o my liefeſt lord :  
Said be the ſights, and bitter fruits of warre,  
And thouſand ſaries wait on wrathfull ſword.) I think here are two faults, one owing to the rhimes : Lord ſhould have been Lords : as above St. 29. *Ab, puiſſant Lords!* and below, St. 31. *O my deare Lords!* The other owing to the printer or tranſcriber : *And thouſand,* I think ſhould have been rather, *ten thouſand* ; the connective particle ſeems to debase the ſentence and ſpoil the conſtruction.

Ten thouſand ſaries wait on wrathfull ſword.

## XXXIV.

As doth an hidden moth  
The inner garment frett, not the utter touch.] This is an alluſion to ſcripture. See Matt. vi. 9. James v. 2. Job xiii. 28. *Conſumeth as a garment that is moth-eaten.* Pfalm xxxix. 12. *Like as it were a moth fretting a garment, ſo frett in the old English is to eat.* Anglo-S. *fretan edere.* We uſe the word ſo now in the weſt of England, when we ſay to *fret the graſſ,* i. e. to eat it down, not mow it.

## XXXV.

ELISSA—PERISSA.] Whence have theſe two Siſters (the two extremes ; for their ſiſter Medina is the mean) whence I aſk, have theſe their names ? I hardly think I ſhall bring the reader to my opinion : let him then determine for himſelf, and hear what I have to offer with candor. 'Tis very apparent to me that this whole epiſode is taken from Ariſtotle ; where he conſiders ſome of the virtues reduced to practice and habit, and places them between two extremes. Virtue thus placed in the middle, is μεσότης. *Ἔσα,* is Medina ; Lat. *medium.* Ital. *mediano,* MEDINA. Her name is plain. ΜΕΣΟΤΗΣ ἔστι δὲ καλὴ, τῆς μὲν, καὶ ὀπίπερῳ ἢ ὑπερβῶν τῆς δὲ κατ' ἑλαβίνιν. Again he ſays, ἡ μὲν

ΥΠΕΡΒΩΗ ἀμαρτανίας ἢ ἡ ΕΛΑΒΙΝΙΣ ψιγεται, τὸ δὲ ΜΕΣΟΝ ἱκανῶτα. Here we have the three ſiſters, τὸ ΜΕΣΟΝ, ἢ ΜΕΣΟΤΗΣ will be allowed to be MEDINA : but how ſhall we make ΥΠΕΡΒΩΗ to be PERISSA and ΕΛΑΒΙΝΙΣ to be ELISSA ? we will take the moſt eaſy word firſt, viz. ΕΛΑΒΙΝΙΣ, which the Italians (and Spenſer Italianiſes many of his words) would call ELISSE ; ſo that we have found Spenſer's ELISSA. She is DEFICIENT and WANTING in all good manners—

Ne ought would eat  
Ne ought would ſpeak, but evermore did ſeeme,  
As diſcontent for WANT of morth or meat.

Hyperbole Spenſer thought would found very odd for a fair lady's name, but *Periſſa* ſounds well and would become the mouth of an Italian poet. And is not Περὶσσέειν the ſame as ὑπερβάλλειν ? And Περὶσσός, qui ultra id quod eſſe debet, modum excedens ? And is not this the character of PERISSA ?

loſely light,

NO MEASURE IN HER MOOD, no rule of right,  
But poured out in pleaſure and delight.

Let me aſk now the candid reader, whether I have not fairly made out from Ariſtotle theſe three fairladies, and plainly ſhewed from whence Spenſer took the very names, as well as characters ?

## XXXVII.

Fiſt by her ſide—] Spenſer corrected it himſelf among the errata, *Paſt.*

## XXXVIII.

That forward paire—] viz. Sir Hudibras and Sansloy. *That froward twaine,* viz. her two froward Siſters, Eliffa and Periffa.

## XXXIX.

From lofty ſiege began theſe words aloud to ſound.]

Inde TORO pater Aeneas ſic orſus AB ALTO.

Ean. ii. 2.

Which Douglafs translates, *his ſege riſtall.* Virgil could ſay, with great propriety as alluding to the Roman cuſtoms in his epic poem, *lofty ſiege* : for the high raiſed couches were looked on as ſtately and honourable.

Lucent gemalibus altis

Aurea fulcra toris

Aen. vi. 603.

Our Fairy poet thinks himſelf confined to no particular cuſtoms, times, or fables ; but borrows from all, or from any, as may beſt ſuit his fiction or allegory.—Obſerve another cuſtom often mentioned in Homer's odſſey, which

which is to entertain your stranger guest, before you question him, who he was, whence he came, and whether he was going: the hospitable Jupiter would have punished the doubting host, and revenged the cause of the injured guest. See note on B. i. C. 12. St. 15.

## XL.

*All fairy land doth peaceably sustene.*] So spelt that the letters might agree in the rhyme, and so the Ital. *sostenere*.—That *Fairy land* here means England in the historical allusion, I believe will not be doubted. In the following stanza, complimenting his queen, he says.

*As th' idole of her Maker's great magnificence.*

*Idole, i. e.* a true representation. Milton uses it for a false representation:

*Th' apostate in his sun-bright chariot sat,*

*Idole of majesty divine—*

V. 100.

*ἰδωλοσ, simulacrum, imago*: a representation or image of a thing, false or true.

## XLII.

*Order of Maidenhead—*] In the historical allusion, order of the Garter. Presently after,

*An yearly solemn feast—*

Consult our poet's letter to Sir W. R.

## XLIV.

*—And this their wretched sonne.*] Pointing to the babe, with the bloody hand.

## XLVI.

*Night was far spent, and now in ocean deep Orion, flying fast from hissing snake—*] Meaning that the sun was almost beginning to rise, and that Orion was setting.—Orion flying from the snake, alludes to his figure and position on the sphere or globe.

## C A N T O III.

## I.

**SOONE** *as the morrow fayre* WITH PURPLE BEAMES

*Dispers't the shadowes of the misty night,  
And Titan, playing on the eastern streames,  
Gan cleare the deawy ayre with springing light.*]

Spenser is generally very classical in his expressions, and here particularly as I have formerly observed, in critical observations on Shakespeare. So again in B. v. C. 10. St. 16.

*The morrow next appeared* WITH PURPLE HAIRE *Yet dropping fresh out of the Indian fount.*

*Purple* with the poets, means beautiful in general, or any bright resplendent colour. *Purpurei olores*, Hor. L. iv. Od. i. ver. 10. *Purple swans, i. e.* of a brilliant whiteness. But Spenser literally follows Virgil, vi. 640.

*Largior hic campos arbor, et lumine vestit* PURPUREO.

With a purple light, *i. e.* with a bright, brilliant light. So Aen. i. 594. *lumenque juventae purpureum*. So *purpureo ore*, in Hor. L. iii. Od. 3. ver. 12. means beautiful. And this expression Statius, iii. 440, applies to the *morrow fayre*,

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*Tertia jam nitidum terris Aurora deisque* PURPUREO *vehit ore diem.*

*Ibid.*

*And many folded shield he bound about his wrest.*] It will be highly proper for the reader to have a compleat idea of the arms of these Fairy knights.—I shall here consider their shields; which were made of hides, doubled into many folds and strengthened with plates of iron: hence Spenser's epithet, *seven-folded*. So the shield of Ajax was *seven-folded*, *σάκος ἑπταπλίσιον*. Hom. Il. vii. 220. And Ovid characterizes Ajax by *the master of the seven-folded shield*, *Clypei dominus septemplexis*. He says below, C. 5. St. 6.

*the upper marge*

*Of his seven-folded shield away it tooke.*

which he imitated from Virgil, xii. 923.

*Volat atri turbinis instar*

*Exitium dirum hasta ferens, orasq; recludit* *Loricæ, et clypei extremos septemplexis oras.*

The shields likewise were plated with iron round the marge or brim,

*Upon the brim of his brode plated shield.*

B. iv. C. 3. St. 34.

They

They bound their shields round their arms, when they address'd themselves to battle; which the Italians express by *imbraciare*: and Spenser hence uses *embrace*, which word see in the Glossary.

*And many-folded shield he bound about his wrest.*  
So above, B. i. C. 5. St. 6.

*Their shining shields about their wrists they tie.*  
And B. ii. C. 2. St. 21.

*His sun-broad shield about his wrest he bound. i. e.*  
He bound about his arm his shield broad as the apparent circumference of the sun. And in many other places, as in B. v. C. 6 C. 6. St. 28.

*She quickly caught her sword and shield about her bound.*

But the ancients did not bind them round their arms, but held them by iron handles: and so Milton, vi. 5+3. *Let each gripe swell his orb'd shield.* He had Homer in his mind, II. ii. 382. *ἢ ἀσπίδα ἰσθῶ bene scution apparet, componat:* but I don't know whether Spenser has not translated Homer's words, *ἢ ἀσπίδα θισθῶν fairely to address or order his shield,* nearer than Milton.

*Elysious her goodly shield addressing fayre.*  
B. iii. C. 4. St. 14.

We learn from Herodotus that the Carians first invented the handle; before this invention they tied their shields about them with leathern thongs. See Hesychius and Suidas, in *ἐχάρον*. *ἡσπιδεξ.* These leathern thongs were used afterwards to hang their shields across their shoulders: and so the heroes in Homer are often describ'd with their shields slung behind. In the same manner our poet describes his warriors.

*And on her shoulder hung her shield, bedeckt  
Upon the bosse with stones, that shined wide,  
As the faire moon in her most full aspect—*  
B. v. C. 5. St. 3.

The *bosse* here mentioned was a prominent part or bunch in the middle of the shield, which the Latins named *Umbo*, the Greeks, *ομφαλος*.—Milton imitated the above-mentioned passage,

*his pond'rous shield—  
Behind him cast; the broad circumference  
Hung on his shoulders, like the moon, whose orb  
Thro' optick glass the Tuscan artist views.*  
i. 284.

*Behind his back he bore a brazen shield.*  
B. ii. C. 4. St. 38

I have no occasion to mention the various impresses or devices of their shields, nor their mottos, as what is well known.

## II.

*Then taking congè of that virgin pure,  
The bloody-handed babe unto her TRUTH  
Did earnestly commit, and her conjure—  
And that so soone as ryper yeares he ROUGHT  
He might for memory of that dayes RUTH  
Be called Ruddymane—*] Spenser corrected it RAUGHT among the errata. But still it seems to me that greater corrections should be made, and that some of the words should change places, being shuffled out of their order by means of the roving eye of the printer, or transcriber.

*The bloody-handed babe unto her RUTH  
Did earnestly commit.*

Sir Guyon committed the bloody-handed babe to the pity and compassionate care of Medina. *ruth* by our old writers, is frequently used for pitiful regard.

*And that —  
He might for memory of that daies TRUTH  
Be called Ruddymane.—*

And Sir Guyon desired Medina, that as soon as he came to riper years, for memory of the true transactions of that day, he might be called Ruddymane: his name alluding to and proving the truth of the story.

## III

*Patience perforce.]* The whole proverb is, *patience perforce is a medicine for a mad dog.* See B. iii. C. 10. St. 3.

## IV.

*But in his kestrell kynd  
A pleasing vaine of glory he did synd.]* So the first quarto, but in the second quarto and folios,  
*A pleasing veine of glory vaine did synd.*  
which jingle of like sounds is not foreign from Spenser's manner: but yet the addition of *he did synd*—He that brave steed—is likewise Spenser's manner, in imitation of the ancients, who are fond of thus introducing, *ille, ἐγώ*. See Bentley on Horace L. i. Od. ix. 16. However let the reader please himself.

## V.

*For such, as he him thought.—] Him* is used for himself: as in Greek *αὐτὸν* for *αὐτόν*, which meddling critics often alter. See Scaliger on Manilius, l. ver. 212. pag. 35. in *ipsis*, i. e. in *seipsis*, in *ipsum*, i. e. in *seipsum*: *ἑαυτοῦ, ἑαυτόν* pro *ἑαυτῷ*.

## VI.

*And crying Mercy, LOUD, his pitious handes gan reare.]* I believe Spenser wrote,  
*And crying, Mercy, Lord! his pitious handes gan reare.*



## VII.

*Why livest thou, dead dog, a longer day.] This was a term of ignominy among the Jews. 1 Sam. xxiv. 14. After whom is the king of Israel come out? After whom dost thou pursue? After a dead dog? After a flea? ii. Sam. ix. 8. And he bowed himself and said, what is thy servant, that thou shouldst look upon such a dead dog, as I am? 2 Sam. xvi. 9. Why should this dead dog curse my lord the king? Achilles thus speaks to the dying Hector,*

Μά μεις, ΚΥΟΝ, γόνυν γυνάξω, μηδὲ τοῦ κῆνυ.

—*Ain' vero, canis? Terent. Eun. Act. iv.*

## VIII.

*—hold your dead-doing hands.] This is from Homer Il. ε. 317. ψ. 18. ἀνδροφόνος χεῖρας, manus homicidas.*

## X.

*Vaine-glorious man, when fluttering wind does blow, In his light winges, is lifted up to skye. Vaine-glorious man is put in apposition with Braggadochio, and I am persuaded is LIFTED is the printer's corruption for ILIFTED: for Spenser like Chaucer and the old poets, prefixed i and y before participles.—But the reader is to think for himself.*

## XI.

*—a well comforted paire.] ὁ γὰρ παλαιὸς λόγος εὖ ἔχει ὡς ὁμοίον ἰσοίῳτι πελάξει. Plato in Sympos.*

*Magna inter molles concordia—*

## XII.

*That speare is him enough—) Illi satis est. That speare is sufficient for him to cause a thousand to groan. See do in the Glossary. The knights in romance writers often make such vows, as this bragging knight is here supposed to have made; and the poet's putting this romantick vow in the mouth of this knight seems such a kind of imitation as carries with it a degree of sarcasm. Ferreau swore that he would wear no helmet, but that which Orlando wore. Ariost. xii. 30, 31. Mandricard, who was only armed with a speare, swore that he would wield no sword but Orlando's. Ariost. xiii. 43, xxiii. 78.*

## XV.

*And eke of surest steele—Do arm yourself—] If the reader is not attentive, he might imagine Spenser has forgot himself. Braggadochio was dressed in shining armor faire, St. 11. meer show, but of no service: he had neither sword nor shield; but had stolen Sir Guyon's horse and spear. Archimago therefore tells him to provide these, and to*

*get armour of better proof, of surest steele, if he would attack such knights as Sir Guyon and the red-crosse knight.*

## XVI.

*Is not enough—] ARE not four quarters of a man sufficient, without sword or shield, to quail an host? The false construction might be got over by supposing our poet thus intended, is not enough, nonne satis est, namely for four quarters of a man, without sword or shield, to quail an host?*

## XVII.

*—ONCE I did feare.] Pl. lxxxix. 34. I have feern once by my holines, i. e. peremptorily, ἀπαξ ἄουσα. See critical observations on Shakepeare, pag. 349,*

## XVIII.

*And wondred in his mind, what mote that monster make.] Not perhaps what that monster Archimago might make of it: but using monster according to the Latin idiom, he may mean, and he wondered in his mind what might occasion that prodigy or prodigious appearance, viz. Archimago's bold word, and the consequence of it, his miraculous vanishing away.*

## XX.

*Each trembling leafe, and whistling wind they beare, As ghostly bug does unto them affeare.] Spenser corrected this himself among the Errata of the press, does GREATLY them affeare. And nothing can be better corrected; we are assured 'tis the poet's own correction: but the person who had the care of the 2d quarto edition, has omitted this emendation of the poet (for indeed he seems never to have seen the Errata which Spenser printed at the end of his 1st quarto) and has substituted the following, much the worse, reading,*

*As ghostly bug their baire on end does reare.*

All the subsequent editors follow this reading: But Spenser's own, is very proper, *Each trembling leaf, every wind they hear, does greatly affeare them*, terrify them: Anglo-S. *aƿæpan. fæpan. to terrify or make afraid*: So Shakeſp. *Merch. of Venice, Act. II. Sc. I. This aspect of mine hath feared the valiant*: i. e. made afraid. Again, in *Antony and Cleop. Act. II. Thou canst not fear us Pompey with thy sails.* i. e. frighten us.

*Ibid.*

*At last they heard a horne THAT SHRILLED cleare*

*Throughout the wood THAT echeed againe.] I am persuaded that Spenser wrote YSHRILLED,*

At last they heard a horn YSHRILED deare  
Throughout the wood that echoed againe.

So in Colin Clouts come home again, ver 62.

Whose pleasing sound YSHRILED far about.

The corruption was plainly owing to the printer's mistaking y for y'. So in B. i. C. 2. St. 29.

For golden Phœbus now THAT MOUNTED lie —  
Spenser corrected it among the Errata, Y-MOUNTED. The same blunder is in B. vii. C. 7. St. 5.

For with a veile THAT WIMPLED every where  
Her head and face was hid, that mote to none  
appeare.

The printer thought YWIMPLED was Yt WIMPLED.

For with a veile, YWIMPLED every where,  
Her head and face was hid that mote to none  
appeare.

This correction is very easy, and the corruption easily accounted for.

## XXI.

Downe fell to ground, and crept into a bush—] This ludicrous image of a coward is perhaps taken from the character of the coward Dametas in his favourite Sydney. Arcad. p. 70. who creeps into a bush to hide his head from danger.

## XXII.

—Withouten blame or blot.] Without blame ἀμύμων, one of Homer's epithets. He seems to have his eye on Solomon's song, whilst he is characterizing his royal mistress. Would he have us too interpret mystically, as Divines interpret? *Thou art all fair, there is no spot in thee*, iv. 7. He says in her cheeks the *vermeill red and freck*,

*Like roses in a bed of lillies bed.*

*I am the rose of Sharon and the lillie of the valleys*, ii. 1. *My beloved is white and ruddy*, v. 9.

*Quæle rosæ fulgent inter sua lilia mistæ.*

Ov. Am. L. 2. Eleg. 5.

*Spargeasi per la guancia delicata  
Misto color di rose, e di ligustri.* Ariost. vii. 11.

*The which ambrosial odours from them threw.*

Milton has the same expression, ii. 245.

*And his altar breathes*

*Ambrosial odours and ambrosial flowers.*

Virg. i. 403. *Ambrosiæ odorem spiravere.*

I will in this note add some other allusions to

Solomon's song, that the reader may compare them together, St. 24. *And when she spake,*

*Sweet words like dropping honey she said shed.*

*Thy lips, O my spouse, drop as the honeycombe: honey and milk are under thy tongue*, iv. 11. See above, note on B. i. C. 9. St. 31. — St. 37, 38. *Her legs — like two fair marble pillars*. Sol. Song, v. 15. *His legs are as pillars of marble set upon sockets of fine gold.*

Divines, as I said above, interpret these songs, as Spenser would have us interpret his poem, namely, as “a continued allegory;” but there are many expressions in them *δοκίματα*. The subject of this book relates to Temperance: Love is of all passions the most liable to abuse; our poet therefore would have us spiritualize our love, and contemplate the beauty of his royal mistress, as beauty is the abstract: for whatever is beautiful, true, harmonious, proportionable, &c. contemplated with the temperate eye of reason, must more than please, even for its own sake: *quia dect, quia rectum, quia honestum; etsi nullum est consecuturum emulmentum.*

## XXIV.

*Her yovrie forehead—] Ariost. vii. 11.*

*Di tersi avorio era la fronte lieta.*

## XXV.

*Upon her eyelids many Graces sat*

*Under the shadow of her even brows] Sonnet xl.*

*When on each eye-lid sweetly do appeare*

*An hundred Graces, as in shade, to sit.*

See Spenser Ecl. vi. ver. 25. with the notes of his friend E. K. *Many Graces.*] “Though there be indeed but three Graces or *Charites*, or at the utmost but four; yet in respect of many gifts of bounty, there may be said more: and so Musæus saith, that in Hero's “either eye there fat a hundred Graces.

Πολλὰ δ' ἐκ μετῶν Χάριτες ζῆος δι' ἑπ' ἀπ' αὐτῶν  
τρεῖς Χάριτας Νύσσαο περιβύτας εἰ; δὲ τις Ἡρῆς  
Ὀφθαλμοῖς γελῶν ἑκατὸν Χάριτεςσι τιβήσιν.

*Multæ verò ex membris Gratias fluebant: sed antiqui tres Gratias esse sunt moniti: alteriter vero Herus oculus ridens centum gratiis pullulabat.*

*Aristocretus ἢ τοῖς ὀφθαλμοῖς χάριτες, ἢ τρεῖς, καὶ Ἡσίοδος, ἀλλὰ δεκάδων περιβύτας δὲ α.* *Et circa oculos Gratias, non tres, secundum Hesiodum, sed decies decas tripudiant.*

## XXVI.

*Was hem'd with golden fringe.]* This is the first instance in our poet of leaving his verse imperfect and broken: other instances of these hemistiches or half verses, the reader will find in C. 8. St. 5.

St. 55. B. iii. C. 4. St. 39. So again, C. 6. St. 26.

*To seek the fugitive.*

But this verse is thus left only in the old quarto but filled up in the other editions,

*To seeke the fugitive both farre and nere.*

There is but one more instance in this large work, viz. B. iii. C. 9. St. 37.

Cowley in his notes on the first book of his own epic poem, says, that none of the English poets have followed Virgil in this liberty, which he thinks looks both natural and graceful.—I am surpris'd Cowley should have forgotten Spenser : Phaer likewise in his translation of Virgil, has, in imitation of the poet he translates, several hemistiquies.

## XXVII.

*Below her hamber weed did smewhat trayne.]* This picture is the same as that of Diana, as represented in statues or coins, or poetical descriptions. Consult Spanhem in his notes on Callimachus, pag. 134, 135.

*ἡ ἰσ γόνυ μέγχι χιτῶνα  
ζώνουσαι λεγούσασιν.* Call. in Dian. ver. ii.

I am apt to think our poet had likewise in view the Amazonian dress of Pyrocles in his learned friend's Arcadia, pag. 42. *Upon her body she wore a doublet of skye-colour satin, covered with plates of gold, and as it were nailed with precious stones, that in it she might seem armed; the nether part of her garment was full of stuff, and cut after such a fashion, that though the length of it reached to the ankles, yet in her going one might sometimes discern the small of her leg, which with the foot was dressed in a short pair of crimson velvet buskins, in some places open (as the ancient manner was) to shew the fairness of the skin.*

## XXXIX

*Her daintie paps, which like young fruit in May  
Now little gan to swell.]* Thy breasts are like to clusters of grapes. Sol. Song. vii. 7. *Thy breasts shall be as clusters of the VINE.* I will hence take occasion to correct and explain Chaucer in the Merchant's tale, 1655, where he imitates some passages of Solomons Song.

*Rise up my wife, my love, my lady fre,  
The turtles voice is herd, my lady swete,  
Winter is gone with all his rainis wete :*  
*Come forth now with thyn eyin columbine ; (i. e. doves eyes. Song Sol. 15. and v. 12.)*

*How fairer ben thy breastis then is wine (read, vine,  
viz. the clusters of the vine. vii. 8.)*

But I don't think (though the reader is to think for himself) that Spenser followed literally, though he might allegorically, this mystical song; he as a poet, takes and leaves and alters as he thinks proper : so that by *young fruit in May, &c.* he may intend not clusters of

grapes, but unripe apples : and this expression Ariosto uses describing Alcina's beauties, Canto vii. 14.

*Bianca neve è il bel collo, e'l petto latte ;*

*Il collo è tondo, il petto è colmo, e largo ;*

*Due pome acerbe, e pur d'avorio fatte*

*Vengeno, e van, come onda al primo maro. —*

*Due pome acerbe, two unripe apples ; young fruit in May.*

*La virginella ignude*

*Scopria sue fresche rose,*

*C'hor tien nel velo ascoso,*

*E le poma del seno acerbe, e crude.*

L'Amint. di Tass. Act 1. Sc. ult.

Sydney's Arcad. p. 51. *And the apples methought  
fell down from the trees to do homage to the apples of  
her breast.* See Aristænet. Epist. iii. L. 1. and

Epist. vii. L. 2. *περικρατῶν ὑπὸ δάκρυα τὰ σέβη μίλα,  
manu probandens acerba poma pectoris.* So the place should, I think, be rendered and red. Aristoph. Eccles. ver. 898. *τὸ τετραγὸν ἐπὶ τοῖς  
μύλοις ἰταυδοῖ, voluptas efflorescit in eorum malis,  
i. e. papillis.* Vide Lyfistrat. ver. 155. The rude Swain in Theocr. Ed. xxvii. 49. uses the same expression,

*ΜΑΛΑ τὰ πρώτιστα [lege πρώτιστα] τὰν χυλῶνα  
διδέξω.*

*Mala tua primum hæc florentia cognoscam.*

## XXX.

*Her yellow lockes — about her shoulders —]* Our poet paints at large his royal dame, and she was not displeas'd to hear praises even of her person, if same says true : to adorn her he has spoiled all his brother poets of their images.

*Nanque humeris de more habilem suspenderat arcum  
Venatrix, dederatq; comam diffunderè ventis,  
Nuda genu, nudoque sinus collecta fluentes.*

Virg. i. 318.

*Such as Diana by the sandy shore  
Of swift Eurotas, or on Cynthus greene —*

The sandy shore of swift Eurotas — is for the sake of the repetition of the same letter, which he is wonderfully fond of —

*Qualis in Eurotæ ripis aut per juga Cynthi*

*Exeret Diana choros —* Virg. i. 498.

See above the same allusion differently applied, B. i. C. 12. St. 7.

*Or as that famous queen*

*Of Amazons —*

*Vel qualis equus Threissa fatigat*

*Harpalyce.* Aen. i. 320.

*Quales Threiciae cum flumina Thermodontis*

*Pulsant, et pedis bellantur Amazonas armis :*

*Seu circum Hippolyten, seu cum se martia curri*

*Penthesilea refert.* Aen. xi. 659.

See.

Her addressing Trompart, is taken from Venus' addressing Aeneas, and Achates,

*Hayle, groom, didst not thou see—*

*Ac prior, heus, inquit, juvenes—* Acn. i. 325.

Trompart's Answer.

*O goddesse, for such I thee take to bee  
For neither doth thy face terrestrial shew,  
Nor voyce sound mortall—*

Aeneas' answer,

*O, quam te memorem, virgo, namque haud tibi vultus  
Mortalis, nec vox hominum sonat: O dea, certe.*

## XXXII.

*Or as that famous queene*

*Of Amazons, whom Pyrrhus did destroy,  
The day that first of Priame she was scene,  
Did shew herself in great triumphant joy,  
To succour the weak state of sad afflicted Troy.]* That Penthesilea was slain by Pyrrhus, was admitted as a truth, and told as such, by all the romance writers: it would be unpardonable therefore for Spenser in his fairy tale, to have contradicted either them or his admired patron Sir Philip Sydney. *Impute to the manner of my country, which is the invincible land of the Amazons: myself neice to Senicia, queen thereof, lineally descended of the famous Penthesilea, slaine by the bloody hand of Pyrrhus.* And fo Dares Phryg. de bello Troj. Cap. xxxvi. *Penthesilea Neoptoleum sauciat: ille, dolore accepto, Amazonum duericam Penthesileam obtruncat.*

*Prior improba Pyrrhum  
Penthesilea premitt—*

*dumque elicit ensen*

*Altius impressum, laevam mucrone papillam  
Transadigit Pyrrhus: sic imperiosa virago  
Digladiata ruit.*

Joseph. Ican. de bell. Troj. iv. 646.

*And Pyrrhus—*

*Towarde this queene faste gan him rape,  
To be avenged whatsoever fall.—  
And Pyrrhus sworde was so sharpe whet,  
That sodaynly of her arme he smit.—  
So that this queene fel down dead anon.*

Lydgate, B. iv.

Caxton, in the wars of Troy (translated from Dares) has a whole chapter, "How the queene Panthasile cam from Amazonne with a thousand maydens to the focoure of Troyc. And how she bare her vaylantly, and slewe many Grekis, and after was she slayne by Pyrrhus the sone of Achilles."

## XXXIV.

*At which sad STOWRE,  
Trompart forth stept, to stay the mortall chauce,  
Out crying, O whatever heavenly powre,  
Or earthly wight thou be, withhold this deadly  
HOWRE.]* There are many instances given in these notes of words getting out of their proper places; and methinks the same error is to be found here.

*At which sad HOWRE*

*Trompart forth stept.*

At which sad and critical moment of time Trompart stept forth; crying out, O whether thou be a goddes or mortal creature,

*Withhold this deadly STOWRE.*

Withhold this fight, assault, &c. which will prove fatal to my master.

## XXXVI.

*She gins her feathers fowle disfigured,  
Proudly to prune.]* She is elegantly repeated, which has been already noticed.

—*To prune*, is to set in order, a Gall. *brunir, polire. to prune vines*, has another meaning, and is from another original. This I mention to vindicate a reading in Shakespeare, K. Henry iv. Act. 1 Sc. 1.

*Which makes him prune himself, and bristle up  
The crest of youth against your dignity.*

The construction of the verses just above is, *not caring how she disordered her gay painted plumes, in order to save her silly life—*

## XXXVII.

*All haile, Sir knight, and well may thee befall,  
As all THEE like, which honour have pursew'd]* The address and turn of the sentence plainly requires,

*As all THEE like, which honor have pursew'd.*

## XXXVIII.

*To whom he thus, O fairest under skie,  
Trew be thy words, and worthy of thy praise,  
That warlike feats doest highest glorifie.]* The construction of these words seems hard: but change *doest* into *does*; and Braggadochio's answer is characteristic of himself: and he is worthy of thy praise that DOES highest glorifie warlike feats: including himself in the number, as is plain from what follows. This reading adds much to the humour of this episode: and let it here be observed by the bye that Spenser has many characters, speeches and representations of humour throughout his poem.

## LX.

*But who his limbs with labours, and his mind  
Behaves with cares—]* Here is an instance of be-  
haves

*haves* used in its primitive sense, Germ. *haben*. Anglo-S. *habban*. *zehabban*, to possess, use or occupy : *Somn*. *Who behaves*, employes, uses &c. *his limbs with labour*, and *his mind with cares*, i. e. with study, and thought : as *cura* is used in Latin. This is what Xenophon calls, *αι δια καρτερίας επιμειναι*. Compare this Stanza, and the following, with Tasso, Canto xvii. St. 61.

## XLI.

*Before her gate high God did sweat ordaine,  
And wakefull watches ever to abide :*

*But easie is the way*—] *Ετι δε αι μεν εραδιουργιας, κη εν τα παραχρημα ηδοναι, ετε σωματι ενεξιας ικαναι εστιν εργαζεσθαι, ως φασιν οι γυμνασται, ετι ψυχη πιστημασ αξιολογον εδεμειαν εμποισιν αι δε δια καρτερίας επιμειναι των καλων τε καγαθων εργαζομενοισθαι ποιουσιν, ως φασιν οι αγαθοι ανδρες.* *Αλιγν δε περ κη Ησιόδοσ,*

*Την μεν γαρ καυότητα κη ιλαδον ενι ελεσθαι Ρηιδίωσ, λέγει [male apud Hes. ελθη] μεν οδωσ, μάλα δ' εγγυθι ναισι*

*Της δ' αρετης ιδρωτασ οεισ προπαροισιν εθηκαν Αθανασιοσ μακροσ δε κη ερδιος αιμοσ επ' αυτην Και τρηχρωσ το πρωτον επην δ' εισ ακρον ικηται, [lege omnino ικηται]*

*Ρηιδίω δ' ηπειτα πελεισ, χαλεπή περ ισσα.*

*Μαργυρι δε κη επιχαμωσ εν τωδε,*

*Των πονων κωλυσιν ημιν πάντα ταγαθ' οι Θεοι.*

*Και εν άλλωσ δε τόπωσ φησι,*

*Ω ποιητῆ σὺ,  
Μή μοι τὰ μαλακὰ μύθοσ, μὴ τὰ σκληρὰ ἔχησ. Ξη.  
Απεμ. Β.σ. ε.*

*Did sweat ordain*—*sweat* is the same word as Hesiod's *ιδρωτα*, for prefix the letter *S* before it, and you have the very word.

## XLII.

*Thought in his bastard arms*—] See note on B. i. C. 6. St. 24.

## XLIII.

*Ne card be greatly for her presence wayne.*] i. e. useless ; her presence was of no service or use to him. Though *wayne* may be here used according to its more common signification, and joined with *He*, i. e. nor did he vain man, &c. See note on the Introduction to this book, St. 3. where the adjective is placed last in the verse.

*Ibid.*

*Depart to woods untouched, and leave so proud disdain* [Untoucht, *intaeta*. Catull. in *Carm. Nuptial*. *Sic virgo dum intacta manet*. Horat. L. i. Od. 7. *intactae Palladis*.—and leave so proud disdain, i. e. and leave so proud a disdain behind her : or, and leave us so disdainfully.

## XLV.

*That earthly thing may not my courage brave* *Dismay with fears, or cause on fote to flie.*] So the 1st and 2d quarto's. But the folio's, 1609, 1617, (as indeed the sense requires)—ONE *fote to flie*.

## C A N T O I V.

Argument. *Delivers Phedon*—this is wrongly printed instead of *Pham*, See below St. 36. And so the first quarto reads in both places. The second quarto and folios read *Phedon*.

## I.

*IN brave pursuit of honourable deed,  
There is I know not what great difference  
Between the vulgar and the noble seed*] Spenser opens his Canto, generally, with some moral reflection, or sentiment, arising from the subject ; as Berni and Ariosto did before him in their more romantick poems. This unskilful and bragging chevalier gives a proper occasion to our poet of paying a handsome compliment to the Master of the Horse in the court of the Fairy Queen. — We must not, however, forget the expressions, *There is I know not what great difference*, Spenser must be translated to

understand him, *Nescio quod discrimen magnum est. Between the vulgar, τὸν ἀρσὺν, and the noble seed, τὸν εὐφρῶν, see Plato Repub. v. and the stoical definition of Εὐφροια in Diogenes Laertius. As feats of arms and love to entertain* : here the rhyme comes in to hinder perspicuity ; as for instance to entertain *feats of arms and love* : to entertain, to admit and honourably receive : a metaphor from receiving a guest. *But chiefly skill to ride*—to manage the steed and to ride well, was in high estimation in Queen Elizabeth's reign : so it was among the Persians in the times of Cyrus, and among the Romans in the times particularly of Julius and Augustus Cæsars.

## III.

*He saw from far or seemed for to see.]  
Aut videt aut vidisse putat.*

Virg. vi.  
Sæpe

Some belated peasant sees,  
Or dreams he sees. Milt. i. 783.

## IV.

Her OTHER LEG was lame that she no'te walke.]  
Literally from Homer, Il. 6. 217.

Φαλκός; ἕτερος, χεῖρὸς δ' ἑτέρου ΠΟΔΑ.

Hesychius, "Ἐτερος πῶδα" τὸν ἕνα πῶδα, τὸν ἑυνομοιο.  
alluding to this passage of Homer: it means,  
says Hesychius, one of his legs, or rather his left  
leg. The late learned Editor of Hesychius,  
did not see the allusion. Now ἑτερός is used  
sometimes for left, and what is left-handed is  
unlucky.

Δάμων δ' ἑτερος,  
Ἐς κακὸν τριψαῖς ἰδαμα —  
σατό νιν.

Daemon vero alter [i. e. laevus, malus] ad malum  
sui impulerat, perdidit eam. Pindar, Πυθ. γ. ver. 62.  
So ἑτέρα χεῖρ, is the left hand, in Plato de  
Repub. pag. 439. Edit. H. St. "Ἄλλη μὲν ἢ ἀπο-  
ἔσω χεῖρ, ἑτέρα δὲ ἢ προσαναγνῶν. And her other  
leg: means here, as in Homer, the left leg.  
The picture of this wicked hag, is the picture  
of Occasion, in Phaedrus; which has been  
likewise noticed by the author of the remarks  
on Spenser.

Cursu ille veluceri pendens in novacula  
Cavus, comosa fronte, nudo corpore,  
Quem si occuparis, tenas; elapsum semel  
Non ipse passu superius reprehendere;  
Occasionem rerum significat brevem.  
Effectus impediret ne segnis mora,  
Finxere antiqui talenti effugiem Temporis.

Compare likewise the Epigram in the Antho-  
logia, pag. 346. Ἐἰς τὸν Καιρόν. which is thus to  
be pointed.

Ἡ δὲ κόμη, τί κατ' ἔβην; Ἰπαντίσσαντι λαβίσθαί  
Νη Δία. Τάξῃσιδιν πρὸς τί φαλακρὰ πῆλι;  
Τὸ γὰρ ἀπαξ πῆλοισι παραδριζαντά με ποσσὶν  
Οὔτι; ἢ ἡμεῖον δαξέται ἰξόπιδιν.

Coma autem, quid in fronte? ut obvius prebandat  
Sane. Pantes capitis averſae quapropter calvae  
sunt?

Quippe semel alatis praetermissum me pedibus  
Nemo jam quantumvis cupidus reprehendet.

The madman here, is Furor, the son of Occa-  
sion: See below, St. 10. furor comes from  
φύβου, quia parentes omnia turbant, confundunt,  
miserent.

Who all on fire straightway —  
With beastly brutish rage gan him assay —

And Cicero, Tusc. Disput. iii. 5. defines furor,  
mentis ad omnia cecitas. i. e.

Who all reason blent through passion nought descride.

Furor in Greek is θυμός, and thus those verses  
of Euripides are to be interpreted, which so  
much pleased, and are so often cited by the  
Philosophers,

Καὶ μανθῶν μὲν οἶα τοῖ μῶσ κακῶ  
ΘΥΜΟΣ δὲ κρείσσων τῶν ἡμῶν βουλευμάτων,  
Ὅσπερ μεγάλων αἰτίας κακῶν θεοτοῖς.

Et intelligo quidem qualia sunt ea mala quae firm  
ausura: sed FUROR est potentior meis consiliis, qui  
quidem hominibus causa est maximorum malorum.  
Eurip. Med. ver. 1078.

Quae memoras scio

Vera esse, nutrix: sed FUROR cogit sequi

Pejora: vadit animus in praeceptis sciens,

Remeatque, frustra sana consilia appetens.

Senec. in Hippol. ver. 177.

Horace very boldly has translated this word,  
Θυμός, mens,

Qui non moderabitur irae,

Infectum volet esse, dolor quod susceperit et MENS.

Horat. Epist. i. ii. 60.

Other poets prefix some epithet, when taken in  
this sense;

Mens mala, dira, insana, &c.

Furor here broken loose is according to the  
description of this madman in Petronius.

Quos inter Furor abruptis ceu liber habenis  
Sanguineum late tollit caput —

Furor is described by Virgil as bound: compare  
Homer Il. v. 385, where Mars the furious god  
of war is said to have been imprisoned and bound  
in chains. Hence Virgil took his hint, as like-  
wise from a picture of Apelles, mentioned by  
Pliny, Nat. Hist. Lib. 35. pag. 697. Edit.  
Hard.

FUROR impius intra

Saeva sedens super arma, et centum vinctus abenis

Post tergum nodis, fremit horridus ore cruento.

Aen. i. 298.

Chiuderà Marte, ove non veggia luce:

E stringera al FUROR le mani al dorso.

Ariosto. iii. 45.

The poets often mention Furor as a person and  
an infernal imp.

Tum torva Erinys senuit et caecos FUROR,

Horrorque, & una quidquid aeternae creat,

Celantque tenebrae. Oedip. ver. 590.

veniat invisum Scelus,

Suaveque lambens sanguinem Impietas ferax,

Errorque, et in se semper armatus FUROR.

Hercul. Fur. ver. 96.

V. And

## V.

*And ever as she went, her toung did walke—*] The usual phrase is, *her tongue did run*: but the rhyme required it otherwise, and 'tis to be defended as a catachrestical expression.

## IX.

*Still called upon to kill him in the place.*] Acts vii. 59. *And they stoned Stephen calling upon, and saying, Lord Jesus receive my spirit.* ὁ δὲ ἐπιβοῶν τὸν Στέφανον ΕΠΙΚΑΛΟΥΜΕΝΟΝ καὶ λέγοντα, κύριε Ἰησοῦ δεξάαι τὸ πνεῦμά μου.

## X.

*He is not, ah, he is not such a foe.*] Spenser corrected it himself, among the errata added to the 1st edition in quarto, *not*.

## XI.

*The banks are overflowne when stopped is the flood.*] The river runs on in its usual course, unless you stop it, but stopped it rages and overflows its banks: so try not to stop this madman in his career, but begin first with Occasion, the root of all wrath.

*Dum FUROR in cursu est currenti cede FURORI.*

*Difficiles aditus impetus omnis habet.*

Ovid Rem. Am. 119.

He seems likewise to have Ovid in view, where he describes Pentheus; the verses are so well turned and the description so masterly that I cannot help transcribing them.

*Frustraque inhibere laborant.*

*Acrior admittit est; irritaturque retenta.  
Et crescit rabies; remoraminaque ipsa nocebant.  
Sic ego torrentem, quâ nil obstabat eunti,  
Lenius, et modico strepitu decurrere vidi:  
At quacunq; trabes obstruetaque saxa tenebant,  
Spumeus, et fervens, et ab obice saevior ibat.*

## XII.

*—her ungratious tong.]* So Spenser ordered it to be written among the Faults escaped in print: before it was printed *tongue*. You see what care he took that even the letters should answer, as well as their jingling terminations.

## XV.

*With hundred yron chaines he did him bind.]* *Huic fraenis, hunc tu compeste* CATENA, says Horace, speaking of this same perturbed state of mind, represented by this monster Furor. So Juvenal, S. viii.

*—Pene irae fraena modumque.*

See note above on St. iv.

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## XVII.

*Payre Sir, quoth he —*] The following story which this young man tells, is taken from the fifth book of Orlando Furioso: Harrington, who translated Ariosto, mentions that this story too was written by Mr. Turbervill. Part of the tale Skakepeare has formed into his play called *Much Ado about Nothing*.

*Ibid.*

*So me weake wretch, of many weakest wretch,  
Unweeting, and unware of such mishap,  
She brought to mischief through her guileful trech,  
Where this same wicked villain did me wandring ketch.]* Thus altered in the 2d quarto, and manifestly by Spenser's direction,

*So me weake wretch, of many weakest one,  
Unweeting and unware of such mishap,  
She brought to mischief through occasion,  
Where this same wicked villain did me light upon.*

*Through occasion* is very rightly added, the whole episode and allegory plainly requiring it.

## XVIII.

*With whom from tender dug of commune nurse  
Attorce I was upbrought—*] He seems to allude to the Italian phrase, which calls a foster brother, *fratello di latte*. 'Tis not to be passed over likewise, that the Irish, in particular, look upon their foster brothers in a higher degree of friendship and love, than their own brothers; which Spenser takes notice of in his view of Ireland. This consideration makes the pathos more sensibly affecting.

## XX.

*My friend, hight Philemon, I did partake—*] i. e. I made partaker. Nothing can excuse this breaking through all rules of measure; Spenser should have written,

*My friend, Philemon hight—*

Below, St. 39, 30. He errs the same error thrice,

*Confest how Philemon her wrought to chaunge her weede.*

*To Philemon, false feytour Philemon.*

The following is equally as bad,

*Great Ganges and immortal Euphrates.*

B. v. C. II. St. 21.

If authorities can excuse, I could bring many like instances from the old poets, who paid no regard to proper names, whether long or short, but measured them by syllables, not quantity. But I hope, in this one respect, no moderns will ever imitate them.

M m m

XXIV.

## XXIV.

*Saying, he now had bouted all the floure.]* Sifted the whole affair; bolted it all to the very bran.

*But I ne cannot boulte it to the brenne.*

Ch. in the Nonnes Priest's tale 1281.

i. e. I cannot sift it, examine it thoroughly. Hence comes *Bolting*, an exercise of Gray's-Inn, so named from sitting or examining into some law points.

## XXV.

*Who glad to' embosom his affection vile.]* Who glad to cherish (*in sinu complecti*) his vile affection.

*Ibid.*

*Pryene, so shee bight.]* Her name in Orlando Furioso, is Dalinda; in Shakespeare Margaret. But as Spenser varies in his names, so he varies likewise in many other circumstances from the original story.

## XXIX.

*And chawing vengeance.]* And chawing the cud, ruminating upon vengeance.

## XXXIV.

*Most wretched man,*

*That to affections does the bridle lend :*

*In their beginnings, &c.]* Affections, i. e. passions. So the Latin, *affectus*. The thought is the same as in Seneca,

*Quisquis in primo obstitit*

*Reputitque amorem, tutus ac victor fuit.*

*Qui blandiendo dulce nutrit vitium,*

*Sero recusat ferre, quod subiit, jugum.*

Hippolyt. ver. 131.

Presently after,

*Strong wars they make and cruell batt'ry bend  
Gainst fort of reason —*

This is preparing you before-hand for the Castle and Fort, wherein the Soul, Reason, and Wisdom, dwells; more minutely described, B. ii. C. 9. St. 10. and C. 11. St. 5.

## XXXV.

*Wrath, jealousy, griefe, love, do thus expell.]* i. e. Do thou thus expell. — Presently after, *The monster filth did breede*, i. e. The fire did breed of sparks, the weed [jealousie] of a little seed, the flood of small drops, the monster [love] of filthiness. — *Do thus delay*, i. e. See that thou dost thus delay, put off, take away, &c. The whole Stanza is very pretty, and worth a little attention.

## XXXVI.

*Least worst betide thee—]* It should have been printed, *worse*.

## XXXVII.

*Which mingled all with sweat did dim his eye.]* i. e. Did dim his countenance, quite alter his features, *pars pro toto*.

## XXXIX.

*Yet mildly him to purpose answered.]* i. e. to discourse with him. See the Gloss. in *Purpose*. He answers mildly: *Varlet*, therefore, in the following Stanza, is not to be taken in its modern, but ancient signification: for our poet is all ancient.—The reader at his leisure may consult *Menage in Valet*; and Junius in *Vassal*.

## XLI.

*Have bight he then, said Guyon, and from whence ?]* I have printed it, *How bight he*, then said Guyon, *and from whence ?* i. e. Then Guyon answered and said, *How is he called, and from whence came he ?* To whom Atin, *His name is Pyrocles, &c.*

τις; πῶς; τίς; ἀπόθεν;

Hom. Od. § 187. & τ' 105.

*Qui genus? unde domo?* Virg. viii. 114.

— *Unde domo? quis?*

Horat. Epist. i. viii. 53.

*Ibid.*

*Acrates SONNE of Phlegeton and Iarve;*

*But Phlegeton is SONNE of Herebus and Night;*

*But Herebus SONNE of Aeternitie is bight.]* The second verse, which is broken loose from his fellows, is very easily reduced to his pristine state and regularity, by our easy accounting for that source of perpetual error, which runs through the printing of Spenser's poem: We have printed the word in capitals to shew the reader what we have so often mentioned, namely, the printer's eye being caught by some word above or below: I make no doubt therefore myself but that Spenser gave it,

*But Phlegeton, of Herebus and Night.*

The construction is very easy and natural, both which are the sons of *Acrates* and *Despight*, *Acrates* son of *Phlegeton* and *Jarve*, but *Phlegeton* of *Herebus* and *Night*; and *Herebus* son of *Aeternitie* is *bight*. The two BUTS likewise seem a printer's manufacture and blunder.

*Both*



Both which arre,

*The sonnes of old Acrates and Despight,  
Acrates sonne of Pblegeton and Jarre;  
But Pblegeton of Herebus and Night:  
And Herebus sonne of Aeternitie is bight.*

See their genealogy, which I have drawn up in a note on B. i. C. 5. St. 20. *Aeternitie* is mentioned in Boccace, *sequitur de Aeternitate, quam ideo veteres Demogorgoni sciam dedere, ut is qui nullus erat videretur aeternus; quae quid sit suo se ipsa pandit nomine—de illa sic Claudianus,*

*Est ignota procul, nostrasque impervia menti,  
Vix adeunda deis, annorum squalida mater,  
Immensi spelunca aevi, &c.*

*Pblegeton* according to Spenser is the son of Erebus and Nox: according to Boccace, *Flegeton* in the son of Coctus: and mentioned as an infernal river and deity in Virgil, vi. 265.

*Dii quibus imperium est animarum, umbracque silentes  
Et Chaos et PHELETHON—*

Again alluding to its etymology, vi. 550.

*Quae rapidus flammis ambit torrentibus annis  
Tartareus PHELETHON, torquetque sonantia saxa.*

Milton spelt it as Spenser did, tho' since altered in the latter editions,

Fierce PHELEGETON

*Whose waves of torrent fire inflame with rage.*

ii. 580.

You see then how proper this fiery infernal deity is the supposed father of Acrates. *Jarre* is the *Litigium* of Boccace, the *Ἔρις* of Homer and Hesiod, and the *Discordia* of Virgil, viii. 702.

*Et scissâ gaudens vadit Discordia pallâ.*

*Acrates*, (*Ἀκράτης*) and *Despight* (*dispetto*, malice, ill-will, &c.) are not mentioned particularly by the mythologists, but they may be included under those vile affections of the mind, which are said to be the offspring of Night and Erebus. The sonnes of *Acrates* and *Despight*, are *Cymochles* and *Pyrochles*, the former has his name from *κῆμα* non modo *fluidus* sed et *variorum malorum frequentia*, et *κλῆος gloria*: meaning one who seeks for vain honours in a sea of troubles: *Pyrochles*, from *πῦρ ignis* et *κλῆος gloria*.

XLII.

ATTIN.] The squire of Pyrochles, the stirrer up of strife, and revenge. He has the same name of a goddess, whom Homer mentions, and who had just the same offices allotted her.

—Ἄτη, ἡ πάταρος αἰται.

## C A N T O V.

Argument. This I have printed from the 1st quarto: the 2d and folios read thus,

*AND Fwors chayne unbinds,  
Of whom fare hurt for his revunge  
Attin Cymochles frinds.*

I.

*Then stubborn perturbation—*

*To which right well the wise do give that name,*

*For it the goodly peace of stayed mindes,*

*Does overthrow.] Perturbatio, à perturbando, for it does overthrow the peace of the mind. To which right well the wise do give that name: Cicero Tusc. Disp. iii. 11. Perturbatio, animi motus, vel rationis exfers, vel rationem aspernans, vel rationi non obediens: isque motus aut boni aut mali opinione excitatur. iv. 15. Perturbationes, quae sunt turbidi animorum concitatique motus, aversi à ratione et inimicissimi menti vitaeque tranquillae. De Finib. iii. 11.*

*Nec vero perturbationes animorum, quae vitam insipientium miseram acerbamque reddunt, quas Graeci πᾶδη adpellant (poteram ego verbum ipsam interpretans, morbos adpellare, sed non conveniet ad omnia: quis enim misericordiam, aut ipsam iracundiam, morbum solet dicere? at illi dicunt πᾶδος. Sit igitur perturbatio, qua nomine ipso vitiosa declarari videtur) nec hae perturbationes vi aliqua naturali moventur: omnesque sunt genere quatuor, partibus plures, aegritudo, formido, libido, quamque Stoici communium nomine corporis & animi ἰδῶν adpellant, ego malo luctitiam adpellare, quasi gestientis animi elationem voluptuariam. Perturbationes autem nulla naturae vi commoventur, omniaque ea sunt opinionis ac judicis levitatis: itaque his sapiens semper vacabit. We may find all these four perturbations characterized by Spenser, Aegritudo i. e. Sorrow and discomfort, exemplified in the mother of the babe with the Tromband: Formido, in Braggadochio and Trom-*

M m m 2

part:

part. *Libido*, in Cymochles and Acrasia. Ἡδονή i. e. *laetitia*, seu *gestientis animi elatio voluptuaria*, in Phaedria.

## Ibid.

*His owne woes author, whofo bound it findes,  
As did Pirrhocles, and it willfully unbindes.*] Spenser, among the errors of the prefs prefixed to his first edition, ordered this wight's name to be spelt *Pyrrhcles*; I have obeyed his orders in this edition, and have altered it accordingly above C. 4. St. 41, 45, and below C. 5. St. 8. 16. 19. 20. 21. 25. 36. 38. The construction of this passage is: 'He is the author of his own woes, whofoever finds perturbation bound or restrained, and willfully unbinds it, as here acted Pyrrhcles.'

## II.

*And formed yre.*] See note on B. i. C. 5. St. 28.

## V.

*Disceall knight whose coward corage chose*—] This is spelt from the Italian, *disleale*; 'tis a frequent expression in romance writers, and carries with it the highest affront; perfidious, false, treacherous, &c. *Corage* is heart or mind: *coragium* in the base latinity was used for *cor*.

*Thereby thine armes seem strong, but manhood frayl.* Perhaps he wrote,

*Thereby thine arm seems strong, but manhood frayl.*

And in the concluding verse of the Stanza,

*If wanted force and fortune do me not much sayl,*

This is altered in all the editions, but the first, into.

—doe not much me sayl.

To make the accent fall stronger on *me*, I would rather read,

*If wanted force and fortune doe not me much sayl.*

## VII.

*The burling high his yron braced arme,  
He smite*—

*Yet there the steele floyd not, but inly bate* *Deepe in his flesh.*] Read as one word, *yron-braced*: then hurling aloft his arm which was braced about with iron armour, πλῆξεν ἄνωχρόμυρος. Hom. Il. γ'. 362. φασγάνῳ ἀίξας. Il. κ'. 456. *corpore toto Alie sublatum conjurgit Turnus in ensen.* Virg. xii. 729 *And high advancing his blood thirstie blade.* B. i. C. 8. St. 16.

*Yet there the steele slaid not, but inly bate*—

i. e. did bite. As *ate* from *eat*: taught from *teach*: so *BATE* from *bite*: though the rhyme may excuse, yet 'tis to be defended from ana-

logy; he says just above, St. 4. *the sharpe steele bite not.* This expression he uses very often,

*The cruel steel so greedily doth bite,*

*In tender flesh*—

B. i. C. 5. St. 9.

*His BITING sword,* B. i. C. 7. St. 48. *MORDACI ferro.* Hor. L. iv. Od. 6. So his friend Sydney, Arcad. p. 255. *His enemies had felt how sharp the sword could bite of Philoclea's lover.*—But it is endless to cite similar places.

## VIII.

*Or strike, or hurtle round in warlike gyre.*] This word is corrupted in all the editions except the first. See the Glossary. *To hurtle round in warlike gyre*, is to skirnish wheeling round the foe, trying to strike him with advantage.

*Or da un lato, or da un' altro il va tentando,*

*Quando di qua, quando di là s'aggira.*

Ariosto. xlv. 74.

*L'uno, e l'altro s'aggira, e scute, e preme.*

Ariosto. xlvi. 131.

## IX.

*But yielded passage to his cruell knife:*  
*But Guyon in the heat of all his strife*  
*Was wary wise*—] I would rather read, *THIS strife*, this fight between them. *Knife* comes from ξίφος, and is used in the same sense by our old poets: but I have mentioned this already.

## Ibid.

*And falsed oft his blowes t'illude him with such bayt.*] i. e. he made feints; he falsified his thrust in fencing by making feigned passes. Chaucer says of Creseide, *she falsed Troilus.* L. v. 1053.

i. e. she acted falsely by, she deceived Troilus. From the Ital. *Falsare*.

*He traverseth, retireth, presseth nie,  
Now strikes he out, and now he falsifieth.*

Fairfax. vi. 42.

## X.

*Like as a lyon, whose imperial powre,  
A proud rebellious unicorne defyes*—  
*HE slips aside*—] *Ille, uyn.* See Bentley on Horace, L. i. Od. 9. Servius on Virg. xiii. 5. Clark on Homer Il. γ' 409. This addition of *HE*, I have mentioned above.—As to the stories told of the fighting of the Lyon and Unicorn, they are fit for children, though told by grave writers. *Rebellious* he calls it, according to what is said in Job xxxix. 10. of the unicorn, and by the commentators: see Bochart concerning this creature, and its pretious and wonderful horn. The following is translated from Gesner, "The unicorn is an enemy to  
"lyons; wherefore as soon as ever a lyon seeth  
"a

“ a unicorn, he runneth to a tree for succour,  
 “ that so when the unicorn maketh at him, he  
 “ may not only avoid his horn, but also destroy  
 “ him : for the unicorn in the swiftness of his  
 “ course, runneth against the tree, wherein his  
 “ sharp horn sticketh fast : then when the lyon  
 “ seeth the unicorn fastened by the horn, with-  
 “ out all danger he falleth upon him and killeth  
 “ him. These things are reported by a king of  
 “ Aethiopia in a Hebrew epistle unto the bishop  
 “ of Rome.—They speak of the horn as the  
 “ most excellent remedy in the world.—There  
 “ was brought unto the king of France, a very  
 “ great unicorn’s horn valued at fourscore thou-  
 “ sand ducats.” There is an allusion to this  
 story, told by Gesner, in Shakespeare, Julius  
 Cæsar, Act. ii. where Decius characterizes Cæsar  
 as a lover of strange and unaccountable stories.

*He loves to hear*

*That unicorns may be betrayd by trees.*

## XII.

*And soone his dreadfull blade about he cast.] ROTAT  
 ensen fulmineum. Virg. ix. 441.*

*Ibid.*

*Then on his breast his victor foote he thrust.] This is  
 according to ancient custom. And it came to  
 pass, when they brought out those kings unto Joshua,  
 that Joshua called for all the men of Israel, and said  
 unto the captains of the men of war, which went with  
 him, come near, put your feet upon the necks of them.  
 Hence figuratively for subjection and servitude  
 ’tis frequently used, Pf. viii. 8. Thou hast put all  
 things under his feet. See 1 Cor. xv. 25. Heb.  
 ii. 8.*

*Ἄξ ἐν στήθεσι βίας. Pede pectoribus imposito.  
 Hom. II. 2. 65.*

*ὁ δὲ λαὸς ἐν στήθεσι βίαιων,  
 τὴν χάσιν ἐξενάριξε καὶ ἐν χάσματι φητος ἴδδα.*

*Ille autem calcem in pectoribus ponens,  
 Armaque interfecto exiit, et glorians verbum dixit.  
 Hom. II. v. 618.*

*Quem Turnus super adhsistens—et lævo pressit pede.  
 Virg. x. 495.*

*Tum super abjectum posito pede nixus et hasta.  
 x. 736.*

Tasso ix. 80. *Fndi lui preme col piede.* Spenser  
 frequently alludes to this custom; it may not  
 therefore be improper to mention it this once.

*Ibid.*

*Ne deeme thy force by fortunes doome uniuist  
 That bath (maugre her spight) thus low me laid in  
 dust.]*

See *maugre* in the Glossary, where this verse is  
 explained.

## XIII.

*For th’ equal die of warre he well did know.] See  
 note on B. i. C. 2. St. 36.*

## XV.

*Yet shortly gaine, that losse exceeded farre] the  
 which gain far exceeded the loss.*

*Ibid.*

*But to bee lesfer then himself—] This is a Grecism  
 ἴστω ταυτά, minor, i. e. inferior seipso. So again  
 below St. 16.*

*That in thyself thy lesfer parts doe move,  
 i. e. those parts which are inferior and ought to  
 be subservient to the more noble part. Minor  
 in certamine, Hor. L. i. Epist. x.*

*But know that in the soul  
 Are many lesfer faculties that serve  
 Reason as chief. Milt. v. 101.*

*Lesfer, i. e. inferior.*

*If in power and splendor lesf,  
 In freedom equal. V. 796.*

*Though his tongue,  
 Dropp’d manna and could make the worse [τὸν ἴστω]  
 appear,*

*The better reason [τὸν κρείστω λόγον] ii. 113.*

*Ibid.*

*Vain others overthrowes, who self doth overthrow.]  
 ’Tis thus printed in the two old quarto’s, but  
 in the folios and following editions,  
 Vain others overthrowes whose self doth overthrow.*

The way to understand Spenser is to translate  
 him, *frustra alios subvertit, qui se subvertit.* You  
 see *he* is omitted and *self* is for himself; *he* in  
 vain overthrowes others who doth overthrow himself.

## XVI.

*That thee against me draw with so impetuous  
 dread.] i. e. so impetuously. B. i. C. 9. St. 45.  
 And maister those mishaps with patient might, i. e.  
 patiently. B. ii. C. 2. St. 22. both with greedy  
 force at once upon him ran, i. e. greedily. B. i.  
 C. 2. St. 39. but with feigned paine, the false  
 witch did my wrathful hand withhold, i. e. feignedly.  
 B. iii. C. 5. St. 19. But labour’d long in that deepe  
 ford with vaine disease, i. e. in vain.*

## XVIII.

*Great mercy sure for to enlarge a thrall.] Great  
 thanks truly! Gall. grandmerci. B. ii. C. 7. St. 50.  
 granmercy Mammon.*

*Ti.*

## XIX.

*th' one, said HEE*

*Because he wonne; the other because HEE—*] This reading (the occasion of which is plain) is in the 1st and 2d edit. in quarto, but the edit. of 1609, has it right.—Presently after.

—and garre them disagreee.

So in his pastorals, Ecl. iv.

*Tell me good Hoblinel, what gars thee grete ?*

i. e. what causeth thee to weep? Douglass in his translation of Virgil, uses it often. *Id. giora facere.* See Junius. Spenser heard this word often when he resided in the northern parts of England. Whether he himself altered it afterwards, or his editor, I can't say; but in the 2d edit. 'tis printed,

—and do them disagreee.

## XXII.

*His mother eke, move to augment his sight,*  
*Now brought to him a flaming sfer-brond,*  
*Which she in stygian lake, ay burning bright,*  
*Had kindled.]* *Ay burning bright,* cannot agree with *stygian lake*, for he calls it the **BLACK stygian lake**. B. i. C. 5. St. 10. So he describes the river Cocytus, in a **BLACK flood**, B. ii. C. 7. St. 56. See B. vi. C. 12. St. 35. There is no *brightness* in hell; *τάρταρος, ἕσπερος*, Hom. II. 28. 13. *Tartara nigra*, Virg. vi. 145. Hell is called in scripture *outer darkness*. Matt. xxii. 13. and emphatically in Jude, v. 13. *The blackness of darkness.* Compare Spenser's description in the passages referred to above. Nor can hell allegorized have any reference to *brightness*, light, cheerfulnes, joy, &c. but to gloominess, darkness, &c. —Observe by the bye Spenser's abuse and confusion of the river Styx, with Phlegethon, which burnt with sulphur, so as to make darkness visible. *Stygian* he uses for *hellish*: but rightly distinguishes in B. i. C. 5. St. 33. *The fiery flood of Phlegethon*, and very properly, B. iv. C. 2. St. 1. calls discord, a *fyre brand of hell fyr* tynd in *Phlegethon*.—Nor can *ay burning bright*, agree with *sfer-brond*: for it had not been for ever kindled. In short, the printer has often blundered seeing y prefixed to participles, sometimes he mistook it for y<sup>e</sup> and here for *ay*. Let us then read:

*Now brought to him a flaming sfer-brand,*  
*Which she in stygian lake, yburning bright*  
*Had kindled—*

I hus all is easy and proper, and Spenser disagrees not with himself nor his brother poets,

and which is more, nor with the scripture. The same mistake seems to be gotten into the editions of Chaucer, in his prologue to the Canterbury tales, ver. 233.

*His tippet was ay farfid ful of knives.*

But the poet characterizes him, as then dressed, and as then setting out on his journey for Canterbury. I would read therefore,

*His tippet was yfarfid full of knives.*

## XXIII.

*Tho gan THAT villain wax so fiers and strong,*  
*THAT nothing might sustaine his furious forse.]* So the 1st and 2d quarto edit. but the folio of 1609, reads, *the villain.*

## XXVII.

*Whom then she does trasforme to monstrous bewes.]* He follows the Italian spelling, *trasformare*. The 2d quarto and subsequent editions read *transforme*.

## XXIX.

*And over him art stryving to compayre*  
*With nature, did an arber green despred.]* This whole episode is taken from Tasso, Canto xvi. where Rinaldo is described in dalliance with Armida. The bowre of bliss is her garden.

*Stimi (si misto il culto e col neglecto)*  
*Sol natural; e gli ornamenti, e i fuiti,*  
*Di natura arte par, che per diletto*  
*L'imatrice sua scherzando imiti.*

Canto xvi. 10.

*Cujus in extremo est antrum nemorale recessu,*  
*Arte laboratum nullâ, simulaverat artem*  
*Ingenio natura suo: nam pumice vivo,*  
*Et lenibus topis nativum duxerat arcum.*  
*Fons sonat à dextra, tenui perlucidus undâ,*  
*Margine gramineo patulos incinctus hiatus.*

Ovid. Met. iii. 157.

## XXXI.

*And on the other syde a pleasaut grove*  
*Was shot up high, full of the slated tree*  
*That dedicated is t'Olympick Jove,*  
*And to his saune Alcides, whenas hee*  
*In Nemeus gayned goodly victoree:]* Spenser ordered it to be red *Nemeus*, among the errors of the press, added at the end of the first edition in quarto, but the 2d edition reads,

*Whenas hee*  
*Gaynd in Nemea goodly victoree.*

And the folios,  
*Gaind in Nemea goodly victoree.*

As Spenser altered it into *Nemus*, so I have followed his direction: for as to the editor of the second edition, he seems to me never to have seen Spenser's corrections of the errors of the press.

Our poet gives his proper names, in imitation of Chaucer and Gower, and the Italian poets, often both a new spelling and a new termination; and this the reader may perpetually observe. Let him here however judge for himself. *The stately tree dedicated to Jupiter*, is the oak; and *the stately tree dedicated to his sonne Alcides*, (for so the passage is to be supplied) is the Poplar. See Broukh. on Tibullus p. 82.

Spenser supposes that the Poplar was then first dedicated to Hercules, when he slew the lyon in Nemea. The reader at his leisure may consult what Servius and other commentators have observed on Virg. Ecl. vii. 61.

*Populus Alcidae gratissima.*

## XXXIV

*So he them deceives, deceived in his deceit.]* So the two first editions in quarto: but the folios, *So them deceives, deceived in his deceit.*

*He omitted, which is after Spenser's manner:* if Spenser wrote as the two most authentic editions read, we must thus scan the verse,

*Sō hē thēm] dēcēives] dēcēiv'd] in his] dēcept.*

Compare these xxxiii. and xxxiv. Stanzas with Tasso, xvi. 18, and 19. from whom they are translated.

## XXXIV.

*Up, up, thou womanish weak knight—]* This likewise is imitated from Ubaldo's speech to Rinaldo whom he finds in the bowre of Armida,

*Qual sonno, ò qual letargo hà sì sepiata  
La tua virtute, ò qual viltà l'olletta?  
Sù, sù, te il campo, e te Goffredo invoca,  
Te la fortuna, e la vittoria aspetta*

Tasso I xvi. 33.

Fairfax thus translates them, with Spenser in his eye.

*What letharge hath in drowsiness oppend  
Thy courage thus? what sloth doth thee infect?  
UP, UP, our camp and Godfrey for thee send,  
Thee Fortune, praise and victory expect.*

*Womanish weak knight, is Homeric, Ἀχαΐες, ἐκ  
ἰρ' Ἀχαΐας Il. 6. 235.*

*O vere Phrygiae, neque enim Phryges.*

Virg. ix. 617.

Or he expresses Tasso, xvi. 32. *Egregio campion  
d'una fanciulla.* which Fairfax very well translates,

*A carpet champion for a woman dame.*

## C A N T O VI.

## I.

*A Harder lesson to learne continence  
In ioyous pleasure then in grievous paine:  
For sweetnesse doth allure the weaker sence  
So strongly, that uncatches it can refrain  
From that which feeble nature covets faine:  
But griefe and wrath, that be her enemies  
And foes of life, she better can abstaine:  
Yet vertue vauntes in both her victories;  
And Guyon in them all shewes goodly maysteries.]  
Let us stay awhile to reflect on this observation,  
so true of man and human nature. But first let  
us see the meaning. "'tis a harder lesson to  
"learn temperance in pleasure and prosperity  
"than in pain and adversity, &c."*

*But grief and wrath—she better can abstaine*

i. e. keep from; the preposition being contained in the verb: but as there is an easier and better reading in the 2d quarto and in the folios, viz. *restraine*, this I chose therefore to follow.

*Yet vertue vaunts in both her victories.*

in both, *rebus in arduis, non secus in bonis.* Compare B. v. C. 5. St. 38. I believe Spenser had that truly philosophical sentiment in view, which Xenophon gives to Gobrias, Κυρ. παιδ 616. 5.

Δοκίμῳ δὲ μοι, ὦ κύρῃ, χαλσιπώτερον ἵναίς ἐν γυνὶ ἀνδρα  
τάχαθὲ καλῶς φέροντα, ἢ τὰ καυὰ τὰ μὲν γὰρ ἰσθμῶν τοῖς  
πολλοῖς, τὰ δὲ σωφροσύνην τοῖς πάντων ἱεροῖσι.

*Arbitror autem, Cyre, difficilius esse reperire hominem,  
qui res secundas, quam qui adversas recte ferat.*

The same observation we find in other writers.

*Quos inter prisca sententia dia Catonis  
Scire adeo magni fecisset, utrumne secundis  
An magis adversis staret Romana propago:  
Salicet adversis—* Sulpicia Sat. ver. 48.

A. Gell. L. viii. C. 3. has preserved this godlike sentence of the old Cato, 'Adversae res se domant et docent quid opus sit factis: secundae res laetitia transvortum trudere solent à recte confulendo atque intelligendo.' Seneca epist. 67. *Attalus Stoicus dicere solebat, malo me fortuna in castris suis quam in deliciis habeat.* Nor less philosophically has Horace expressed himself on the same subject. L. ii. Od. iii.

*Aequam mentemobis in arduis  
Servare mentem, non secus in bonis,  
Ab insolenti temperatam  
Laetitia.*

Phaedria here represents in person, the *insolens Laetitia* in Horace.

## III.

*Sometimes she laughd, as merry as pope Jone.]* So the first edition in quarto; the 2d, *Sometimes she laughd, that nigh her breth was gone.*

With respect to the first reading, I find it a proverbial expression and alluded to in an old play, called *Damon and Pythias*, pag. 270. in the collection of plays printed by Doddsley. *As merrie as pope John.* Jack. *That pope was a merrie fellow, of whom folke talk so much.* And this proverb is mentioned by Fox in his acts and monuments, pag. 178. ann. 979. who there gives us a short history of this merry pope John XIII. if mirth consists in following the pleasures of Venus, Bacchus and Ceres: *As merry as pope John*, a proverb.—But this proverb surely falls below the dignity of an epic poem, he therefore seems to me to have altered it himself, into

*Sometimes she laughd, that nigh her breath was gone.*

And though there are many liberties taken in the 2d edition, yet the alteration now before us, I think Spenser's own.

## V.

*Esstsones her shallow ship away did slide,  
More swift than swallow sheres the liquid skye,  
Withouten oar or pilot it to guide,  
Or winged canvas with the wind to fly:  
Onely she turned a pin, and by and by  
It cut AWAY upon the yielding wave.]* I somewhat question whether AWAY in the last line should

not be thus divided, *it cut A WAY—VIAM fecat illa per undas.*

*About her little frigit therein making way.*

St. 28.

B. i. C. 5. St. 28. *Her ready way she makes.*  
B. i. C. 11. St. 18. *He cutting way with his broad sailes.* He adds,

*More swift then swallow sheres the liquid skye,*

Which perhaps he imitated from Ariosto, xxx. 11.

*Per l'acqua il legno va con quella fretta,  
Che va per l'aria irondine, che varca.*

And the expression (as I formerly mentioned) he borrowed from Virgil. See Jan, *tendere*, *RADERE to sheare, to shave.* Somn. à κίετω praepositâ. *RADIT iter liquidum.* Aen. v. 217. *Now shaves with level wing the deep.* Milton ii.

But we should not pass unnoticed this wonderful ship of Phaedria, that sails without oars or sails. Old Homer is the father of poetical wonders, and romance writers are generally his imitators. This self-moved, and wondrous ship of Phaedria, may be matched with the no less wondrous ship of Alcinous:

*So shalt thou instant reach the realm assign'd  
In wondrous ships SELF-MOVED, instinct with mind  
No helm secures their course, no pilot guides,  
Like man intelligent they plow the tides,  
Conscious of every coast and every bay,  
That lies beneath the suns all-seeing ray:  
Though clouds and darkness veil th'encumber'd sky,  
Fearless thro' darkness and thro' clouds they fly:  
Though tempests rage, though rolls the swelling main,  
The seas may roll, the tempests rage in vain,  
—While careless they convey  
Promiscuous every guest to every bay.*

The Tripods likewise that Vulcan made were self-moved.

*That plac'd on living wheels of massy gold  
(Wondrous to tell) INSTINCT WITH SPIRIT  
roll'd,  
From place to place, around the blest abodes,  
Self-moved, obedient to the beck of gods.*

Hom: Il. xviii. 440.

The elegant translator had plainly Milton in view, vi. 749.

*Forth rushed with whirlwind sound  
The chariot of paternal deity,  
Flashing thick flame, wheel within wheel, undrawn,  
Itself instinct with spirit.—*

As

As Milton had the prophet Ezekel. i. 16. *The spirit of the living creature was in the wheels.*— Besides ships, tripods, and chariots, we read of *Gates*, infinct with spirit and spontaneously moving: so the gates of heaven open spontaneously, Hom. II. v. 749. and Milton, a perpetual imitator of Homer, has borrowed this specious miracle, *the gate self opened wide*, v. 254. *Heaven opened wide her everdwing gates*, viii. 205. So too Spenser. B. ii. C. 7. St. 26.

*So soon as Mammon there arrived, the dove  
To him did open—*

—*They came into an iron dore  
Which to them opened of his owne accord.*

Ibid St. 31.

Phaedria's bark moves spontaneously, directed or steered by the turning of a pin.—Peter of Provence and the fair Magalona rode through the air on a wooden horse, which was directed by the turning of a pin. See Don Quixote, Vol. i. B. iv. C. 22. and Vol. ii. B. iii. C. 8. C. 9. This illustrates the story in Chaucer, where the king of Araby sent to Cambuscan a horse of brass, which by turning of a pin, would travel wherever the rider pleased.—Compare this wonderful bark, with that mentioned in Tasso, xv. 3. where the knights go on board a strange vessel steered by a Fairy.

*Vider picciola nave, e in poppa quella,  
Che guidar gli dovea, fatal donzella.*

X.

—*Ne loud-thundring Jove.*] *Jove*, must be pronounced *Jove*, for the rhyme. See note on B. v. C. 6. St. 32.

XII.

*It was a chosen plot of fertile land,  
Amongst wide waves set, LIKE A LITTLE NEST.*] This expression is literally from Cicero de Oratore, i. 44. *Patriæ tanta est vis ac tanta natura, ut libicam illam in aspererrimâ saxulis, TANQUAM NIDULUM, affixam sapientissimus vir immortalitati anteponeret.*

XIII.

*Trees, branches, &c.*] Observe here a kind of poetical beauty, which consists sometimes of separating your images, and then bringing of them together; as in this stanza: sometimes, in bringing all your images together, and then separating them, as in B. ii. C. 12. St. 70. 71.

XIV.

*Where soone he stumbered fearing not be harmed.]* Not fearing to be harmed. See note on B. i. C. 1. St. 50.

VOL. II.

Ibid.

*The whiles with a love-lay she thus him sweetly charmed.*] In the 2d edition in quarto 'tis printed *a bud lay*: and so in the folios, Chaucer uses *lay* for songs, Gall. *lai*. This love song which the nymph sings is imitated from a song sung to Rinaldo, who arriving at an enchanted island is lulled asleep. Compare Tasso. xiv. St. 62. &c.

XV.

*While nothing envious nature them forth throws  
Out of her fruitful lap—] Nothing envious nature* is a latinism: as nature is *nihil indiga*, so she is *nihil invida*. Milton calls her, *boon nature*, iv. 242.

Ibid.

*Yet no man to them can his careful paines compare.]* Their beauty rivals all art: *Not Solomon in all his glory was arrayed like one of these.*

XVI.

*The lilly lady of the flowering field—] Consider the lillies of the field.*—This verse is a fine example of Spenser's favourite iteration of letters. So Shakespeare in King Henry VIII. calls the lilly, *the mistress of the field*. The whole allusion is manifest, (See Matt. vi. 28.) and seems very elegantly brought in here, in this mock representation of tranquillity, to shew how the best of sayings may be perverted to the worst of meanings.

XVII.

—*That swimming in the main  
Will die for thrift.*] Not in the main sea, but in some great river. The expression seems to have a kind of catachresis.

XVIII.

*The stoltful wave of that great grieved lake.]* I have printed it *grieved lake* from the 2d edition in quarto: So St. 46. of this idle lake he says

*The waves hereof so slow and sluggish were,  
Engroft with mud which did them fowle AGRISE.*

*Gripsy*, Anglo-S. *grīpſu* comes from *Αγρίαν*, *terrere, horrere, inhorrescere*: to AGRISE. The very same blunder, viz. *gripsy* for *grieved* has been taken notice of already.

XIX.

*Shee soone to HOND  
Her ferry brought.]* None of the books have the reading I looked for, which was,

*Shee soone to LOND  
Her ferry brought,  
N n n*

## XX.

*For the fitt barke obaying to her mind—*] So again, B. ii. C. 2. St. 35.

*Lo, now the heavens obey to me above.*

Wickliff, Rom. i. 30. *not obayinge to fadir and modir.* Chaucer, *Troilus and Crese.* ii. 1490.

*But godely gan to his prayere obeye.*

And in the *Legende of good women*, ver. 90.

*That as an harpe obeyith to the kende.*

Sydney's *Arcadia*, pag. 60. *To whom the other should obey.* See Dr. Bentley on Milton, i. 337.

*Yet to their general's voice they soon obey!*

Acts vii. 39. *To whom our fathers would not obey.* Rom. vi. 16. *His servants ye are, to whom ye obey.*

## XXI.

*And passe the bonds of modest merimake.*] So the 1st and 2d Edit. in quarto. But the Folios have *bounds* which is better.

## XXIII.

*The sea is wide and easy for to stray.*] And easy to caule us to go astray.

## XXVI.

*And thewed ill.*] Ill thewed, *male moratus*: with ill thews or manners. Chaucer's expression.

## XXVII.

*But marched to the Strand, their passage to require.*] So the first and second editions in quarto: but the Folios have it right,

— there *passage to require.*

Just above, *In soothful sleepe his molten hart to steme*, i. e. to exhale, to evaporate, his melted heart in slothful sleep.

## XXVIII.

*Loe, loe alreadie how the fowles in aire Doe flocke—*] Spenser has plainly the scripture in view, where the proud Philistine speaks to David, *Come to me and I will give thy flesh unto the fowles of the air, and to the beasts of the field*, 1 Sam. xvii. 44. and perhaps too he used the very words,

*Loe, loe alreadie how the fowles of th' aire—*

This expression too is in other places, *And thy carcase shall be meat unto all the fowles of the air, and unto the beasts of the earth*, Deut. xxviii. 26.

ἀπὸς δ' ἰθάρι τῆς κίνου,

ΟΙΩΝΟΙΣ ΤΙ ΠΑΣΙ.

Hom. II. α. 5.

## 5

## XXIX.

*And with importune outrage him assayld.*] The 2d quarto,

*And with importance outrage him assayld.*

This is apparently a blunder of the press. The folios, 1609, 1617.

*And with important outrage him assayld.*

But *importune* is right, and signifies *cruel, savage*, &c. as *importunus* in Latin. So above, *importune fate*: *fata importuna.*

*Ibid.*

*Who some prepared to field.*] i. e. to battle. Germ. *feld*, *bellum*.

*Ibid.*

*And him with equall vawew countervawld.*] The 2d edition, and folios, *with equal value.* In Hughes, *with equal valour.* Spenser wrote *value*, or in the old spelling *vawew*. Menage, "VALUE, "value, merite personnel. Marot,

—Premier donc je salue

Tres-humblement ta hauteſſe et VALUE.

*Ibid.*

WO WORTH the man,

*That first did teach the cursed steel to light In his own flesh, and make way to the living spright.*] Sydney's *Arcadia*, pag. 316. *How often have I blest the meanes that might bring mee neere thee? Now woe worthe the cause that brings me so neere thee.* Chaucer, *Troilus and Creide*, ii. 344.

Wo worthe the faire gemme that is vertuellesse;  
Wo worthe that herbe also that dith no bote;  
Wo worth the beaute that is routhelisse;  
Wo worth that wight that trade eche undir fote.

And B. iv. ver. 763.

Wo worth that daie, that thou me bare on live.

i. e. Cursed be that day, on which thou broughtest me forth. Somner, *Peoppan. esse, fore, redigi, fieri, to be, to become.* *Belgis, werica, worten. woe worth the man, woe be to the man.* Ezek. 30. 2. *wo worth the day.* The thought seems taken (as the author of the remarks has likewise observed) from Tibullus, i. xi. 1.

*Quis fuit horrendus primus qui protulit enses?*

*Quam ferus et vere ferreus ille fuit!*

In these verses of Tibullus, the reader may observe a kind of jingling play upon the words, *ferus, ferreus*, which Spenser often uses.

## XXXIV.



## XXXIV.

*The which doe men in bale to sterue.]* Which cause mankind to perish in trouble, *ƿceapſan*, *mwri*: though now used in a particular sense, to die with hunger. Chaucer uses it in its ancient sense, as our poet, who is all antique.

*Ibid.*

*Sub cruell game my ſcarmoges diſarms.]* This is more poetical and elegant, than if written, *Sub cruell ſcarmoges my game diſarms.*

*ſcarmoges*, skirmishes. Ital. *ſcaramuchia*. Gall. *ſcarmouche*. from the German, *ſchürmen*, *velitari*: or originally, perhaps, from the Greek *χαρμν*, *pugna*. *Sibilla littera præpoſita, et per metatheſin*, *SCRAMA*, *ſcaramuchia*, a *ſtrunſſh*. How many paſſages might be brought from the poets, to ſhow the analogy between the wars of Mars, and the skirmishes of Cupid?—*Cruell game* is Horatian;

*Heu nimis longo ſatiare LUDO.* L. i. ii. 37.

## XXXVII.

— *he light did paſ.*] He made light of: he paſſed over lightly.

## XXXVIII.

*In Phædria's ſtitt barck over that perlous ſhard.]* We uſe *ſhard* in the weſt of England for a gap made in the hedge: it ſeems a great abuſe of the word, and very catachreſtically expreſſed to apply this word to a *ford*.—Again, a *ſhard* is generally uſed for a fragment, from the Anglo-S. *ƿceapan*, to ſheare, or cut off. This iſland of Phædria was *ſhar'd* off from the land; a kind of fragment or *ſhard* by means of the idle lake intervening. *Eubæam inſulam continenti adhaerentem, tenui freto reciprocantibus aquis Euripus* *ABSCIDIT.* Florus ii. 8.

*Nequicquam deus* *ABSCIDIT*  
*Prudens oceano diſſociabili*  
*Terras—*

But how hard is the metonymy to apply that to the *ford*, which is rather applicable to the iſland in the *ford*?—If the reader diſlikes both the above offered interpretations, he may ſuppoſe a letter altered for the ſake of a jingling termination, from the north-country word *ſchaid*, a ſhallow or ſhelves, or flats.

*And both from rocks and flats itſelfe could wiſely ſave.*

G. Douglas, pag. 148, 48.

*Sen that ſo many ſeyes and alkin landis,*  
*ſa huge wyſſion rolkis, and ſchald ſandis.*

N n n 2

## XLIII.

*Harrow now out, and well away.]* See theſe words explained in the Gloſſary. Preſently after, the firſt edition reads thus,

*What diſmal day hath lent BUT THIS his curſed light,*

*To ſee my lord ſo deadly dammyſde?*  
*Pyrrhocles, O Pyrrhocles, what is thee betyde?*

This is not altered among the errors of the preſs, though many faults of leſſer note are: but in the 2d quarto 'tis thus printed,

*What diſmal day hath lent this curſed light—*

And fo the folios: It ſeems that Spenser wrote *this*, and correctèd it *his*, and that the printer gave us both; I would therefore read,

*What diſmal day hath lent his curſed light,*

*To ſee my lord ſo deadly dammyſde?*  
*BUT Pyrrhocles, what, Pyrrhocles, is thee betyde?*

So that we have found a proper place for this *BUT*; and have accounted for the other words.

## XLVI.

*The waves thereof ſo ſlow and ſluggiſh were,*  
*Engroſt with mud, which did them fowle agriſe,*  
*That every weighty thing they did upheave—]* It ſeems to me that Spenser had in view the lake *Asphaltus*, or *Asphaltites*, commonly called the *Dead Sea*, when he wrote this deſcription of the *Idle Lake*. I will cite Sandys, who in his *hiſtory of the Holy-land*, has given us the following relation. *The river Jordan is at length devoured by that curſed lake Asphaltites, ſo named of the bitumen which it vomiteth.* (See *Pliny* v. 16.) called alſo the *Dead Sea*; perhaps in that it now ſiteth no living creature; or for his heavy waters hardly to be moved by the winds. [Justin xxxvi. 6. *Corn. Tacitus Hiſtor. v.*] *So extreme ſalt, that whatſoever is throwne thereinto not eaſily ſinketh. Veſpation, for a trial, cauſed divers to be caſt in bound hand and foot, who ſtoated as if ſupported by ſome ſpirit.* [*Joſeph. de bell. Judaic. v. 5.*] I think the parallel may be eaſily ſeen. *Dante* likewise, *Infern. Cant. viii.* hence imaged that dead and ſluggiſh lake which he names *la morta gora*. And *Taſſo* in this *Asphaltic lake* places the iſland of *Armida*. See *Taſſo*, x. 62. xvi. 71.

## XLVII.

*Holding in hand a goodly arming ſword.]* This ſword *Archimago* had ſtolen from *P. Arthur*, ſee above, B. ii. C. 3. St. 18. and below, B. ii. C. 8. St. 19.

XLVIII.

## XLVIII.

*Weak hands, but counsell is most strong in age.]* i. e. In old age the hands are weak, but counsel most strong. ἡ μὲν δειραμία ἐν νεωτέροις, ἡ δὲ φρόνησις ἐν ἀρεστέροις. Aristot. Polit. L. vi.

## LI.

*Or with the hidden fier inlay warmd.]* I have fol-

lowed the reading of the 2d quarto and folios, and it seems a plain alteration of the poet, upon second thoughts.—Archimago here applies not only herbs, but spells to the wounded knight, according to the ancient practice of physicians; a circumstance which poets seldom fail of mentioning.

## C A N T O VII.

*GUYON finds Mammon in a delve*

*Sunning his treasure here,*  
From the Anglo-S. *hōrij, sordidus, mucidus.*  
not *hoary*, from *haju, canus.*

## I.

*As Pilot well expert in perilous wave,*  
*That to a stedfast starve his course hath bent.]* I would rather read, *That to THE stedfast star—* i. e. the pole-star: the star in the tail of the lesser bear; Cynosura: *THE stedfast starve—the faithful light to mariners.*

*Poenis haec certior auctor*

*Non apparentem pelago quarentibus orbem.*  
Manil. i. 302.

Aratus, ver. 42. *ναύτηων ἀρείων. nautis usus in hac est.* Cic. de Nat. Deor. ii. 41.

*Ibid.*

*His winged vessel.]* 'Tis the very expression of Pindar, *ἰαὸς ἐποπτεῖα.* Olymp. ix. 36. for the sails are her wings. *Velorum pandimas alas,* Virg. iii. 520.

## II.

*And evermore himself with comfort FEEDS*  
*Of his owne virtues—]* So Plato uses *ἐωχρησθεαι λόγων καὶ σκέψιν.* & Repub. Lib. ix. p. 571. edit. Steph. *ἐπιτάσας λόγων καλῶν καὶ σκέψιν.* And Cicero, *SATURARI bonarum cogitationum epulis.* Milton, who is more philosophical than his reader often perhaps imagines, hence says, v. 37.

*Then feed on thoughts, that voluntary move*  
*Harmonious numbers.*

*The while her Son tracing the desert wild,*  
*Sole, but with holiest meditations fed,*  
*Into himself descended.* Par. Reg. ii.

Sydney's Arcad. pag. 50. *They are never alone that are accompanied with noble thoughts.*

## IV.

*Well yet appeared—]* This is the reading of the first old quarto: the following editions read, *Well it appeared—* which plainly destroys the perspicuity of the construction.—*A worke of rich entaile,* fo Ch. in the Rom. of the Rose, ver. 162.

*An image of another entaile,*  
i. e. carving, sculpture. Ital. *intagliare: intaglio.*

## V.

*Some in round plates withouten monument.]* Spelt as the Ital. *monimento:* meaning here, image, superscription, ornament. *γνώρισμα, gnorifina, MONUMENTUM.*

*En Caesar agnoscit suum*  
*Gnorifina nummis inditum.*

Prudent. Peristeph. iii. 95.

So learned critics read the passage in Prudentius, not *nomifina:* see Spanh. de Ufu & Præst. Numism. pag. 5. *Whose is this image and superscription? they say unto him, Caesars,* Matt. xxii. 20. ἡ ἐικὼν καὶ ἐπιγραφή.

## VI.

*Those pretious hills—]* Above he says, *round about him lay great HEAPES of Gold—* I had rather read, *Those pretious HEAPS—* for immediately follows,

*And downe them poured through an hole full wide.*

For the metaphor is very harsh, *pouring of hills;* but not so, *pouring of heaps of wealth.*

## VII.

*And these rich HILLS of wealth deth hide apart.]* *HILLS* is not improper here: and yet all the editions excepting the two quartos, read *HEAPS,* which word, *HEAPS,* should have taken possession of St. vi. perhaps the roving eye

eye of the printer occasioned these words to change place.

*And these rich heapes of wealth dost hide apart,  
From the world's eye, and from HER right usance.*

Is HER to be referred to *wealth*, or *world*? not to *world*, for then it should be HIS right usance.

But *heaps of wealth* require THEIR right usance.

*Nullus argento color est, avaris  
Abditæ terris inimicæ lamæ  
Crispe Sallusti, nisi TEMPERATO*

*Splendeat usu.* Hor. L. ii. Od. 2.

i. e. Unless it [*silver*] shine with temperate usance. So Spenser, *heaps of wealth* are mere dirt, unless THEY shine with THEIR right usance. Seneca says prettily of riches, *usu crescant ad pretium*. And thus philosophically the Roman Menander,

*Atque hæc perinde sunt, ut illius animus, qui ea  
possidet;*

*Qui uti scit, ei bona; illi, qui non utitur recte, mala.*  
Heaut. Act. i. Sc. iii.

We will leave these corrections to the reader's further consideration.

## VIII.

*God of THE world and worldings I me call  
Great Mammon—*] Mammon is mentioned in Matt. vi. 24. Luke xvi. 13. Riches unjustly gained are the wages of the Devil, or of that invisible being, *the god of the world and worldings*, but I would rather read,

*God of THIS world and worldings—*

So John xii. 31. *Prince of THIS WORLD*. And 1 Corinth. ii. 6. *Prince of THIS age*.—*THIS wicked world: THIS corrupted age*. He is supposed to assist men in their unrighteous acquisitions of riches, hence *Mammon* in the Syriac, and *Plutus* in the Greek languages, which signify riches, signify likewise the god of riches.

In Milton, Par. Reg. iv. 203. Satan thus says of himself,

*God of THIS world invoc'd, and world beneath.*

Mammon is finely described, [in Par. lost, B. i. 680.] even in his angelical state his thoughts were downward bent, admiring more the trodden gold and riches of heaven,

*Then aught divine or holy else enjoy'd*

*In vision beatific. By him first*

*Men also, and by his suggestion taught*

*Ransack'd the center, and with impious hands*

*Rifted the bowels of their mother earth,  
For treasures better bid.*

*Itum est in viscera terræ,  
Quasque recondiderat, Stygiisq; adnoverat umbris,  
Effodiuntur opes irritamenta malorum.*

Ov. Met. i. 138. See below St. 17.

This Mammon has many names, Orcus, Ades, Jupiter Stygius, Ζεύς χθονίος, Plutus, Pluto, &c. τὸν Πλούτου Πλάτωνος λέγουσι, καὶ ἰκόντας τὸν αὐτοῦ τῆς Πλούτου τὸν ἄδην νομίζουσι. Schol. ad Aristoph. Plut. ver. 727. *Terræna autem vis omnis atque natura Diti patri dedicata est: qui Dives, ut apud Græcos πλούτων, quæ et recidunt omnia in terras & orientantur ἐ̄ terris.* Cic. Nat. Deor. ii. 26.

Ωφελις, ἡ τοφλὴ Πλούτου,  
Μητ' ἐν γῆ, μήτ' ἐν θαλάττῃ  
Μητ' ἐν πύρρῳ φασμαίνου.  
Ἄλλὰ Τάρταρον γὰρ κείνου, καὶ Ἀχέροντα.  
Διά σε γὰρ πάντ' ἐν ἀιδρώπυσι κακὰ.

[*Utinam, vel*] *debuisti, o caecæ Plute,  
Neque in terra, neque mari,  
Neque in continente apparere.  
Sed Tartarum utique incolere, & Acheronta.  
Propter te etenim omnia apud homines mala.*

Timocreon's scholium;

Let me detain my reader a little longer in viewing, *the god of THIS world, and of worldings, this money god*. Πλατὸδοτός, Μ γαλιδάρος, as he is named in Lucian's Timon. Go back to St. 3. where he is described.

*An uncauth, salvage wright, of griesly heu, and foul  
ill-favoured—*

This is exactly his description in the Greek play, called *Plutus*; μιάρτατος, ver. 78. ἰσχυμῶν, ver. 84. δειλότατος πάντων δαιμόνων, ver. 123.

And in Lucian's Timon we have the following description ἄχρης, φροτίδος ἀναπλήσις, στυπτακὸς τῆς δακτύλιος πρὸς τὸ ἔδος τῶν συλοποιήματων. *Pallidus, curis plenus, contractis digitis, ut fieri solet in ratinum collectionibus.* So in St. 3.—*and nailes like claws appeared: with hooky nailes, like the ravenous harpies.* His coward character we have, St. 6.—*in great affright and haste he rose—his hand, that trembled as one terrified.*

Perhaps too Spenser had Pears Plowman before him,

*And then came covetis—With two bledred eyes: See  
St. 3. And eyes were bledred.* And Ch. Rom. Rose. ver. 202.

*Ful croked were his bondis two:  
For covetise is ever wode  
To gripin othir folkis gode.*

## X.

*Me ill BEFITS that in der-doing armes.]* Thus it is printed in most of the editions. *Befits*, is the interpretation of the old reading *besits*, as rightly printed in the old quarto. Sir Guyon says,

*Faire shields, gay steedes, bright armes be my delight,  
Those be the riches fit for an adventurous knight.*

Thus Orlando refuses riches.

—e non ni grava

*D'efferni pasta a vischio di morire,  
Che di pericol solo, e di fatica  
Il cavalier si pose e si nutrica.*

Berni Oril. Innam, L. i. C. 25. St. 19.

## XII.

*First got with guile and then preserv'd with dread—  
Infinite mischiefs of them [riches] do arise  
Strife and debate—*

*That noble hart in great dishonour doth despise.]*

*Tantis parta malis, curâ majore, metuque  
Servantur.* Juvenal. xiv. 303.

The 2d quarto and folios instead of *in great dishonour*, read as *great dishonour*.

*That noble heart, as great dishonour doth despise.*

i. e. the which a noble heart doth despise as a great dishonour. *That* is perpetually used for *the which*: and the particles *a, the*, are as frequently omitted.

## XIV.

*Who swelling sayles in Caspian sea doth crosse,  
And in frail wood on Adrian guise doth fleet.  
Doth not I ween so many evils meet.]* The 1st verse is difficult: perhaps the construction is, *who doth crosse his swelling sails in the Caspian sea*: or, *who swelling the sails of his ship* (i. e. sailing) *in the Caspian sea doth crosse it*: and *who doth fleet, or sit, in frail wood on the tempestuous Adriatic sea, doth not*, &c. I could easily alter these verses, but I rather chose to explain them,

*Whose swelling sayles in Caspian sea doe crosse,  
And in fraile wood—*

By this alteration, *who* is omitted in the 2d verse, which is agreeable to Spenser's frequent manner of omitting the relative.

## XV.

*At the well-head the purest streames arise,  
But mucky silt his branching armes amoyes.]* I believe he had Horace in view, L. i. Sat. i. ver. 55. *If a man wants but a pitcher of water, why would he not rather draw it from the pure well-head, rather than from his branching arms; from*

the large and muddy river: *limo turbatam haurit aquam.*

## XVI. XVII.

*The antique world—*

*But later ages pride, like cornfed steed*

*Abyd her plenty and fat swolne encrease—*

*Then gan a curfed hand—]* Our poet like his royal mistress, was a great reader of Boetius, and seems here to have him in view,

*Felix nimium prior aetas—*

*Hæu! primus quis fuit ille,*

*Auri qui pondera tæsti,*

*Gemmaeque latere volentes*

*Pretiosa pericula fœdit?*

Consolat. Phil. ii. v.

Compare Lucret. ver. 905. &c. Ov. Met. i. And what is cited above from Ovid and Milton St. 8.—The comparison is happy, of the *cornfed steed* to the pride of later ages; and scriptural, *They were as fed horses*, Jer. v. 8. *they kicked, and grew fat, and wanton.* *ὡς εἰσὶν ἵππος ἀκορῆστος ἐν φάρῳ.* Il. 2' 506. *ut stabulum equus herdes-pastus ad præfete.*

## XVII.

*Then avarice gan through HIS veins inspire  
His greedy flames, and kindled like devouring fire.]* Perhaps, *HER greedy flames—His*, just before, might have caught the printer's eye. I say only *perhaps*: for *Avarice* and *Covetise*, are of both genders.

## XVIII.

*Thou that dost live in later times must wage  
Thy works for wealth—]* To wage war, *bellum gerere*, is properly expressed: *to wage works*, i. e. to carry on thy works, or to work: is an abuse (as the grammarians say) of the phrase: but the lawyers say *to wage law*.

## XX.

*A darksome way—]* Mammon leads Sir Guyon into the subterranean caverns of the earth, and discovers to him his treasures. *Ibant obscuri*, &c. Virg. iv. 268.

*Est via declivis, funesta nubila taxo:*

*Ducit ea infernas per muta silentia sedes.*

Ov. Met. iv. 432. See xiv. 122.

In these verses, cited from Ovid, the learned reader may observe the construction which Spenser often uses, viz. of omitting the relative or pronoun. *Quæ via ducit; ea via ducit*; but Heinsius alters it.

*Ilid.*

*That streight did lead to Plutoes grieffly rayne.]* Mr. Pope

Pope in the beginning of his translation of Homer has imitated this place,

*That wrath, which hurl'd to Plutoes gloomy  
reign,  
The souls of mighty chiefs untimely slain.*

In our old poets *reign* is used for realm or region. And so Milton i. 543.

*Frighted the reign of Chaos and old Night.*

*Ibid.*

*By that wayes side there sat internall Payne—*] So the 1st edition, but the 2d with the folios read, *infernall Payne*. They are all *infernall* all diabolical imps of Erebus and Night; as the reader may see in Cicero de Nat. Deor. iii. 17. and may consult at his leisure the notes of Dr. Davis. If *infernal* is Spenser's own correction; then these horrid imps, that beset the entrance into hell, are all characterized from the first, which is *payne*, as *infernal*: for the epithet is applicable to them all: but if *internal* is Spenser's reading then *Payne* is particularly characterized; such *payne* as afflicts men internally: so particularly he characterizes *tumultuous Strife*, *cruel Revenge*, &c.—After Virgil's poetical description of these imaginary beings, all the latin poets almost, have followed him.

*Metus Laborq; Fimus, et FRENDENS DOLOR.*

Sen. Hercul. Fur. ver. 693.

*Impatiensq; sui Morbus.—*

Claud. in Ruf. i. 32.

I will not fill my paper with what is so well known, but these have generally given them proper epithets.—If Spenser therefore wrote *infernal*, we must explain it, pain that afflicts men internally: if *infernal*, which I rather think, then this general epithet, though joined to *paine*, as standing first, is applicable to them all. Let the reader please himself.

*Ibid.*

*Strife—brandished a bloody knife—*] This is copied from Chaucer in the Knights tale. 2005. *Contek with bloody knife*, i. e. Contention, strife, *geniun-que tenens Discordia ferrum*. Statius, L. vii.

XXIII.

*And over them sad Horror—*] *Over them*, i. e. over those infernal imps mentioned in the Stanza just above: and *after him*, viz. Horror,

*Whiles sad Celeno, sitting on a clifte,  
A song of bale and bitter sorrow sings.*

These verses are finely turned; and the repetition of the letters have a visible force. *In prae-*

*raptã cœdit rupe Celaeno, infelix vates.* Virg. iii. 245.—*after him she fyeeth*, after Horror.

XXIV.

—*Ne them parted nought.*] i. e. did not in the least part them: for two negatives deny more full. But this word we have just above, *spake unto them nought*. Least therefore the same word should rhyme to itself, Spenser altered it in his 2d quarto edition, *ne them parted* ought i. e. and parted them not at all.—*Hell gate gopeth wide*, 'tis always wide open. Virg. vi. 127. Milt. ii. 834.

XXV.

*For next to Death is Sleepe to be compared.*] Death and Sleep were brothers; both sons of Night and Erebus: hence Homer, Il. ̄. 231.

Εἶς ἴπην ξίφελαιτο, κλονήν τε Θανάτοιο.

*Ubi Somnum convenit fratrem Mortis.*

Hence too Virg. vi. 278.

*Tum consanguineus Leti Somno.*

XXVI.

*An ugly fiend more fowle then dismall day.*] A fiend more foul than a dismal day. Methinks the image is more striking, than if the fiend had been compared to night. Νεκρὶ Φεσικῶς, Il. ̄. 47. Od. ̄. 605. *Black it stood as night.* Milt. ii. 670.

XXIX.

*But a faint shadow of uncertain light.*] *Lux incerta dubia.* See note on B. i. C. 1. St. 14.

*Or as the Moon clothed with cloudy night  
Does shew to him that walks in fear and sad affright*

ὡς τις τε νῆφ ἐν ἡματι μῆνη  
Ἡ ἴδον ἢ ἰδοῦσεν ἰπαρχύεσσαν ἰδιοδαί.

Apollon. iv. 1479.

Which verses Virgil has imitated. Aen. iv. 453.

*Qualem primo qui surgere mense  
Aut videt aut vidisse putat per nubila lucam.*

—*Come suol da sera*

*Guardar l'un l'altro sotto nuova luna.*

Dante Infern. xv.

XXXIII.

*Certes, sayd he, I will thine offered grace,  
Ne to be made so happy doe intend.*] Mammon said just above, *such grace now to be happy is before thee laid*, the knight replies, *I will*, [I ne will, I will not, I refuse. See Sonn. in Nillan.] thine offered favour, nor to be made so *happy* do intend. Which is an ambiguity in the word *happy*, which if the reader understands not, he will

he will lose the smartness of the reply. Johnson, in the Alchemist.

*He may make us both happy in an hour.*

Hom. Il. κ 68. ἀνδρῶν μάκαρος κατ' ἄρσεν viri beati. i. e. locupletis, per aruum. Schol. μάκαρος, πλεσις,

*Ut Nasidieni iuvit te coena beati ?*

Hor. Sat. viii. Lib. 2.

And hence I explain the epithet given to Sestius, Hor. l. Od. 4. ὁ beate Sestii, meaning that he was rich, and in happy circumstances.

*Satis beatus (i. e. rich enough) unicus Sabinis.*

L. ii. Od. 18.

*Ibid.*

*But I in arms—*

*Do rather choose my fitting bowes to spend,  
And to be lord of those that riches have,  
Then them to have myself and be their servile slave.]*  
Cyrus told Craesus that he had his treasures too; for I make my friends rich (said he) and reckon them both as treasures and guards. Xenoph. pag. 584. edit. Hutchinson: where the learned editor mentions a like saying of Alexander, who being asked where his treasures were: answered, Here, pointing to his friends. And Ptolomy the son of Lagus, said, that it more became a king to make others rich, than to be rich himself. See Plutarch's apothegms.

#### XXXIV.

*More light then culver in the falcons fist.]* Virg. xi. 721.

*Quàm facile accipiter saxo sacer ales ab alto  
Consequitur pennis sublimen in nube columbam,  
Compressamq; tenet, pedibusq; eviscerat uncis.*

The same kind of simile he has again, C. 8. St. 50.

*For as a bittur in the eagles claw,  
That may not hope by flight to scape alive  
Still waytes for death*

*Nec segnius ardens  
Accurrit, niveo quam flammiger ales olori  
Imminet, et magnâ trepidum circumligat umbrâ.*

Statius viii. 675.

*Non aliter quam cum pedibus praedator obuncis  
Deposuit nido leporem Jovis ales in ato:  
Nulla fuga est capto: spectat sua praemia raptor.*

Ovid Met. vi. 516.

*Come casta dal ciel falcon maniero,  
Che levar veggia l'anitra, o'l colombo.*

Ariosto ii. 50.

And Canto x. 20.

*Of aquila pertur ne l'ungbia torta  
Suole, o colombo, o simile altro augello.*  
XXXVI.

*Some scum'd the dross—]* Milton had his favourite Spenser in his thoughts, when he described Mammon and the rest of the hellish fiends employed about the building of Pandæmonium. See Par. L. i. 704.

*A second multitude,  
With wondrous art, founded the massy ore,  
Severing each kind, and scum'd the bullion dross.*

*Founded, i. e. melted—the bullion-dross, i. e. the drossy ore then melted in the furnace; which Spenser calls the molten ore.* Milton either mistakes the word *bullion*, or with great poetical latitude, and abusively uses it for a melted mass, when 'tis always used for a consolidated mass. See *Billon*, in *Menage*. But poets have a licence for using words catachrestically, as grammarians love to speak.

*And every one did swincke, and every one did sweet,*

When Thetis came to Vulcan she found him thus swincking and sweating, τὸν δ' εἶπ' ἰδρῶντα— Il. σ'. 372. Compare Callim. in *Dian.* ver. 49. &c. Virg. viii. 445, &c.

#### XXXVII.

*Their staring eyes sparkling with fervent fire.]* Plato de *Repub.* L. x. speaking of the infernal tormentors calls them, ἀγροὶ καὶ διάπυροι ἰδῆν, *feroces et ignei aspectu.*

#### XL.

*He brought him through a darksome narrow strayt.]* i. e. Street, *Strata viarum.*—The letters answer to the rhyme.

*Ibid.*

*As if the highest God desy he would.]* Spenser among the faults escaped in the print, instead of the orders it should be *that* in pag. 283. of his quarto edition. We must therefore alter *the* into *that* either in this verse, or in St. 42.

*For nothing might abash the villain bold*

Or in St. 43.

*And the fierce carle commanding to forbear.*

*Ibid.*

*In his right hand an YRON Club he held,  
And he himself was all of YRON mould.]* So the 1st quarto, but other editions, *golden mould*. The reader sees the reason of the context being corrupted.

*Dislaynæ*

*Disdayne he called was—*

We have another monstrous giant of the same name in B. vi. C. 7. St. 44. Disdayn is a fairy knight introduced in Ariosto. xlii. 53. 64. who frees Rinaldo from the monster Jealousy.

XXI.

*Sterne was his look—*] So the old quarto, and right: *δενδρὸν δεινόκεμος*. The 2d quarto and folio 1609. *Sterne* was to *look*: but altered in the edition 1617, agreeable to the reading of the first quarto, which I print from.

XLIV.

*And thereon satt a woman—*] This description perhaps our poet had from Joh. Secundus, in his poem called, *Reginæ Pecuniae regia*.

*Regina in mediis magnæ penetralibus aulae,  
Aurea tota, sedet solio sublimis in auro—  
Haec est illa, cui famulatur maximus orbis—*

[St. 48.]

*Telluris magnæ Plutique sacerrima proles.*

[St. 48.]

This woman's name we have St. 49. Spenser loves for a while to keep his readers in doubt.

XLVI.

*That was ambition, rash desire to fly.*] That chain imaged *ambition*, a rash desire of mounting higher. Spenser often omits the particle *a*. The reader will find all the old words explained in the Glossary.

XLVII.

*Those that were low themselves held others hard,  
Ne suffred them to rise or greater grow.*] Hor. L. i. S. i. 111.

*Hunc atque hunc superare laboret ?*

*Sic festinanti semper læcupletior obstat.*

XLIX.

*And fayre Philotime she rightly hight*] *φιλότητις*. I had rather the poet had given it,

*And Philotime fayre—*

But he too often, like the ancient English poets, breaks through all rules of quantity in his proper names.

L.

*But I that am frail flesh and earthly wight—*] Perhaps he wrote thus,

*But I hat am fraile flesh, an earthly wight,  
Unworthy match for such immortal mate  
Myself will wote—*

Sir Guyon excuses himself with irony and good humour. He says too that his love is avowed

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to another lady; he does not say to whom: but in his shield he bears the head of the Fairy queen.

LI. LII.

*Not such as earth out of her fruitful womb  
Throws forth to men—*

*But direful deadly black both leafe and bloom.*] 'Tis not unlikely that Spenser imaged the *direful deadly* and *black fruits*, which this infernal garden bears, from a like garden, which Dante describes, *Infern. C. xiii.*

*Non frondi verdi, ma di color fosco,  
Non rami sbietti, ma nodosi e 'rvolti,  
Non pomi v'eran, ma stecchi con tofo.*

This garden or grove is mentioned likewise in Virgil *Georg. iv. 467.*

*Tænarías etiam fauces, alta ostia Ditis,  
Et caligantem nigrâ formidine lucum  
Ingressus.*

*There mournful Cypresse grew—*

*Cold Coloquintida and TETRA mad,  
Mortal SAMNITIS, and Cicuta bad,  
Which with th' unjust Atheniens made to dy  
Wise Socrates, WHO THEREOF gawffing glad  
Pour'd out his life and last philosophy  
To the faire Critias his dearest belamy.*

TETRA i. e. *tetrum solanum*, deadly nightshade. or rather *Tetragonia*, a name for the Euonymus, which bears a fruit of poisonous quality. MORTAL SAMNITIS, he means, I believe, the Savine-tree, *arbor SABINA*: and calls it *mortal*, because it procures abortion. The SAMNITES and SABINES being neighbour nations, he uses them promiscuously, according to the licence of poetry, as is more particularly mentioned in a note on B. ii. C. 9. St. 21. This passage gave me a deal of trouble: and I consulted every botanist, I could think of, whether there was any such plant or tree, as the *Samnitis*; but could not get the least information or hint about it. Upon considering Spenser's manner of confounding neighbour nations and countries, and his manner likewise of altering proper names, I am fixed myself, with respect to my rightly interpreting this place: but leave it however to the reader's further examination and judgment.—

*And Cicuta bad,  
Which with th' unjust Atheniens made to dy  
Wise Socrates, who thereof gawffing glad  
Poured out his life, and lost philosophy  
To the fayre Critias his dearest belamy.*

OOO

This

This passage I criticized upon in a letter to Mr. West concerning a new edition of Spenser: I there said, that *which-with*, was used according to the Latin Idiom, *quacum*: but as Spenser never writes in this manner any where else, I somewhat now question, whether 'tis not the printer's idiom; and thus the error resembling truth, may easily impose upon us. But there are yet more corruptions gotten into the context: no school-boy is ignorant of the death of Socrates; I shall therefore make no citations on this subject, so well known already. The Athenians usually put to death their state criminals with poison mixed with the cold juice of hemlock, which mixture they called *κύνιον*, *Cicutā*, because that was the chief ingredient in this mixture: so Socrates and Theramenes were put to death.

And *Cicutā* bad,

*With which th' unjust Athenians made to dy*  
*Wise Socrates; and him, who quaffing glad*  
*Pour'd out his life and last philosophy*  
*To the faire Critias his dearest belamy.*

Thus all is easy, and the corruption easily accounted for, by supposing a blotted copy sent to the printer: Socrates was put to death by drinking the juice of the *Cicutā*; so Plato and Xenophon tell us; and Xenophon likewise tells us very particularly how Theramenes was thus put to death, *Ελλην. Ιστορ. Βιβ. 6.* Theramenes was a Philosopher, and an admirer of Critias; who afterwards becoming one of the thirty tyrants that harassed the Athenian state, he was deservedly resisted by Theramenes; which Critias could not bear: so he prosecuted him, and unjustly had him put to death: when Theramenes drank the poison; what was left at the bottom of the cup he flung out (after the manner of the sport they formerly used, called *Cottabus*) calling upon by name his once *dearest*, and now *deadliest* *BELAMY*: (observe by the bye Spenser's word *dearest*, which takes in both significations: see *Critical Observations* on Shakespeare, pag. 327.) *Καὶ ἐπὶ γὰρ ἀποδίδουσαν ἀναγκυλίωμος τὸ κύνιον ἐπι, τὸ λευκόμενον ἔφρασαν ἀποκρίθαισαντα ἰσπίου αὐτοῦ, Κριτία τῶν ἔρω τῶ κατὰ. Tandem quum mortem obire cogeretur Theramenes, et cicutam biberet; proditum est, id, quod reliquum erat in poculo, se ipsum eiecisse, ut resonaret, simulque dixisset, Hoc pulcro illi Critiæ propinatum esto.* This Spenser calls *pouring out his life and last philosophy to the fair Critias his dearest belamy*. The same story is told by Valerius Maximus, and by Cicero, *Tusc. Disput. i. 40.* In confirmation of this easy correction, let me observe, that

Cicero joins these two philosophers together, as both unjustly put to death, and both after the same manner: *Vadit in eundem carcerem atque in eundem paucis post annis sepulchrum SOCRATES; eodem scelere iudicium, quo tyrannorum THERAMENES.* *Cic. Tusc. Disput. i. 40. sed quid ego SOCRATEM aut THERAMENEM, praeplantans viros virtutis et sapientiae gloria commemoro?* *Ibid. 42.*

LIII. LIV. LV.

*The garden of Proserpina this night.]* This is taken from Claudian, where Pluto comforts Proserpina, *Lib. ii. 290.* Compare *Virg. vi. 136.*

*Est etiam lucis arbor praedives opacis,*  
*Fulgentes viridi ramos curvata metallo;*  
*Hoc tibi sacra datur; fortunatamque tenebris*  
*Autumnum, et fulvis semper ditabere pomis.*

This is the tree whose branches bear golden fruit.

*Their fruit were golden apples glistening bright,*  
*That godly was their glory to behold;*  
*On earth like never grew, ne living wight*  
*Like ever saw, but they from hence were SOLD;*  
*For these, which Hercules with conquest bold*  
*Got from great Atlas daughters, hence began,*  
*And planted THERE did bring forth fruit of gold,*

He says, No creature ever saw the like golden fruit on earth, unless they were *SOLD* from this garden:—with a little variation I would read *STOLD*,

— *but they from hence were STOLD.*

i. e. *procured by stealth.* He goes on and says, that the Hesperian apples, which Hercules with bold conquest gain'd, originally came from this garden of Proserpina, and being *THERE* planted, [*there*, viz. where the daughters of Atlas lived] did bring forth fruit of gold.—This is the construction: the story is, that the daughters of Hesperus, the brother of Atlas, had orchards in the southern parts of Africa, which produced apples of gold. Spenser calls them daughters of Atlas; and he has the authority of Servius, whose commentary on *Virg. iv. 484*, the reader (if he pleases) may consult at his leisure. Ovid tells us, that Perseus visited Atlas, who had trees with branches of gold, that bore golden fruit; but fearing the fulfilling of an oracle, which foretold that a son of Jupiter should rob him of his precious fruit, he fortified his orchards with strong enclosures, and set a watchful dragon to guard them.

*Arborææ*



*Arboræe frondes, auro radiante virentes,*

*Ex auro ramos, ex auro poma tegebant.*

—*Solidis pomaria clauserat Atlas*

*Maenibus, et vājlo dederat servanda draconi.*

Ov. Met. iv. 636.

As nothing is more perplex and contradictory than ancient mythology, so 'tis no wonder that this fabulous story should be so variously related by various mythologists and poets. If the reader has a mind to exercise his critical skill in reconciling, or correcting authors, he may consult the Schol. on Statius, ii. 281. Apollodorus, Hyginus, Fulgentius, & Hes. *Θεογ.* ver. 215. See too Salmast. Plin. exercit. p. 372, 373. I could wish that the reader would consult the two engravings in Spanh. de Ufu et Præst. Numismatum: the one of Hercules attacking the serpent; the other, when he has conquered it. This serpent was named Lado, according to Apollonius, iv. 1396.

Ἴζον δ' ἱερὸν πῖθρον, ἃ ἴνι Λάδων

Εἰσὶν, περὶ χρυσοῦ παραχρῆσται θύτο μῆλα  
Χάριον ἰν' Ἀτλαντος, χρυσοῦ ὄφις ἀμφὶ δὲ ῥύμφαι  
Ἐσπερίδες πόντιον, ἐπιμυρον ἀείδασαι.

*Pervenere autem sacrum campum, in quo Lado  
Ad hesternam usque diem aurea custodiebat mala  
In regione Atlantis, terrestris serpens; circum autem  
nymphæ  
Hesperides administrabant, suaviter canentes.*

'Tis not to be supposed that Milton in his Paradise Lost should forget this story, so applicable to his own poem, considering too his fondness for introducing mythological tales:

*Others, whose fruit burnish'd with golden rind  
Hung amiable (Hesperian fables true,  
If true, here only) and of delicious taste.*

Milton likewise in his Mask alludes to this story, and seems to have translated Apollonius, as cited above.

*All amidst the gardens fair  
Of Hesperus and his daughters three  
That sing about the golden tree.*

Might not all this wonderful tale be easily accounted for, if we suppose this Hesperus, or Atlas, to have had three fair daughters, and fine groves of oranges (*aurea mala*) and to have gathered them all very strictly?

*And those, with which th' Eubœan young man wan  
Swift Atalanta, when through craft he her cut-ran.*

And those golden apples likewise hence began, viz. from the garden of Proserpina, with which

Hippomenes won the race and his mistress Atalanta, *through craft*, by throwing a golden apple at her feet (three of which fort were given for this intent by Venus) whenever she was likely to get the start of him. Hippomenes was of Onchestos, a city of Boeotia, so he says of himself

*Namque mihi genitor Megareus Onchestius—*

Ov. Met. x. 605.

He is called likewise *Aonius Juvenis*, *Ibid.* 589. Eubœa is an island near Boeotia; some say formerly joined to it, but afterwards by inundations and earthquakes rent from it, as Sicily was from Italy. But Spenser confounds neighbour countries and nations, as I mentioned above. The reader may see the story in Ovid, Met. x. Fab. xi. where Venus says she gave Hippomenes three golden apples gathered from her golden tree in her garden of Cyprus. Virgil says the apples were gathered from the gardens of the Hesperides,

*Tum canit Hesperidum miratam mala puellam.*

Virg. Ecl.

Compare Theocrit. Idyll. iii. 40.

*Here also sprung that goodly golden fruit  
With which Acontius got his lover trew,  
Whom he had long time sought with fruitless suit.*

Observe here a playing with sound, a jingling pun; which Spenser is not so delicately nice as to avoid, when it comes fairly in his way, *Here sprung that golden FRUIT with which Acontius got Cydippe, whom long time he sought with FRUITLESS suit.* As bad as this pun may appear, the great Milton borrowed it, ix. 647.

*Serpent, we might have spar'd our coming hither  
Fruitless to me, though fruit be here to' excess.*

But 'twas not with an apple of gold, that Acontius got his lover trew: this seems our poet's own mythology; which he often varies and changes just as he pleases. The whole story of the loves of Acontius and Cydippe, may be seen, elegantly told, in the Epistles of Aristænetus (as they are named) Lib. i. Epist. x. where the apple is called, *κυδωνιον μῆλον, malum Cydonium*, i. e. an orange, citron, or quince: but this apple is there said to be gathered from the gardens of Venus. The inscription written upon the apple was, *ΜΑ ΘΗΝ ΑΠΤΕΜΙΝ ΑΚΟΝΤΙΩ ΤΑΜΟΥΜΑΙ*. Cydippe took up the apple, and reading, she swore she would marry Acontius, without knowing she thus swore, being unwarily betray'd by this ambiguous inscription.

*Postmodò nefcis quã venisse volubile malum  
Verba ferens DUBIIS infidiosa notis.*

Epist. Heroid. xx. 209.

So I would read, and not DOCTIS, nor DUCTIS.

*Here eke that famous golden apple grew,  
The which amongst the gods false Ate threw.*

Jupiter ('tis said) invited all the gods and goddesses to banquet at the wedding of Peleus and Thetis, excepting only the mischievous goddess DISCORD, [Hygin. xcii. *Exceptã Eridæ, id est, Discordia.* See too Servius, Virg. i. 31.] who being angry at this neglect, threw a golden apple among the goddesses with this inscription, *Let it be given to the fairest*: Juno, Minerva and Venus, all claimed this golden prize: and Paris was chosen to determine the dispute, who was then a shepherd on mount Ida: and because these three goddesses met on mount Ida, the poet calls them *the Idaean ladies*. Compare B. iv. C. 1. St. 19 and 22.

### LVII.

*Saw many damned wights*

*In those sad waves, which direfull deadly stancke,  
Plunged continually of cruell sprites.* He says, *sad waves*, alluding to the etymology of *Cocytus*:

*Cocytus, namd of lamentation loud*

*Heard on the rusful stream.* Milt. ii. 579.

The construction is, *He saw many damned creatures continually plunged by cruel sprites in those sad waves, which stank deadly*—of is a preposition. And this kind of synchysis is frequently used by Spenser. Perhaps in saying these waves stank so *direfull deadly*, he alludes to the ancient vulgar opinion concerning the state of the uninitiated, that they lie in *εσθέρω* in *caeno*. See Plato's Phædo, Sect. 13. And Aristophanes, who writ his *Frogs*, to ridicule the ceremonies and notions of these mysteries, has the same expression, ver. 145.

Εἶτα βοβορον πολὺν,  
Καὶ σὺν αὐτῶν ἐν δὲ πάντα κειμένους—

### LIX.

*Lo Tantalus I here tormented lie,*

*OF WHOM high Jove wont whylome feasted be.]*

'Tis not improbable but this reading was owing to the copy being blotted; Jupiter admitted Tantalus to the banquets of the immortals: for great and good men (till known to be otherwise) were said to be often admitted to feast with the gods; so Peleus, Hercules, &c. and likewise Ixion and Tantalus, while they preserved their characters. Hence Epictetus says [Ench. xv.] *ἴση ποτὶ ἀξίους τῶν θεῶν συμπίτης,*

*eris aliquando dignus conviva deorum.* Virgil too has the same allusion, Ecl. iv. 63.

*Cui non risere parentes*

*Nec deus hunc mensã, dea nec dignata cubili.*

That Tantalus was admitted to the banquet of Jupiter, we have the testimony of Euripides, in Orest. ver. 4.

Ὁ γὰρ μακάριος, κὴν οὐδὲζω τίχρας  
Διὸς περικώς, ὡς λέγουσι, Τάνταλος  
Κορυφῆς ὑπερῖλλοτα δειμάτων πύτρον  
Αἰεὶ ποτᾶται, κὴ τίσι τούτων δίκην,  
Ὡς μαι λέγουσι, ὅτι ΘΕΘΕΣ ἄνθρωπος ὦν  
ΚΟΙΝΗΣ ΤΡΑΠΕΖΗΣ ΑἰΩΜ' ἔΧΩΝ ἼΩΝ,  
Αὐλάσων ἔχε γῶσταν, ἀσχετὸν ἴσω.

*Nam ille beatus (nec ci fortunam exprobro) Ex  
Jove natus, ut aiunt, Tantalus Timens saxum quod  
supra caput ejus imminet Pendet in aëre, et istam  
rænam luit, Ut dicunt quidem, quod diis, cum esset  
mortalis, Communi mensa dignatus Effraenem  
habuit linguam, turpissimum morbum.* See likewise the Schol. on Hom. Od. λ'. 581. Let me add Ov. Met. vi. 173.

*mibi Tantalus auctor*

*Cui licuit SOLI, superiorum tangere mensas.*

Instead of SOLI, I read SOLITAS: the librarian omitted the three last letters: *Solitas mensas*: For many mortals were admitted to the banquets of the gods; 'twas not an unusual thing. How easy now does the emendation offer itself?

*Lo Tantalus I here tormented lie*

*WHO OF HIGH JOVE wont whylome feasted bee.*

Let me add in confirmation of this emendation, the Greek epigram, Antholog. p. 307.

Ἵουτος ὁ πρὶν μακάρισσι συνίσιος, ἔπος ὁ τοῦδ'  
ΠΟΛΛΑΚΙ ἐκλαρεῖν πλησάμενος πόματος,  
Νῦν λιπέδος θυτῆς ἡμέραι' ἢ φθοιρῆ δὲ  
Κεῶσις αἰεὶ χίλιους ἐστὶ ταπεινοτέρη.

*Hic Tantalus quondam beatorum conviva; hic qui  
ventrem SAEPE nectareo impleverat potu, jam guttam  
mortalæ desiderat: nam invidus honor semper labio  
est inferior.*—Jupiter and the rest of the gods  
*once* were feasted by Tantalus, who cut in pieces his son Pelops, and served him up as a choice dish. See Servius, Virg. Georg. iii. 7. If Spenser alluded to this story, he would not have said,

*Of whom high Jove wont whylome feasted be.*

Some say, for this impious feast and murder of his own son, that he was punished in hell. But Spenser does not allude to this story at all, but to another, which is, that being admitted to the feast of the gods, he betrayed the heavenly

venly

venly councils and secrets: he could not digest his happiness, says Pindar very finely, ἀλλὰ γὰρ καταπελάει μίγαν ὕδου ἐν ἰδυνάσδῃ, non potuit concipere magnam felicitatem. Olym. A. 87. See there the Scholiast. Hence he is called *proditor* by Ovid. Amor. L. iii. Eleg. xii. 30.

*Proditor in medio Tantalus amne sitit.*

And Euripides says of him, Ἀκόλαστον ἔσχε γλώσσα.

*Quærit aquas in aquis, et poma fugacia captat  
Tantalus: hoc illi garrula lingua dedit.*

What Hyginus relates of Tantalus, Fab. lxxxii. confirms the emendations proposed above both of Spenser and Ovid. *Jupiter Tantalum credere sua consilia SOLITUS erat et ad epulum deorum admittere: quæ Tantalus ad homines renunciavit. ob id dicitur ad inferos in aquam media sine corporis stare, semperque sitire; et cum basium aquæ vult sumere, aquam recedere.* So his punishment is related in Hom. Od. λ. 581.

Καὶ μὴν Τάνταλον ἐσιτίδον, χαλεπὴ ἄλλοι ἔχοντα,  
Ἐρατὶ ἐν λίμνῃ ἢ δὲ προσέπλεξε γενεῖω.

*Et sane Tantalum vidi, graves dolores patientem,  
Stantem in lacu, hic autem alluebat ad mentum.*

So Spenser,

*Deepe was he drenched to the utmost chin.*

*Ibid.*

*Of grace I pray thee give to eat and drinke to mee.]*  
This is a Grecism, δὲς ἡμῖν φαγεῖν καὶ πινεῖν.

LX.

*Ensample be of mind more temperate.]* So the first quarto; but the following editions,

— of mind intemperate.

Presently after, he says Tantalus blasphemed heaven, i. e. the gods.

*As author of injustice, there to let him dye.*

i. e. to lie in eternal punishment: which is called *death*, in the scripture language. So Spenser, B. i. C. 9. St. 54.

*Till he should die his last, that is eternally.*

LXII.

*The whiles my hands I wash'd in purity,  
The whiles my soul was soild with foul iniquity.]* In *purity*, i. e. in token of purity. See Matt. xxvii. 24. In the notes which are printed with Mr. Pope's translation of Homer. Od. xix. 116. there is the following observation, "It was customary among the Romans to wash their hands in token of innocence and purity from

blood: thus the Roman governor washed his hands, and said, *I am innocent of the blood of this just person.*" If 'twas usual for the Romans thus to wash in token of innocence, the learned note-writer should have produced some instance: for here Pilate used a Jewish custom, not a Roman one: among the Jews he conformed to their rites and ceremonies in common and ordinary affairs. 'Tis well known that the Romans, as well as Greeks, used expiatory washings, and religious ablutions: but the custom of washing in token of innocence, was a Jewish custom. See Deuter. xxxi. 6.—Just above Pilate says, he delivered up the Lord of life to the *spiteful Jews* to be put to death, to *Jews despiteous*. Ital. *dispettoso*. Gall. *despiteaux, despiteuse*. Chaucer uses the word in his character of the Parson, ver. 518.

*He was not to sinful men despiteous.*

i. e. *Spiteful*, ill-natured, morose.—If any should be offended to find Pontius Pilate and Tantalus in the same place of punishment, I think it might be said, by way of apology, that wicked men will suffer hereafter in some state or place of punishment, proportionable to their crimes; and that the poet, who describes such a place, is at liberty to send thither, what wicked persons soever he pleases, provided he acts according to poetical decorum.

LXIII.

*Thou fearful fool,*

*Why takest not of that same fruit of gold,  
Ne sittest down on that same SILVER STOOLE.]*  
Mammon tempts Sir Guyon with the golden and forbidden fruit: which if he had gathered, he had betrayed an avaricious disposition. He tempts him likewise to sit down on the *silver stoole*; which if he had done, he would have shewn himself a lazy knight, and deserving the punishment of Thefeus for sitting on this slothful seat,

*Thefeus condemn'd to endless sloth by law.*

B. i. C. 5. St. 35.

*Sedet, æternumque sedebit*

*Infelix Thefeus.*

Virg. vi. 617.

Where Taubmannus has the following observation, *Thefeus cum Pirithoo ad rapiendam Proserpinam descendens super quadam petra confedit* [typified in this *silver seat*: the *forbidden seat* in the mysteries] *à quâ petrâ licet semel at Hercule avulsus fuerit, post mortem tamen destinatus est, ut in memoriam istius rei æternam in ignescente ista petrâ persideat.* This *silver stoole* is mentioned above, St. 53.

*And in the midst thereof a silver seat.*

This *stole*, on which it was unlawful to sit, our poet imaged for the *forbidden seat* in the Eleusinean mysteries. See Meurs. Eleusin. p. 10. and the ingenious treatise concerning these mysteries, of Mr. Warburton in his divine legation of Moses, Vol. I. p. 202. Our knight has now gone through a kind of initiation, and passed all the fiery trials; and comes out more temperate and just, as silver tried in the fire.

## LXV.

*Which two [food and sleep] upbears,  
Like mighty pillars, this frail life of man.] The  
pillars of heaven—The pillars of the earth—are ex-  
pressions in the scripture, metaphorically taken  
from a building, founded upon its proper basis  
and supported by pillars. So this little world  
of man, and this earthly edifice, is propt up and  
kept from falling (as it were) with these two*

pillars, food and sleep. The body likewise is often called a house, a temple, &c. which wants its proper pillars to support it: *our earthly house*, 2 Corinth. v. 1. Food is called the prop or pillar, in Horace St. ii. iii. 154. *Stomacho fultura ruenti*. Where the reader at his leisure may consult the notes of Dr. Bentley.

*Ni cibus atque*

*INGENS accedit stomacho FULTURA ruenti.*

*Ingens fultura*, a mighty prop, a mighty pillar. The very expression of Spenser.

## LXVI.

*For longer time then that (viz. three days) no living  
wight, Belowe the earth might suffred be to stay.]  
Alluding to Matt. xii. 40. As Jonas was three  
days and three nights in the whales belly, so shall the  
son of man be three days and three nights in the heart  
of the earth.*

## C A N T O VIII.

## I.

*AND is there care in heaven? And is there  
love—]*

These fine-turned verses must be felt by every one, that knows the least thing belonging to the power of words and dignity of sentiment.—*And* in the beginning of a sentence is expressive of passion; sometimes of admiration, sometimes too of indignation.—Ovid seems to express indignation in the beginning of his elegy,

*Et quisquam ingenuas etiamnum suscipit artes?*

*Amor. L. iii. Eleg. viii.*

Presently after,

*That blessed angels he sends to and fro  
To serve to wicked man, to serve his wicked foe.*

The old English writers, as they said *to obey to*, See note on B. ii. C. 6. St. 20. So they said *to serve to*. Wickliff, Matt. iv. 10. *Thou schalt worshipping the Lord God, and to him alone thou shalt serve.*

## II.

—*To aide us militant.] Us militant here on earth; here in our christian warfare. στρατιωτα τις εις τον θεου εις εναντιον, militia quaedam est nostra vita.* Arrian. Dissert. L. iii. C. 24. Job vii. 1. *Is there not a warfare to man upon earth?* To which St. Paul alludes, 2 Corinth. x. 4. *The weapons of our warfare are not carnal.* He adds

*O why should heavenly God to men have such regard?  
Psal. 144. 3. Lord, what is man that thou hast such  
respect unto him: or the son of man, that thou so re-  
gardest him?*

## III.

*That wanton mayd.] See above, C. 6. St. 19.  
Presently after,*

*He heard A VOICE.—*

This is agreeable to scripture, in which God is said to make his will known by a voice. So God spake to Samuel, 1 Sam. iii. 4. Compare likewise Matt. iii. 17. *And lo! a voice from heaven,φωνη εν των ουρανων*, which the Jews call *Bathkol*.

*He heard a voice, that called loud and cleare,  
Come hether, COME hether, O come hastily  
So the 1st and 2d quarto edit. but the fol. 1609.  
Come hitber, hitber, o come hastily.*

Which perhaps should thus be printed,  
*Com hitber, hitber O come hastily.*

Printers and transcribers are often guilty of repeating the same words, which is an error to be met with in all books, more or less.

## V.

*Whose tender bud to blossom NEW began.—] i. e.  
newly began: if Spenser did not write, now  
began, i. e. now first began,  
ΠΡΩΤΟΝ ἠνῆυκτην τῆσπερ χαρισμάτην ἦεν.*

*Nunc*

*Nunc PRIMUM opacat flore lanugo genas.  
Ora puer PRIMA signans intonsa juvenitâ.*

See note on B. ii. C. 12. St. 79. In describing this angel, he says,

—Two sharp winged sheares  
Decked with diverse plumes—to cut his airy wayes,  
His wings like a pair of sheares to cut his airy wayes, aerias vias,

*Quis crederet unquam  
Aërias hominem capere posse vias.*  
Ov. Art. Am. ii. 44.

Decked with diverse plumes, Plumis vericoloribus. Spenser plainly seems to me to have in view Tasso i. 13, 14. thus most elegantly translated by Fairfax.

*A stripling seemd hee, thrice five winters old,  
And radiant beames adorn'd his locks of gold.  
Of silver wings he took a shining paire,  
Fringed with gold, unwearied, nimble, swift;  
With these he parts the winds, the clouds, the aire,  
And over seas and earth himselfe doth lift:  
Thus clad, he cut the spheres and circles faire,  
And the pure skies with sacred feathers clift.  
On Libanon at first his foot he set,  
And shooke his wings with roste may-derwes wet.*

Let me observe by the bye, that this poetical description of the angel's shaking his ambrosial plumes, in the above-cited verses, was not forgotten by Milton, iv. 285.

*Like Maya's son (Virg. iv. 252.) he stood,  
And shook his plumes.*

## VI.

*Like as Cupido—  
With his faire mother, HE him digns to play,  
And with his goodly sisters, Graces three.]* Observe how elegantly he is added, when according to grammatical construction it might be omitted: but yet thus added, it gives an emphasis and a pathos, and sometimes a perspicuity to the sentence. We have several instances of like sort, some of which have been taken notice of already, but here I shall be more diffuse.

*It fortun'd, faire Venus having lost  
Her little son,  
Him for to seek, she left her heavenly house,*  
B. iii. C. 6. St. 11, 12.

*But subtil Archimago, when his guests  
He saw divided—  
He praised his devilish arts.*  
B. i. C. 2. St. 9.

*The whiles, a lozell wandring by the way—  
He that brave steed there finding—*  
B. ii. C. 3. St. 4.

*As fearful fowle—Shee seeing—*  
B. ii. C. 3. St. 36.

*Like as a Lyon—He slips aside—*  
B. ii. C. 5. St. 10.

*Like as an eagle—He flies—*  
B. v. C. 4. St. 42.

*Whom Calidore perceiving fast to flee,  
He him pursued—*  
B. vi. C. 1. St. 22.

Other passages may be added easily, but these are sufficient to put the reader fully in mind that our language in many instances can equal the Greek or Roman. Dr. Bentley in his elegant and learned notes on Horace, (Lib. i. Od. ix.

*Nec dulces amores  
Sperne puer, neque tu choreas)*  
brings from Virgil and Homer instances of *illes* and *εγς* thus pleonastically introduced.  
*Praecipitemq; Daren ardens agit aequore toto,  
Nunc dextrâ ingeminans iectus, nunc ille sinistra.*  
Aen. v. 456.

Η τινὰς ἐκ Πίλων ἄξει ἀμύνητος ἡμαδόντος,  
Η ΟΓΕ κ' Σπάρτηνδρ, ἐπεὶ νε περ ἴσται ἀνωσ.  
Hom. Od. ε'. 326.

Servius cites several other instances from Virgil in his notes on Aen. xii. 5.

*Saucius ille gravi venantium vulnere perctus,  
Tum demum movet arma leo—*  
κατ' ἕρχην, ille leo, says Servius: and Cerda observes, *ILLE non vacat, sed major emphasi.* Dr. Clarke has the same observation, pretty much in the same words, but what he says from himself is unfortunately added,

Εἰσὸς, σ' ἢ ἄλοχος ποίσηται ἢ ΟΓΕ δέλη.  
Il. γ'. 409.

“Vox ὄγε nequaquam hic supervacanea est, sed  
“elegantissimam tum in Graeco tum in Latino  
“sermone emphasin habet, quam linguae recen-  
“tiores PRORSUS ignorant.” Strange indeed that our English language should be ignorant of this elegance! For I question if there be any beauties, in any language, which ours cannot at least aspire to; but how came Dr. Clarke so inattentively to read the following, which he must have read a thousand times? *Almighty God, the father of our Lord Jesus Christ, who deserveth not the death of a sinner—HE pardoneth—Or how came*

came he, when he wrote his notes on St. John's gospel, to overlook that beauty in our translation, which he so much admires in Homer? *But the comforter, which is the holy Ghost, whom the father will send in my name, HE will teach you all things, &c.* John xiv. 26.—But least we should be too diffuse, let us leave this subject, and consider what follows,

*And with his goodly sisters, Graces three.*

I have often observed how Spenser varies his mythological tales, and makes these always subservient to his poem. Another genealogy of the Graces is mentioned in B. vi. C. 10. St. 22. according to Hesiod. Concerning this genealogy, the reader may at his leisure consult Falkenburg, ad Nonnum, pag. 539. And Boccace L. iii. C. 22. *Dicunt Venerem Gratas peperisse: nec verum; quis inquam amor absque gratia fuit?* So Milton.

*But come thou goddess fair and free  
In heaven yclept Euphrosyne,  
And by men, heart-casing Mirth,  
Whom lovely Venus at a birth,  
With two sister-Graces more,  
To ivy-crowned Bacchus bore.*

## VII.

*Till him the childe bespake—*] *The child, the infant.* are appellations of dignity. Sir Thopas is called *the child*, in Chaucer, pag. 145. Edit. Urry.

## VIII.

*Watch thou I pray,  
For evil is at hand—*] Considering the dignity of the angelical speaker, this reading I would alter; and either read,

—*Watch thou and pray.*

For these words are joined in scripture, Mark xiii. 33. *Take ye heed, watch and pray,* xiv. 38. *Watch ye and pray.* See likewise Luke xxi. 36. or rather thus,

*Watch thou, I say  
For evil is at hand—*

And this emendation is becoming the dignity of the angel, and is scriptural likewise. Mark ii. 11. *I say unto thee arise.* 'Tis in several other places, but one occurs much to our purpose, Mark xiii. 37. *And what I say unto you, I say unto all, WATCH.* So that I would certainly have printed had I any authority but conjecture,

*Watch thou, I say,  
For evil is at hand—*

## IX.

*The Palmer seeing his left empty place,  
And his slow eies beguiled of their sight]* i. e. The Palmer seeing his place left empty; and his eyes being beguiled of their sight. *And his slow eyes, &c.* is put absolute. The same construction we have above B. i. C. 5. St. 45. and B. ii. C. 3. St. 36. which passages if we might guess from the printing of the various editions, have been misunderstood; and might easily be so, if my rule is not observed, which is to translate our poet into some other language, when his construction, or his idiom, seems intricate and uncouth.

*Ibid.*

*And cou'd it tenderly,  
As chicken newly hatcht.]* i. e. And protected it, as a hen sits cowering o'er her young chicken. Skinner, "to cower, ab Ital. *covare.* Fr. G. "cower, *incubare, metopborâ sumpti à gallinis ovis "incubantibus."* See Menage in V. Cœver. But Junius brings it from the old British word, *Currian.* Milton in Par. L. viii. 35c. applies this expression to the fawning beasts bending or cowering down,

— *these [viz. the beasts] cowering low  
With blandishment, each bird stoop'd on his wing.*

But I believe Spenser used it in the former sense, as Skinner and Menage explain it.

*And cou'd it tenderly,* IT agrees with his charge, viz. the knight in a swoon. *Et super ipsium incubabat, sicut gallina super pullos.*—In the Glossary usually printed with Spenser's works, 'tis said to be put for *covered*, as if corrupted from it. Spenser had plainly that affecting simile of our Lord in view, *O Jerusalem, Jerusalem—how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not.* Matt. xxiii. 37.

ὡς ἰστορίαις,  
Σὺ δὲ κοροῦς, ἔρπυς ὡς ἰσχυρίων, i. e. like a hen cowering o'er them. Euripid. Herc. Fur. ver. 72.

## X.

*Who meeting earst—*] See above C. 4. St. 41. and C. 6. St. 47.

## XIII.

*Vile is the vengeance on the ashes cold,  
And envy baze to barke at sleeping fame.]* *At sleeping fame:* i. e. at the fame of a person now dead; of

of one now fallen asleep: *κεκοιμημένος, mortui.*  
Sleep the brother, and image of Death, is often  
put for death itself.

Ὄς ὁ μὲν ἀνδρὶ πεσὼν κοιμήσατο χάλκεον ἕπνου.  
Hom. II. κ' 241.

*Olli dura quies oculus et ferreus urget*  
SOMNUS. Virg. x. 745.

The sentence is proverbial, and perhaps from  
Hom. Od. χ'. 412.

Ὅχις ἴσιν καταμένουσιν ἐπ' ἀνδράσιν ἰουχέτασθαι.

*Non fas est mortuis viris insultare.*  
*Nullum cum viētis certamen, et aethere cassis.*  
Virg. xi. 104.

*Nessuna, à me cò'l busto effangue, e mutò*  
*Riman piu guerra; e gli mori, qual forte.*  
Tasso xix. 117.

## XV.

—*Sith that he died entire?*] Since he died a natural  
death, *entire* not mangled or wounded: as we  
say, in a *whote skin*. *Intire*, is derived from  
*integer*: and *integer* is thus used by Statius, Syl.  
L. ii. 1. 156.

—*Maneq; subivit*

INTEGRER, *et nullo temeratus corpora damno.*  
*Ibid.*

—*A dead dog.*] See the above note, on B. ii.  
C. 3. St. 7.

## XVI.

*Ne blame your honour*—] Cast not blame or re-  
proach on your honour, scandalize not—  
Gall. *blamer*. Ital. *blasfemare*, à Lat. *blasphemare*,  
ἐλασφημῆν. The Sarazin threatens he will *en-*  
*tomb* him in the birds of the air: repeating and  
changing the terms which the Palmer used.

*But leave these relics of his living might*  
*To decke his herce, and trap bis tombe-blacke*  
*steede.*

The horses of the dead knights were decked  
out with *black* trappings, and with their armour;  
and thus walked in solemn procession to the  
*tomb*, where their arms and knightly honours  
were hung up: hence he says, *tomb-black*. *Herse*  
is used for the *tomb*.

HEARE, *herse, cenotaphium, tumulus honorarius:*  
*signat et ornamentum super tumbam defuncti collo-*  
*catum: nunc designat feretrum ab equis tractum.*  
Junius edit. Lye.—The Sarazin replies, *what*  
*herse (what tomb) or steed*, should he have pre-  
pared for him,

But be ENTOMBED in the raven or the night?

'Tis a usual threat in Homer to give the carcases  
of the enemy to the fowls of the air: and the  
same threat like wife the proud Philistine makes  
in scripture. *Entombed*, considering the retorted  
repetition is very elegant, *talk not to me of tombs: he*  
*shall have no other tomb but the ravenous birds of the*  
*air.*

## XVII.

*And covered shield.*] See B. i. C. 7. St. 33. Pre-  
sently after,

*When under him he saw his Lybian steed to prance.*

Because excellent steeds are produced in Lybia,  
he therefore says, *Lybian steed*. This is  
Horace's perpetual mode of expression.

## XVIII.

—*Flower of grace and nobilesse.*] From the Italian,  
*nobilezza*. The French word, *nobleesse* is of two  
syllables.

## XIX.

*So would I, said the enchanter, glad and faine,*  
*Beteeme to you THIS sword]* *This sword*, which  
he intended for Braggadochio. See above B. ii.  
C. 3. St. 17, 18. 'Tis printed *this*, and rightly  
in the oldest quartos, but wrong in the folios,  
*his sword*.—*Beteeme to you*, i. e. give, bestow,  
deliver to you, as Shakepeare uses it in *Mid-*  
*Nights Dream*, act 1.

*Belike for want of rain, which I could well*  
*Beteem them from the tempest of mine eyes.*

## XX.

*For that same knights owne sword this is of yore,*  
*Which Merlin made by his almightie art*  
*For that his nowfing, when he knighthood swore,*  
*Therewith to don his foes eternall smart.*  
*The metal first he mixt with medaewart,*  
*That no enchauntment from his dint might save;*  
*Then it in flames of Aetna wrought apart,*  
*And seven times dipped in the bitter wave*  
*Of bellish Styx, which hidden vertue to it gave.*

## XXI.

*The vertue is, that nether steel nor fione*  
*The stroke thereof from entrance may defend;*  
*Ne ever may be used by his fone,*  
*Ne forst his rightful owner to offend,*  
*Ne ever will it breake, ne ever bend*  
*Wherefore Morddure it rightfully is bight.*

*of yore*, of times yore, formerly: perhaps it is  
better thus to point,

*For that same knights owne sword this is, of yore*  
*Which Merlin made.*—

Which formerly Merlin made. This pointing I like best, though the other may be defended, and has the authority of all the books. The enchanter Merlin is here said to have made prince Arthur's sword. Heroes of old had their arms made by enchantment and supernatural power: the arms of Achilles and of Aeneas were made by Vulcan. But as our poet mentions the sword in particular, I would observe that the sword of Hannibal was enchanted.

*Hannibal agrinilus passim furit, et quatit enssem  
Cantato nuper senior quem fecerat igni  
Litore ab Hesperidum Temisus.* Sil. Ital. i. 429.

Virgil comes nearer still to our poet's expressions; who describing the sword of Turnus, says, 'was made by Vulcan for Daunus, the father of Turnus, and tinged hissing hot in the Stygian lake:

*And seven times dipped in the bitter wave  
Of hellish Styx.*

*Ensem quem Dauno ignipetens deus ipse parenti  
Fecerat, et Stygiâ candentem tinxerat undâ.*

Valerius Flaccus likewise L. vii. 364. bears testimony to the virtues and efficacy of the Stygian waters,

*Prima Hecate Stygiis duratam fontibus harpen  
Inuult.*

And this explains and illustrates Ariosto, xix. 84.

*L'Usbergo suo di tempra era si duro,  
Che non li potean contra le percolse,  
E per incanto al fuoco de l'inferno  
Cotto e temprato à l'acqua fu d'Averno.*

Merlin beside mixt the metal with *medaswart*: i. e. with the *wort* or herb called *medica*, concerning which see Virg. G. i. 215. It availed against enchantments, and for this reason was used by Merlin. Nothing is more usual in romance writers than to read of heroes made invulnerable by enchantments; and of swords, by more powerful enchanters so framed, as to prevail over even enchanted heroes. Don Quixote tells Sancho B. iii. C. iv. that he will endeavour to procure a sword, superior to all enchantments: fortune, he says, may provide him such a one as that of Amadis de Gaul, who named himself knight of the burning sword: which sword could cut asunder whatever it undertook, and could resist all enchantments. So Balisarda the sword of Ruggiero,

*Quel brando con tal tempra fabbricato,  
Che taglia incanto ed ogni fatatura.*

Berni. Oil. Innam. L. ii. C. 17. St. 13.

*Non vale incanto, ov' elle mette il taglio.*

Ariosto. xli. 83.

*The vertue is, that neither steel nor stone,  
The stroke thereof from entrance may defend.*

So the sword is described, which the king of Arabia sent to Cambuscan, Chaucer pag. 61.

*This naked sword—*

*Such virtue hath that what man so ye smite  
Thorough his armure it will kerue and bite,  
Were it as thick as is a braunchid oke.*

So the sword of Michael is described, Milt. vi. 320

*—But the sword,*

*Of Michael from the armory of God,  
Was given him temper'd to, that neither keen  
Nor solid might resist that edge.*

This sword for its virtues was named *Mord-dure*: it bit hard and sharp; from *mordre* to bite, and *dur*, hard: *mordax ferrum*, Horat. L. iv. Od. vi. 9. or from the Ital. *mordere*, to bite or wound, and *duramente*, cruelly, hardly. From this very quality Orlando's sword had its name; and was called *Durenda*, as Turpin writes in his history of Charles the Great, Chap. xxi. *DURENDA interpretatur DURUS ICTUS*. Hence Boyardo and Ariosto have called their heroes sword, *Durlindana*. I cannot help observing how designedly Spenser here omits to follow either that silly romance called the History of prince Arthur, which gives a long and ridiculous account of his sword, *Excalibur*, i. e. cut steel: or even of Jeffrey of Monmouth, who says, his sword's name was Caliburn, L. ix. C. iv. Compare Drayton's Polyol. pag. 61. however as 'tis certain Spenser had read both the romance of prince Arthur, and Jeffrey of Monmouth's British history, so it is as certain that he altered many things, and made their stories submit to the oeconomy of his poem. The following citation from Jeffrey of Monmouth concerning prince Arthur, might here not improperly be made; 'Arthur having put on a coat of mail, suitable to the grandeur of so potent a king, fits his golden helmet upon his head, on which was engraven the figure of a dragon (See B. i. C. 7. St. 31.) and on his shoulder his shield called Priwen, upon which the picture of the blessed Mary mother of God being drawn, put him frequently in mind of her. Then girding on his CALIBURN, which was an excellent sword, made in the isle of Avallon, he graced his right hand with his lance, named Ron, which was hard, broad and fit for slaughter.' Jeff. of Mon. Book ix. Chap. iv. Spenser often speaks of Arthur's spear, sword, shield, and helmet: but,



*Non semper sanam sequitur; sed sibi convenientia fugit.*

## XXV.

*Which those some foes, that stand hereby  
Making advantage to revenge their spite—*] So the two quarto editions apparently wrong. Spenser corrected it among the Errata, as I have printed it: but the Folio 1609, correcting by conjecture, thus gives it,

*Which those same foes that doen avoite hereby.*

## XXVI.

*Words well disposed*

*Have secret powre i' appease inflamed rage.]* Prov. xv. 1. *A soft answer turneth away wrath.*

## XXVII.

*Ye warlike payre, whose valourous great might,  
It seems, just wrongs to vengeance doth provoke.]* So the Folio of 1609. But the book I print from, which is the oldest quarto, reads, *doe provoke*: the construction is, *Whose valour just wrongs (as it seems) do provoke to vengeance.*

## XXVIII.

*For what art thou*

*That mak'st thyself his daysman—*] Observe *For* in the beginning of the sentence, marking passion and indignation. So Proteus, baffled in his various arts, addresses the swain in Virgil, G. iv. 445.

*NAM quis te, juvenum confidentissime, nostras  
Fussit adire domos?*

The commentators suppose here only a question, for *Quisnam*.

*Nam* (says Donatus) *inceptiva est particula, et vim habet incipienti.*

*Nam quod isti dicunt malevoli—*

Terent. Prol. Adelp.

*Ibid.*

*Or who shall let me now*

*On this vile body from to wreak my wrong?] A Grecism. ἀπὸ τοῦ σώματος, from wreaking. Or who shall now hinder me from revenging my wrongs on this vile body?*

## XXIX.

*But from the grandsyre to the nepheves some  
And all his seeds the curse doth often cleave,  
Till vengeance utterly the guilt bereave.]* i. e. to the third or fourth generation. *Sacer nepotibus cruor.* Horat.

## XXX.

*Therefore by Termagaunt—*] Presently after, St. xxxiii. *By Maboune.* These are oaths of impious Sarazins: *By Termagaunt and Maboune.* So in Chaucer's rhyme of Sir Thopas, 3318. The Giant swears by *Termagaunt.* And in Tasso,

i. 84. *La grande e forte in Maccotto cred.* Which Fairfax translates, *On Termagant the more, and on Mahowne.* And thus Spenser joins these two names, B. vi. C. 7. St. 47. *And oftentimes by Termagant and Maboune swore.* So in the Italian poets. *Con Trivigante, Apollino, e Macone.* Berni Or. Jnnam. L. 2. C. 7. St. 70. *Che la fe di Macone e Trivigante,* L. 2. C. 16. St. 57. *And Ariosto, Or. Fur. xii. 59. Bestemmians Macone e Trivigante.*

*Termagaunt* is the same as Demogorgon (I believe) *TRIPALIS mundi summum, quem scire nefastum est.* See note on B. i. C. 1. St. 37. *Trismegistus; ter-maximus; ter-magnus*: thrice-powerful, or great. This name was given to the Egyptian Hermes; whom Milton, in allusion to his name, calls in *Il Penseroso*, “Thrice-great Hermes.” Consult Junius in v. *Termagant.*

## XXXVII.

*Horribly then he gan to rage and rayle—  
Als when his brother saw the red blood rayle—*] The words are different in their signification; and fo may be allowed to rhyme each to the other: And yet the Folios read, *the red blood TRALE.* See *rayle* in the Glossary. Presently after,

*Lowd he gan to weepe.*

The rhyme must excuse the catachrestical use of the word. *Lowd he gan to cry out, and said, &c.* Ἀγέιδης δ' ἤμυξεν, *Atrides autem EJULAVIT.* Il. γ. 364.

## XXXVIII.

*The one upon his covered shield did fall—  
But th' other did upon his trancheon smite.]* i. e. The stroke of the one, &c. *But th' other,* i. e. *the stroke of the other.* The substantive is included in the verb. See note on B. i. C. 2. St. 19. and what is there cited from Homer.

## XL.

*Sir Guyons sword he lightly to him raught,  
And said, Foyre some, great God thy right hand blesse;  
To use that sword, so well as he it ought.]* *raught,* i. e. reached; from *reach* comes *raught*; as from *teach*, taught: which I mention because in Hughes 'tis printed, *crought.* — *So well as he it ought,* i. e. so well as he who did owe it: as well as the owner, Sir Guyon. *To owe,* to own, or possess, is frequently used; and *ought,* for *owned*; from the Anglo-S. *ahc, habuit.* Spenser often omits the relative *who,* which occasions the sentence to be embarrassed; and perhaps omits it here; unless *he* is corrupted by the printer, from *who,* — *so well as who it ought.* And this easy correction makes the whole sentence easy, — But the 2d quarto reads,

To use that sword so wisely as it ought.

i. e. So wisely as it ought to be used. And would the Palmer pay the Prince such a complement? could he the least doubt it? The other reading is much better, complementing indeed Sir Guyon; but complements to one brave knight, don't carry a reflection with them on another real brave knight—But the Folios 1609, 1611, 1617, 1679, thus read,

*Great God thy right hand blesse*

To use that sword so wisely as IT AUGHT.

This comes nearest to Spenser's manner; which is to make the letters correspond in their jingling terminations: and from this reading I would offer the following, in which not one letter is changed:

*great God thy right hand blesse*

To use that sword so wisely as ITAUGHT.

i. e. So wisely as thou hast been taught to use it. I am satisfied that Spenser prefixed the *i* as well as the *y* to participles and verbs of the perfect tense; like Chaucer and our old English writers. This correction I think, is not to be overlooked.—The Palmer seeing the Prince in distress, gives him a sword: our poet plainly had Homer in view, where Minerva gives Achilles his spear, *λάδι δ' ἔκτορα, ἐταύη ἠετόρεν*, ll.  $\chi$ . 276. *She gave him his spear so lightly, as Hector knew not of it.* So Iuturna (Virg. xii. 785.) gives Turnus his sword, who had broken his former sword on the Vulcanian arms of Æneas.

*Ibid.*

*Then like a lyon, which hath long time sought  
His robbed whelpes, and at the last them fond  
Amongst the shepheard swaynes, then waxeth wood  
and yond.] Yond is so used by Fairfax, in his elegant version of Tasso, i. 55.*

*Nor those three brethren Lombards fierce and yond.*

And by our poet, B. iii. C. 7. St. 26.

*As Florimel fled from that monster yond.*

The Glossary usually prefixed to Spenser, says it means *beyond*: and *from that monster yond*, is *from beyond that monster*. But I believe a child may see that in all these passages *yond* is an adjective: adverbs become adjectives in Greek by the article prefixed before them; and in English often by the prefixed, or by position: as *wood and yond*; *fierce and yond*; *that monster yond*. Anglo-S. *ȝeond*, *yond*, ULTRA: from which Latin adverb the French form their adjective *outré*, i. e. furious, outrageous, extravagant; and so Spenser uses *yond*, adjectively and in the same sense: ULTRA AGENS naturam

*et rationem*, acting yond or beyond nature and reason, OUTRAGIOUS. Spenser says here, *Lyon* in the masculine gender, though the lioness is most fierce when she has young: but see Burman on Valer. Flac. vi. 347. and Marckland on Statius Sylv. L. ii. Ecl. i. ver. 9.

XLII.

*As salvage bull.] Come toro salvatico.* Ariosto, xi. 42.

XLIV.

*And pierced to the skin, but bit not thore.] i. e. thorough.* Anglo-S. *Đoph. Đuph.* Belg. *door*.—The 2d quarto and Folios read,

—but bit no more.

which I believe to have been our poet's alteration.

XLVII.

*Tho when THIS breatheffe voxse, that battaile gan renewe.] Then when this Paynim grew breatheffe, that prince renewed battle.* So read the two quarto editions, and Folio 1609. But the Folio 1617, and 1679. *Tho when HE, &c.*

XLVIII.

*As when a windy tempest—] Compare this simile with B. iii. C. 4. St. 13.* Presently after, the two old quarto editions read,

*So did Sir Guyon beare himself in fight.*

But rightly altered in the Folios, as I have printed it in the context. 'Tis no unusual thing for proper names to be written wrong, with a seeming kind of correctness.

*But me had warnd old Cleons wife behest.*

B. i. C. 9. St. 9.

For, *Timons.*

*Stird up twixt Scudamore and Pavidell.*

B. iv. C. 4. St. 35.

For *Blandamour.*

*And Xanthus sandy bankes with blood all overflowne.*

B. iii. C. 9. St. 35.

For *Simais.*

*Like as Bellona, being late returnd—*

B. iii. C. 9. St. 22.

For *Minerva.*

*The legend of Cambel and TELAMOND.*

B. iv. pag. 517.

For *TRIAMOND*. So we have *Lady Monera*, for *Munera*, Argument to Canto 2. B. v. *Mattilla*, for *Serena*, Argument to Canto 5. B. vi. *Crispina*, for *Serena*, See note on B. vi. C. 3. St. 23.

XLIX.

## XLIX.

*But when he stroke most strong, the dint deceiv'd.]*  
The impressiō made by the sword, or force  
with which he stroke, *deceiv'd him*; for it did  
not wound its true master, see St. 21. The  
Sarazin's flinging away his sword and leaping  
upon prince Arthur, is not unlike what Homer  
writes of Menelaus thus seizing on Paris, ἢ κ'  
ἰπαίξα; κίρπος δάσει, *dixit et irruens galeā eum*  
*prehendit.* Il. γ' 369. Compare likewise the com-  
bat between Tancred and Argante, Tasso,  
xix. 17.

## L.

*For as a bittur—]* See note on C. 7. St. 34.

## LII.

*Foole, said the Paynim, I thy gift desye,*  
*But use thy fortune, as it doth besfall.]* *The young*  
*knight disdainiug to buy life with yielding, bad him*  
*use his fortune; for he was resolv'd never to*  
*yield.* Syd. Arcad. p. 270. Compare the duel  
between Tancred and Argante, where the  
pagan has the same expressiō,

USA LA SORTE TUA, *che nulla io temo:*

Tasso, xix. 22.

*Contra Sidonius, leto non terreo' ullo,*  
*Utere Marte tuo.*

Sil. Ital. xv. 804.

*Utere sorte tuā.* Virg. xii. 932. whom all the  
above-mentioned poets seem to have imitated.

## LIII.

*—be vexed wondrous woe.]* i. e. very sad.  
Anglo-S. Waa, *mæstus.*

Chaucer, Rom. Rose 312.

*Was never wight yet half so woe.*

And in the Wife of Bath's tale, 913.

*Wo was the knight —*

Dryden in his poetical version has kept this old  
expressiō,

*Woe was the knight at this severe command.*

## Ibid.

*Deare Sir.]* Sir Guyon does not say, *Sir*, but  
*deare Sir*: yet the boatman (B. ii. C. 12. St. 18)  
addressing the Palmer, says, *Sir Palmer*. See  
Menage in SIRE: the word originally is the  
same, whether written *Sir* or *Sire*; yet it may  
admit of a doubt, whether Spenser did not in-  
tend to distinguish this reverend Palmer, from  
the knights, by the address of *Sire*, and not  
*Sir*: for this reverend Palmer, in the historical  
view of this poem, alludes (perhaps) to arch-  
bishop Whitgift, formerly tutor of the Earl of  
Essex, imaged in Sir Guyon.

## LV.

*And to the prince with bowing reverence—]* Cor-  
rected among the Errata, as printed in the  
context.

## C A N T O IX.

## I.

**B**UT none then it more fowle and incedent  
*Distempred through misrule and passions base,*  
*It grows a monster, and incontinent*  
*Doth lose his dignity—]* *Indecent*: so corrected  
among the Errata.—*And incontinent*, i. e. and in-  
continently, immediately. — Observe it in one  
line, and *his* in the following: which is, not  
unusual in our poet, as has been already no-  
ticed. This book is very philosophically writ-  
ten, and drawn from the Socratic fountains of  
true learning.

## II.

*—So goodly scord.]* See note on B. i.  
C. i. St. 1.

## V.

*Have made thee soldier of that prince'sse bright.]* So  
the two quartos, the Folio 1609, a *soldier*.—  
Guyon replies in the following stanza.

*But were your will her sold to entertaine,*  
*And numbred be amongst knights of maydenbed,*  
*Great guerdon, well I wote, should you remaine;*  
*And in her favour high be reckoned,*  
*As Arthegall and Sophy now bene honored.*

i. e. But were it your will to take her pay and  
be her *soldier*; for *sold* in the German language,  
signifies pay, or stipend. Hence the word  
*Soldier*; and *Soldarius* used by Cæsar, De Bell.

Gallico Lib. iii. C. 22. I refer the reader to Watcher in V. SOLDURI; and Menage in V. SOLDAT.—The knights of *Mayden-head*, are the knights in Fairy land; alluding to the knights of the round table, instituted (as said) by Arthur; and likewise to the Knights of the Garter: but particularly alluding to the Knights of the Garter in the court of queen Elizabeth. *Arthegall* and *Sophy*, are mentioned here, by the bye, to raise a curiosity of further inquiry in the reader; which curiosity he intended to answer hereafter: *Arthegall*, we shall read of often; and *Sophy* I make no doubt was intended to be the hero of some other book in this poem: he was the son of king *Gulicke* of Northwales.

So *Cambria* had such too, as famous were abroad, *SOPHY*, king *Gulick's* sonne of Northwales, who had seene

The sepulchre three times, and more, seven times had been

On pilgrimage at Rome, of *Beniventum* there  
The painful bishop made.

Drayton's *Polyolb.* Song xxiv. pag. 80.

## VII.

SEVEN times the sunne with his lamp-burning light  
HATH walke about the world and I no lesse,  
Sith of that goddesse I have fought the fight.] So the 1st old quarto. But the 2d and Folios,

Now bath the sunne with his lamp-burning light  
Walkt round about the world, and I no lesse—

ONE year is past, says prince Arthur, since I have been seeking the Fairy Queen. That this is the true reading, appears plain from B. i. C. 9. St. 15. Compare that passage where the prince is giving an account of himself and his Love.

NINE MONTHS I seek in vaine, yet nill that vow  
unbind

This expression of the sun walking round about the world with his lamp-burning light, is taken from *Virg.* iv. 6.

*Psepha Phœbea lustrabat lampade terras*

*Lustrabat*, i. e. circumibat [w:hat round about] ut,  
*Lustrat Aventini montem.* Servius.

## VIII.

Fortune the foe of famous chersaunces,  
Seldom (said Guyon) yields to virtue aid.]

O Fortuna viri invida fortibus,

Quam non aequa bonis praemia dividis!

Senec. Herc. Fur. ver. 523.

*Invida Fata piis, et Fors ingentibus ausis  
Rara comes.*

Stat. x. 384.

Fortune, envying good, bath fully frowned.

B. v. C. 5. St. 36.

Sydney's *Arcad.* p. 102. *Lady, how falls it out  
that you, in whom all virtue shines, will take the  
patronage of Fortune, the only rebellious handmaid  
against virtue.*

## IX.

*Gramecy Sir, said he, but wote I wote—*] This appears at first sight an error of the press, instead of *wrote*, as the rhyme and sense plainly show.—Observe in the next stanza, that he says they did light from THEIR *fiveaty* coursers: *Sir Guyon's* horse was stolen, and he does not say how he got another: See note on B. iii. C. 1. St. 1. Their must include *Sir Guyon*, as well as prince Arthur and his Squire. There are some few in this poem of this kind of inaccuracies, if passing over little circumstances, may so be called. And perhaps the mentioning them may appear as trifling, as the inaccuracies themselves.

## XI.

And wind his horn.] See note or B. i. C. 8. St. 3.

## XII.

SEVEN years this wise they us besieged have.] See the 1st stanza, where the poet opens the allegory: nor has the reader any occasion to be put in mind, that this castle is the human body, and Alma the mind; and that this miscreated troop of besiegers are vain conceits, idle imaginations, foul desires, &c. Compare with *Orl. Fur.* B. vi. St. 59. Or rather with *Plato de Repub.* Lib. viii. where he mentions the perturbed affections seizing on the citadel of the youthful soul, τῆς ψυχῆς ἀκρόπολις, Alma's castle, or strong hold.—He says *seven years*, perhaps, in allusion to the seven ages of the world. 1st age, from Adam to Noah. 2d, to Abraham. 3d, from Abraham to the departure of Israel out of Ægypt. 4th, to the building of the temple. 5th, to the captivity of Babylon. 6th, to the birth of our Saviour. 7th, from the birth of our Saviour to the end of the world. Or perhaps the number *Seven* has a particular reference to the various stages of mans life. Consult *Senforinus de die natali.* cap. vii. and cap. xiv. And likewise *Macrob.* in *Somn.* Scip. i. vi.

*Hic denique numerus [septenarius] est qui hominem  
concupi, formari, edi, vivere, ali, ac per omnes  
aetatum*

*actatum gradus tradi seneſcæ atque omnino conſtare facit.* See likewise pag. 28, 29, but the paſſage is too long to tranſcribe.—This whole chapter of Macrobius ſhould be red over, to underſtand well this Canto of Spenser: for our poet plainly had it in view, as well as the Timæus of Plato.

## XIII.

—*ſome ſlaves in fier warmd.*] See note on B. i. C. 7. St. 37. *Staves, ambuſtas ſine cuſpide*, as Silius Italicus expreſſes it. Lib. vi. 550. Buſbequius, in his account of the Colchians, ſays, their common ſoldiers had no other arms but arrowes or ſtaves burnt at one end, or great wooden clubs.—Juſt after,

*Staring with hollow eies, and ſtiffe upſtanding heares.*

i. e. and the hair of their head ſtood on end. *ſtiffe upſtanding heares*, is put abſolute.

## XV.

*And evermore their cruell Captaine.*] So the two old quartos. *Captaine* of three ſyllables: which is Spenser's manner. So he ſays *Hērōēs, ſafety, decreed*, &c. But all the Folios and Hughes read, *Capitaine*; which I by no means diſlike. Shakeſpeare has *ſerjeant and captain* of three ſyllables in *Macbeth*, Act I. Sc. II.

*The neweſt ſtate.* Mal. *This is the Serjeant*—*Our Captains, Macbeth and Banquo*? Cap. *Yes*—

*Ibid.*

*And overrone to tread them to the ground.*] And to tread them to the ground, being run over.

*Ibid.*

at their idle ſhades.] Idle means vain or empty: *σκιοειδῆ φανιάσματα. tenues ſine corpore vitas*, Virg. vi. 292. *Ἐιδωλα.* Somner, *idel, cempt, vain*.

## XVI.

*Whiles in the ayre their cluſtring army flies.*] The metaphor is from a cluſter of grapes, and the expreſſion literally from Homer Il. 6/ 89. *Βοτρυδὸν δὲ πέτρωναι, in modum racemi volitant.* See note on B. i. C. 1. St. 23.

## XIX.

*Branched with gold and pearle MOST RICHLY WROUGHT—*

—*And in trefſes WROUGHT*] 'Tis Spenser's manner and rule to make ſome difference (if poſſible) in his rhimes: I therefore imagine that the former verſe was written thus,

*Branched with gold and pearle MOST RICH WYWROUGHT.*

He adds,

*And borne of two faire damſels, which were taught That ſervice well—*

Theſe two faire damſels, I think are what Plato calls, *Επιθυμητικὴ* and *Θυμητικὴ*, which when well taught their ſervice, are of excellent uſe to Alma. See note on B. ii. C. 3. St. 12. where this allegory is ſomewhat varied. Cicero Tuſc. Diſput. i. 10. *Animo duas parere voluit Plato, iram et cupiditatem.* See likewise Apuleius, and Diogen. Laert. iii. 67. and Max. Tyr. pag. 265. 267. edit. London.

## XXI.

*Fiſt ſhe them led up to the caſtle-wall That was ſo HIGH as ſhe might not it clime, And all ſo faire and ſenſible with ball—*] *Senſible* is Spenser's correction inſtead of *ſenſible*. But let us attend to the allegory. Xen. *Απομ.* L. i. C. iv. Sect. 11. *ὁ [viz. Θεὸς] πρῶτον μὲν μόνον τῶν ζῶων ἀνδρωτον ΟΡΘΟΝ ἀέτησαν ἢ δὲ ἐρῶτης καὶ προῶν πλείον ποιεῖ διασῶσαι, καὶ τὰ ὑπερθεν μᾶλλον διασῶσαι, καὶ ἥτιον κακοπαθεῖν. Qui Dii primò inter animalia ſolum hominem rectum conſtituerunt. reſtitudo autem et longius proſpicere facit, et melius ſuperna ſpectare, et minus lædi.* Cicero de Nat. Deor. ii. 56. *Qui Deus primùm eos bono excitavit CELSOS et RECTOS conſtituit, ut deorum cognitionem caelum intuentes, capere poſſent.*

*Os homini SUBLIME dedit, caelumque tueri Juſſit, et ERECTOS ad ſidera tollere vultus.*  
Ov. Met. i. 85.

*Two of far nobler ſhape, ERECT and TALL, Godlike erect, with native honour clad—*  
Milton iv. 288.

*Ibid.*

*But of thing like to that Aegyptian ſlime Whereof king Nine wiblime build Babel toure.*] The ſlime uſed for cement to the bricks, with which Babylon was built, was a kind of bitumen or pitchy ſubſtance, brought from the neighbourhood of Babylon: whether he calls it Aegyptian, Aſphaltic or Aſſyrian ſlime, it differs not: for even hiſtorians confound neighbouring nations, much more ſo poets. Aſſyrians, Medes and Perſians, are frequently confounded: all the northern countries are uſed promiſcuouſly; Germans, Celts, Gauls, &c. Hence I wonder at Dr. Bentley's correction of Milton, iv. 126. *And on th' Aſſyrian mount ſaw him diſfigured.* “Satan lighted on Niphates. iii. 742. Conſequently he gave

"gave it here, *Armenian mount*." Niphates was in the neighbourhood of Assyria, therefore he says *Assyrian mount*. See note on B. ii. C. 7. St. 54. and on St. 52.

He says, of thing like to Ægyptian or Assyrian slime, was built this edifice of man; but dust it was originally, and to dust it will return again. In the book of Wisdom ix. 15. the body is called an *earthly tabernacle*, *ἡρώδης σάννος*. Compare 2 Corinth. v. 1. If we turn to the poets, we shall find that man was made by mixing water and earth; or as Spenser calls it, by a *slime*: *ἄραι ὕδατος φάειν*. *Terram aquâ miscere*, Hes. Op. et Di. ver. 61. and to this opinion Menelaus alludes, where he wishes the coward Greeks might be resolved back into the principles of water and earth, from which they were originally compounded.

Αλλ' ἕμας μὲν πάντες ὕδαρ καὶ γῆρα γένοισθε.

*Atqui vos quidem omnes aqua et terra fiat,*  
Hom. II. xvii. 99.

## XXII.

*The frame thereof seem'd partly circulare,  
And part triangulare; Or worke divine!  
Those two the first and last proportions are;  
The one imperfect, mortall, feminine,  
Th' other immortal, perfect, masculine;  
And twixt them both a quadrate was the base,  
Proportion'd equally by seven and nine;  
Nine was the circle sett in heavens place:  
All which compacted made a goodly diapase.*

The poet in the former Stanza having considered this our earthly building, this tabernacle and house of clay, as subject to change, decay, and dissolution, comes now to consider Man in the united view of Mind, Soul, and Body. And what a compounded creature is Man, made up of the variously mixed elements, and yet in his more divine part, the image of his great Creator? He is Being both changeable and unchangeable; diverse and yet the same. He is the universe in miniature: and whatever can be predicated of this God-directed Universe, may be predicated, in a less degree, of this Mind-directed Microcosm.

—*Quid mirum noscere mundum*

*Si possint homines, quibus est et mundus in ipsis,  
Exemplumque Dei quisque est in imagine parvâ?*

Manil. iv. 893.

Consider likewise what just Idea can we form of Beauty, or of Musick; but from variety and uniformity, from oppositions well contrasted, and discords well adjusted? so likewise from the friendly contrarieties, and disagreeing concords,

both in the Greater and in the Lesser World, is established universal harmony, and the *goodly diapason*.

*All which compacted made the goodly diapase.*

'Tis plain, I think, that Dryden had this passage in view, in his song for St. Cecilia's day.

*From harmony, from heavenly harmony*

*This universal frame began:*

*From harmony to harmony*

*Through all the compass of the notes it ran,  
The diapason closing full in man.*

This may serve as a general view of this dark passage: but a more particular explication should be likewise given. Let it then be premised, that Pythagoras and his followers made use of mathematical sciences in almost all their metaphysical and abstract reasonings; and they illustrated by figure and number, just as poets by similitude. And so our Pythagorean poet, using mathematics as a kind of mean between sensible and intellectual objects, says

*The frame thereof seem'd partly circulare  
And part triangulare—*

Circular refers to the mind, and triangular to the body. The most simple figure, the first conceived, and the element of all figures, is a triangle, made up of three right lines, including space, and hence aptly applied to body. Compare Plato's *Timæus*, pag. 53. 54. edit. Steph. The most perfect, beautiful and comprehensive of all figures is the circle: it has neither beginning, middle nor end: *immortal, perfect, masculine*. *Dux atque imperator vitæ mortalibus animus est—incorruptus, æternus, rector humani generis, agit atque habet cuncta, neque ipse habetur* [*ἔχει πάντα καὶ ἐν ἑχεται*.] Sallust. Bell. Jugurth. Compare Plato's *Timæus*, pag. 33. edit. Steph. and Cicero, de Nat. Deor. ii. 18. The center of God is every where, and his circumference no where: and with respect to the mind of man, the image of his great Creator, all intellectual science begins and ends within its own circumference: mind is all things intellectually, *πάντα οἰεῖται*. Compare M. Anton. xii. 3. and see how he applies the allegorical sphere of Empedocles; and in the same manner are we to explain the sphere of Parmenides in Plato, *Sophist*. pag. 244. edit Steph. The world itself is *σφαιροειδής*. See Plato's *Timæus*, pag. 33. And hence is to be explained the following verses of Manilius, i. 211.

*Hæc æterna manet, divisque similima forma,  
Cui neque principium est usquam, nec finis in ipsis,  
Sed similis toto remanet, perque omnia par est.*

Spenser

Spenser says *the triangular frame*, imaging the Body is mortal and imperfect: this I believe wants no interpretation; and that the *circular frame*, imaging the more divine part, is *immortal and perfect*, nor does this need any comment. But why does he call the Body *feminine*, and the Mind *masculine*? He seems to have taken this from the Pythagorean philosopher mentioned above, τὸ ἴδιος λόγον ἔχει ἀρσενίως τὰ καὶ πατρὸς, *Idea autem*, i. e. *forma, rationem habet maris et patris*. The Mind is the form generating, as it were, and working into essence the passive and feminine matter: αὐτὸ δ' ὕλη θήλειος τε καὶ πατρὸς, *materia autem faeminae et matris*. Timaeus Locrus, pag. 95. edit. Steph. How easy is the interpretation considering Mind as Form, and Body as Matter? And how aptly is the one called *masculine*, and the other *feminine*? But we shall be more diffuse on this subject, of Form, Matter, and Privation, when we come to consider Spenser's allegory, of the Gardens of Adonis, in Book iii. Canto 4.—He says,

*And twixt them both, a quadrate was the base.*

i. e. betwixt the Mind and Body, represented emblematically by the circle and triangle, the sacred ΤΕΤΡΑΚΤΥΣ, the fountain of perpetual nature, (as called in the Pythagorean verses) the mysterious *quadrate*, was the *base*. This quadrate or sacred quaternion, comprehended all number, all the elements, all the powers, energies, and virtues in man; Νῆς, Επισήμην, Δέξα, Αισθησις; Temperance, justice, fortitude, prudence. Hope fear, joy, grief. Cold, hot, moist, dry. Fire, air, earth, water. καὶ ἀπὸ αὐτῶν τὰ ἔνθα πάντα ἢ ΤΕΤΡΑΕ ἀνοήσασα, Hierocles, pag. 169. Compare Plato's Timaeus, pag. 32. He adds,

*Proportioned equally by SEVEN and NINE.*

*NINE was the circle sett in heavens place:  
All which compacted made a goodly diapase.*

This stanza is not to be understood (I believe) without knowing the very passage our poet had in view; namely Cicero's *Somnium Scipionis*, which Macrobius has preserved and commented upon: *Proportioned equally*, agrees with *them both*, viz. mind and body; which receive their harmonic proportion, relation, and temperaments from the seven planetary orbs, and from the ninth orb, infolding and containing all the rest. What influence the seven planets have upon man, you may learn from Manilius, and the astrologers: but the ninth orb,

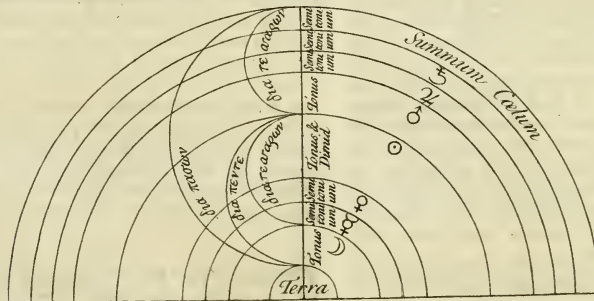
—*The circle sett in heavens place,*

*Summus ipse Deus, arcens & continens caeteros*.—What theist doubts this influence? This is the source, the sea, the sun, of all beauty, truth and MIND. But hear Cicero, *NOVEM tibi orbitibus, vel potius globis connexa sicut omnia: quorum unus est caelestis extimus, qui reliquos omnes complectitur, SUMMUS IPSE DEUS, arcens et continens caeteros, in quo infixi sunt illi, qui voluntur, stellarum cursus sempiterni: cui subiecti sunt SEPTEM qui versantur retro contraria motu, &c.* See what he says afterwards of the music of the spheres; and compare with Macrobius, L. i. C. 6. And Pliny. L. ii. C. 22. *Ita septem tenos effici quam diapason harmoniam, hoc est universitatem centenus.* It will appear (as I said) very plain what Spenser means by,

*Nine was the circle sett in heavens place,*

After considering the passage above cited from the *Somnium Scipionis*, with Macrobius' comment, and the following diagram, of the *nine infolded spheres*, as Milton calls them in his poem, intitled *Arcades*, where (from Plato's xth book of the republick) he mentions that *harmony*, which is heard only by philosophical ears, of the *celestial Sirens*,

*That sit upon the nine infolded spheres.*



## XXIII.

For not of wood nor of enduring bras,  
But of more worthy substance fram'd it was.] This manner of expression we have in the bible, vessels not of silver but of gold. 1 Kings x. 21. We have it frequently too in Chaucer. By telling you what a thing is not, your ideas are raised concerning what it is. Before the reader considers the following stanzas, in which he might perhaps think that the house of Alma is too minutely and circumstantially expressed, I would have him think over with himself the following allegorical description in Ecclesiastes, xii. 4. *In the day, when the keepers of the House [the hands, which keep the body, the castle of Alma] shall tremble; and the strong men [the legs, the pillars and support] shall bow themselves; and the grinders cease, because they are few; [but originally twice sixteen, St. 26.] and those that look out at the windows be darkned; [viz. the eyes. lxx. αἱ ὀφθαλμοὶ ἐν ταῖς ἡμέραις, the spyes, or spyes, as Spenser calls them, B. i. C. 2. St. 17. B. iii. C. 1. St. 36. and B. vi. C. 8. St. 43.] And the doors shall be shut, i. e. the lips, or the mouth, St. 23, 24.*

THE GATE with pearls and rubies, richly dight,  
Through which her words so wise do make their way.  
Spensf. Sonnet. 81.

And twixt the pearls and rubies softly brake  
A silver sound— B. ii. C. 3. St. 24.

But he does not say here of what substance the gate was framed: for by leaving the imagination at liberty he raises your ideas. Over this gate hangs the portcullis, imaging the nose. Compare the Timaeus, where the description of the human body takes up several pages. See Longinus Sect. xxxii. Περὶ πλεθρῶν μεταφορῶν, de multitudine metaphorarum. Ἄλλα μὲν ἴν γε ταῖς τεσσφορῶν καὶ διαγραφῶν ἐν ἀλλῆ τι ἔπος κατασκευαστικόν, ἢ ἐν συνεχίῃ καὶ ἐπ' ἀλλήλοισι τρέπει: διὸ καὶ παρὰ Ξενοφῶντι ἢ τ' ἀδραμῆν σκῆνῃ ἀνατομῇ ΠΟΜΠΙΚΩΣ, καὶ ἐν μῦθῳ ἀναξιογρηφῆται θεῶς παρὰ τῷ Πλάτωνι. Atqui in communium locorum tractationibus et in descriptionibus nihil aliud tam significans est, quam si equentes sibi que instantes tropi quibus et apud Xenophontem euaatome magnifico more depingitur: et adhuc magis divino more apud Platonem. Spenser had plainly in view the discourse of Socrates with the atheistical and doubting Aristodemus, L. i. C. iv. which Longinus refers to: and likewise the Timaeus of Plato. pag. 65. edit. Steph. and Cicero, Nat. Deor. L. ii. 54, &c.

## XXVII.

Thence for them brought into a stately-hall—] In

alvo multa sunt mirabiliter effecta, quae constat fieri 2 nervis, &c.

## XXIX.

More robust then Aetn' or flaming Mongiball] Actna or as it is likewise called, Montgibel. or is not a disjunctive particle.

Fumar Etna si vede e Mongibello

Fiamme eruttar dale nevofo cime

L'Adone del Marino.

## XXX.

An huge great paire of bellows.] Cicero. Nat. Deor. ii. 55. In pulmonibus uesti raritas quaedam et adsimilis spongiis mollitudo, ad hauriendum spiritum aptissima; qui tum se contrahunt adspirantes, tum se in respiritu dilatant. Compare Plato's Timaeus, pag. 70. edit. Steph.

## XXXI.

Did order all th' Acates in seemly wise.] So the two old quarto editions. Harrington uses this word in his translation of Aristotle. xliiii. 139.

The Mantuan at his charges him alowth  
All fine Acates that that same country bred.

The folios read,

Did order all the Cates in seemly wise.

## XXXII.

By secret wayes that none might it espie.] Those who write of final causes, and the order and beauties of nature, mention as no small instance of the wisdom of Providence, the removing from our sight, what is merely necessary, and subservient to use, rather than agreeable to the eye. Ἐπι δὲ τὰ ἀποκρυφῆτα δυσκρή, ἀπερρέψα τὸς τῶν ὀφθαλμῶν, καὶ ἀπειργῆν ἢ δυνατὸν προσωπῶν ἀπὸ τῶν ὀφθαλμῶν, quoniam molesta sunt [Spensf. noyous and nouyht] quae excernuntur, canales horum averterentur, ut quam remotissime ab ipsis sensibus averterentur. Xen. Απομ. L. i. C. iv. Atque ut in aedificiis architecti avertunt ab oculis naribusque dominorum ea, quae profluentia necessario taetri essent aliquid habitura: sic natura res similes procul amandavit a sensibus. Cicero Nat. Deor. ii. 56. Principio, corporis nostri magnam natura ipsa videtur habuisse rationem: sic natura res nostram, reliquamque figuram, in qua esset species honesta, eam posuit in premissu; quae autem partes corporis ad naturae necessitatem datae, ad speculum essent deformem habiturae atque turpem, eas contexit atque abdidit. Cic. de Offic. Lib. I. C. 35.

Ibid.

That eloped was port Esquiline—] Alluding to Porta Esquilina. See the commentators on Horat. Epod. xvii. ver. 58. and Epod. v.

Psft



*Poss infepulta membra different lupi,  
Et Esquilinae alites.*

## XXXIII.

*And some into a goodly parlour—* i. e. Where the powers of the imagination and various faculties of the mind reside : which powers or faculties are personified as a *bevy of faire ladies*, St. 34. They do homage to Alma, St. 36. for their province is to obey, not to govern. She is, and ought to be, the mistress and queen. τὸ ἡγεμονικόν. τὸ ἕδον κερταῖον. τὸ νομοθετικόν ἐν βασιλευσίν. Such are the words that the Stoics give to Alma, recognizing her power, dignity and regal state.

*Ibid.*

*In which was nothing pourtrahed nor wrought,  
Nor wrought nor pourtrahed, but casie to be thought.]*  
See concerning this repeating of the same words, the note on B. iii. C. 2. St. 16, 17.

## XXXVII.

*And in her hand a poplar branch did hold.]* Emblematically representing her character. The poplar branch was worn in the athletic games, and sacred to Hercules. See note on B. ii. C. 5. St. 31. When Teucer made his cheerful speech to his friends, he crowned his head with poplar branches,

*Tempora populea fertur vinxisse coronâ.*

See the Commentators on Horat. L. i. Od. vi. Servius on Virg. viii. 276. Broukh. on Tibull. pag. 82. and Burman on Ovid, epist. ix. ver. 64. —The rebuke of this lady to the prince, bears a double meaning, considering him as in pursuit both of glory, and of Gloriana. See B. i. C. 9. St. 15. and B. ii. C. 9. St. 7. And was it not intended likewise as a secret and delicate rebuke to the earl of Leicester, in the historical allusion, as if his backwardness had kept him from being married to a queen ?

*The prince was inly moved at her speech  
Well weeting trow what she had RASHLY told.*

## XL.

*Upon her fist the bird, which shinneth view,  
And keeps in coverts close from living wight,  
Did sit, as yet asband how rude Pan did her dight.]*  
Pan fell in love with Echo and begat a daughter on her named Jynx, who was by Juno [but Spenser says by Pan] turned into a bird of the same name, because she endeavoured to practise her philters and incantations on Jupiter. See the Schol. on Theocr. Idyll. ii. ver. 17.

What bird this Jynx is, cannot so well be determined ; but Spenser seems, by his description to mean the Cuckow.

*And fcelousie  
That word of yelow goldis a garland  
And had a Cuckow sitting on her band.*

Chauc. Knights tale 1930.

Our old bard describes *Shamefastnesse* in the Court of Love, ver. 1198. which our poet had I believe in view,

*Eke SHAMEFASTNESSE was there, as I take  
hede,*

*That bislid rede, and darst not been aknowe  
She lovur was, for thereof had she drede ;  
She stode and hing her visage downe alowe :  
But soche a sight it was to sene, I trowe,  
As of these rosis rody on their stalke :  
Ther could no wight her spy to speke or talke.*

Spenser likewise describes *shamefastnesse*, in B. iv. C. 10. St. 50. But observe the suspence kept up till Stanza 43. which is very frequent in this poem.

## XLI.

*And ever and anone with rosy red  
The bashful blood her snowy chekes did dye,  
That her became, as polisht ivory,  
Which cunning craftesman hand bath over-layd  
With fayre vermilion or pure lastery.]* *With Craftesman hand*, this is the reading of the old quarto editions, and is more poetical than *craftesman's hand*, which is the reading of the folios. The substantive is frequently thus used adjectively, as in Horace L. i. epist. xii. 20. *Sertinium acumen.* Ἰνὴναια μαζοῖ, Hom. II. 6 58. See note on B. iii. C. 4. St. 40. —*Lastery* was an error of the press, corrected by Spenser, *Castory*, i. e. oil of castor.

Spenser has this same image and allusion very frequent : will it appear tedious if I offer them here once for all to the readers view ?

*With which, (viz. streams of blood) the armes, that  
earst so bright did show,  
Into a pure vermilion now are dyde.*

B. i. C. 5. St. 9.

*Loaden with fruit and apples rosy redd,  
As they in pure vermilion had beene dyde,*

B. i. C. II. St. 46.

*That drops of purple blood thereout did weepe,  
Which did her lilly smock with staines of vermeil steep.*

B. iii. C. 1. St. 65.

Q q q 2

And

And in B. iii. C. 3. St. 20. he applies the same simile to the blushing Britomartis, as above to the blushing shamefaced lady.

*The doubtful may, seeing herself deformed,  
Was all abash, and her pure ivory,  
Into a clear carnation suddaine dyde.*

Whether the lady blushes, or the heroe bleeds, the image of ivory stained with vermilion is freight suggested to the poets.

Ἦς δ' ὅτι τις τ' ἰδιόφρατα γυνὴ φάνη μύθη.

*Ac veluti quando aliqua mulier ebur purpurâ tinxerit.*  
Hom. II. iv. 141.

Homer speaks of Menelaus wounded: observe the use of the word *μάζιον*, *insicere, tingere*: afterwards used in a worse sense, *inquinare, contaminare*. Shall I presume to say, that Virgil misunderstood the word, when he translated it *violare*, and Statius, still worie, by translating it *corruptere*?

*Indum sanguineo veluti violaverit ostro  
Si quis ebur, aut mixta rubent ubi lilia multa  
Alba rosâ: tales virgo dabant ore colores.*  
Virg. xii. 67.

*Laetæa Massagetæ veluti cum pocula fistant  
Sanguine puniceo; vel ebur corruptur ostro.*  
Stat. Achill. i. 307.

Other poets have kept to the original meaning of Homer's verb, *μάζιον tingere*: and hence perhaps the Maeonians had their name; being famous for their art in dying in purple or vermilion: *Μαρονδς γυνή, ἀπὸ τῷ μάζιον.*

*Conscia purpureus venit in ora pudor.  
Quale—  
Aut quod, ne longis flavescere possit ab annis,  
Maenias Assyrium femina tinxit ebur.*  
Ov. L. ii. Amor. Eleg. v. 34.

—*Non sic decus ardet eburnum,  
Lydia Sidosio quod femina tinxerit ostro.*  
Claud. de Rapt. Prof. i. 273.

*Forza è, ch' à quel parlare ella divvegna,  
Quale è di grana un bianco avorio asperso.*  
Ariosto X. 98.

### XLIII.

*And the strong passion mard her modest grace.]* I believe Milton had this expression in his mind, Par. Lost, iv. 114.

*Thus while he spake each passion dim'd his face,  
Thrice chang'd with pale, ire, envy, and despair,  
Which marr'd his borrow'd image.*

*Ibid.*

*You shamefast are—]* I believe here is an historical allusion; and that the character of the Earl of Essex is particularly hinted at.

### XLIV.

*Up to a stately turret She then brought.]* *Sensus autem, interpretas ac nuntii rerum, in capite, tanquam in ARCE, mirifice ad usus necessarios et sancti et collocati sunt.* Cicero Nat. Deor. ii. 56. *Plato triplicem fixit animum, cujus principatum i. e. rationem in capite sicut in ARCE posuit.* Tusc. Disp. i. 10. Plato calls it the *Ἀρχή*.

*Ibid.*

*Ascending by ten steps of alabaster wrought.]* There may be many reasons why he says by *ten steps*: Perhaps to shew the completion and finishing of the building; for *ten* is the completion and finishing of number. *Μέγιστος μὲν ἀριθμὸς ὁ δέκα, κατὰ τὸν Πυθαγόρειον, ὁ τετρακτὸς τε ἔσ, καὶ πάντα τὰς ἀριθμητικὰς καὶ τὰς ἀρμονικὰς περιέχων δύναμις.* *Maximus quidem numerus est denarius, secundum Pythagoricum, cum sit et quaternarius, et omnes numerales et harmonicas in se comprehendens rationes.* Athenag. Apol. pro Christianis. *Perfectum antiqui constituerunt numerum, qui decem dicitur.* Vitruv. L. iii. C. 1. Another reason, and which seems the chief, why he says that the ascent was made by *ten steps*, may be assigned from what the Greeks call *κλιμακτικῆς*, and Pliny (L. vii. C. xlix) *anni scissiles, i. e.* Those STEPS or stages of life, which vary every seventh year; 'till the last step is reached, with difficulty; seven times x. the lxx year. See Censorinus de die natai C. xiv. A Gell. L. iii. C. 10. And L. xv. C. 7. Macrobi. pag. 28, 29. Psalm xc. 10. *The days of our age are threescore years and ten.*

I cannot think the reader will be displeas'd to see the following verses of the famous Solon, wherein the ages of man are numbered by different *steps*, each step is the hebdomad or seventh year fully completed, when some considerable change is supposed to be made in the house of Alma. These verses of Solon are printed among the Poetæ Minores, pag. 430. and are cited by Clemens Alexandrinus, and Philo, pag. 25. edit. Mangey.

Πᾶς μὲν ἀνήθος ἰὼν ἐτι νήπιος ἔρκος ὀδοῦται  
 Φύσας ἐκέλλαι πρώτον ἐπ' ἔπειτα.  
 Τὸς δ' ἑτέρως ὅτε δὴ τελείωσι θεοὶ ἐπ' ἰναυτὲς,  
 Ἥθερς ἰκφάνει σήμαλα γενουμένης.

Τῇ τρίτῃ δὲ γένειο ἀξιομῖνον ἐπὶ γένω  
 Λαχρῦνται, χροῖς ἄνθος ἀμαιοδοῦται.  
 Τῇ δὲ τετάρτῃ πᾶς τις ἐν ἰεδομάτῃ μιν' ἄριστος  
 Ἰσχυόν, ἐν τ' ἄλλοις σήματ' ἔρχοσ' ἄριστος.

Πέμπτῃ δ' ἄριστος ἀνδρα γαμῶ μεμνημένον ἴσται,  
 Κἂν πᾶσι δὴν ἐπὶ μιν ἰσοπ.σω γένει.

Τῇ δ' ἕκτῃ περιπύματα καταρτῶνται νόος ἀνδρος,  
 Οὐ δ' ἔρδιν ἐπ' ὅμοις ἔργ' ἀπάλαμνα δίδει.

Ἐπὶ δὲ ἰσὺν καὶ γλώσσῃσιν ἐν ἰεδομάτῃ μιν' ἄριστος.  
 Ὄκτω τ' ἀμφοτέρωσιν τέσσαρα καὶ δέκα ἔτη.

Τῇ δ' ἑνάτῃ ἐτι μιν δυνάται, μαλακώτερα δ' αὐτῆ  
 Πεδρὸς μεγάλων ἄριστον σῶμα τε καὶ δυνάμεις.

Τῇ δέκατῃ ὅτι δὴ τελείωσι θεοὶ ἐπ' ἰναυτὲς,  
 Οὐκ ἂν ἄνερος ἰὼν μοῖραν ἔχουσι δυνάται.

I. Puer impubis adhuc infans septem dentium producit primis septem annis. II. Postquam verò septem alios annos Deus ei concesserit, indicia pubis aptæ generationi apparent. III. Tertiâ vero ætate in mento angescitibus jam membris increscit lanugo notabilis coloris. IV. Quarto septenario uniusquique præstantissimus est robore, et viri signa edunt virtutis. V. Quintus suadet virum jam maturum nuptias moliri, et liberorum suscipere posteritatem. VI. Sexto mens hominis in omnia intenditur, neque facere amplius vult opera vilia. VII. Septimo septenario intelligentiâ et linguâ fiet optimus. VIII. Octavo etiam, conjunctis illis totis annis quatuordecim. IX. Neno adhuc aliquid potest, sed remissura sunt ipsius ad virtutes magnas et corpus et vires. X. Decimo tandem cum deus concesserit septem annos, jam non immaturus fatum subeat mortis.

## XLV.

Not that, which antique Cadmus wofylome built  
 In Thebes, WHICH Alexander did confound.] Per-  
 haps,

— AND Alexander did confound.

Thebes was a city in Bœotia, built by Cadmus,  
 and destroyed by Alexander.

The great Emathian conquerour bid spare  
 The house of Pindarus; when temple and towre  
 Went to the ground. Milt. Sonnet viii.

Though Thebes was a city; yet by a metonymy  
 the country around it, viz. Bœotia, may be  
 intended.

## Ibid.

Nor that proud towre of Troy, though richly guilt,  
 From which young Hector's blood by cruell Greeks was  
 spilt.] *Asyanax* (the young Hector) was slung  
 from the battlements of Troy. See Ovid. Met.  
 xiii. 415. — Though richly guilt, alludes to  
 the description of Virg. ii. 448. *Aurataque trabes* —

ver. 504. *Barbarico pestes auro.*—And to what  
 Paris says in his epistle to Helena,  
*Innumeras urbes atque aurea tecta videbis.*

## XLVI.

Two godly beacons set in watches stead.] *Oculi,*  
 TANQUAM SPECULATORES, [in the stead or  
 place of watches] *altissimum locum obtinent: ex*  
*quo plurima conspicientes, fungantur suo munere.* Cic.  
*de Nat. Deor. ii. 56.*

Covered with lids devoid of substance fly,  
 i. e. finely wrought. Xenophon,

Ἐπὶ ἀσθενὲς ἰσὺν ἢ ὄψι; θεοφόροις αὐτῇ δουῶσαι, ἃ,  
 ὅταν μὲν αὐτῇ χρῆσθῶσι τι διῆ, ἀκαπτάτωλοι κ. λ.  
 Hence Cicero, Nat. Deor. ii. 57. *Palpebrae*  
*que, quae sunt tegmenta oculorum, mollissimae*  
*tactu, ne laederent aciem, optissime factae et ad*  
*claudendas pupulas, ne quid incideret, et ad aperien-*  
*das: idque providit, ut identidem fieri posset cum*  
*maximâ celeritate.*

## XLVII.

In which there dwell THREE honourable sages.]  
 TRIUM temporum particeps est animus. Cic. de  
 Fin. ii. 33. *Homo autem, quod rationis est particeps,*  
*per quam frequentia cernit, causas rerum videt,*  
*carumque progressus. et quasi antecessives non ignorat,*  
*similitudines comparat & rebus praesentibus adiungit*  
*atque adnectit futuras.* Cic. de Off. i. 4.

## XLVIII.

Not he, whom Greece (the nurse of all good arts)  
 By Phœbus doome the wisest thought alive,  
 Might be compar'd to these by many parts:  
 Nor that sage Pylian syre, which did survive  
 Three ages, such as mortall men contrive,  
 By whose advice old Priams cittie fell —]

To sage philosophy next lend thine ear,  
 From heav'n descended to the low-roof'd house  
 Of Socrates (see there his tenement!)  
 Whom well inspir'd the oracle pronounc'd  
 Wisest of men.

Thus Satan is introduced speaking to our Sa-  
 viour in Milton's Par. Regained, B. iv. But  
 the fourth verse here cited should be, as I im-  
 agine, thus printed,

Whom th' well inspired oracle pronounc'd  
 Wisest of men.

Satan here compliments himself, as inspiring  
 the oracle, which pronounced Socrates the  
 wisest of men.

Ἀνδρῶν ἀπάντων Σωκράτης σοφώτατος.

That the reading here offered was Milton's  
 own reading, will appear as well from the sense  
 of the place, as from the testimony of antiquity:

who

who mention this inspired oracle. Cicero de Senect. *Qui esset omnium sapientissimus oraculo Apollinis judicatus.* Xen. Soc. Apol. *καριφύτος γὰρ πῶτε ἐπιερωτῶτος ἐν Δελφοῖς περὶ ἑμῶ, πολλὰν παρήτωρ, ΑΝΕΙΑΕΝ Ο ΑΙΘΟΑΑΡΝ, μετὰ αἰῶνας ἀνδρῶτων, ἑμῶ μῶτε ἰουδωμῶτιοι μῶτε δικαιοῦτιοι μῶτε σωφροῦσιοι.* Nam quom̄ Cærepho aliquando Delphis sc̄ificitaretur oraculum de me, in multorum præsentia, respondit Apollo, *neminem hominum esse me vel liberaliorem vel justiorum vel prudentiorem.*

The next, in wisdom to Socrates, he mentions Nestor, who lived three ages (se Hom II. *ἀ. 252.* Cicero de Senect. Sect. 10.) such ages as mortal men CONTRIVE, *quales ætates mortales homines CONTRIVERUNT.* I formerly observed in critical observations on Shakespeare, pag. 304. That this word was used in the Taming of the Shrew, Act I. in the same sense,

*Please you we may contrive this afternoon.*

i. e. Spend.

### XLIX.

*That nought might hinder his quicke prejudize.]* To understand our poet's expressions, we should very often translate them; *πρεϊυδίζε, præjudiciũm*, a fore-judging, a pre-conjecture; or rather, simply, a conjecture or judgment: he explains it after by a *sharp foresight and working wit*, such as is proper to the noetical faculty here personified.

### L.

*Infermall hags, Centaurs, feends, Hippodames, Apes, Lyons, eagles, owles, sooles, lovers, children, dames.]* There is something humorous in Spenser's grouping these fantastical beings thus together: *Hippodames* are sea-horses; consult the Glossary: such as are described by whimsical poets and lying travellers: *such as in idle fantasies do sit*, not such as Nature frames: so we are to interpret his *Apes, Eagles, Lyons*; and perhaps too even his *fair ladies*—his *sooles, lovers, children, DAMES.* For all these though natural images, yet passing through the imagination of poets, and lying travellers, are to be reckoned in some measure among the *entia ratiouis*, as the school-men call them. The reader will not be displeas'd with the following citation from Milton, v. 100. as illustrating our present subject,

*But know that in the soul  
Are many lesser Faculties that serve  
Reason as chief; among these FANCY next  
Her office holds; of all external things  
Which the five watchful senses represent,  
She forms imaginations, airy shapes,  
Which reason joining, or disjoining, frames*

*All what we affirm, or what deny, and call  
Our knowledge, or opinion, &c.*

### LII.

*Note deeme him borne with ill-disposed skies,  
When ellique Saturne sate in th' house of agonies.]*  
The aspect of Saturn by astrologers was always deemed malignant, *inipio Saturno*, as Horace alluding to this opinion says, L. ii. ode xvii. and Chaucer in the Knights Tale, calls him, *pale Saturnus the cold*, 2445.

*I do vengeance, and plain correction,  
While I dwell in the house of the Lyon—  
My loking [i. e. aspect.] is fathir of pestilence.*

### LVIII.

*Therefore he ANAMNESTES cleped is,  
And that old man Eumnestes, by their properties.]*  
These two are known by their properties, the old man being of infinite remembrance, was hence called *Eumnestes*, from *ἔν bene an μνήμων, memoria, μνησθῆναι, meminisse.* And the boy that attended on this old man was called *ANAMNESTES*, from *ἀναμνήω, or ἀναμνήσκω, reminiscor recorder.* How then does the servant differ from his master? But this servant was to attend on his master; and I am apt to believe that our learned poet gave the *old man of most excellent memory*, a servant whom the ancients called *Anagnostes, Αναγνώστης*, whose office was to read, and to be employed about literary affairs,

*And oft when things were lost, or laid amis,  
That by them sought and unto him did lend.*

*Puer scrivus ANAGNOSTES noster,* Cicero ad Attic. *In familiã erant pueri literatissimi, ANAGNOSTÆ optimi.* Cornel. Nepos.

### LIX.

*And old division into regiments.]* i. e. independent governments: Cæsar tells us that Britain was divided into various provinces, and ruled by various petty kings.—*Till it reduced was to one man's government:* he means here *prince Arthur.* See B. ii. C. 1c. St. 49. Jeffry of Monmouth gives an account of Arthur's reigning sole monarch in this island; to say nothing of the more fabulous Romance History of prince Arthur.

### LX.

*Cravd leave of Alma and that aged sire  
To read those books—]* It might be objected, that the action is rather too much retarded in the following book, by making prince Arthur read the history of England, as written in Jeffry of Monmouth, or in some *Briton monuments*: and  
by

by making Sir Guyon only read the history, or the book of the Fairies. Why did not this old man, who remembered all things so well, give the Prince an account of his royal ancestors? To this I answer, that Spenser loves variety so much, that he seems determined to make some difference between the history of Britain, which precedes the times of Arthur, as told in the following Book; and the history of Britain, which was subsequent to the times of Arthur, as related by Merlin, B. iii. C. 3. Let it be added likewise, that the whole tenor and plan of the poem require, that prince Arthur should be kept in suspense both with respect

to what he is himself, and who were his parents: now the artful breaking off of the history keeps up this suspense: and how this is contrived may be seen in B. ii. C. 10. St. 67. Whether the stories or tales of the Fairies, with their various kings and genealogy, should not rather have been introduced by narration, I shall not dispute; and while the Prince was reading the *Briton monuments*, old Eumestes might have related the wonderful tales of the Fairies, mixing proper allusions and allegories with a view to Britain, the proper Fairy land. But I suppose our poet had his reasons for this likewise.

## C A N T O X.

### I.

*WHO now shall give unto me words and sound  
Equall unto this haughty enterprise?*

*Or who shall lend me wings—*

*More ample spirit then herberto was wont*

*Here needes me—*] Spenser very apparently has translated Ariosto. iii. 1. where he, in compliment to his patron Cardinal Hippolito of Este, mentions the descendants from Bradamante.

*Chi mi darà la voce, e le parole*

*Convenienti à sì nobil soggetto?*

*Chi P' ale al verso presterà, che vole*

*Tanto ch' arrivi à P' alto mio concetto?*

*Molto maggior di quel surer, che suole,*

*Ben or convien, che mi riscaldi il petto.*

### III.

*Argument worthy of Maconian quill.] Argumentum dignum Maconio plectro.* The quill was an instrument which they used to strike the chords of their harp or lyre, called in Greek πλῆκτρον, in Latin *plectrum*, or *peñen*. See B. vii. C. 6. St. 37. This manner of expression is frequent among the Latin poets.

*Ibid.*

*Or rather worthy of great Phœbus rote*

*Whereon the ruines of great Ossa hill,  
And triumphes of Phlegraean Jove he wrote.]* Here seems the usual error, owing to the printer's roving eye caught with the word above; and perhaps our poet gave it,

*Whereon the ruines of huge Ossa hill—*

'Tis an argument worthy, he says, of Homer's quill or the harp of Phœbus [see *rote* in a note on B. iv. C. 9. St. 6.] on which he wrote [i. e. described, sung and played; 'tis a catachrestical expression, and the rhimes must excuse it] the triumphs of Jupiter over the giants on the Phlegraean plains. The poets often mention that Phœbus sung the victories of the gods over the giants. In Seneca the Argive ladies in the chorus thus address Apollo,

*Licet et chordâ graviore sonas,*

*Quale canebas, cum Titanas*

*Fulmine victos videre dei;*

*Vel cum montes montibus altis*

*Superimpositi struxere gradus*

*Trucibus monstribus: stetit imposta*

*Pelion Ossa—*

Agamem. ver. 332.

*Talis ubi oceanî finem mensuras; reovist*

*Aethiopum, sacro diffusus nectare vultus,*

*Dux superam secreta jubet dare carmina Musas,*

*Et Pellaneos Phœbum laudare triumphos.*

Statius, Silv. iv. ii. 53.

*Nam saepe Jovem, Phlegramq; sui que*

*Anguis opus, fratrumq; pius cantarat honores.*

Theb. vi. 258.

*E volendone à pien dicer gli onori,*

*Bisogna non la mia, ma quella cetra*

*Con che tu [o Febo] dopo i giganti furori*

*Rendesti gratia al regnator de l' Etra—*

Ariosto, Or. Fur. iii. 3.

*Ibid.*

Ibid.

*His learmed daughters—*] The Muses he calls daughters of Phocbus. See note on B. i. C. 11. St. 5.

V.

*The land which warlike Britons now possess—  
Ne was it island then—*] Britain is thought by some, to have been formerly joined to France, to the *Celticke main-land*; and to have been rent from thence by earthquakes and inundations: just as Sicily was from Italy.

VI.

*Learning his ship from these white rocks to save—  
For safety that sane his sea marke made  
And namd it Albion—*] *Albion*, ab *albis rupibus*. *Safety* is of three syllables and soufed very often: but the 2d quarto and folios read,

*For safeties sake that same—*

VII.

*By hunting and by speeling livened*] So the 1st quarto: but the 2d quarto, and folios, *lived then*. This alteration perhaps was Spenser's own: though it must be allowed that he often follows Chaucer and the old poets.

*Be but as buggs to fearen babes withal.*

B. ii. C. 12. St. 25.

*Mantled with green itself did spredden wide.*

B. iii. C. 1. St. 20.

*They doe impart, ne maken memorie.*

B. iii. C. 2. St. 1.

And in many other passages; from the Anglo-S. ex. gr. *pæpion, wæren*, were. *lufodon lœbeden* did love, thus Chaucer,

*So well they lovedyn as slide bokys seyn.*

But altered in Urry's edit. ver. 1200, in the knights tale. *They loid*. Dr. Hicks is very angry with Mr. Urry for these arbitrary alterations: *sed ut editorem Chauceri denuo perstringam, quam insulse etiam lectorem docet Chaucerum suum scripsisse, non pro begon, lœbeden, pro did love quo nihil putidius.*

VIII.

*That monstrous error—*] So Camden calls it in his *Britannia*: and Milton says 'tis a story too absurd and unconscionably gross.

IX.

*Until that Brutus, anciently deriv'd  
From roiall stocks of old Assarac's line,*

*Driven by fatal error—*] Brutus was descended from Aeneas *Assaraci proles*—Virg. G. iii. 35. This story is all taken from Jeffry of Monmouth. It may be a question whether Spenser meant by *driven by fatal error*, that Brutus was banished for killing his father by a fatal mischance: or whether he meant that he was a fugitive hither by the will of the fates and the oracle of Diana. See note in pag. 354.

X.

*The westerne hoh besprinkled with the gore  
Of mighty GOEMOT, whom in stout fray  
Corineus conquered, and cruelly did slay.*] This giant is named *Goëmagot*; and the place where he fell *Lam-Goëmagot*, i. e. *Goëmagot's leap*. See Jeffry of Monmouth in his *British History*, B. i. C. 16. Compare Carew in his *Survey of Cornwall*; and Drayton's *Polyolbion*, pag. 12. *Corineus*, *Debon*, and *Canutus*, were the chief captains whom Brutus brought with him into Albion, and divided the conquered country among them.

XIV.

*Lochrine was left the soveraine lord of all,  
But Albanact had all the northerne part  
Which of himself Albania he did call;  
And Camber did possess the westerne quart,  
Which Severne now from LOGRIS doth depart.*] Brutus by his wife *Ignoge*, or *Innogen*, or according to Spenser, *Inogene*, had three sons, *Loclin*, *Albanact* and *Kamber*. *Loclin* (as Jeff. of Monmouth writes, B. ii. C. 1.) had the middle part of the island, called afterwards from his name, *LOEGRIA*. *Kamber* had that part lying beyond the river *Severn*, now called *Wales*, but which was called a long time *Kambria*—*Albanact*, the younger brother, possessed the country he called *Albania*, now *Scotland*.

XV.

*Until a nation straving, with visage swart,  
And courage fierce—*] He means the *Huns*, who, led by their king *Humber*, invaded *Scotland*, and killed *Albanact*. But *Loclin* drew together all his forces and attacked the king of the *Huns*, near the river, now called *Humber* (formerly *Abus*) and routed him: *Humber* in his flight was drowned, and the river ever after bore his name. Jeff. of Mon. B. ii. C. 1. and 11.—*Like Noes great flood*—So Chaucer in the *Millers tale*, 410. *Noes flode*: and in the same manner our old English authors. He adds,

*Until that Loclin for his realmes defence  
Did head against them make and strong munificence.*

*By strong munificence*, the poet means, I believe, subsidies

subsidies, aids, &c. given and sent in from the munificence, and free gifts of the subject; and he calls by an easy kind of metonymy that *munificence*, which was sent in or given by munificence, viz. subsidies. I cannot think the poet by *munificence* meant munition, ammunition, or fortifications: but however the reader is to think for himself.

## XVII.

*Encountred him in batteil well ordain'd.*] This is a Latinism, *Praelio bene ordinato: copiis bene ordinatis*. The reader may see this story in Jeffry of Monmouth. Milton alludes to it in his *Mask*: and so does Drayton, *Polyolbion*, pag. 90.

## XIX.

*The one she slew upon the present floure.*] So the 1st quarto, but the 2d and folios.

*The one she slew in that impatient floure.*

## XX.

*Then for her sonne—*] The construction is confused by a figure named *στυγγοσ*. *Then she kept the crown in her own power, for her son Madan, which she bore to Loerin, was young and unfit to govern.*

## XXIV.

*How oft that day did sad Brunchildis see  
The green shield dyde in dolorous vermill?  
That not scith guirdith it mote seeme to bee,  
But rather y fewith gogh, signe of sad crueltee.  
Ebrank had twenty sons, and these twenty  
brothers or germans conquered, and gave name  
to Germany; and thirty daughters, who went  
into Italy. His eldest son was Brutus surnamed  
Greenshield. See Jeff. of Monm. B. ii. C. 8.  
This Brutus to repair his father's loss, fought  
another battle in Henault with Brunchild, at  
the mouth of the river Scaldis, and encamped  
on the river Hania. Compare Holinshed. B. ii.  
pag. 12. And Milton's history of England.—  
I have two copies of the 1st quarto edit. print-  
ed anno, 1590. In one copy the Welsh words  
which signify the green shield, and bloody shield  
are omitted, and likewise *signe of sad crueltee*:  
in another copy the words are supplied.*

## XXV.

*And built Cairleil and built Cairleon strong.*] *Leill*  
the son of Brute Greenshield being a lover of peace  
built Carleile and REPAIRED Carleon. Stowe  
p. 14. and see Rofs, p. 22. and Holinshed, p. 12.  
should we not therefore read,

*And built Carleil and REBUILT Cairleon strong.*

VOL. II.

Pronounce *Cairleon* as of two syllables.

## XXVI.

*Behold the boiling baths at CAIREADON.—*] Bladud succeeded Hudibras, and built Kacrbadus, now Bath—He studied magic, and attempting to fly to the upper regions of the air, fell upon the temple of Apollo, and was dashed to pieces. Jeffry of Monmouth. B. ii. C. 10. See too the *Mirror of Magistrates*, Fol. 30. 2. where 'tis mentioned that he studied at Athens, and brought with him from thence some learned men, whom he settled at Stanford, and there built a college. See Drayton, *Polyolbion* pag. 112. And the notes of Selden. Our old Cronicle Hardyng thus writes Bladud.

*When at Athens he had studied clere,  
He brought with him four philosophers wise,  
Schole to hold in Britayn and exercise.  
Stanforde he made, that Stanforde bight this day,  
In which he made an univiersitee.  
His philosophers (as Merlyn doth say)  
Had scholers sele (i. e. many) of great habilitiee.*

Compare B. iv. C. 11. St. 35.

*Ibid.*

*That to HER people wealth they forth do well.*] *Forth* do well, i. e. pour forth. Spenser, among the *Errata*, has written *their* for *her*.—The old poets write *her*, and not *their*; following the Anglo-S. *hīra*, *hepe*, *illorum*. Urry in his edition of Chaucer (very unwarrantably) changes the old English *her*, i. e. *their*, into *her*: and *hem* into *them*, for which he is censured by Dr. Hickes in his *Sax*: Gram. p. 29. “*A gen: plur: hīra et heora pervetustum illud her, quod in antiquis autoribus nostris significat ut hodiernum their.*” I have observed that in some passages in his shepherd's calendar, Spenser uses *her* for *their*: but he thought it too antique for his epic poem.—There are other passages where *her* is printed for *their*, as it seems to me.

*And these rich heaps of wealth doest hide apart,  
From the world's eye and from HER right usance?*

B. ii. C. 7. St. 7.

*From THEIR right usance:* to be referred to *heaps of wealth*. See the note.

*And all perforce to make her him to love,  
Ah! who can love the worker of HER smart?*

B. iii. C. 12. St. 31.

Spenser loves to introduce general sentences, and general observations: *ἡρώματι τὸ ἡρώμακόν.* *Her* in the first line seems to have caught the printer's eye; and to have occasioned the

R r r

the

the received reading; which appears not so much after Spenser's manner, as the following,

*Ah! who can love the worker of their smart?*

Again, B. ii. C. 2. St. 28.

*But her two other sisters standing by  
Her lowd gainjuid, and both HER champions bad  
Purfew—*

So the 1st edition, but others read, **THEIR** champions.

## XXIX.

*So wedded th' one to Maglan king of Scots,  
And th' other to the king of Cambria—  
But without dowre the wise Cordelia  
Was sent to Aganip of Celtica.]* According to Jeff. of M. the two eldest daughters were married to the dukes of Cornwall and Albania (i. e. Scotland) and the youngest, Cordeilla, was sent to Gaul (Celtica) and married to Aganippus. Compare Holinshed, pag. 13.

## XXXIV.

*His son Rivallo' his dead roome did supply,  
In whose sad time blood did from heauen raine.]* Cunedagius was succeeded by his son *Rivallo*—in whole time it rained blood three days together. Jeff. of Monm. B. ii. C. 16. Stowe pag. 15. Holinshed, p. 14.

*Ibid.*

*THEN his ambitious sonnes—]* So the 1st quarto, the 2d **TILL** the folios, *WHEN his ambitious sonne—*The reading in the 2d quarto, **TILL** seems owing to the word above catching the eye of the printer, *TILL far in yeare he grew.*

*Ibid.*

*Next great GURGUSTUS, then faire CAECILY,  
In constant peace their kingdoms did containe;  
After whom LAGO and Kinnmarke did raine,  
And Gobogud—]* 'Tis very remarkable to see how variously these, and indeed almost all the proper names, are written in our old British Chronicle-compilers. Most of them write **JAGO** instead of **LAGO**—The race of Brutus ended with **Ferrex** and **Porrex**.

*Here ended Brutus sacred progeny,  
Which had seven hundred years this sceptre borne;*

According to Jeffry of Monmouth, 650 years: but poets use round numbers. He says *sacred progeny*, because descended from the Trojan kings and heroes, who claimed kindred with the gods.

This account of Brutus and his sacred progeny, is taken chiefly from Jeffry of Monmouth: and as it will be almost impossible for the reader to understand many passages in this episode, without perpetually turning to this author, so I shall transcribe from him what may serve to illustrate our poet. The whole history of Brutus is treated by some of our best historians as a meer romantic fable; whilst others vindicate this old tale; and all allow it serves very well for poetry.—Æneas, after the destruction of Troy, being settled in Italy, was succeeded by Ascanius, and he by Sylvius: whose son, Brutus, having unfortunately slain his father, was banished the kingdom, and retiring into Greece, married Innogen, daughter of king Pandrafus: and by him was furnished with a fleet to seek his fortune in a distant country.—Diana in a vision appears to Brutus, and tells him to seek a western region beyond Gaul, where a new Troy should arise. Westward therefore he sails, and arrived at what is now called Totness in Devonshire. This island, then called Albion, was inhabited by giants, whom he and his companions slew. The chief residence of Brutus was Troja nova, or Troinovant, now London: where having reigned 24 years, he divided his kingdom between his three sons; Lochrine had the middle part, called from him Loegria; Camber possessed Cambria or Wales; Albanact had Albania, now Scotland. The youngest Albanact was slain by Humber king of the Huns: who enjoyed not long his victory, being drowned by Lochrine and Camber in the river, which is this day called by his name. Humber thus destroyed, left among his spoils a fair lady named Estrildis, with whom Lochrine grew enamoured, and resolved to marry, though contracted to the daughter of Corineus: but his fear of the power of Corineus overcame his resolution: so that he openly marries Guendolen, the king of Cornwall's daughter, and secretly loves Estrildis, by whom he had a daughter named Sabra. Mean time Corineus dying, Lochrine was divorced from Guendolen, and Estrildis made a queen. The noble daughter of Corineus could not brook to be thus disdained. She hastens into Cornwall, levies an army, vanquishes her husband, and drowns Estrildis with her fair daughter Sabra, in a river called ever after her name, Severn. Guendolen during her son Madan's minority took the government into her own hands. He reigned in all about 40 years, leaving behind him Mempricius and Malim: Malim was slain by the treachery of his brother, and Mempricius after



an infamous reign was devoured by wolves. His son Ebraucus saved both their infamies: he was victorious in Gaul; and having returned from thence loaded with spoils he built several cities: he had 20 sons and 30 daughters: his sons, excepting the eldest, all settled in Germany, which from these *Germans* or brothers, received its appellation, Ebraucus pushing on his conquests abroad was slain by Brunchildis, lord of Henault. To him succeeded Brutus, surnamed Green-shield, who to repair his father's loss, fought a second battle in Henault with Brunchild at the mouth of the river Scaldis, and encamped on the river Hania. After him reigned in order, Leil, Rudhuddibras, or Hudibras, Bladud, Leir: whose three well-known daughters were married, the eldest to the duke of Albania, the second to the duke of Cornwall, and the youngest to a king in Gaul; who, though most injured by her father, was the most dutiful: for she restor'd him to the crown of Britain, which she enjoyed after him; but was deposed by Margannus and Cunedogius, her two sisters sons; and being imprisoned by them, she put an end to her life. These two bloody brothers divided the kingdom between them; but such kind of fellowship does not last long. After Cunedogius, reigned Rivallo, in whose time (says Jeffry of Monmouth) it reigned blood. Next succeeded Gurgustus, Sifillius, Lago or Jago, Kinmarchus, Gorbogudo or Gorbodego, who had two sons Ferrex and Porrex: these contended for the crown during their father's life. Porrex drove his brother into France, and afterwards slew him: his mother Videna, who loved Ferrex best, had Porrex afterwards assassinated. And thus ended the famous line of Brutus, which reigned in this island, according to Jeffry of Monmouth, 650 years, or as Spenser in a round number says, 700 years.

## XXXVII.

*Then up arose a man of matchless might—*] Let me desire the reader to stop a moment, and consider, with what poetical art Spenser raises the expectation; and how he keeps you in suspense and delay—*Then up arose a man—*You know not who this man is; in the next Stanza you hear his achievements; after that you hear of him as a lawgiver; then to satisfy your curiosity, and with the finest pathos he adds, *Dunwallo didde*. This hero, on whom Spenser so finely expatiates, was Dunwallo Molmutius. See Jeff. of Monmouth, B. ii. C. 17. And Drayton's Polyolbion; pag. 113.

## XXXVIII.

*And Ymner slew of Logris miscreate.*] i. e. And slew the miscreate Ymner king of Loegria. See note on the introduction to B. ii. St. 3.

## XLII.

*After him reigned Guitheline his boye,  
The justest man and truest in his daies,  
Who had to wife dame MERTIA the sayre—*] In Jeffry of Monmouth B. iii. C. 13. She is called *Martia*. See Drayton's Polyolbion, p. 114. and Selden's notes.

## XLIII.

*Her sonne SIFILLUS after her did raigne,  
And then Kimarus, and then Danius;*  
Next whom MORINDUS—] Upon the death of Guithelin the government remained in the hands of queen Martia and her son SISILIUS, then but seven years old; next reigned Kimarus, to whom succeeded Danius his brother. He dying, the Crown came to MORVIDUS, [*Morindus* in the Mirror of Magistrates, fol. 61. and in Drayton's Polyolbion pag. 114.] who had made an excellent prince, had he not been addicted to cruelty. Jeffry of Monmouth, B. iii. C. 13. and 14. 'Tis with great doubt and difficulty I am led to propose any alteration in these proper names, very well knowing what latitude our poet particularly, and all the old poets allowed themselves in spelling and in altering as they pleased.

*Her sonne SIFILLUS [SISILIUS] after her did raigne.*

In the Mirror of Magistrates, fol. 59. 2. 'tis written *Cicilius*. In Stowe, *Cicilius*. In Holinshed p. 19. *Sicilius*.

*Ibid.*

*Against the ferreine Moranis—*] In the reign of *Morvidus*, whom Spenser names *Morindus*, a certain king of the MORINES, i. e. the old inhabitants of the Boulognois in France, landed with an army in Northumberland, but *Morvidus* marched against him and slew him. Jeff. of M. B. iii. C. 15. Compare Holinshed, pag. 20. The *Moranis* or *Morines*, whom Spenser calls *forreign*, Virgil calls *extremi hominum*, Æn. viii. 727. So Pliny, *ultimi hominum existimati Morini*, meaning that they lived on the utmost boundaries of the Roman government; opposite to Britain, which was looked on as another world.

## XLVI.

*He had two sonnes—*] Jeff. of Monmouth reckons thirty-three successors of Elidure, after whom succeeded Hely and reigned forty years. He had THREE sons, Lud, Cassibellaun and Nennius—B. iii. C. xix and xx. Lud left behind him two sons, Androgeus and Tenuantius.

*He [viz. Lud.] left two sonnes—*

The roving Eye of the printer seems to have been caught by the 8th verse in this stanza. For Spenser I believe wrote from Jeff. of Monmouth.

*He [viz. Hely] had THREE sons, whose eldest called Lud—*

*Ibid.*

*He left two sonnes, too young to rule aright, Androgeus and TENANTIUS—*] Lud left two sons, Androgeus and TENANTIUS, both incapable through their age of governing; and therefore their uncle CASSIBELLAUN was made king in their room. Jeff. of Monm. B. iii. C. xx.

## XLVIII.

*Yet twice they were repulsed back agains—*]

Jeffrey of Monmouth mentions two victories of Cassibellaun over Cæsar: and cites, in honour of his countrymen, the following verse of Lucan, which he applies to Cæsar,

*Territa quæstus ostendit terga Britannis.*

Horace plainly speaks of Britain as an unconquered country.

*NTACTUS aut Britaniam ut descenderet Sacra catenatus viâ.*

## XLIX.

*But lost his sword, yet to be seene this day.]* According to our old British historian, Cæsar and Nennius fighting in single combat, the sword of Cæsar fastned so hard in the shield of Nennius, that he could not draw it out again. Nennius however was mortally wounded in this battle; and his exequies were royally performed by Cassibellaun; and Cæsar's sword was put into his tomb with him. See likewise the *Mirroure of Magistrates*, Fol. 70.

*Ibid.*

*Till Arthur all that reckoning desfrayde.]* 'Tis mentioned in Jeff. of Monmouth, and in the History of Arthur. How Embassadors came from Rome to demand truage for the realm of Britain: and afterwards we read of his victories against the Romans.—Arthur reads this account of himself, but knows not that he is pointed at. See B. i. C. 9. St. 3.

Having above mentioned the succession of Kings from Brutus to Ferrex and Porrex, when the line of Brutus ended: I shall here from the same Author, Jeffry of Monmouth, whom Spenser in great measure follows, give a short account of the British kings, from Ferrex and Porrex, to the times of Julius Cæsar. After the extinction of the family of Brutus, the kingdom was divided into factions till the whole was again reduced into a monarchy by Dunwallo Molmutius, the famous lawgiver; who left behind him two sons, Brennus and Belinus, who took Rome, and over-run Gaul. Next Gurguntius was king, who subdued the Dane, refusing to pay the tribute covenanted to his father Belinus: as Gurguntius was returning from his victories in Denmark, he found near the Orkneys 30 Spanish ships, whose Captain, Bartholinus, being wrongfully banished, besought the British king to assign him some part of his territories to dwell in: Gurguntius sent them with some of his own men to Ireland, then unpeopled, and gave them that island to hold of him as in homage. After him reigned his son Guitheline; whose wife Martia is said to be the author of the Marcian laws. Then in order Siffilius, Kimarus, Danius, Morvidus; who left behind him 5 sons, viz. Gorbonian, Arthgallo, Elidure, Vigenius, Perdure: these reigned successively; and then the sons of these five brethren: after whom a long descent of kings is mentioned, of whom little or nothing is said: so that Spenser comes at once to Hely, who had 3 sons, Lud, Cassibelan and Nennius: [I think 'tis a mistake of Spenser, or rather his printer, in St. 46. *He had two sons—*] Lud, who succeeded him enlarged Troynovant, and called it from his own name, Caer-lud, now London. He left two sons, Androgeus and Tenuantius, under the tuition of their uncle Cassibelan: in whose time Julius Cæsar invaded Britain.

## L.

*Next him Tenantius raigned, then Kimbeline—*]

Cassibellaun was succeeded by Tenuantius: after him reigned Kymbelinus his son, a great soldier, and educated by Augustus Cæsar. He freely paid the Romans tribute, when he might have refused it. This prince had two sons, Guiderius and Arviragus, after whom the elder, Guiderius, reigned; who refused to pay tribute to the Romans, for which reason Claudius, the emperor, invaded Britain. In the battle between the Romans and Britons, Guiderius was slain

slain through the treachery of a Roman named Levis Hamo disguised as a Briton—

*In which the king was by a treacherous  
Disguised slain—*

See the *Mirrouir of Magistrates*, Fol. 87, 88. How Guiderius king of Britayne, was slain in battle by a Roman Lælius Hamo. But Arviragus, his brother, seeing him slain, dressed himself in his brother's armour, and thus encouraging the Britons, routed the Romans, and at length slew the treacherous Hamo. *Jeff. of Monm.* B. iv. C. 13. *Mirrouir of Magistrates*, Fol. 88. The reader may see that Spenser omits Guiderius and confounds the actions of Kimbeline with Guiderius.

*Some after this the Romans him warrayd;  
For that their tribute he refus'd to pay.*

For 'twas Guiderius, Cymbeline's son, that refused to pay tribute; but Cymbeline himself, or, as others call him, Cuno-belin, king of the Cattivellauni, kept fair with the Romans, and freely paid them tribute. He even coined money, some of which now remains in the cabinets of the curious, with the letters CUNOB on one side; on the reverse is seen a man stamping money with these letters, TASCIA, by which antiquarians guess 'twas design'd for the payment of a tribute. See *Cambden's Britannia*.

#### LI.

*Both in his arms, and crowne, and by that draught.]* i. e. by thus drawing supplies to him. The 2d quarto,

*Both in arms :*

omitting *his* by an error of the press. The *Folios*,

*In arms and eke in crown.*

#### LII.

*His daughter Genuiffa—]* Claudius, emperor of Rome, married his daughter Genuiffa to Arviragus. *Jeff. of Mon.* L. iv. C. xv. See *Holinshed*, p. 36.

#### LIII.

*Before that day*

*Hither came Joseph of Arimathea,  
Who brought with him the holy grail (they say.) ]*  
*They say*, i. e. 'tis the general opinion, *ita aiunt*, *Terent.* *Andr.* Act I. Sc. 2. See *Donatus*; and the ingenious *Broukhous*: in his notes on *Propert.* pag. 163.—*Stillingfleet* in his antiquities of the British churches thinks, with good reason that this tradition of Joseph of Arimathea, was an invention of the Monks of *Glasfenbury* to advance the reputation of their monastery—and in pag. 13. he mentions a book entitled, the *Acts of K. Arthur*, and the In-

quisition of *Lancelot de Lac*—with the tradition of the HOLY GRAAL about the six hundred companions and the prince of *Media*—*But I can find no better authority (says Stillingfleet) for one part than for the other; and for all that I can see, the HOLY GRAAL deserves as much credit, as the book taken out of Pilat's palace, or Melkinus Avalonius—Helinandus takes notice of the vision to the British Hermit about that time concerning Joseph of Arimathea, and the dish, wherein our Saviour ate the passover with his disciples, which sort of dish, he saith was then called in French GRAAL; but others think the true name of SANGREAL, being some of CHRIST'S REAL BLOOD, which he shed upon the cross, which was said to be somewhere found by king Arthur: and to confirm this, it is said in the authentic writing of Melkinus, that in the coffin of Joseph were two silver vessels filled with the blood and sweat of Jesus the prophet. Spenser, by HOLY GRAAL, plainly means the sacred dish wherein our Saviour ate the passover: this is plain not only from what is cited above from Stillingfleet, but what follows from Menage, GRAAL ou GREAL un vaseau de terre, une terrine. ce mot vient de grais, parce que ces vaseaux sont fait de grais cuit. Il y a un Roman ancien, intitulé LA CONQUESTE DU SAINGREAL [this romance was borrowed or imitated by the compiler of the History of prince Arthur. See Part iii. Chap. xxxv.] c'est à dire, du S. Vaseau où estoit le sang de Jesus Christ, qu'il appelle aussi le SANG REAL, c'est à dire, le sang royal: et ainsi ces deux choses sont confondues tellement, qu'on ne connoist qu'avec peine quand les anciens Romains qui en parlent fort souvent, entendent le Vaseau ou le Sang.*

#### LXIII.

*The spoylefull Piets and swarming Easterlings.* The Piets came originally (as *Jeffry of Monmouth*, L. iv. C. xvii. writes) from *Scythia*, and settled in the north part of *Britain*; where likewise the Huns settled under their leader *Humber*, L. ii. C. i. The *Easterlings* or *Osterlinghers*, mean the northern nations in general. As to the famous Piets Wall here mentioned, the reader at his leisure may consult *Jeffry of Monm.* L. vi. C. i. *Bede.* *Cambden's Britannia*, pag. 1043. and *Gordon's Itinerarium septentrionale.* Compare B. iv. C. 11. St. 36.

#### LXIV.

*Three sonnes be dying left—]* *Constantine* 2d, of *Armorica* or *Bretagne* in *France*, left three sons, all under age, *Constans*, *Aurelius Ambrosius*, *Uther Pendragon*. These three sons their tutors,

—*gathering to feare,*

i. e. gathering together, carried into Armoriga: See Fere and Feare, in the Glossary.

These three sons did not all take refuge in Armoriga: for Constans, the eldest, having led a monastic life, was crowned king of Vortegrin; and afterwards murdered by his contrivance. The governors of the two remaining brothers (Aurelius Ambrosius, and Uther Pendragon) fearing lest their uncle Vortegrin would murder them in like manner, fled with them into lesser Britain. Jeffry of Monmouth, L. vi.

*Ibid.*

*For dread of whom*—] Vortegrin, now king of Britain, for dread of the two surviving sons of the 2d Constantine, Aurelius Ambrosius and Uther Pendragon, who were fled into lesser Britain; and likewise for dread of the Picts, called the Saxons to his assistance. The historians tell us that some Saxons came over about the year 449, in three ships, which the English call *keptes. tribus ut lingua ejus exprimitur Cyulis, ut nostrâ longis navibus.* Gildas, C. 23. Hengist and Horfa, were their leaders.

LXV.

*And Vortiger have forst the kingdom to aband.]* So the 1st quarto, the 2d, and Folios,

*And Vortiger enforst—*

LXVI.

*But by the help of Vortimer his son*

*He is again unto his rule restored*—] Jeffry of Monmouth, L. vi. C. xv. tells the story with some little difference: that after the death of Vortimer, Vortegrin was restored to the kingdom: that Hengist, the Saxon, returned to Britain with a vast army; and making a shew of peace, he treacherously slew 460 of the British noblemen, whom he invited to a feast: and that Stonehenge, near Salisbury, was set up by the magician Merlin, at the request of king Ambrosius, as a monument of this massacre. See Jeff. of Mon. L. viii. C. ix, x, &c. and Stowe, pag. 56.

*Ibid.*

*Through his faire daughters face and FLATTERING WORD.]* Hengist invited Vortiger to a banquet, and introduced his fair daughter Roxena, or Rowen; who came in with a cup of wine in her hand, and kneeling down said to the king (as she had been taught) *Laforde cýnynȝ þarral, i. e. Lord king be in health:* which the king understanding by the interpreter, answered, *ðjūncheil, i. e. drink in health.* 'Tis said that

Vortiger was so taken with her FLATTERING WORD, that he married her. From this address of Hengist's daughter, came the original of the wasselling cup.

LXVI.

*And Hengist eke soon brought to shameful death.]* He was not killed in battle; but cut to pieces by Eldol, duke of Gloucester, after the battle. Jeff. of Mon. L. viii. C. vii.

LXVII.

*Thenceforth Aurelius peacably did reign.*

*Till that through poison stopped was his breath:*

*So now entombed lies at Stonehenge by the heath.]* Aurelius was poisoned by a Saxon. Jeff. of Mon. L. viii. C. xiv. and was buried at Stonehenge. C. xvi. *by the heath, viz. Salisbury plain.*

LXVIII

*After him Uther, which Pendragon hight*

*Succeeding*—] The history breaks off, being brought down to the times of Arthur, the hero of this poem.—Perhaps it will be requisite for the right understanding of the historical relations in this Book, to consider the British history which our poet treats of, in three periods or divisions; the first from Brutus to the extinction of his line; the 2d from the end of Brutus' progeny, to the landing of Julius Cæsar; the 3d from the landing of Julius Cæsar, to the times of prince Arthur. Having mentioned the two former periods, I shall here consider the 3d.—Cassibelane, with the consent of the people, held the reigns of empire when Julius Cæsar landed: after Cassibelane, Tenantius, the younger son of Lud, was made king; who was succeeded by Kimbeline or Cymbeline, or Cunobeline (for these proper names are variously written, and he by his sons Guiderius and Arviragus. Then follow, Marius, son of Arviragus; Coyll, Coel, or Coilus, son of Marius; Lucius, the first Christian king, son of Coyll, who dying without children, left the Roman emperors his heirs.—Severus, emperor of Rome, who died at York: Bassianus, son of Severus; Carausius, a Britain: Alectus, sent by the Senate of Rome: Asclepiodote, or Asclepiodorus, duke of Cornwall: Coyll, or Coilus 2d: Helena daughter of Coyll, and Constantius emperor of Rome: Constantine, son of Constantius and Helena, who united Britain to the Roman monarchy: Octavius, duke of Cornwall: Maximian, kinsman of Constantine the Great; Gratian, a Briton: Constantine of Armoriga, or Bretagne in France.

Con-

Constantius, son of Constantine: Vortiger, who called in the Saxons: Vortimer, son of Vortiger: Vortiger a second time: Aurelius Ambrosius, second son of Constantine: Uther Pendragon, third son of Constantine: Arthur, son of Uther Pendragon.—Thus at one view the reader has a succession of kings taken from Jeffry of Monmouth. See the history continued, B. iii. C. 3. St. 26.

## LXVIII.

*The prince himself halfe seemed to offend.] The 2d quarto and Folio 1609, half seemeth.*

## LXX.

*It told how first Prometheus—]* The book which Sir Guyon was reading gave an account of the original and history of the Fairies; how Prometheus first mixed earth and water together, and from this clay formed the image of a man: he then endued it with various passions derived from various creatures; he gave it anger from Lyons, craft from foxes, fears from hares, &c.

*Fertur Prometheus addere principi  
Limo coactam particulam unâque,  
Defectam et infani leonis  
Vim stomacho adposuisse nostris.*

Hor. L. i. Od. xvi.

Let the reader at leisure, compare the well-known verses of Simonides, concerning the formation of women, according to this story of Prometheus. There was still wanting in this work the animating and true vital spark, which he stole from heaven. The moral of which fable is, that reason is the candle of the Lord; a light kindled from the original, and source of all light. The fable says further, that Prometheus was punished by Jupiter for his theft,

*For which he was by Jove deprived  
Of life himself, and hart-strings of an aegle ry'd*

For which he himself was deprived by Jove of life: i. e. of all the happiness of life: Luke xii. 15. *life* [i. e. the happiness of life] *consisteth not in abundance.* And as *life* is used for happiness, so *death* is used for torment. Thus Spenser speaking of Tantalus, who was tormented in hell. B. ii. C. 7. St. 60.

*And eke blaspheming heaven bitterly  
As author of injustice, there to let him dye,*

i. e. to be in in misery.

*Yet nathelesse it could not dee him die  
Till he should die his last, that is eternally.*

B. i. C. 9. St. 54.

*Die his last death, i. e. be eternally excluded from happiness.*

*That man which Prometheus thus made he called Elfe, viz. Quick; a living being: the first author of all Elfin kind.* Those imaginary beings which the heathens supposed to inhabit the woods, groves, mountains, rivers, &c. Such as Satyrs, Fauns, river gods, and goddesses, Dryads, &c. Our Saxon ancestors called Ælfar or Ælfenne: hence *munçelfen, oreades, elts* of the mountains, *feld-ælfenne, satyræ, ræ-elfen, Naides, Wuduelfen Dryades.* See Sommer in *ælf* and *Wachter*, in *ALP*. How many etymologies are given us of this word? Some deriving it from the Germ. *hfften, jwære*; others from *δελος beatus*; others from *εραλλομας, insilio*: *alp, ælf, larva, incubus, EPHALTUM* genus: And it does not seem improbable, but Spenser had this etymology in view, when he interprets *ELFE, quick*: not only a living being, but nimble, active; *εραλλοματος, insiliens*: *επιδωτην: laemon, incubus.* These phantastical Beings they imagined would steal children out of their cradles, and substitute others in their room: to which opinion Spenser alludes, in B. i. C. 10. St. 65. But among the various etymologies offered, I wonder they forgot one so very obvious as *Αλφειας, i. e. honorati.* *ALP, Geniûs loci*: these Beings having a religious dread and honour given them, as inhabitants of the woods, mountains and rivers: and this answer to the Genii, which Mahomet mentions, *Al Koran, Ch. lv. He created man of clay, but the Genii he created of fire pure from smoke.* Of these Genii there are two sorts, the good and the bad; they are said to have inhabited the world before Adam, and to have been governed by a succession of kings, who bore the name of Solomon: but growing corrupt they were driven by the revenging Elbis into the remotest parts of the earth. See Herbelot, Biblioth. Oriental. The Persians and Arabians have a thousand stories of the successive reigns of these Genii, their wars and various exploits: and as these all bore the name of Solomon, so Spenser makes them all bear the name of *Elf*: in St. 72, 73, 74. And in a little compass he has included their mighty actions. Elfinan first laid the foundations of the city of glory, *Cleopolis*, where resides the Fairy queen. Elfant built the palace, Panthea. Elfinor built a bridge of brass, not like the wicked Salnoneus, but for beauty and use. And herein we may guess at the historical allusions, which I have often pointed out in these notes, viz. of the building of London, of Windsor castle, of London bridge: and

more apparently these historical allusions appear in St. 75, 76, where, from the well-known Fairy Queen, Queen Elizabeth, we may easily guess at both her father and grand-father, the *wife Elfishless*; whose two sons are so plainly pointed out, viz. Arthur and Henry.

Having above mentioned the two sorts of Genii, the good and the bad; 'tis well known from the Arabian and Persian tales, that there were perpetual wars and quarrels between these: the good Genii, they called *Peri*, or Fairies: the bad Genii, Spenser calls *Gobbelines*;

*His sonne was Elfinell, who overcame  
The wicked Gobbelines in open field.*

*Gobbelines* comes from the Greek, Κόβαλοι, *dæmones quidam immites Bacchici*. See Aristoph. *Plut.* 279. and Schol. and consult Henychius, in Ἀνδροκόβαλοι, and Κόβαλοι. And likewise Junius in *Goblins*. Wachter in *KOBOLD*. And Menage in *GOBELIN*. It should not be said seriously, that the *Elfs* and *Gobelins* are derived from the factions of *Guests* and *Sibbelines* in Italy: these kind of etymologies are the guesses of an ingenious and lively imagination: for both the words and their significations as now used, were long before those Italian factions.

Let us return back to St. 71, where we find the *Elfe* arriving at the *gardens of Adonis*, which are described more largely in B. iii. C. 6. who there meeting,

*A goodly creature, whom he deem'd in mynd  
To be no earthly wight, but either spright,  
Or angell, th' author of all womankynd;  
Therefore a FAX be her according bight,  
Of whom all FAIRIES spring, and fetch their liginage right.*

In these verses our poet seems to allude to the story told in Plato's *Symposium*, of the amours of *Porus* and *Penia*, in the gardens of *Jupiter*: and likewise alludes to the etymology of *FAY*. See *Vossius*, in *Fatum*, Ital. *Fata*, Gall. *Fée*. *Aristo* translates literally *Virgil's*, *Manto Fatidica*, *Æn.* x. 199. *La Fata Manto*, *Orl. Fur.* xliii. 97. It may admit a debate, whether *FAIRIES* are derived from *Fata*, *FAY*, *FAIES*, per open thesin. *FAIRIES*, or from the Arabian word *Peri*: or whether so called from their *fairness* and beauty, *farfollies*, as the Scots call them. See *Junius* in *Fairies*. *Casaubon's* etymology from φαῖρος; is ingenious, but not true: *Baxter's* from ἑρα, ἱεραῖος, *Dii inferni*; may be strengthened from *Chaucer*, in the *Merchant's tale*, where he calls *Pluto* and *Proserpina*, king and queen of *Fayrie*.—We leave these various etymologies with the reader, who must know words before he understands things; and desire him to read with candour this little essay concerning these poetical and romantic beings; which he ought to be somewhat acquainted with, the better to relish the stories, and to understand the mysteries and allegories contained under them.

## C A N T O XI.

### I.

*THEIR* force is fiercer through infirmities  
Of the frail flesh, relenting to their rage,  
And exercise most bitter tyranny—] Observe the construction, *They* omitted: *And they exercise* viz. strong affections, or passions. *They* you will find omitted in the following canto.

*Eua* th' upper half their hew retained still,  
And their sweet skill in wondrous melody.

B. ii. C. 12. St. 31.

And they retained their sweet skill, &c. So *Id* and *Ille*, in Latin authors,

HUNC plausus hiantem

Per cuneos (geminatus enim) plebisq; patrumque  
Corripuit: GAUDENT [viz. illi] perfusi sanguine  
fratrum,

Exiitque domos et dulcisa limina mutant.

Virg. G. ii. 510.

Quis fit, Maecenas, ut nemo quam sibi sortem  
Seu ratio dederit, seu fors objecerit, illa  
Contentus vivat? LAUDET diversa sequentes.

Hor. L. i. 1.

i. e. Quis fit ut ILLE laudet, &c. See note on B. i. C. 1. St. 7. and on B. i. C. 3. St. 5. and on B. iv. C. 2. St. 2.

## II.

*And letteth her that ought the scepter weeld.]* This is philosophically and learnedly expressed; recognizing the regal jurisdiction and rightful power of reason. *REX noster est animus, hoc incolumi, cetera manent in officio.* Seneca, Epist. 114. τὸ ἰννευωκὸν, regium illud et principale. Seneca de Ira. L. i. C. 3. The Stoics are fond of this expression.

## V.

*That wicked band of villains fresh begun  
That castle to assail.]* I believe Spenser wrote, *The castle*—*The* and that are often confounded. These villains were so numerous that they covered the land: and *so fowle and ugly that exceeding feare their visages imprest.* i. e. Fear sat in person on their countenances; so that to behold their fowl and ugly visages would cause fear and dread. Fear (in Homer) is an attendant on Mars, to strike terror on his beholders.

## VI.

*Them in twelve troupes their captein did dispart.]* Maleger, captain of this miscreated crew, divided them into *twelve troops*. Why into *twelve*?—*Seven of them*, i. e. the seven deadly Sins, attacked the castle gate: *the other five*, imagining the vices that attack the senses, he set against the five great bulwarks of the castle.

## VIII.

*The first troupe—]* This stanza is imitated from Orl. Fur. vi. 61. *All those were lawlesse lusts: I Peter, ii. 11. fleshly lusts which war against THE SOUL.* [Alma.]

## IX.

*—they that bulwarke sorely rent.]* The 1st quarto reads, *they against that bulwarke lent*. But the 2d quarto and Folio 1609, as I have printed. This reading is plainly Spenser's own alteration. The verse just above is hardly expressed, because our poet was hardly put to it to find four such rhimes;

*That is each thing, by which the eyes may fault.*

Their wicked engines, meaning each thing by which the eyes may offend, or be in fault. The substantive is changed into a verb.

## X.

*Gainst which the second troupe assignment makes.]* The 2d quarto, and Folios read, *assignment*.

## XI.

*Some like to beauides, some like to apes, dismayd.]* Our poet dresses out these hideous phantoms as ugly as imagination can form them. An ape

is an ugly likeness of a man; but surely a *frightned ape*, an ape dismayd, is still more ugly. A wild boar, is a frightful creature; but a wild boar rouz'd from the brake, is more frightful. See St. 10. So in B. ii. C. 9. St. 13.

*Sterne was their look like wild amazed steares.*

Take away the comma after *apes*, and read

—*some like to apes dismayd.*

## XII.

a GRYSSIE rablement,  
*Some mout'h'd like greedy cystriges, some faste  
Like leachly toades.—]* 'Tis a frequent error in these books *gryssie* for *gryssie*. *Faste* is so spelt that the letters might answer in the rhimes: the Folio 1609, *fae't*. Hughes, *fae'd*.

## XIII.

*—is dreadful to report.]* The 2d quarto and Folio 1609, was *dreadful to report*. The first quarto seems to preserve the true reading. *Horrefco referens*. Virg. ii. 204. *res horrenda relatu*, Ov. Met. xv. 298.

## Ibid.

*Cruelly they assayed that fift fort.]* So the 1st quarto. But the 2d and Folios, *They cruelly assayled that fift fort*. See note on B. i. C. i. St. 26.

## XIV.

*And evermore their bideus ordinance.]* i. e. battering engines; such as are described in Lipsius: these he calls, St. 7. *huge artillery*. Spenser poetically uses the word in its larger sense: *tormenta inter ORDINES militares collocata*: so called from *ordinare*, being placed in rows. We now confine its signification to cannon.

## XV.

*—the assaged castles ward.]* See B. ii. C. 9. St. 11, 12, 26. *Those two brethren giants*, prince Arthur and his 'squire Timias; giants in prowess and courage.

## XVII.

*Fayre mote he thee.]* Thrive, prosper. See note on B. ii. C. i. St. 33.

## XVIII.

*And therewithall attonce at him let fly  
Their futtering arrows, thicke as flakes of snow,  
And round about him stroke impetuously,  
Like a great water flood, that tumbling low  
From the high mountaines, THREATS TO OVER-  
FLOW*

*With sudden fury all the fertile playne,  
And the sad husbandmans long hope detb throov*

*Adruwe*

*Above the strams, and all his voices make voyne;  
Nor bounds nor banks his headlong ruine may sustayne.*

Here are two comparisons; both of which frequently occur in the poets: the first of flights of arrows to flakes of snow, see in Hom. II. v. 156. 278, and Virg. xi. 610. *fundunt jurat undique tela Crebra nivis ritu.* The second, of a great water flood bursting its bounds, compared to these impetuous troupes, is likewise frequently to be met with in Homer Iliad, v. 452. II. i. 87. II. x. 492. and Virg. ii. 305. 496. xii. 523. and other poets: Ovid Fast. ii. 219. Sil. Ital. iv. 522. xvii. 122. Ariosto, xxxix. 14. xl. 31. Tasso, i. 75. ix. 46. But in this comparison of our poet, observe his expression, *threats to overthrow.*

*Sic tauriformis volvitur Aufidus,  
Qua regna Davni praesitit Appuli,  
Cui saevit, horrendamque culis  
Diluvium MINITATUR agris.*

As Bentley reads.

## XXI.

*As withered leaves drop from their dried stocks,  
When the wrath western wind does reave their locks.]*

*Non citius frondes, autumno frigore tactas,  
Janque male haerentes, altâ rapit arbore ventus.*  
Ov. Met. iii. 729.

*Ibid.*

*The fierce Spumador horn of heavenly seed;  
Such as Laomedon of Phoebus race did breed.]* Heroes of old gave names to their horses; as Arion, Cyllarus, Xanthus, &c. So Heroes in romance call their horses by particular names, Bayardo, Frontin, Brigliador (the name of Orlando's and Sir Guyon's steed.) Hence (by way of ingenious irony) you find in Don Quixote how solicitous he was to find a proper name for his horse, which at length he calls *Rofinante*.—The Prince's horse *Spumador*, seems to have received his name from his froth and foam, shewing his fiery nature.

*Seu Spumantis equi foderet calcavibus armos.*  
Virg. vi. 881.

The fierce Spumador born of heavenly seed, *Semine ab aetheris*, Æn. viii. 281. Such as *Laomedon of Phoebus race did breed*, Jupiter gave to Tros, king of Troy, horses of heavenly seed, bred from the horses of the Sun; Laomedon, his grandson, preserved this breed with great care. See Hom. II. v. 265. Æneas call them, ver. 222. Τροίης ἵπποις, not Trojan horses, but horses of the breed of king Tros.

## XXIII.

*Maleger was his name.]* See his picture, St. 22.

*His body LEAN AND MEAGRE as a rake.*

à Lat *males*, and *macer*. Ital. *magro*. Gall. *maigre*.

*Ibid.*

*And yet the one her other legge had lame.]* i. e. her left leg: literally from Homer. II. ii. 217. χαλὰς ἕτερον ποδῶς, *claudus altero pede*. See note on B. ii. C. 4. St. 4.

## XXVI.

*As wents the Tartar—]* The sudden attack of the Parthians, and their sudden flight, and when flying, their facing and shooting at their pursuers, is a fact too well known to want any citations to prove. But Spenser chooses at present not to go far back; but takes his simile from the modern stories told in his time by travellers into Russia, of the Tartars thus fighting with the Russians.

## XXVIII.

*But that lame hag]* *Impotence*: weakness or want of power: *animi impotentia*, à *temperantiâ et moderatiõe plurimum diffidens*. Cic. Tus. Q. iv. it signifies outrageousness, ungovernableness. Why does Spenser make her lame of one foot? perhaps from her want of power to support and carry herself.

## XXIX.

*Full little wanted but HE had him slain.]* Instead of *he*, perhaps it was written *They*. viz. Maleger with the two hags.

## XXX.

*Proove he thou, Prince—]* Perhaps the poet (mingling historical with moral allusions) alludes to some secret piece of service, which Sir W. Raleigh (imaged in Timias) did to the Earl of Leicester. — *And noblest born of all in Britom land*; corrected by Spenser, *Britayne*. — *Thou shouldst not revive*: 'tis corrected *survive*.

## XXXII.

*Like as a fire, the which in hollow cave  
Hath long bene under-kept and down suppress,  
With marmurous disdain doth inly rave,  
And grudge, in so streight prison to be prest,  
At last breaks forth with furious UNREST.*

The 1st quarto *infeist*; which is here corrected from the 2d quarto and Folios.

*Quoque magis tegitur tanto magis arstat ignis.*  
Ovid. Met. xiv.

*Arstat*



*Æstuat praeceps furis, et atrox*

*Feruet in iras.*

*Qualis Ætnaeis vapor è caminis*

*Saxa convolvit celeri rotatu :*

*Qualis arenam coquit in focillam*

*Flamma Vesuvum.*

Buchan Baptist.

*Si come à forza di rinchiuso loco*

*Se n'esce e move alte ruine il foco.*

Tasso vii. 107.

XXXIII.

*Having off-shakt them, and escapt their hands] i. e. their fore-feet; for so the fore-feet of Lions and bears are named; but never their hinder-feet. See note on B. i. C. 3. St. 20.*

XXXIV.

*Which now him turnd to disadvantage deare.] So Shakespeare uses deare very frequent: See Critical Observat. on Shakespeare, pag. 317.*

*Ibid.*

*For neither can he fly, nor other harm.] i. e. otherwise. Nor can he in any other respect harm him; but trust he must unto his own strength, &c.*

*Ibid.*

*—Snot with his yron mace.] his Sword.*

*\*Tis catachrestically expressed.—and filld his place, i. e. and he filled or covered the place on which he lay with his body.*

XXXV.

*thereby there lay*

*An huge great stone, which stood upon one end,*

*And had not bene removed many a day;*

*Some land-marke seemd to bee, or sign of sundry way.*

It seem'd to be some land-mark—or, which stone seemd to be some land-mark.—For so Spenser leaves us often to supply the construction. These stones, thus used in boundaries, our forefathers called *Divole-stones* from *dælan*, *dividere*, *partiri*. — *Thereby there lay an huge great stone which stood upon one end, λίθον κείμενον ἐν πείδι, μέλανα, τρυχόν τε μέγαντα*, Hom. II. xxi. *Saxum antiquum ingens*, Virg. xii. 896. Scaliger in comparing together Virgil and Homer (Poetices Lib. v.) says Virgil's epithet, *antiquum* is more to the purpose than Homer's, *μέλανα*, *nigrum*—he says 'tis possible too, it was not *τρυχόν*, *asperum*, if it was placed as a boundary. It seems however plain to me, that Spenser had Homer's epithet in view, *τρυχόν*, by saying, *a stone which stood upon one end*, for that is the meaning of Homer's epithet.

XXXVI.

*It booted NOT to thinke that throw to beare.] Perhaps he wrote, It booted NOUGHT.—So above, B. ii. C. 8. St. 50. NOUGHT booted it the paynim then to strive.—Presently after,*

*as a faulcon fayre*

*That once bath failed of her SOUSE—*

So Shakespeare, K. John, Act v.

*And like an eagle o'er his airy tow'rs,  
To soufe annoiance that comes near his nest.*

Dryden, in Theodore and Honoria,  
*all attend*

*On whom the fouling eagle should descend.*

To soufe is to plung: the faulcon *soufes*, when he plunges and descends upon her quarry. Wacht. *taufcu, strepitum edere. convenit iūssa, resonare.*

XLI.

*And his bright shield that NOUGHT him now awayld.] I venture to say Spenser did not write so: or if he did, he forgot himself. This bright shield represented allegorically Truth and Reason, which gets the better over all illusive phantasms, and ever did awayld: see the description of this shield, B. i. C. 7. St. 33, 34, 35. He seldom used this shield, thinking he was sufficient without its extraordinary assistance. See B. i. C. 8. St. 19. Never but once. See B. v. C. 8. St. 37. With a very little alteration, I reduce the passage, agreeable to the history and allusion of this enchanted shield.*

*And his bright shield that NOTE him now awayld.*

His sword he laid aside, and his bright shield that might have now availed him; the most infallible resource against such illusions.

XLII.

*adowne he keft*

*The lumpish corse unto the fencelesse ground.] Spenser has made his diction often very difficult, by introducing almost all the figurative expressions of the poets: and here he disunites the epithet from its proper substantive, and places it with some other in the sentence less proper. For *fencelesse* here has reference to the *corse*: so in B. v. C. 10. St. 33.*

*Which [corse] tumbling down upon the fencelesse ground.*

And in B. iii. C. 3. St. 34.

*That even the wild beast shall dy in starved den.*

*Starved properly belongs to the wild beast.*

*Did thrust the shallop from the floting strand.*

B. iii. C. 7. St. 27.

The shallop was floating when thrust from the strand.

*And forth ystrew'd, as on the readie shore  
Of some theatre, a grave personage.*

B. iii. C. 12. St. 3.

This grave or tragical personage was ready and prepared for the part, which he was to perform: not the *store* on which the mask or pageant was to be acted.

*But as he lay upon the humbled grass.*

B. vi. C. 7. St. 26.

i. e. as he lay humbled upon the grass. This construction gives a figurative air to the diction, and places it above vulgar use: and hence it has been adopted by the best of poets.

*—postquam arma dei ad Vulcania ventum est.*

i. e. quando ventum est ad arma Vulcani dei.

Virg. xii. 732.

*Tyrrhenuisque tubae mugire per aethera Clangor.*

j. e. Clangor Tyrrhenae tubae. Virg. viii. 528.

*Non animum modo uti possat prospereus inanem,  
vel, inanis prospereus.* Virg. G. ii. 285.

And I believe Virgil wrote, *premit alto corde dolorem*, Æn. i. 213. and not *altum*, as the more poetical language. So Statius ix. 796,

*—baud unquam deformes vertice mitras*

*Induimus, TURPIQUE manu iactavimus hastas.*

i. e. nunquam manu iactavimus TURPES hastas, viz. Thyasos.

*Pesitosque vernas, ditis examen domus,*

*Circum renidentes Lares.*

Horat. Epod. ii. 65. *renidentes* properly belongs to *vernas* (viz. *renidentes circum Lares*) but that is profane: 'tis therefore in construction joined to *Lares*, which is more poetical and figurative.

*Premant Calenâ falce, quibus dedit*

*Fortuna vitem.*

Horat. Lib. i. Od. 31

Dr. Bentley alters this, and reads *Calenam vitem*.

See note on B. i. C. 4. St. 48, and note on

B. iv. C. 8. St. 16.

*Ibid.*

*Adowne he kest IT with so puissant wrest,  
That back againe IT did alofte rebownd.*] Spenser very often repeats his words by way of emphasis; many instances of which kind of repetitions are given in a note on B. iii. C. 2. St. 16. 17.

*Tho when he felt him dead adowne he kest*

*Adowne he kest with so puissant wrest,*

*That back againe IT did alofte rebownd—*

who does not now see that the former IT was inserted in the context by the Printer's usual blunder of suffering his eye to be caught by the word just under it?—*With so puissant a wrest*, i. e. with so puissant an arm; so puissantly. *Wrest* is so spelt for the rhyme, and used for the arm: *pars pro toto*.

XLIII.

*As when Joves barnesse-bearing bird,] Jovis armiger ales. Ales minister fulmineis, Hor. L. iv. Od. iv.*

*Celer ministro del fulmineo strale.*

Ariost. Orl. Fur. vi. 18.

XLIV.

*And thought his labor lost and travell wayne  
Against his lifelesse shadov so to fight.]* Corrected by Spenser, *THIS lifelesse*. The reader sees to what this fault was owing.

XLV.

*He then remembred well that had been soyd,  
How th' Earth his mother was —]* Being of the earth, he was gloomy and earthy, [*ὁ δὲ ἐκ τῆς γῆς, ἐκ τῆς γῆς ἐστὶ*; John iii. 31. *χοϊκός*, 1 Cor. xv. 47.] and gloominess is to be destroyed by a cheerful raising your thoughts above muck and durt and earthly things, and by a spiritualizing exaltation.

*—Tentanda via est, qua me quoque possim*

*TOLLERE HUMO.*

Virg. G. iii.

Compare Fulgentius, L. ii. C. vii. who allegorizes the fable of Antaeus and Hercules. *Antaeus in modum libidinis ponitur: unde et ἀνταῖος Graecè contrarium dicitur. Ideo et de Terrâ natus, quod sola libido de carne dicitur. Denique e ium iactâ terrâ validior exsurgabat. Libido enim quanto carni consenserit, tanto surgit iniquior.* When ever this miscreant touch'd the earth, he arose more vigorous. See St. 42. 44.

*Quale il Libico Anteo sempre più fiero  
Surger solea da la percossa arena.*

Ariost. ix. 77.

For which reason he caught him up from the ground in his arms, and squeeze'd the life out of his carrion corse.

*Nè con più forza da l'adusta arena*

*Sospese Alcide il gran gigante, e strinse.*

Tasso xix. 17.

Statius calls him *the Earth-born Libyan*. Theb. vi. 893.

*Herculeis pressum sic fama lacertis*

*Terrigenam sudasse Libyn, cum frande reperta*

*Raptus*

*Raptus in excelsam, nec jam spes ulla calendi,  
Nec licet extremâ matrem contingere plantâ.*

Milton says (more particularly) that they strove in Irafra, a city of Libya.

*As when Earth's son Antæus (to compare  
Small things with greatest) in Irafra strove  
With Jove's Alcides, and oft foild still rose  
(Receiving from his mother Earth new strength)  
Fresh from his fall, and fiercer grapple join'd,  
Throttled at length in th' air expir'd and fell.*

Parad. Regain. B. iv.

XLVI.

*So end of that carles days and his own paynes did  
make.] This is exprest after the manner of  
that well known verse in Ovid,*

*—pariterque animâque rotisque  
Expulit.*

where one verb serves for two different substantives.

## C A N T O XII.

**GUYON** through Palmers governaunce  
Through passing perilles great  
Doth overthrow the bowre of blis,  
And Acrasy defeat.

The 2d quarto and Folio's read much better,

*Guyon by Palmers governaunce  
Passing through perilles great*

I.

*Now gins THIS goodly frame of Temperance —*  
Spenser among the *Errata* corrects, *THAT*.—  
Now begins that goodly frame of Temperance  
fairely to rise, and to advance her head, to  
pricke of bighest praise, to the utmost point of  
praise. [Anglo-S. *þjica*, *punctum*. Horat. Art-  
Poet. 343. *omne tulit punctum*. i. e. *suffragia ju-  
dicum*: *quippe veteres non scribebant suffragia, sed  
puncto notabant*.] Formerly grounded, heretofore  
grounded and fast settled on the firm foundation  
of magnificence, imaged in Prince Arthur,  
who routed the foes of Alma.

*And this brave knight, that for this virtue fights—*  
I somewhat question whether *this* is not twice  
repeated by the careless printer,  
*And the brave knight, that for this virtue fights,*  
viz. Sir Guyon.

II.

*Upon the waves to spread her trembling light.] Il  
tremolante lume. Ariost. Orl. Fur. C. viii. St. 71.  
Tremulo lunen, Virg. viii. 22. Splendet tremulo  
sub lumine pontus, vii. 9. Virgil took this ex-  
pression from Ennius:*

*Lumine sic tremulo terra et cava caerulea candent.*

III.

*He soone in vomit up againe doth lay.] This gulfe  
of Greedines is imaged from the gulf and  
whirlpool Charybdis. The reader at his leisure  
may see Virgil's description, iii. 420. which  
Spenser seems to have imitated: that deep en-  
gorgeth, forbet in abruptum, which having swal-  
lowed up he soone vomits up againe,*

*He soone in vomit up againe doth LAY.*

I would rather read,

*He soone in vomit up againe doth PAY.*

i. e. He doth refund, or pay it back againe by  
vomiting it up: *lay it up*, is very hardly expres-  
sed. *Kurfusq; sub auras Erigit.*

*—ratibusque inimica Charybdis*

*Nunc forbere frictum, nunc REDDERE.*

Ov. Met. vii. 63.

*Quaeq; vomit fluctus totidem, totidemq; reforbet.*

Epist. Med. 125.

*—vorat haec raptas revomitq; carinas.*

Met. xiii. 731.

Compare Hom. Od. *μ'*. 235. —In the following  
stanza Scylla is alluded to: “the rocke so ce-  
lebrated by the poets; whose unaccessible  
height is so hyperbolically described by Hom.  
“Od. xii.” Sandy's Travels, pag. 247. Com-  
pare Virg. iii. 424.

III.

*That all the seas for feare did seeme away to fly.]*  
Spenser corrected it, *doe*.

VI.

*Or that darke dreadful hole of Tartare sleepe,*  
*Through*

Through which the damned ghosts—] The lake Avernus is said to be the entrance into hell. See Virg. vi. 237. and from which likewise the infernal spirits are said to ascend. *Inde in viciniâ nostrâ Avernus locus, Unde animæ exantantur, clystrâ umbrâ operatæ, glis alti Acheruntis, falsò sanguine, imagines mortuorum,* Cicer. Tusc. Disp. i. 16. Taenarus is likewise said to be the dreadful hole of Tartare. Horat. i. Od. 34. *horrida Taenari sedes.*

*Tænariæ etiam fœces, alta ostia Ditis.*

Virg. G. iv. 467.

*Hoc (ut fama) loco pallentes devius umbras  
Trames agit, nigriq; Jovis vacua atria ditat  
Mortibus.* Stat. ii. 48.

### VII.

—make shipwreck of their life and fame.] This is scriptural, 1 Tim. i. 19. *πρὸς τὴν πίσιν ἐναράσσει* i. e. interprete *Hefsechio, ἐκδύνασται.* Compare *Cebes, ἐκκρύσει ἐν θύγῃ.*

### X.

*With his stiff oars did brush the sea so strong,  
That the hoare waters from his frigid ran,  
And the LIGHT bubbles daunced all along  
While the salt brine out of the billowes sprung.]*  
Stiff oars, *validis remis* Virg. v. 15. the hoare waters, *ἄλῃ παλῃ.* Homer. brush the sea, *caerulea verrunt.* Virg. iii. 208. *Verrimus & proni certantibus æquora remis.* iii. 668. So below, St. 29.

*But with his oars did sweep the watry wilderness.*  
Fairfax, xv. 12.

*Some spread their sails, some with strong oars sweep.  
The waters smooth, and brush the buxome wave.*

Spenser says, And the LIGHT bubbles, &c. i. c. And the bubbles danced lightly, &c. But what if we suppose our poet to have written,

*And the BRIGHT bubbles daunced all along  
While the salt brine out of the billowes sprung.*

i. e. The bubbles look'd like sparkles of fire, which was owing to the brine being brushed out with the oars: which is a usual phaenomenon, and what I myself have seen at sea. And this is elegant: the second verse expresses the meaning of the first. To interpret *light* the same as *bright*, seems here ambiguous; which fault is only to be avoided by this easy change. Beside, who is ignorant of Spenser's perpetual allusions to the poets? *mare purpureum, nûm̄a περιπέριον, fluctus purpurei,* Cicer. L. i. Quæst. Academ. *Quid mare, nonne caeruleum? at ejus unda, quum*

*est pulsa remis, PURPURASCIT.* i. c. looks BRIGHT and brilliant.

*Spiritus Eurorum virides cum purpurat undas.*

Furius apud A. Gell.

*Purpurat, id est, Gall. fait blanchier la mer.* See Tan. Fab. Epist. i. And Broukh. on Propert. ii. xx. 5.

*Qualem purpureis agitâtam fluctibus Hellen.*

### XIII.

*As th' isle of Delos whylome men report  
Amid th' Ægean sea long time did stray,  
Ne made for shipping any certeine port,  
Till that Latona travellin that way,  
Flyin from Juno's wrath and hard assay,  
Of her sayre twins was there deliverd,  
Which afterwards did rule the night and day:  
Thenceforth it firmly was established,  
And for Apollos temple highly berried.]* Delos was once a wandering or floating island, *πλωτὴ νῆσος,* as Æolia described by Homer, Od. x. 2. 'till Latona travellin or journeying that way, where the floating island swam, was there delivered of Apollo and Diana. — Hyginus (Fab. 140.) tells the story, and agreeable to him other mythologists, that Neptune hid Latona in the island Ortygia, afterwards called Delos, being persecuted by Juno; and that here she was brought to bed. See Ov. Met. vi. 186. Virgil thus describes this sacred island, Æn. iii. 73.

*By Doris lov'd and oceans azure god,  
Lies a fair isle amid th' Ægean flood;  
Which Phœbus fix'd: for once she wanderd round  
The shores, and floated on the east profound.  
But now unmov'd the peopled region braves  
The roaring whirlwinds and the furious waves.  
Safe in her open ports, the sacred isle  
Receiv'd us barrast'd with the naval toile.  
Our reverence due to Phœbus' town we pay.—*  
Milton, Sonnet xii. had this stanza of our poet in view,

*Latona's twin-born progenie,  
Which after held the sun and moon in fee,  
Thenceforth it firmly was established:* Virg. iii. 77. *Immotamq; coli dedit.* See Spanhem: on Callim. Del. ver. 11. & ver. 273. And for Apollo's temple highly berried, i. e. and highly honoured on account of Apollo's temple. Virgil calls Delos Sacred, iii. 73. and Apollo's city; ver. 79. See Spanh. in his learned Commentaries on Callimachus, pag. 321. and pag. 484.

## XV.

*She them espying loud to them can call.]* So the two old quarto editions; but changed into *gan* by the following editors.—Presently after he says,

*And raving to her boat withouten ore.  
From the departing land it launched light.*

Phaëdria's boat had neither oar nor sail, but she managed it by the turning of a magical pin. See B. ii. C. 6. St. 5. *departing land* is happily expressed, for the land seems to depart from the launched vessel. So above, B. ii. C. 11. St. 4.

*And fast the land behind them fled away.*

Ariost. Orl. Furios. xli. 8. *Il lito fugge.*

*Fuggite son le terre e i lidi tutti.* Tasso xv. 24.

*Cum simul ventis prosperante remo  
Prenderint altum, fugietq; litus.*

Senec. Troas, 1044.

*Qua vehimur navi, fertur, cum stare videtur;  
Quae manet in statione, ea praeter creditur ire:  
Et fugere ad puppim colles, campiq; videntur,  
Quos agimus praeter navim, velisq; volamus.*

Lucret. iv. 388.

*Ubi terra recessit*

*Longius.* Ov. Met. xi. 466.

*Provehimur portu: terraeq; urbesq; recedunt.*

Virg. iii. 72.

This is well translated by Mr. Pitt,

*Swift from the port our eager course we ply,  
And lands and towns roll backward as we fly.*

And not so near the original, nor so poetical, by Dryden,

*We launch our vessels with a prosperous wind,  
And leave the cities and the shores behind.*

Hence 'tis we say, The land flies from us; rises or opens to us; *terra recedit, aperitur*, &c. So Virgil. And Apollon. i. 582. ἔδρα Σηπιάς, ver. 600. Ἄδω ἀντίελλα.

*Templaq; Tisaeae mergunt obliqua Dianae:  
Jam Sciathos sublestit aquis; jam longa recessit  
Sepias: attollit tonantes pabula Magnes  
Campus equos.* Valer. Flacc. ii. 7.

## XVI.

*Them gan to bord and purpose diversely.]* She merrily began to *bord*, to jest with them, and to *purpose* to discourse with them diversely.

*My wit is great although I borde or play.*

Ch. Pardoner's Tale, 2294.

## XVIII.

*For twixt them both the narrow way doth ly.]* *Inter utrunque tene. medis tutissimus.* Our knight is to keep the golden mediocrity, between the quicksand and whirlpool,

*Harder besit  
And more endangered, than when Argo pass'd  
Through Bosphorus betwixt the jussling rocks:  
Or when Ulysses on the larbord strand  
Charybdis, and by th' other whirl'pool steer'd.*

Milton ii. 1018.

## XXI.

*But th' heedful boteman.]* The 1st quarto reads, *th' earnest boteman*: but the 2d quarto and the Folios, read as we have printed it: and the alteration I make no question is the poet's own.—*That th' utmost sandy beach they shortly fetch.* What is made by the breaking in of the sea, they call a *Breach*: *Tley fetch*, they come up to, they arrive at. None of the books read, *Beach*.

## XXII.

*The waves come rolling and the billowes rare.]* I cannot find in any of the editions any variation. However I am inclined to believe the poet wrote,

*The waves come rolling on, the billowes rare  
Outragenously.—*

The verse by this reading, so very little changed, has much more strength; but the connective particle debases it.

## XXIII.

*Such as dame Nature self mote feare to see,  
Or shame—]* Such as Nature herself might fear to see, or might take shame to herself that ever such monstrous productions escaped her. Compare Boyardo, Orl. Innam. pag. 143. Berni, L. ii. C. 13. St. 58, 59, 60. From Boyardo, Ariosto took what he says of the Witch Alcina, Canto 6. St. 36, 37.—'Tis impossible for the reader to have any idea of these monstrous appearances from any other authors, but such as are fond of strange and miraculous stories: in vain will he look into Oppian, or into his Dictionaries and Lexicons: I have found the books which Spenser consulted; which were Olaus Magnus, and Gesner.

I. *Spring-headed hydes.* i. e. Hydras with heads springing or budding forth from their bodies. Gesner, pag. 459.

II. *Sea-shouldring whales*: whales that shouldered on the seas before them.

III. *Great*

III. *Great Whirlpools*: See Gefner, pag. 216. *Whirlpool ab Anglis dicitur cetus balena est—Videtur à vorticibus, quos turbinis instar in aquâ excitat, nomen habere—Nec alius puto piscis est ille quem hortopole vocitant Angli, &c.* Skinner. In Gefner, pag. 119. and in Olaus Wormius, there is a print of a monstrous whale, which the sailors take for an island and fix their anchors in his skinny rind. This print Milton had in his mind, when he wrote the simile in B. i. ver. 203. *Canst thou draw out Leviathan with an hook? In the margin, a whale, or a whirlpool.* Job xli. 1.

IV. *Bright Scelopendras arm'd with silver scales*. See Gefner, pag. 839.

V. *Mighty Monoceros with immeasur'd tayles*. The verse is *immeasured*. 'Tis not agreeable to Spenser's manner to say *Monoceroses*.

*Mighty Monoceroses with immeasur'd tayles*.

This sea-fish the Greeks called *Monoceros*, the sea-unicorn. But you must turn to Gefner, pag. 208. to know what fish Spenser meant.

VI. *The dreadful fish that hath deser'd the name of death, and like him lookes in dreadfull bew.*] The *Mors*, or *Worm*; described by Olaus Wormius, and Gefner, pag. 210. In the same figure is the *Zifius*, or *Ziphius*, and the *Mors*. See pag. 211, 212. You must not consult your common dictionaries; these are all monsters.

VII. *The griesly Wasserman that makes his game, The flying ships with swiftness to pursue.*]

*Mastrux demon aquaticus*. Wacht. See Gefner, pag. 439, &c. *Est inter beluas marinas homo marinus, est et Triton, &c.* and pag. 1000. *Tri-tonem Germani vocare poterant etu wasserman, etu Seeman i. e. aquatilem vel marinum hominem.*

VIII. *The horrible Sea-Satire, &c.* See Gefner, pag. 1001. *Pan vel Satyrus marinus.*

IX. *Huge Ziffus*, see above from Gefner, pag. 210. *Xiphias* is the *Sword-fish*: but Spenser's fishes swim not in our ocean, nor are to be found in any books, but in Olaus Wormius, and Gefner, and such relaters of monstrous stories.

X. *And greedy Rosmarines with visages deforme*. See Gefner, pag. 210. *Rosmarus bellua marina, &c.*

## XXV.

*Be but as bugs to fearen babes withall,*] compare Tasso, xiii. St. 18. The same expression frequently occurs.

*And do you tell me of a woman's tongue—*

*Tush, tush, fear boys with bugs.*

Shak. Tam. of a Shrew, Act. I.

*Right as the humour of melancholy*  
*Causeth many a man in slepe to crye,*  
*For feare of beris, or of bolis blake,*  
*Or ellis that blacke buggys wol him take.*

Ch. pag. 169. Urrys Edit.

Some Editions read the last verse thus,

*Or else that black devils woll him take.*

But this reading is only an interpretation: *bugs*, *bugbears*. See Junius.

## XXVI.

*And draw from on this journey to proceede.]* And to draw us from proceeding on this journey; a Grecism, *from to proceede, ἀπό τῆ προβῆνας.*

## XXVII.

*That through the sea the resounding plaints did fly:]* So the two old quarto Editions, of the highest authority, we must read then,

*That through the sea th' resounding plaints did fly.*

See note in B. iii. C. 7. St. 5. The old folio authorizes the reading, which I have admitted into the context: but I question its authority in this place; and wish now I had printed it otherwise.

## XXVIII.

*For she is inly nothing ill apayd,]* Chaucer in the Merchants Tale.

*I pray you that you be not ill apaid.*

*i. e.* dissatisfied. Lidgate in the story of Thebes, Part III. fol. 374.

*Whereof the women thrift [read, trist] and evil apaide.*

*i. e.* sad and discontented. Milt. xii. 401.

*So only can high justice rest apaid.*

*i. e.* satisfied.

## XXX.

*And now they nigh approached to the sted*  
*Whereas those mermaids dwell:—]*

*Janque adeo scopulos Sirenium advecta subibant*  
*Difficiles quondam, multorumque offibus albos.*

Virg. v. 864.

Compare Apollonius, Argon. iv. 891, &c. But let us hear Homer, where Circe thus instructs Ulysses concerning his voyage, Odyss. xii.

*Next where the Sirens dwell, you plow the seas,*  
*Their song is death—*

*Fly swift the dangerous coast—*

Ulysses

Ulysses relates his adventure with the Syrens,  
ver. 201.

*And lo! the Siren shores like mists arise.  
Sink were at once the winds; the air above,  
And waves below at once forgot to move—*

*While to the shore the rapid vessel flies;  
Our swift approach the Siren quire desires;  
Celestial music warbles from their tongue,  
And thus the sweet deluders tune the song.*

*O stay, O pride of Greece! Ulysses stay:  
O cease thy course and listen to our lay.  
Best is the man ordain'd our voice to hear,  
The song instructs the soul, and charms the ear.  
Approach, thy soul shall into raptures rise:  
Approach, and learn new wisdom from the wise:  
We know what'er the kings of mighty name  
Achiev'd at Ilion in the field of fame;  
What'er beneath the suns bright journey lies.  
O stay, and learn new wisdom from the wise.*

Sandys in his travels, pag. 251. mentions his arrival at the promontory of Minerva: described by Seneca, Ep. 77.

*Alta procelloso spectatur vertice Pallas.*

‘Where stood a renowned Athenæum flourish-  
ing in several excellencies of learning and elo-  
quence. Inasmuch as from hence grew the  
fable of the Sirens (fained to have inhabited  
hereabout) who so enchanted with the sweet-  
ness of their songs and deepness of their sci-  
ence: of both, thus boasting to Ulysses,

*Hither thy ship (of Greeks thou glory) sterc—*

‘But after that these students had abused their  
‘gifts to the colouring of wrongs, the corrup-  
‘tion of manners, and subversion of good go-  
‘vernment, the Sirens were fained to have been  
‘transformed into monsters, and with their  
‘melody and blandishments to have inticed the  
‘passenger to his ruin: such as came hither  
‘consuming their patrimonies, and poisoning  
‘their virtues with riot and effeminacy.’

By the Sirens are imaged sensual pleasures, hence Spenser makes their number five: but the poets and mythologists as to their number vary. I refer the curious reader to the Schol. on Hom. Od. 4<sup>o</sup> ver. 39. to Hyginus, in Præfat. Ex *Acheloë & Melpomene Sirenes*, &c. And Fab. cxli. to Natales Comes, Lib. vii. Cap. xiii. and to Barnes, Eurip. Helen. ver. 166.] Authors vary concerning the reason of their transformation, as well as in what that transformation consisted.

*Vobis, Acheloides, unde  
Pluma pedesque avium, cum virginis ora geratis?*

Ov. Met. v. 552

They were companions of Proserpina, and when she was taken away by Pluto, they through grief, and at their own request, were thus transformed. Compare Claud. de rapt. Proserp. iii. 254. But Natales Comes tells us, that by the persuasion of Juno they had the impudence to challenge the Muses, who plucked their wings for them. See Suidas in *Ἀρτίετα*, and Pausanias in Boeoticiis. Aufonius mentions this story of the Sirens confuting with the Muses, Edyll. ii. *Gryphus ternarii numeri.*

*Tres in Trinacria Sireones: omnia terna:  
Tres volucres, tres semideæ, tres semipuellæ:  
Ter tribus ad palmam jussæ certare Cæmænis  
Ore, manu, flatu: buxo, fide, voce canentes.*

What idea the ancients had of the figure of these Sirens may be known, not only from the description of them in the poets and mythologists, but likewise from *Fabret: ad Colum. Traj.* which the reader may likewise see in Drakenborch's Edition of Silius Italicus, pag. 587. where the three Sirens are enchanting Ulysses with their musick, who appears (as he is passing by) bound to the mast of the ship. I would refer likewise to *Spanb. de Præstantiâ et Usu Numism. Antiq.* p. 251. these poetical beings have the feet of birds, and the upper parts of a virgin. But should you ask why did not Spenser follow rather the ancient poets and mythologists, than the moderns in making them Mermaids? My answer is, Spenser has a mythology of his own: nor would he leave his brethren the romance writers, where merely authority is to be put against authority. Boeace has given a sanction to this description. Geneal. Deorum. Lib. vii. Cap. 20. Let me add our old poets, as Gower, Fol. x. 2. and Chaucer, Rom. of the Rose, ver. 680. Vossius has followed it too, *Sirenes dicebantur tria marina monstra, quorum unumquodque, ut Horatii verbis utar,*

*Desinit in piscem mulier formosa superne.*

See Voss. Etymolog. in V. Sirenes.

*But th' upper halfe their betw retained still,  
And their sweet skill—*

*i. e.* And they retained their sweet skill—They is often omitted in Spenser: 'tis elliptically expressed. See note on B. ii. C. 11. St. 1.

*Virginis vultus et vox humana remansit.*

Ov. Met. v. 563.

The worldes sweet in—so 'tis spelt in the old bookes. G. Dougl. likewise spells it in.

This is the port of rest—

Perhaps he borrowed this from Tasso, xv. 63. as the former part from Homer.

*Questo è il porto del mondo, e qui il ristoro  
De le sue noie, e quel piacer si sente—*

XXX.

And did like an half theatre fulfill. i. e. And did fulfill, or compleat the whole, like to an amphitheatre. This is taken from the famous bay of Naples, described by Virgil, i. 163. imitated by Tasso xv. 42. See Addison's Travels. Fulfill, is not to be altered, but explained. Job. xxxix. 2. Canst thou number the months that they FULFILL? i. e. compleat.

XXXV.

When suddenly a gross fog overspread—] 'Tis plain that during the whole voyage of this knight, and his sober conductor, our poet had in view the voyage of Ulysses; especially the xiith book of Homer's Odyssey, where the wise hero meets with the adventures of the Sirens, Scylla, and Charybdis; soon after follows his shipwreck, and his arrival at the island of Calypso.

*Past sight of shore, along the urge we bound,  
And all above is sky, and ocean all around:  
When lo! a murky cloud the thund'ring forms  
Full o'er our heads, and blackens heaven with storms.  
Night dwells o'er all the deep—*

Hom. Od. xii. 473.

*Eripiunt subito nubes caelumque diemque  
Teucorum ex oculis: ponto nox inculat atra.*  
Virg. i. 92.

That all things one and one as nothing was—

There was one blot of nature's works. Unus eret toto naturae vultus in orbe. Ov. Met. i. 6. *J. m. color unus inest rebus.* Faust. iv. 489.

XXXV.

For tumbling,] i. e. least they should tumble.

XXXVI.

The ill-faste owle—] The ill-faced owl. — The scritch, The scrietch-owl, *σπίξ, Strix.*—The helish harpyes, prophets of sad destiny: The poets call the harpyes dogs of Jupiter, infernal furies, ministers of divine vengeance. Virgil places them in hell, vi. 289. prophets of sad destiny, obsecrae volucres, iii. 262. And Calaneo he calls *Inselix* vates.

XXXVII.

About then flew, and filld their sayles with feare.] And filled their sailles with fearful objects.

—to where does appear

The sacred soile. i. e. the enchanted soil: as *Sacra* is used by the Italian poets: or cursed, abominable; for he calls it the *cursed land*, B. ii. C. 1. St. 51.

XXXIX.

Ere long they heard an hideous bellowing  
Of many beasts—] Spenser, I believe, had in his eye the coast of Circe, as described by Virgil, vii. 15.

*Now near the shelves of Circes shores they run,  
(Circe the rich, and daughter of the sun)  
A dangerous coast—*

*From hence we heard, rebellowing to the main,  
The roars of Lyons that refuse the chain,  
The grunts of bristled boars, the groans of bears,  
And herds of howling wolves—*

—which Circes power.

*With words and wicked herbs from human kind  
Had altered, and in brutal shapes confin'd.*

The reader may compare at his leisure Hom. Od. x. where Ulysses lands at the Circean promontory in Italy, and visits the palace of Circe. Never was a story better suited for poetry; as it is both wonderful and entertaining, and the allegory instructive—I believe too our poet had Ovid in his eye, Met. xiv. 255.

*Mille lupi, mixtaeque lupis ursaeque leaque  
Occurru fecere metum: sed nulla timenda;  
Nullaque erat nostro factura in corpore vulnus:  
Quin etiam blandas movere per aëra caudas.*

XL.

Such wondrous powre did in that staff appeare  
All monsters to subdew to him that did it beare.] The man who prudently and temperately rules his appetites and passions, i. e. who has this *Palmer's staff*, or the *Moly*, which Mercury gave to Ulysses, will never be haunted by vain illusions, nor be made a beast by sensual enchantments.—The same kind of charmed staff Ubaldo bore when he went to the palace of Armida. See Tasso. xiv. 73. xv. 49. This staff has the virtues of the rod of Mercury, described by Virg. iv. 292.

XLI.

And Orcus tame, whom nothing can persuade.] *Ἄλταίσιτος Ἀμήδιχος.*

*Vilissima nil miserantis Orci.* Horat. ii. Od. 3.  
XLII.



## XLII.

Whereas the bowre of blisse was situate ;  
A place pickt out by choice of best alyve.] From the  
best of any in being. This *Bowre of blisse* is  
mentioned above, B. ii. C. I. St. 51. B. ii.  
C. 5. St. 27.

## XLIII.

Goodly it was enclused round about,  
As well their entred guesstes to keep within,  
As those unruly beasts to hold without] These  
words seem shuffled out of their places, which  
is an error that has been already remarked. In  
the last verse the impropriety might easily be  
avoided by making the words change places,

As well their entred guesstes to hold within,  
As those unruly beasts to keep without.

## XLIII. XLIV. XLV.

The Gate.] If the reader will take the trouble,  
or pleasure, to compare the description which  
Tasso has given of the palace of Armida, he  
will see how, in many particulars, our poet bor-  
rows, and how he varies. The Gates (says  
the Italian poet) were of silver, on which were  
wrought the stories of Hercules and Iole, of  
Antony and Cleopatra,

Suete nuotar le Cicladi drestfi  
Per l'onde, e i monti co i gran monti urtarfi.

The Ciclades seemd to swim amid the maine,  
And hill gainst hill, and mount gainst mountain smote.

Pelago credas innare revulsas  
Cycladas, aut montes concurrere montibus altos.

Virg. viii. 685.

Spenser describes the expedition of Jason, and  
his amours with Medea,

Ye might have scene the frothy billows fry  
Under the ship—

Milton has this very expression, with the very  
fame figure, in his description of the Fool's  
Paradise, iii. 489.

Then might ye see  
Cowls, hoods, and habits, with their wearers, toft  
And futtered into rags.

It is the same manner of address as Virgil  
uses, *Migrantes cernas*. iv. 401. *credas innare*.  
viii. 685. So the great father of all poetical  
diction addresses in the second person, *you*  
*would say*, i. e. *any one then present would have said*,  
&c. *φαίνε*; *κίν* *ζώντο* *το* *τινα* *ἔμμεναι*, II. γ' 220.  
Here was described likewise the murdered Ab-  
syrtes, whom his sister Medea tore limb from  
limb, and scattered them in various places, that

her father might be stopt in his pursuit after her,  
whilst he was employed in gathering the mangle-  
d and dispersed limbs of his son. This story  
he alludes to, by *the boys blood therein spent* :  
and not to her murdering her own sons ; whom  
likewise she slew, when with her enchanted  
present she burnt her rival Creusa. This pre-  
sent was, as some say, a nuptial crown ; others,  
a wedding robe : *Coronam ex venenis*, Hyginus  
Fab. xxv. τῆ γαμμυμένη πύπλον μακρυμάκρου  
ἔπαυε, says Apollodorus, Lib. i.

*Cum palla, tabo munus imbutum*, [ *μακρυμάκρου*  
*μενός* ] *novam*  
*Incendio nuptam abstulit*.

Horat. Epod. v.

This will explain our poet in his difficult man-  
ner of expressing himself,

And oberwhiles with gold besprinkled,  
That seemd th' enchanted flame, which did Creusa  
wed,

In other places the ivory was so mixed and be-  
sprinkled with the gold, that it seemed like the  
very enchanted flames, *which did wed*, as it  
were *Creusa*. The enchanted robe sent to her on  
her wedding day, burnt her and her palace : so  
that the flames, and not Jason, did *wed* her.

## XLVII. XLVIII. XLIX.

GENIUS.] This Genius is not that celestial pow-  
er that has charge over us—*Ἐπίτοπος, μουσαγωγός*  
*τῶ βίου*. See notes on Arian, Epict. pag. 47.

Ἀπαντὶ Δάμωνα ἀνδρῶν συμπαραστάτην  
Ἐυδὸν γενεάνην, μουσαγωγὸν τῶ βίου.

Menander.

*Μουσαγωγός*, is very elegantly applied by Men-  
ander : this Genius is the guide, the conduc-  
tor, as the initiated had their *Μουσαγωγός*. Nor  
is it that Socratic Genius—*προσημάνων ἄνε δειν*  
*καὶ ἄ μη δειν ποιῶν*. Xen. ἀπομ. βιβ. δ'. κεφ. ἡ. Ο δὲ γά-  
ρων—*Δάμωνα καλεῖται* πρὸς ἄνθρωποις διὰ τοῦ ἐσπορευομένου,  
*τί δὲ ἀνθρώποις ποιῶν, ὡς ἂν ἐστὶν ἄνθρωπος ἐν τῶ βίου*.  
Cebes. *Unicuique nostrum paedagogum dari deum*,  
&c. Senec. Epist. 110.—Not that Genius THAT  
IS OURSELFE. Apul. de Deo Socrat. *Nam quod-*  
*dam significatu et animus humanus, etiam nunc in*  
*corpore situs, Daemon nuncupatur*. The Stoics  
call the Mind, sometimes the governing power,  
sometimes Daemon, God, &c. *ὁ δάμων ἐν ἐκέρῳ*  
*πρὸς ἄνθρωπον καὶ ἡγεμὸνα ὁ Ζεὺς*; *ἰδὸν ἀπίσταντα ἑαυτῷ*  
[*divinae particula auras*, Horat.] ἄνε; δι ἑνὶ Ο  
ΕΚΑΣΤΟΥ ΝΟΥΣ ΚΑΙ ΛΟΓΟΣ Marc. Anton. L. iv.  
S. 27. *ὁ ἐκέρῳ ὄν*; *θεός*. M. Anton. xi. 26. Ser-  
vius Virg. G. i. 302. *Genium diebant antiqui*  
*naturalem deum unicuiqueque loci, vel rei, aut*  
*hominis*.

This Genius they called *Agilistes*. A deity of  
this

this name is mentioned by Strabo, Pausanias, and Arnobius. For a more particular account the reader may consult Rob. Steph. in V. *Agdistis*. Hefychius in V. *ἄγδρις*, with the notes of the late learned Editor. And Sponius (*Miscell. Erudit. Antiq.* pag. 97.) on the following inscription :

ΜΗΤΡΙ ΘΕΩΝ ΑΓΓΙΕΤΕΙ ΑΜΕΡΙΜΝΟΣ ΟΙΚΟΝΟΜΟΣ  
ΤΗΣ ΠΟΛΕΩΣ ΕΥΧΗΝ.

But Spenser had before him *Natales Comes*, *De Genio*. L. iv. C. iii. as the learned author of the remarks on Spenser likewise observed. *Hic Genius sine facinorae congressu è semine Jovis in terram per somnum profuso natus esse dicitur, figurâ quidem humanâ, sed ambigu sexu, quem postea AGDISTEN appellarunt.*

But this other was an evil Genius, an ill *Dæmon*, *Δάμων κακός, Δάμων ἕτερος*. A GENIUS OF THE PLACE, and proper to the place.

*Incertus GENIUMNE LOCI, famulum parentis esse putet.* Virg. v. 95.

GENIUMQUE LOCI, *primamq; deorum Tellurem, Nymphasq; et aëlic ignota precatur Flumina.* Æn. vii. 136.

Ancient inscriptions frequently mention the *Genius of the place* : or the tutelary *Genius*, &c.

DEO. TUTEL.  
GENIO. LOCI.

Gruter, pag. 105.

They worshiped this God *Genius*, with libations of wine, and with garlands of flowers. So *Natales Comes*, L. iv. C. iii. *Hic Genium sacra fierent flores complures humi spargebantur, vinumque illi in pateris offerebatur.*

*Tellurem poro Sylvamum lacte piabant, FLORIBUS ET VINO GENIUM.*

Hor. ii. Epist. i. 143.

*Vinog; diurno Placari Genius festis impune diebus.*

Art. Poet. ver. 210.

*Ipse suos Genius aditu visurus honores, Cui decorent sanctas mollia festa comas*

Tibull. L. ii. Eleg. ii.

*Funde merum Genio.*

Perf. ii. 3.

Hence Spenser,

*With diverse flowers he daintily was deckt,  
And stow'd round about, and by his side  
A mighty mazer bowle of wine was set,  
As if it had to him bene sacrific'd.*

## XLIX.

*And overthrow his bowle—And broke his staffe*— If the reader will compare this 12th Canto with Milton's *Mask*, he will plainly perceive that Milton has enriched his poem with many borrowed ornaments. The attendant Spirit, in the habit of the shepherd *Thyrsis*, is the good *Genius*; that celestial, protecting power; guardian, and mystagogue of life. See St. 57. He gives the following account of the inchanter *Comus*, son of *Bacchus* and *Circe*, viz. that he offers to every traveller his orient liquor in a crystal glass,

*Some as the potion works, their human count'nance  
(Th' express resemblance of the gods) is chang'd  
Into some brutish form of wolf, or bear,  
Or ounce, or tiger, or hog, or bearded goat;  
All other parts remaining as they were :  
And they, so perfect in their misery,  
Not once perceive their fowle disfigurement,  
But boast themselves more comely than before,  
And all their friends, and native home forgett.  
To roll with pleasure in a sensual stie.*

[In transcribing these verses I have added or, and changed it into in : but I know not whether any old copies warrant these corrections.] Compare St. 87. where the hoggish *Gryllus* chooses to be still a hog; and see how finely *Sir Guyon* reflects on his beastly choice.— *Comus* says,

—when the dragon womb  
Of Stygian darkness spits her thickest gloom,  
And makes one blot of all the air.

Spenser, St. 34. Speaking of a gross fog,  
That all things one, and one as nothing was,  
And this great universe seem'd one confused mas.

In St. 39,  
Ere long they heard a hideous bellowing  
Of many beasts—

So Milton,  
He [*Comus*] and his monstrous rout are heard to  
howl—

The *Palmer* with his virtuous staff defeats all monstrous apparitions and allusions,  
His mighty staff, that could all charms defeat.

This staff has the power of *Moly*, which *Mercury* gave *Ulysses*, and of *Haemony*, which the guardian Spirit gave to the two Brothers.— The description of this sacred amulet is in *Hom. Od.* x. 304. and in *Ovid. Met.* xiv. 291.

The

The attendant Spirit advises the two Brothers to break Comus's glass,

*And shed the luscious liquor on the ground.—  
But seize his wand —*

Accordingly the Brothers rush in upon the inchanter with swords drawn, they wrest his glass from him, and break it against the ground — But in the hurry they forgot to seize the inchanter and his potent wand, because without his rod REVERS'D.

*And backward mutters of dissevering power  
We cannot free the lady —*

This Milton translated from Ov. Met. xiv. 300. where the companions of Ulysses are restored to their shape,

*Percutimurque caput CONVERSÆ verberare virgæ;  
Verbaq; dicuntur dictis contraria verbis.*

Sir Guyon overthrew the bowl of the wicked Genius, and broke his staff. St. 49. and likewise breaks the cup which the enchantress Excesse offers, St. 57. Great masters borrow, and what they borrow they make their own: little wits steal, and make an unnatural kind of mixture by their stealth. When Spenser borrows from Ariosto and Tasso; and when Milton borrows from Spenser; 'tis not poverty puts them upon borrowing, but a love of imitation, and a desire of rivalship.

## LI.

Therewith the heavens—] So the 1st quarto; but rather with the 2d quarto and Folios, we should read, *Thereto*.

## LII.

*More sweet and wholesome than the pleasaunt hill  
Of Rhodope, on which the nimphs, that bore  
A gyant babe, herself for grieffe did kill;  
Or the Thessalian Tempe, where of yore  
Fayre Daphne Phoebus' hart with love did gore;  
Or Ida, where the gods lov'd to repayre,  
Whenever they their heavenly bowres forlore;  
Or sweet Parnasse, the haunt of Muses fayre;  
Or Eden selfe, if ought with Eden note compayre.*

When Sir Guyon and the Palmer had passed the gate, kept by the wicked Genius, and were now entred *A large and spacious plaine*, they are entertained with fine prospects, serene sky, &c. Let the reader at his leisure compare St. 50, 51. with Tasso, xv. St. 53, 54.— *More sweet than the pleasaunt hill of Rhodope*—Not Rhodope the *historical*; but the *poetical* Rhodope, when Orpheus sung upon its head, and made all the trees of the creation to repair to his

enchanting lyre. Such *Rhodope* as is described by Ovid, Met. x. 86, &c.

*Quicquid in Orpheo Rhodope spectasse theatro  
Dicitur.* Mart. Spect. xx.

On which hill (says Spenser) the nymph, that bore a giant babe, killed herself for grief.— The story told by Plutarch. de Fluviiis, pag. 23. and alluded to by Ovid. Met. vi. 87. is as follows: That Hæmus and Rhodope, both begotten by one father, and both in love with each other, called themselves Jupiter and Juno; for which arrogance they were transformed in those Thracian mountains, which bear their names. Rhodope is said to have born a son by Hæmus, named Hebrus. See Servius on Virg. i. 317. And to have had a *gyant-babe* by Neptune, named Aθος. The poet proceeds and says that this plain was more pleasaunt than *Thessalian Tempe*. See a description of this beautiful place in Ælian, L. iii. C. 1. The famous river Peneus runs through Tempe, whose banks being covered with laurel, gave occasion for the story of Daphne; [which is Greek for the laurel] who they say was the daughter of Peneus, and changed into the beloved tree of the God of the poets.—*Or than Ida, where the gods loved to repayre*: Jupiter often resorted to mount Ida; the three goddesses likewise paid here their visit to Paris.

## LIII.

*But passed forth, and LOOKT still forward RIGHT.]*  
Boeth. Metr. iv.

*Fortunamque TUENS utramque RECTUS  
Invictum potuit tenere vultum.*

*Rectos oculos tenet sapiens.* Seneca. ὀφθαλμοὺς ἑμμεταὶ  
ἐλάττω.

## LIV.

*Arch overhead with an embracing vine—]* Compare this with the description of Calypso's grotto in Homer's *Odyssley*.

## LV.

*Under that porch a comely dame —]* Observe the suspense: you are told who this dame is, St. 58. *Wherent Excesse*—Perhaps he had this picture from Cebes; *Ἀνάστη* is placed near the porch where mankind enter into life: *προλαβὴν τῶν εἰδῶν, καὶ πιδανὴ φανομένη, καὶ ἐν τῇ χειρὶ ἔχουσα ποτήριον τι. ficto vultu, argutaque specie, et manu poculum quoddam tenens.*

*Thereof she us'd to give to drink to each  
Whom passing by she happened to meet.*

*τὸς ἰσπορευομένους; εἰς τὸν εἶος ποτίζει τῇ ἑαυτῆς διατάμει.*  
*iis qui in vitam ingrediuntur, facultatem suam propinat [nampe errorem et ignorantiam.]*

## LVIII.

*There the most dainty paradise—*] The beauties of this enchanted island rise upon your ideas, according to their various compartments or divisions: this is Paradise—such as Milton describes, iv. 214, &c. The gardens of Venus, described by Claudian, Nupt. Hon. & Mariæ. ver. 49, &c. The gardens of Alcinoüs, by Hom. Od. ß. 112. But above all the garden of Armida, as described by Tasso, xvi. 9, &c.

*In lieto aspetto il bel giardin s'aperse—*

Here was all that variety, which constitutes the nature of beauty: hill and dale, lawns and crystal rivers, &c.

*And that which all faire works doth most aggrace,  
The art, which all that wrought, appeared in no  
place.*

Which is literally from Tasso, xvi. 9.

*E quel, che'l bello, e'l caro accresce à l'opre,  
L'arte, che tutto fa, nulla si scopre.*

St. 59. is likewise translated from Tasso, xvi. 10. And if the reader likes the comparing of the copy with the original, he may see many other beauties borrowed from the Italian poet.

—The Fountain, St. 60. with the two bathing damsels, are taken from Tasso, xv. St. 55, &c. which he calls, *Il fonte del riso*. —St. 58. *Due donzellette garrule e lascive*.—But let us not overlook the expressions, St. 60. *Moft goody it with curious ymageree was over-wrought*—So the two quartos: but the Folio 1609, *with pure imazaree*; which is altered for the sake of the verse. But 'tis plainly thus to be read,

— *with curious imag'ree*.

St. 63. *Their fleecy floures they fearfully did sleepe*. This is altered in the 2d quarto and Folio 1609, into *tenderly*. St. 63. *Thence to defend the sunny beames*, i. e. to keep off. Virg. Ecl. vii. 47. *Silistium defendere*. Horat. i. Od. 17. *defendere astatem*. So the Italians use, *difendere*; the French, *defendre*. Chaucer has *defended* forbidden; Milt. xi. 86. *that defended fruit*, i. e. forbidden. —St. 64. *And each the other from to rise restraine*, i. e. from rising, a Grecism, ἀνά τῷ ἀναστῆναι.

*The whiles their snowy limbs as through a vele,  
So through the crystal waves appeared plaine.*

From Tasso, xv. 59.

*È'l lago à l'altre membre era un bel velo.*

—*Sed prodidit unda latentem;*

*Lucebat totis quam tegetetur aquis.*

Mart. iv. Epigr. 22.

*Pomum unum lucet sic per bombycina corpus.*

viii. Ep. 68.

*His limbs appear more lovely through the tide:*

*As lilies shew within a crystal case*

*Receive a glossy lustre from the glass.*

Addison, Ovid. Met. iv.

## LXV.

*As that faire starre—*] This is translated from Tasso, xv. 60. So are the three following stanzas.—Fairfax in his translation had plainly Spenser before him.—I will refer my reader to Tasso and Fairfax, and save myself the trouble of merely transcribing.

## LXX.

*Birds, voices, instruments, WINDES, waters, all agree.*] Observe here a beauty, not unknown to ancient poets, and those who copy from them; which is to bring together in a heap several images, and then to separate them. See note on B. ii. C. 6. St. 13. and see Cerda's note on Virg. G. iv. 339. All these images are separated and distinctly noted in the following stanza: perhaps as 'tis written *windes* in this stanza, where the images are collected, we should read likewise *windes* in the following stanza, where the images are separated.

*Now soft, now loud, unto the windes di'l call;*

*The gentle warbling windes low answered to all.*

But all the copies read *wind*. Let the reader compare this with Tasso, xvi. 12.

## LXXIII.

*Or greedily depasturing delight;*

*And oft declining downe with kisses light,*

*For feare of waking him his LIPS bedew'd,*

*And through his humid EYES did sucke his spright—*] This picture is copied from Armida's behaviour to Rinaldo. See Tasso xiv. 66. xvi. 17.—The new lover was now in a slumber and she

“Leaning half-rai'd, with looks of cordial love

“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

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“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

“Hung over him enamour'd—

parting

parting breath of their friends; so she of her lover dying with love.

—*Extremus si quis super halitus errat*  
ORE legam. Virg. iv. 684.

Let us then suppose the words shuffled out of their places, a frequent error in the printing of this book; and then how easy 'tis to reduce these verses into order and good sense?

*And oft inclining downe with kisses light,  
For feare of waking him, his EYES bedew'd;  
And through his humid LIPS did sucke his spright.*

Lightly kissed his eyes, least she should wake him: and sucked his spright through his humid lips.—I think this correction proves itself: but we never alter the context; keeping all our corrections in the notes, and leaving them to the reader's determination.

## LXXIV. LXXV.

*The whiles some one did chaunt—* The following song is translated from Tasso, xvi. 14, 15, where he makes a strange bird sing in a human voice. Spenser did very right I think, to leave his Italian master in this circumstance.—Perhaps Tasso had the following Epigr. in view, pag. 122. Edit. Steph.

Τὸ ῥόδον ἀμάλξει βαιὸν χέρον· ἦν δὲ παρὶδῳ [*lego*  
*παρὶδῳ;*]

Ζητῶν ἑρπύσει ἢ ῥόδου, ἀλλὰ βύτων.

*Rosa viget brevi tempore: si vero illud breve tempus præterierit* [*lego, si vero tu præterieris*]

*Querens invenies non rosam sed rubum.*

*Lo ke some after how she fades and falls away!*

*Gather the rose of love whilst yet is time*

*Whilst loving thou mayst loved be with equal crime.*

i. e. Whilst loving thou mayst be equally loved; as we have remarked elsewhere.

Στέργε τὰς φιλόνας ἢ ἢν φιλέτε φιλόσο.

*Collige virgo rosas, dum sis novus, et nova pubes:*

*Et memor esto æcum sic præparare tuum.*

Auson. Idyll. xiv.

## LXXVI.

*In which they creeping did at last display*

*That wanton lady with her lover lose,*] I wrote in the margin of my book *surway*: as Spenser would have spelt had he so written. But the received reading is perhaps right, and the active is used in a passive signification, *they did display*, i. e. they had displayed before their eyes: or rather, *they did display* each to the other, declared or shewed.

## LXXVII.

*Nor the fine nets, which oft we woven see*

*Of scorched dew,*—] meaning those cobweb kind of exhalations that fly about in hot weather.

## LXXVIII.

*And her faire eyes, sweet smiling in delight,  
Moystened their fierie beames, with which she thrild  
Fraile hearts, yet quenched not; like starry light,  
Which sparkling on the silent waves does seeme more  
bright.]*

*Qual raggio in onda le scintilla un riso  
Ne gli humani occhi tremulo e lascivo.*

Tasso, xvi. 18.

*Adspicies oculos tremulo fulgore micantes,  
Ut sol à liquidâ sæpe resulget aqua.*

Ov. Art. Am. ii. 721.

## LXXIX.

*A sweet regard and amiable grace,  
Mixed with manly sternesse, did appeare—*

*And on his tender lips the downy beare*

*Did now but freshly spring, and silken blossoms beare.]*  
This is the very picture of Theagènes in Heliodorus (but the context is corrupted) ἡραται ἀμαρὴ γοργὸν προσδίδων—τὴν παρὶδῶν ἀρτι ξανθῶ τῷ ἰδῶν περιέειπον. *Avanter et severè simul aspiciens*,—genas mox primum flavâ lanugine vestiens. Æthiop. L. vii. pag. 328. All poets (except Milton) are fond of mentioning the first budding and show of a beard, the first appearances of manhood, as an instance of beauty.

*Nunc primum opacat flore lanugo genas.* Pacuvius.

*Il bel mento spargea de 'primi fiori.* Tasso ix. 81.

So Homer describing Mercury, Il. ß. 347.

Κέρω ἀισπυτήρ Φεοκῶς,  
Πρώτων ἰκνήτη, τέπερ χαρμεσάτη ἦβη.

*Juveni regio cum se assimilarat,  
Primum pubescenti, cuius venustissima pubertas.*

πρώτων ἰκνήτη] ἀρχομένου γενεῖσθαι ἰκνήται δὲ καλεῖται αἱ τρίχες περὶ τὰ χεῖλη. Schol.

Mr. Pope has very injudiciously omitted this in his translation,

*A beauteous youth, majestic and divine,  
He seem'd; fair offspring of some princely line.*

But Virgil did not omit this beautiful circumstance, who was not confined to the strictness of a translator.

*Ora puer primâ signans intonsa juventâ.*

Æn. ix. 181.

*Whose tender bud to blossom new began,*

B. ii. C. 8. St. 5.

However Milton omits this sign of beauty and manhood; for in his Mask describing the two brothers he says,

*As smooth as Hebe's their unrazed lips.*

And in his description of Adam, iv. 300, "there is no indication (I transcribe Dr. Bentley's words) that Adam had a beard: not the least down or blossom on his chin, the first access to manhood, which the Greek and Latin poets dwell on, as the principal part of manly beauty: and our Spenser, B. ii. C. 12. St. 79. and B. iii. C. 5. St. 29." I should not omit that in Xenophon's Cyrus, where Gobrias gives an account of his son's death, in order to raise the pity of Cyrus, he mentions him as just beginning to have a beard: *ἄρτι γυνάσκοντα τὸν ἄριστον πύλαια.*

## LXXXI.

*That sudden forth they on them rusht, and threw  
A subtle net, which only for that same  
The fislful Palmer formally did frame.] A subtle net,  
is expressed from Ariosto, speaking of the Giant  
Caligorant, who used to entrap strangers with a  
hidden net.*

*Tanto è sottile tanto egli ben l'adaita.*

Orl. Fut. xv. St. 44.

*Havea la rete già fatta Vulcano  
Di sottile fil d'acciar, ma con tal arte,  
Che faria stata ogni fatica in vano  
Per ismagliarne la più debil parte,  
Eva quella, che già piedi e mano  
Havea legati à Venere et à Marte;  
La se il geloso, et non ad altro effitto,  
Che per pigliarli insieme ambi nel letto.*

St. 56.

The history of this *subtle net* is as follows, Vulcan made it to catch, and after being caught to expose his wife and Mars: you may read the story in Hom. Od. xviii. and in Ovid. Met. Afterwards Mercury stole it to catch his mistress Cloris: he then left it as a present to be hung up in the temple of Anubis; and there it hung till Caligorant the giant stole it. Astolfo having defeated the giant, caught him in his own net, and took the net from him.—Ariosto by Caligorant and his net, had an historical allusion to a famous sophist and heretic of his own times, who entangled people in his sophistical nets of false logic: this heretic and sophist became an orthodox and useful man afterwards, as Caligorant did, when foil'd by his own weapon, and well instructed by Astolfo. Ariosto's poem (like Spenser's) is full of historical allusions, as well as moral allegories. But I must not forget that Ariosto has imaged the giant and net of Caligorant, from the giant Lambardo in Orl. Innam L. i. C. 6.—The Palmer framed this subtle net *formally* for this same purpose. Perhaps we must read, *formerly*,

heretofore. But if we keep the old reading, then *formally* may mean according to form, or method, cunningly, designedly: *secundum formam, modum et artem*: FORMALITER.

## LXXXVI.

*But one above the rest in special,  
That had an hog beene late, hight Grylle by name,  
Repynded greatly.] In speciall. Specialmente. Especially, particularly. — This Grylle mentioned here is well known even to the English reader, from the Fables and dialogues of the Archbishop of Cambray; his name is characteristic of his manners and taste. ἔξω is the Grotius of the hog: ἔξω γρὸν, not so much as a grunt. Aristoph. Plut. 17. So γρῦσις, grunniere, γρῦλλος, grunnius. From the correspondency of the name to the thing they have supposed Gryllus one of Ulysses' crew, and to have been changed into a hog by Circe. As to the difference between Circe and Acrasia, 'tis merely nominal, the moral is the same. We read of Gryllus in the Romance of Palmerin D'Oliva. Part ii. Chap. XLIII. Where Palmerin thus bemoans himself, "Never did Circe deal so cruelly with Gryllus, and other soldiers of the wise Ulysses, as this villainous old hag hath done with me." Let me add Politian. Epist. L. i. *Similes mihi GRYLLO videntur illi, qui cum Ulyssæ disputat apud Phæarechum, [πρὸ τῶν ἄλλοιων λόγων χαρῆσθαι] nec ullis adduci rationibus potest, ut à suis rursus in hominem redire vellet, quem prius ex homine Circe mutaverat in suum.* Sir Guyon's reflection is agreeable for him to make upon this hoggish choice, "See the mind of beastly man, that hath so soon for-gotten the excellence of his creation."*

*In his own image He*

*Created thee: in the image of God*

*Express—*

Milt. vii. 526.

*That now he chooseth with vile difference*

*To be a beast—*

i. e. vilely distinguishing: *pravo discrimine.*

THUS are we come to the end of the 2d book. The 1st book which we have already examined, was religious; this treats of the foundation of all moral virtue, Temperance.

The connection of this book with the former, is visible, not only from the whole thread of the story, but from lesser instances. See B. i. C. 12, St. 36. where the false prophet is bound, and yet escapes, and is now gone forth to trouble Fairy land, whose destruction will not be accomplished, till the throne of the Fairy queen is established in righteousness, and in all moral virtues. *He [Archimago] must be losed a little season—He shall be losed out of prison.*

Com-

Compare Revel. xix. 20. xx. 3, with B. i. C. 12. St. 36. And B. ii. C. i. St. 1.—The false prophet and deceiver had almost by his lies work'd the destruction of Sir Guyon and the red-crosse knight, — B. ii. C. 1. St. 8. The Christian knight was well warned, and well armed against his subtleties. Our moral knight is now his chief object; who is sent upon a high adventure by the Fairy queen, to bring captive to her court an enchantress named Acraſia, in whom is imaged ſenſual pleaſure or intemperance, ſee C. i. St. 51.—C. 2. St. 42, 43.—C. 9. St. 9. The various adventures which he meets with by the way, are ſuch as ſhow the virtues and happy effects of temperance, or the vices and ill conſequences of intemperance. The opening with the adventure of the bloody-handed babe, unites the beginning and end, and is conceived with great art. But I will not repeat the adventures, which lie obvious, and are fully, I hope, explained in the notes.—How opportunely does Prince Arthur appear, the hero of the poem! who is ſeeking the Fairy queen, and by his adventures making himſelf worthy of that *Glory* to which he aſpires. He preſerves the life of Sir Guyon, and afterwards utterly extirpates that miſcreated crew of ſcoundrels, which, with their meagre, melancholy captain, were beſieging the caſtle of Alma.—Shall I guard the reader againſt one piece of poor curioſity? not enviously to pry into kitchens, out-houſes, ſinks, &c. while he is viewing a palace: nor to look for moles and freckles, while he is viewing a Medicean Venus. I will venture to ſay, if he finds ſome things too eaſy, he will find other things too hard. *Wiſdom hath builded her houſe, ſhe hath*

*heun out her ſeven pillars*, Prov. ix. 1. This allegorical houſe is built with ſome ſpoils from the Pythagorean and Socratic writers.—Whileſt the Prince is extirpating the foes of Alma, Sir Guyon ſets forward on his queſt, and attacks the enchantreſs in her own Iſland. And here our poet has introduced, keeping in view his general allegory, all thoſe ſpecious miracles, which Homer, mingling truth with fable, had given a poetical ſanction to long before; as of Scylla and Charybdis, the ſongs of the Syrens, floating Iſlands, men by enchantments and ſenſuality turned into beaſts, &c. which marvellous kind of ſtoried Romance writers ſeldom forget. Circe, Alcina, Armida, are all riſted to dreſs up Acraſia.

The characters in this book are the ſage Palmer, the ſober Guyon, the magnificent Prince Arthur, all well oppoſed to the cunning Archimago, and furious Sarazins. Braggadochio and Trompart, are a kind of comic characters. Medina, Alma, Belphoebe, are quite oppoſite to Medina's ſiſters, as likewiſe to Phaedria and Acraſia.

I am thoroughly perſwaded myſelf, that Spenser has many hiſtorical alluſions, and in this light I often conſider his poem, as well as in that moral allegory, which is more obvious. In the laſt verſe of this book, the Palmer ſays,

*But let us hence depart whiſt weather ſerves and wind.*

Sir Guyon and the Palmer leave the Iſland of Arcadia, taking the enchantreſs along with them, whom they immediately ſend to the Queen of Fairy land: they then repair to the houſe of Alma, and join the Briton Prince.

## N O T E S

ON THE

## THIRD BOOK of the FAIRY QUEEN

Containing the Legend of Britomartis, or of Chastity.

I.

*I*T Falls me here to write of Chastity,  
That fayrest vertue, FAR above the rest.] Our  
poet addresses the Fairy queen in his Intro-  
duction to every book; and here his subject led  
him more particularly to such an address; which  
explains what he says below, St. 3.

Yet now my lucklesse lett doth me constrayne  
Hereto perforce—

He calls it *lucklesse lett*, because, apprentice only of the poetical art, he fears to mar so divine a subject, though ‘shadowing his virgin queen in coloured shewes,’ and now necessarily led to treat of her by the nature of his subject. Queen Elizabeth was pleased with this appellation of *Virgin*; when the Commons of England petitioned her to marry, she told them that she should be well contented if her matble told posterity, *Here lies a queene, who reigned so long, and lived and died a Virgin*. Hence you will see the force and elegance of what he says, B. iii. C. 5. St. 50, 51. But not to dwell on a thing so obvious when hinted at; in whatever stile or manner Spenser chose to pay his court to Queen Elizabeth, he never would pay it at the expence of truth: when he took up the poet, he did not lay down the philosopher, in a philosophical poem too: nor would he say, *that Chastity was FAR above Justice*; much less *that Chastity was FAR above all the virtues*: doubtless it would be an address sufficient to his *Virgin Queen*, if he said of Chastity,

That fayrest vertue, FAYRE above the rest.

Nay the very turn of the verse, and the address, require this reading: and I only want authority

to print it so. Hear what the elegant Romance writer says of this female vertue. ἡ δὲ μόνη γυναικῶν ἀγνότης χαριστικῆς καὶ θεῖνμα βασιλῆων. quæ pudicitia sola sanè muliebris virtutis, et animi regii character est. Æthiopic, L. iv. C. 10. This verse is variously printed; for the old quarto reads *The fayrest vertue*—the 2d quarto and folio's, *That fayrest vertue*.

I. II.

If pourtrayd it might be by any living art,  
But living art may not leaſt part expreſſe,  
Nor life-reſembling pencill it can paynt,  
All were it Zeuxis or Praxiteles:

*His daedale hand would faile*.—In the last verse of the first stanza, and in the beginning of the second, there is a repetition with a kind of correction; instances of which are frequent in our poet. See note on B. i. C. 4. St. 8, 9, and more particularly on B. iii. C. 2. St. 16, 17. The construction seems somewhat embarrassed. Zeuxis was a famous painter, and Praxiteles a statuary: so that the *life-resembling pencill* may refer to Zeuxis, and the *living art* to Praxiteles: *Spirantia signa*, Virg. G. iii. 36. *Vivos ducent de marmore vultus*, Æn. vi. 848. Nor is it contrary to Spenser's manner to make in construction *His daedale hand*, refer to *living art*, viz. the artist's ingenious hand. *Daedale hand*, i. e. ingenious, cunning hand ἀπὸ τοῦ διδάλλου, *artificioso fingere*.

—ὅς χειρὶν ἴπισατο ΔΑΙΔΑΛΑ πάντα  
τίωχιν.

Qui manibus sciebat artificiosa omnia fabricari.

Hom. II. ἰ. 60.

Hence the Latin poets: *Daedalatellus*, Lucret. i. 7. and hence Spenser, B. iv. C. 10. St. 44. *The daedale carb*. *Daedala signa*, Lucret. v. 1450. *Daedala*



*dala testa*, Virg. G. iv. 179. *O stupenda opera, o dedalo architecto!* Ariost. xxxiv. 53. Hence from his art the ingenious artist Daedalus was named. Perhaps Spenser had Tasso in view, who has the very same expression, Canto xii. 94.

*E se non fu di ricche pietre elette  
La tomba, e da MAN DEDALA scolpita.*

## IV.

*But if in living colours, and right hew,  
Thyselfe thou covest to see pictured,  
Who can it do more lively or more true,  
Then that sweete verse, with nectar sprinkled,  
In which a gracious servaunt pictured  
His Cynthia.—*] The 2d quarto and folio's read *Yourselfe you covest.*—But I have kept the oldest reading that of the 1st quarto. So in B. iii. C. 2. St. 3. *Thyselfe thy praises tell*—not, *Yourselfe you prayes tell.* And in the Introduction to the 1st book, St. 5. *Shed thy faire beames, not Shed your faire beames.*—He adds, *Then that sweete verse with nectar sprinkled,*  
*In which a gracious servaunt—*

*—Volui tibi suaviloquenti  
Carmine Pierio rationem exponere nostram,  
Et quasi Musæo dulci contingere melle.*

Lucret. i. 944.

*Pierio liquidam perfundis nectare vocem.*

Varro Atacinus.

This gracious servaunt here mentioned means Sir

W. Raleigh, our poet's truly honoured friend, ο Τίμιος; imaged and shadowed in this, as well as in the other books, under the name of *Timias*. And Spenser in his letter to Sir W. Raleigh says he imitated him, 'expressing the name of his royal mistress in Belpheobe, whose name 'he fashioned according to Sir W. Raleigh's 'own excellent conceit of Cynthia; Phoebe 'and Cynthia being both names of Diana.' See B. iii. C. 6. St. 28. 'Tis not much to the purpose to add that Cynthia was the fictitious name of the mistress of Propertius; but 'tis more material to observe that Britomartis, the heroine of this book is the same as Diana, Cynthia, or Belpheobe. Britomartis, says Heychius, is the name of Diana among the Cretans, Βριτόμαρτις ἐν Κρήτῃ ἢ Ἀρτεμις Βριτύ. γλοκό. Κρήτις. from this word Βριτύ, which signifies *sweet*, in the Cretan dialect, our word πύτυτυ seems to me to be derived: which I rather mention, because M. Casaubon's etymology from πειρίδιος is far fetched. *Cretes Dianam religiosissime venerantur, Britomartin gentilitior nominantes, quod sermone nostro sonat virginem dulcem.* Solin. Polyhist. Cap. xi. Britomartis was likewise the name of one of Diana's nymphs and companions, and is mentioned by Callimachus, Hymn. in Dian. 190. where the reader at his leisure may consult the learned Spanheim, and other commentators. This shows whether 'twas the name of Diana, or one of her chaste nymphs, that Britomartis is well chosen for a goddess to represent Chastity, and the BRITISH VIRGIN, κατὰ παρανομίαν.

## C A N T O I.

*DUESSAES* traines, and Malecast—  
*a's champions are defeated.*

So these verses are to be measured; 'tis ridiculously spelt *Maleraftaes* in all the editions: she has her name *not* from Chastity: her castle is named Castle Joyous, and the same name is given to Sir Lancelot's castle in the History of Prince Arthur: She is called the *Lady of delight*, in St. 31. mentioned too by name, *Fair Malecasta*, in St. 57.

## I.

*The famous Briton prince and faery knight—*] Prince

Arthur having been wounded in his engagement with Moleger, staid with Alma till his wounds were cured; and Sir Guyon, having ended his adventure against Acrasia, returned to the house of Alma, and joined the Briton Prince.—With respect to the words I refer to the Glossary.—But consider the last verse in this stanza,

*They courteous conge took, and ferto together yode.*

Sir Guyon had lost his fine horse, called Brigliadore, as mentioned, B. ii. C. 3. St. 4. And was forced to fare on foot, till he had finished

his adventure: but now, for present use, he has provided himself with another horse. Spenser does not tell us how he provided himself with this horse: 'tis a circumstance, he thinks too minute: and indeed there are several of these minuter circumstances, which he leaves unexplained, and the reader is to supply them for himself.—This verse I believe was thus given by the author,

*They courteous conge tooke and forth together rode:*

Like two knights, *alla cavalleresca.*

*A knight there was, and that a worthi man,  
That fro the time that he first began  
To ridin out, he levid chetvalce.*

So Chaucer in the description and character of the knight: Again, speaking of Theseus in the knight's tale, 983.

*Thus ritt this duke, thus ritt this conquerour.*  
Spenser speaking of Sir Guyon, in B. ii. C. 7. St. 2. says,

*So long he yode, yet no adventure found,*

And right: for he had just lost his horse. And though we read in B. ii. C. 11. St. 20.

*Which suddain horror and confusid cry  
Wenas their captaine heard, in haste he yode  
The cause to weet, and fault to remedy:  
Upon a tygre swiſt, and fierce he rode.*

Yet this passage by no means vindicates the above questioned reading: 'tis a miscreated captain, without knighthood or dignity; besides he ought not to have used *rode* twice; nor make the same word to rhyme to itself. Let any one in our famous burlesque poem instead of,

*Then did Sir Knight abandon dwelling,  
And out he rode a colonelling,*

substitute *yode*, and then he will better see the impropriety of the received reading, and the propriety of what is now offered,

*They courteous conge tooke, and forth together rode.*

It seems as if the fourth stanza, just below, had, some how or other, caught the printer's eye; where the rhyme (as said above) is sufficient answer against alteration.

### III.

*Seeking the weake oppressed to relieve,  
And to recover right for such as wrong did grieve.]*  
So the books read, which I would alter thus,

*And to recover right for such as wrong'd did grieve.*

This was the characteristic of knights errant, and their military oath,

*Parcere subjectis & debellare superbos.*

Virg. vi. 844.

*Premier gli alteri, e solleva gli imbelli,  
Difender gli innocenti, e punir gli empi,  
Fian l' arti lor.*

Taffo x. 76.

And to this were sworn the Knights of the Round table. See the History of Prince Arthur. B. i. C. 59.

*Ay doing things that to his fame redownd,  
Defending ladies cause and orphans right,*

B. iii. C. 2. St. 14.

*First prayse of knighthead is foule outrage to deface.*

B. ii. C. 8. St. 25.

*Are not all knightes by oath bound to withstand  
Oppressours powre by armes and puissant hand?*

B. ii. C. 8. St. 56.

### IV.

*They spide a knight that towards pricked sayre;]*

They spied a knight that fairly spurred his horse towards them in full career—immediately follows,

*And him beside an aged squire there rode,  
That seemd to couch under his shield three-square;  
As if that age badd him that burden spare,*

to couch, i. e. to lie, to repose, &c. But the tenor of the sentence seems to require, to crouch, to stoop,

*That seemd to crouch under his shield three-square;  
As if that age badd him that burden spare.*

'twas so burdensome, and the Squire so old, that the Squire seemed to crouch under this three-square shield, i. e. three-cornered; like the shield of our English kings: for Britomart is a British Princess. Marinell's shield is likewise three-square. See B. iii. C. 4. St. 16. But pray observe, that Sir Guyon, in whom is imaged Temperance, spurs his horse and tilts with this undefied knight: 'twas a strange custom this of courteous knights, see B. iv. C. 6. St. 4. but much more, for so sober and temperate knight, as Sir Guyon; unless we suppose some secret history alluded to: and this poem is full of allusions, either moral or historical. In Britomart I supposed imaged the Virgin Queen; in Sir Guyon the Earl of Essex. Sir Guyon is dismounted presuming to match himself against Britomart. If Guyon historically and covertly (now and then) means the Earl of Essex, will it not bear an easy allusion to his presuming to match himself with Queen Elizabeth? And has not the poet with the finest art managed a very dangerous and secret piece of history?

### VII.

## VII.

For never yet saw warlike armes be bore.

Ab! gentlest knight, that ever armor bore.] I have no authority to print the former verse thus,

For never yet saw warlike armes be wore.

The reason of my offering this correction is, that the same words with the same significations should not rhyme together; which fault Spenser if possibly avoids. The word here offered is very proper. So Milton in his Mask,

What was that snaky-headed Gorgon shield  
That wise Minerva wore, unconquer'd virgin?

Ibid.

And shivering speare in bloody field first spooke.]  
Tremebunda basta, Virg. x. 521. quassatque tremen-  
tem hastam, xii. 94.

Ibid.

Ab! gentlest knight,—

Let not thee grieue dismounted to have beene,—  
That speare enchaunted was which layd thee on the  
greene.]

I shall not stop the reader to tell him of the elegance of this apostrophe to Sir Guyon, but to inform him of the history of this enchanted Spear; which was made by Bladud, a British king, skilled in magic; see B. iii. C. 3. St. 60.

For never wight so fast in fell could sit,  
But him perforce unto the ground it bore:

The staff of this Spear was of ebony, see B. iv. C. 6. St. 6. and it was headed with gold: una lanza dorata, as Boyardo in Or. Innam. calls it pag. iv. 2. So the unerring spear of Cephalus, cuius fuit aurea cuspis. Ov. Met. vii. 673. and from her golden lance Pallas was called χρυσόδωρος. Euripid. in Ione. ver. 9. But let us hear the history of it from the Italian poets.—Galafron King of Cathaia, and father of the beautiful Angelica, and of the renowned warrior Argalia, procured for his son, by the help of a magician, a lance of gold, whose virtue was such, that it unhorsed every knight as soon as touched with its point. Berni Or. Innam. L. i. C. 1. St. 43.

Il re suo padre [Galafron del Cattai] gli ha dato un  
dstriero

Molto veloce, e una lancia d' oro  
Fatta con arte, e con sottil lavoro.

E quella lancia di natura tale  
Che resister non puolsi alla sua spinta;  
Forza, o destrezza contra lei non vale,  
Corvien che l' una, e l' altra resti vi ta:  
Incanto, a cui non è nel mondo eguale,  
L'ha di tanta possanza intorno cinta,

Che nè il conte di Byava, nè Rinaldo,  
Nè il mondo al colpo suo starebbe salde.

After the death of Argalia, this lance came to Astolpho, the English duke [Orl. Inn. L. i. C. 2. St. 20.] with this lance he unhorses his adversaries in the tilts and tournaments [Ibid. Canto iii.] Just as Britomart overthrows the knights with her enchanted speare, in B. iv. C. 4. St. 46.

In Ariosto, Or. Furios. Canto viii. St. 17. (for the Orlando Furioso is a second part or continuation of the story of the Orlando Innamorato) we read of this same enchanted lance. Again C. xviii. St. 118.

Astolfo d' altra parte Rabicano  
Vena sprecaudo à tutti gli altri inante,  
Con l' incantata lancia d' oro in mano,  
Ch' al fiero scontro abbatte ogni giostrante.

Astolfo, in C. xxiii. St. 15. gives this enchanted speare of gold to Bradamante, a woman warrior, in many instances like our chaste Virgin-knight.

Bradamante la lancia, che l' figliuolo  
Porto di Galafrone, anco riceve,  
La lancia, che di quanti ne percutte,  
Fa le selle restar subito vete.

With this speare Bradamante gains a lodging in Sir Tristrans castle, la Rocca di Tristano, Canto xxxii. Not unlike to Britomartis, who gains her entrance, when refused a lodging, B. iii. C. 9. St. 12.—Other passages might be added, but these seem sufficient to shew the reader, the various allusions and imitations. But did not our romance writers image this enchanted spear from the speare of Pallas?—Περσίδδ, μέγχα, εἰς αἰθήρα, II. i. ver. 745.

Then Pallas grasps her speare, her penderous speare,  
Massy and strong: which in her wrath d'ethereous  
Heroes and hosts of men.

## VIII.

Whose image shee had seene—] See this story below, B. iii. C. 2. St. 17.

## IX.

Full of disdainfull wrath] pien d'ira e di sdegno.  
Ariost. Or. Fur. xiv. 108.

## XII.

Of friend or foe, whoever it embaste,] And each vowed not to suffer the others honour to be defaced by pretended friend or real foe, whoever should endeavour to lessen or debase it.

## XIII.

Let later age that noble use envy,] Let later age  
look

look up with admiration and desire on that noble use and custom. See Menage in V. EN-  
VIE. *Envie, pour desir.*

*Jampridem nobis te caeli regia Caesar*

*In idet, atque hominum queritur curare triumphos.*

*Où invidet signifie desiderat.*

## XIV.

*Save beares, Lyons, and bulls, which romed them  
around.]* As nothing is so tiresome as verse in  
the same unvaried measure and cadence, so the  
best poets, as Homer and Virgil among the an-  
tients, Spenser and Milton among the moderns,  
often vary, not only in the pause of the verse,  
but likewise in the accent of the words. See  
note on B. i. C. 1. St. 26. Hence our poet  
does not write,

*Save Lyons, beares and bulls—*

*But,*

*Save beares, Lyons and bulls—*

The reader may observe several of like sort;  
where the accent is varied and cadence changed,  
lest the ear should be tired with one unvaried  
familiarity of measure, like a ring of bells without  
any changes.

## XIV.

*And eke, through feare, as white as whales bone.*

*Her garments all were wrought of beaten gold,]*  
Perhaps the reader is not to be put in mind that  
*whātes* is of two syllables, as in the Introduction.  
B. iii. St. 4.

*And with the wonder of her beames bright,*

So below B. iii. C. 1. St. 39. *wōrldis.* and many  
other of like sort. See notes in pag. 379. he  
says, her garments were wrought of *beaten gold*,  
meaning perhaps, that beaten gold was inter-  
woven through her garments. χρυσουφης ισθης,  
*auro intertexta vestis*: as the dress of Chariclea is  
described in Heliodorus.

—*Temi telas discreverat auro.*

## XVI.

*All as a blazing starre doth farre outcast*

*His beavy beames, and flaming lockes dispredd,*

*At sight whereof the people stand aghast;*

*But the sage wisard telles (as he has redd)*

*That it importunes death and dolefull dreerybedd.]*

Spenser has many allusions to what happened  
in his own times. This simile though proper  
at any time, yet seems more affecting, as such  
a phenomenon appear'd in the year 1582, ac-  
cording to Cambden and the writers of Q. Eli-  
zabeth's reign.—*The people standing aghast—the  
wisard astrologer foretelling—* seem to allude to

those particular times: and yet the simile is so  
artfully managed as that it may be taken in  
the most general sense.—*Hairie beames and flam-  
ing lockes dispredd,* is very poetical and alluding  
to the etymology, Anglo-S. *peaxed ꝛeoþpa,*  
*stella crinita,* a starre with hairy beames, a blaz-  
ing starre. Nor indeed is there scarcely any  
poet that mentions a comet, but alludes like-  
wise to its etymology, and to its portentous na-  
ture. *Cometas Graeci vocant, nostri crinitas, hor-  
rentes crine sanguineo, et comarum modo in vertice  
bispidas.* Plin Lib. ii. C. 25. See Cicero, Nat.  
Deor. ii. 5. Thec, in his Commentary on  
Aratus, pag. 120. τὰς ἀκτῖνας τῆ παντὸς ἀστῆρος  
κῆμας ἴσαι νομίζουσιν. Compare Lucan. i. 528.  
Silius Ital. viii. 638. Tasso, vii. 52. Milton ii.  
708. See note on B. iv. C. 1. St. 13.

## XVIII.

*The prince and Gnyon—]* He returns to this ad-  
venture, B. iii. C. 4. St. 45. B. iii. C. 6. St. 54.

## XXIV.

—*she th' errant damzell hight.]* So he  
calls Una, whom he names not; but describes  
her, as in B. i. C. 3. St. 3. B. i. C. 6. St. 2.  
B. i. C. 7. St. 50. The knight thus assaulted  
is the Red-crofs knight, St. George; who at-  
chieves the adventure in the first book: See be-  
low, St. 42. Una is called the *errant damzell*,  
B. ii. C. 1. St. 19. which proves to demonstra-  
tion the error that has gotten place in all  
the copies, in B. iii. C. 2. St. 4. for which I  
thus prepare the reader before hand.

## XXV.

*Nē may love be compeld by maistry;*

*For soon as maistry comes, sweet love anone*

*Taketb his nimble winges, and soone away is gone.]*

This seems plainly from Chaucer in the Fran-  
kelins tale. 2310.

*Love wolle not be constreynd by maistry:*

*When maistry cometh, the god of love anone*

*Betith his winges, and farewell be is gone.*

Hence Pope in his Epistle of Eloisa to Abelard,

*Love free as air, at sight of human ties*

*Spreads his light wings, and in a moment flies.*

Our poet has the same thought in B. iv. C. 1.  
St. 46.

*For love is free and led with self-delight,*

*Ne will enforced be with masterdome or might.*

Compare Xenophon, Memoirs of Socrates, B. ii.  
C. 6. Sect. 9. and Sect. 31. and B. iii. C. 11.  
Sect. 11.

## XXVIII.

*Ne to your lady will I service done.*] i. e. do. Anglo-S. DON to do Somn.

## XXX.

*So underneath her feet their swords they shard.]* Spenser corrected it himself among the faults escaped in the printing, *mard*: they mard their swords, they destroyed the honour and dignity of their swords; they did mard them by so ignobly debasing them.

## XXXIII.

*More princes place beseme so deckt to bee.]* It might grace the palace of a prince to be so adorned. It is frequently omitted.

## XXXIV.

*The walls were round about apperelled  
With costly clothes of Arras and of Toure;  
The which with cunning hand was pourtrahed  
The love of Venus and her paramoure  
The sayre Admis turned to a flower.]* The walls of Castle Joyous were hung with such costly clothes as are now made at Arras or Toure—'Tis usual for poets to bring minuter circumstances down to their own times: which may be more allowable in a Fairy, than in an Epic or Tragic poem: and yet the most approved writers in both, have, by a kind of anticipation, alluded to their own customs and fashions, arts and sciences. So above in B. i. C. 4. St. 14. He introduces the fashionable dresses of Queen Elizabeth's court. And in B. i. C. 4. St. 26. he alludes to the *swale evil* not known, 'till brought into Europe by the crew of Columbus. Several of these anticipating allusions occur not only in our poet, but in every the most correct poet of antiquity—He adds, *in which with cunning hand, &c.* i. e. skilful. 'Tis frequently so used in the translation of the Bible, *Cherubims of cunning work*, Exod. xxvi. 1. *a cunning player on a harp*, 1 Sam. xvi. 16.—The story of Adonis, the paramour of Venus, being turned into the flower anemone, is told in Ovid. Met. L. x. Fab. 12.

## XXXVI.

*Her mantle colourd like the starry skyes.]* The beautiful dress of Venus is mentioned by Homer, II. v. 338.

*Ἀμβροσίῳ δὴ ἀπέπλετο, ὅν ἠ χάριτες κάμοιο ἀντάι.*

*Divinum per pepulum, quem ei Charites elaborarunt ipsæ.*

And in the hymn to Venus, which some think Homers.

*πέπλον μὲν γὰρ ἔσσο φαιεύουτος περὶς ἑνυγῶν.*

*Peplo etenim induta erat splendidiore ignis fulgore.*

I think from hence we are to explain that beautiful address to Venus by Sappho,

*Ποικιλῶδες, ἀδάσπ' Ἀφροδίτα,*

*Πᾶσι Διὸς δολοπλοῖαι*—

Which M. Dacier renders, *Grande & immortelle Venus qui avoit des temples dans tous les lieux du monde &c.*

Philips has followed this in his translation,

*O Venus, beauty of the skies,*

*To whom a thousand temples rise—*

In Dionys. Halicarn. 'tis thence Ποικιλῶδες, *meaning, crafty-minded*: but then this epithet is too like δολοπλοῖαι, which immediately follows. So that I think we are to bring back the old reading, Ποικιλῶδες, and interpret (as some commentators already have interpreted it) from Homer, II. χ'. 441. *ἠ δὲ θρόνα ποικίλ' ἔπασσε, σπεραque piela varia sparsim intexebat.* θρόνα i. e. περιδμήματα, ἄσπ'. From this passage of Homer Sappho seems to have formed her compounded epithet, ποικιλῶδες, alluding to her mantle and dress, as Spenser has expressed it learnedly and elegantly, *coloured like the starry skies*. And hence I would explain the epithet given to Aurora, II. β'. 565. *ἰθδροτος*, not *pulchro in solio sedens*; but alluding to her variegated and flowery vest, in which (to poetical eyes) she appears dress, when she first unbars the gates of light: 'tis with the same kind of allusion that Homer gives her the epithet of κροκόπειλος, *croceo-peplo-induta*, II. β'. 1.

## XXXVI.

*And whilst he bathed, with her two crafty spies.]* By a metonymy he uses SPYES for that which she spies with, viz. her eyes. *Speculatores* i. e. oculi quibus speculatur. The same expression he has in B. i. C. 2. St. 17. and B. vi. C. 8. St. 43. *ἄς ἐπίπασαν ἠ τὰς ἑσπᾶς, those that look out of the windows.* Eccles. xii. 3.

## XXXVII.

*But for she saw him bent to cruell play,  
To hunt the salvage beast in forest wyde,  
Dreadful of daunger that mite him betyde,  
She oft and oft adviz'd him to refrain  
From chaise of greater beastes—]* But for she saw him, &c. i. e. But because she saw him bent to cruell play, namely to hunt, &c. *dreadful*, i. e. full of the dread of danger, fearing what may betide him, she thus advised him,

*Parce meo, juvenis, temerarius esse periclo:*

*Necve feras, quibus arma dedit natura, lacesse.*

Ov. Met. x. 545-

*Εἴρω*

*Hos tu, care puer, cumque his genus omne ferarum,  
Quae non terga fugat, sed pugnae pectora praebent,  
Effuge.* Met. x. 705.

## XXXVIII.

*Lo where beyond the lyth languishing—] Beyond,*  
that is, at some distance, *procul*: it seems imitated from *Bio*,

Κίταις καθὸς Ἀδωνίς ἐπ' ἄρασι μῆρον ὀδύνη  
Λαυρῆ Λαυρὸν ὀδύνη τανύης, κὶ Κίτριν ἄντα  
Διπλὴν ἀποψίχεν.

*Facet formosus Adonis in montibus femur dente  
Candidum candido dente percussus, et Venereum dolore  
afficit  
Tenuiter spirans.*

## XXXIX.

*And swimming deepe in sensul desyres.] Milton*  
uses this phrase with his usual way of playing  
with its double meaning,

—*They swim in joy,  
Ere long to swim at large.*

## XL.

*And all the while facet musie did divide  
Her looser notes with Lydian harmony.] This is a  
Latinism,*

*grataque saeminis  
Inbelli cubara carmina dividens.*

Hor. i. xv. 15.

And thus Seneca, *Hercul. Oet.* 1080. according  
to Dr. Bentley's correction,

*Orpheus carmina dividens.*

I must not omit Milton in his ode on the passion:

*My Muse with Angels did divide to sing.*

Spenser mentions here *Lydian*; *harmony* which  
was proper for this effeminate place, being soft  
and complaining: *Seu tu velles Aecolium simplex, seu  
Asium varium, seu Lydium querulum.* L. Apuleii  
*Florida. Jam tibiae multiformes cantus Lydios  
dulciter conjunct: quibus spectatorum pectora suade  
mulentibus &c.* L. Apul. Met. Lib. x. So Milton  
in *L'allegro*.

*And ever against eating cares,  
Lap me in soft Lydian airs.*

And Dryden likewise imitating these soft mea-  
sures,

*Softly sweet in Lydian measures  
Soon he scold'd his soul to pleasures.*

The following verses should perhaps thus be  
printed,

*Which when those knights beheld, with scornful eye  
They disdain'd such lascivious sport.*

In the close of the stanza, *fort* means company;  
as may be seen more fully in the Glossary.

## XLI.

*Her wanton eyes (ill signes of womanbed)  
Did roll too highly.] This is the reading of the  
two old quarto editions, which I have altered  
from the Folios of 1609, 1611, 1617. This  
lady had not virgins, but whores in her eyes,  
ὡς κόρας ἀλλὰ πόρναις. Having eyes full of adultery  
and that cannot cease from sin [rolling too lightly]  
2 Pet. ii. 14.*

## XLII.

*But onely vented up her umbriere,  
And so did let her goodly visage to appere.] Vented  
up, i. e. she gave vent to, or lifted up the visor  
of her helmet: wore her beaver up, as Shake-  
speare expresses it in Hamlet. So the Ama-  
zonian Bradainant lifts up her ventral or umbriere,  
and discovered herself to Astolfo, Orl.  
Fur. xxiii. 10.*

*Ed alzo la visiera*

*E chiaramente se veder d'ella era.*

So again to Ferrau, xxxv. 78.

*Teneva la visiera alta dal viso.*

Just in the same sense as below, C. 2. St. 24.

*Through whose bright ventayle lifted up on high  
His manly face—lookt forth—*

The ventayle is the vent or breathing part of the  
helmet, which is made to lift up.

*The virgin shone in silver armes arraid,  
Her ventall up so high that be descryde  
Her goodly visage and her beauties pride.*

So Fairfax translates Tasso vi. 26. *E la visiera  
alta tenea dal vulto.* And G. D. in his version  
of Virgil xii. 434.

*Summaque per galeam delibans oscula fatur.*

*Per galeam, throw his helmes ventails.* Chaucer  
writes it *aventails*, and after him his imitator  
Lydgate. The *a* is added or omitted frequently  
(as it happens) in our language. 'Tis likewise  
called *Umbriere* from *ombrire*, because it shadows  
the face.

## XLIII.

*As when fayre Cymbia in darke some night  
Is in a noyous cloud enveloped—*

*Breates forth her silver beams—] This is a very  
elegant and happy allusion,—he might have  
taken the hint from Heliodorus, pag. 223.  
where Chariclea in a mean dress is compared to  
the moon shining through a cloud: ἕως ἴσθης  
ἀντὶ σελήνης διεξίραμεν, tanquam ex nube lunae  
splunder relucebat. or rather he might have in view,  
(putting here the moon for the sun) those poets  
whom I shall cite in a note on B. iii. C. 9.  
St. 20.*

## XLIV.

## XLIV.

*And her knights service ought, to hold of her in fee.]*  
 And owed her knight's service, viz. to hold of her in fee, and to fight her battles. This lady of Castle-Joyous is contrasted to the chaste Britomart: and the names of her knights correspond to their characters.

## XLVI.

*As hee that bath espide a vermeil rofe,  
 To which sharpe thornes and brees the way forstall,  
 Dare not for dread his hardy hand expose,  
 But wishing it far off his ylle wish doth lose.]* I would rather read,

*But wishing them far off—*

i. e. the thorns and briars. Characterizing Britomart he says that *she was full of amiable grace and manly terror*: in which description I believe he had in view Heliodorus L. VII. ἡρώδης ἀμαρῶν γρηγορὸν προσελπίων, *amabiliter pariter et severè intuens.*

## XLVII.

*Like sparkes of fire that fall in slender flex—]*

*Utque leves stipulae dempsis adoleantur aristis.*

Ov. Met. i. 492.

*Non secus exarsit—*

*Quàm si, uis canis ignem supponat aristis.*

Ov. Met. vi. 455.

*Ibid.*

*And ransack all her veins with passion entyre.]* Observe how Spenser uses *entire*. i. e. with a passion that wholly, entirely possessed her.

*He wened that his affection entire*

*She should aread.* B. iii. C. 7. St. 16.

i. e. his affection that had wholly possessed him.

*And there out sucking ve time to her parts entyre.*

B. iv. C. 8. St. 23.

i. e. to all her parts

*—into their harts and parts entire.*

B. iv. C. 8. St. 48.

i. e. and into all their parts.

*She entred into all their partes entire.*

B. v. C. 7. St. 37.

i. e. thoroughly: used adverbially.

*And groning sore from grieved hart entire.*

B. vi. C. 8. St. 48.

i. e. from a heart entirely grieved.

## XLIX.

*Faire ladies—]* Spenser apostrophizes the ladies, whom he would not have blamed for the fault of one.—In the same manner he addresses them, B. iii. C. 9. St. 1. least they should take amiss his episode of Malbecco and Hellenore. Ariosto

V o L. II.

addresses the fair ladies in the same manner, which the reader, at his leisure, may compare with Spenser, Canto xxii. St. 1. and Canto xxviii. St. 1. He says

*Amongst the roses grow some wicked weeds, i. e. noxious.*

So Chaucer Troilus and Cress. I. 947.

*For thilke ground that berith the wedis wicke,  
 Berith eke these wolfulme herbis as full ofi,  
 And nexte to the foule nettle rough and thicke  
 The rose ywexith fote.*

which our old bard translated from Ovid. Remed. Amor. ver. 45.

*Terra salutaris herbas, eademque nocentes*

*Nutrit, & urticae proxima saepe rosa est.*

*Ibid.*

*For love does alwaies bring forth bounteous deeds,  
 And in each gentle hart desire of honor breeds.]*

*Amor dà all' avarizia, all' ozio bando,  
 E'l core accende all' onorate impreffe.*

Berni, Orl. innam. L. ii. C. 4. St. 3.

*LI.*

*Whiles fruitful Ceres and Lyæus satt*

*Pour'd out their plenty—]* The proverb says, *sine Cerere et Baccho friget Venus*: our lady of delight, her castle, attendants, entertainments, &c. are all agreeable to her character and disposition.—*fruitfull Ceres*, her epithet is *alma, frugifera*, &c. *Lyæus satt*, Bacchus is so named ἀπὸ τῆς λύας, *quod curas solvat.*

*Curam metumque Caesaris rerum juvat*

*Dulci Lyæo solvere.* Hor. Epod. ix.

*Fatt* is a proper epithet for Bacchus, because drinking makes people fat-bellied: hence he is called *ἰσχυρὸς* by Charon in Aristophanes, *Ber.* v. 202. He is likewise pictured plump and fat in Goriæus, Gemm. 205. which gem Casaubon has printed and illustrated in his treatise, *De Satyrica Poesi.* He is called *plump Bacchus*, in Shakespear's Antony and Cleopatra, Act ii. Scene the last. Sometimes Bacchus is painted all grace and beauty; sometimes fat; and sometimes with an old face and beard. So very whimsical and discordant we find both painters and poets, who will often make mythology submit to their own systems.—Soon after,

*Nought wanted there that dainty was and rare.*

i. e. there was nought wanted that &c. but *there and rare* have an unharmonious jingle; so that the construction would be easier, as well as the verse bettered, if I could have found the reading which I looked for, viz.

*Nought wanted they that dainty was and rare.*

X x x

JII,

## LII.

So when they flaked hair—] See note on B. i. C. 12. St. 15.—Presently after,

To lose her warlike limbs and strong effort.

i. e. to let loose, or to unloose her warlike limbs, and to lay aside her sternesse, force or effort, to lose her effort, to relax a little. The same verb, with some difference of signification, is applied to two different substantives.

## LV.

Forthy she would not in discourteise wise] i. e. discourteously. B. iii. C. 2. St. 24. in complete wize, i. e. compleatly. B. iii. C. 6. St. 23. in secrete wize, i. e. secretly.

## LVI.

And through her bones the false insilled fire  
Did spread it selfe and venime close inspir'd] Virg. iv. 66.

—Est molles flamma medullas  
Interca, & tacitum vivit sub pectore vulnus.

## LVII.

The moist daughters of huge Atlas.] Which Virg. G. i. 221. calls *Eoae Atlantes*.

## LX.

Then panting soft, and trembling every joint,  
Her fearful feet towards the bower she mov'd,  
Where she for secret purpose did appoynt  
To lodge the warlike maid, unwisely lov'd;  
And to her bed approaching first she prov'd  
Whether she slept or wak't; with her soft HAND  
She softly felt if any member mov'd,  
And lent her weary eare to UNDERSTAND

If any puffe of breath, or signe of sence shee FOND.]  
W'ary care, i. e. warie. Anglo-S. *præpe*,  
*cautus*. 'Tis so spelt in the two old quarto  
editions, but in the folios *wary*. The folios  
likewise read *fand*; as the rhyme directs: but I  
believe Spenser gave it, HOND—UNDERSTOND  
—FOND. See below C. 2. St. 52. *fond*—  
*withstond*. And immediately follows,

Which whenas none she send—

This passage might have been imitated from the following,

*Cum furtim tacito descendens Scylla cubili  
Auribus arre Elis nocturna silentia tentat,  
Læt pressis tenuem singultibus aëra captat:  
Tum susperfa levans digitis vestigia primis  
Egreditur.* Virg. Ciris. 208.

*Surgit amans, animamque tenens, vestigia furtim  
Suspensa digitis fert taciturna gradu.*

Ovid. Fast. i. 425.

*Et pedibus prætentat iter, suspensa timore;  
Explorat caecas cui manus ante vias.*

Tibull. ii. 75.

Compare likewise Ariosto, xxviii. St. 62, 63.

## LXII.

WHERE feeling one—] I should have printed it  
WHEN, had I authority.

## LXIII.

Their lady lying on the fencelesse ground] *Sencelesse*  
is to be referred to Lady. Spenser loves this  
construction.

## LXV.

But lightly rased her soft silken skin  
That drops of purple blood thereout did weepe,  
Which did her lily smock with stains of vermil sleep.]  
Compare this passage with B. i. C. 5. St. 9. I  
believe our poet had Homer in view, where Me-  
nelaus is wounded; for he almost literally trans-  
lates him,

Ακρότατον δ' ἀπ' ὀνός ἰπὶ γράχῃ χροῖα φυτόν;  
Αὐτίκα δ' ἔβριον ἄμα κελαινεφίδι ἐξ ὠτίλων.

*Summanque sagitta perstrixit cutem viri:  
Statis autem fluxit sanguis purpureus ex vulnere.*

Hom. Il. iv. 139.

When Menelaus was wounded, 'tis added that  
the purple blood flowed down and stained his  
thighs and feet just as when ivory is stained with  
vermillion. See note on B. ii. C. 9. St. 41.

## LXIV.

Ne in so glorious spoyle themselves embosse.] See the  
Glossary.

## LXVII.

So early ere the grasse earths gryesy shade] I find *gryesy*  
printed often for *gryesy*, or *griesy*: and the poet  
perhaps intended it should have thus been printed  
here; so in other places, *griesy night*, B. i. C. 5.  
St. 20. B. iv. C. 7. St. 22. *griesy shadows*, B. ii.  
C. 7. St. 51. B. iii. C. 4. St. 54. *GRIESLY  
SHADE*, B. iii. C. 6. St. 37. *griesy shades of night*,  
B. v. C. 10. St. 33. Anglo-S. *grypic*, *horribilis*,  
*agrypan*, *horrens*. If we keep the received read-  
ing *GRYESY SHADE*, we must interpret it  
(though somewhat far-fetch'd) moist, humid,  
&c. as Virg. ii. 8. *Humida nox*.

HUMENTEMQUE Aurora polo dimoverat UM-  
BRAM. iii. 589.

*Humentibus umbris*, iv. 351. Let the reader  
please himself: though I think the place is to be  
altered rather than interpreted.



## C A N T O II.

## I.

*H*ERE have I cause in men just blame to find  
 That in their proper praise too partial bee—] I  
 scarce know what to make of our poet: the  
 flattery to his Fairy Queen has made him put  
 on the gravity of a Spanish romance-writer. So  
 Ariosto, with a half-laughing countenance, in  
 the same manner moralizes: See his introduc-  
 tion in praise of women, Canto xx. 1. and  
 Canto xxxvii. 1, 2,—'Twas a saying of Ma-  
 homet, that among men he knew many perfect,  
 but of women he could allow but four; and  
 two of those four were his own wife and daugh-  
 ter, See Prid. life of Mahom. pag. 69. I omit  
 Virgil and others; but let us hear Solomon,  
*Among a thousand men I have found none; but not  
 one woman among all.* Ecclef. vii. 26. Now is  
 not this, as Spenser says, for men to be too  
 partial in their proper praise, i. e. in their own  
 praise, in laude propria?

*Scarce doe they spare to one or two or three,  
 Resume in their writts; yet the same writing—*

Perhaps 'twas originally, yet that same writing—  
 for the and that are often confounded, because  
 written with an abbreviation.

## III.

*And striving fit to make, I feare do marre.]* But  
 my rhymes are too rude, when they light on so  
 high an object, and striving fitly and agreeably  
 to the dignity of the subject TO MAKE, i. e.  
 to compose a poem, I fear they do rather spoil  
 it:—to make and to marre are often opposed: here  
 they are opposed with another use of the word  
 to make, i. e. to make verses, to compose a poem,  
 ποιῆν. hence, ποιητής, a maker, a poet.

*And hath he skill to make so excellent.*  
 Spens. Ecl. iv.

*Besides her peerlesse skill in making well.*  
 Colin Clout's come home againe.

Just above he says,

*But ah! my rymes too rude and rugged are  
 When in so high an object they do lyte.*

None of the books read,

*When on so high an object they do lyte.*

*In is often used in old writers, where now we  
 use on: ex. gr.*

*But she againe him in the shield did smite.*

B. iii. C. 4. St. 16.

*We should say, on the shield.*

—And in his necke

*Her proud foot setting.*

B. v. C. 4. St. 40.

There are many other passages where *in* is used  
 for *on*. So Milton, i. 52. *rolling in the fiery flood.*  
 i. 324: *rolling in the flood,* iii. 448. *all who in  
 vain things built their fond hope.*

These passages of Milton Dr. Bentley alters.

*Ibid.*

*Thyself thy praise tell—]* This seems taken from  
 the address of Tibullus to Messala,

*Nec tua praeter te chartis intexere quisquam  
 Faeta queat, dictis ut non majora supersint.*

## IV.

*She travelling with Guyon by the way,  
 Of sondry things faire purpose gan to find—]* Here  
 is certainly a blunder, whatever was the occa-  
 sion of it. Guyon, in the first Canto of this  
 book, encountreth Britomart; after their re-  
 conciliation he goes in quest of Florimell: but  
 she went forward, as lay her journey, and sees  
 six knights attacking one, which was the red-  
 crosse knight, or St. George; whose adventure  
 is told in the first book: him she rescues; and  
 then St. George and Britomart go together to  
 Castle Joyous; which having left they are now  
 travelling together. It should have been written  
 therefore;

*She travelling with the red-crosse knight, by th' way  
 Of sundry things faire purpose gan to find—*

He is called the red-crosse knight below, C. 2.  
 St. 16. and C. 3. St. 62. And above in this book,  
 C. 1. St. 42. St. 63. And Una is hinted at by  
 the errant damozell. See note on B. iii. C. 1.  
 St. 24. See likewise the argument to this  
 Canto.

*The red-crosse knight to Britomart  
 Describeth Artegall.*

*Ibid.*

*and what inquire?*

*Made her dissemble her* [disguis'd kind.] And what quest or adventure, which she now was in pursuit of, made her dissemble her kind, nature or sex.

V.

*And ever and anon the rosy red  
Flasht through her face, as it had borne a stake  
Of lightning through bright heaven fulminat.]* This is most elegantly expressed; Milton falls short of this picturesque expression, which he plainly had in his mind.

*To whom the angel with a smile that glow'd  
Celestial rosie red, loves proper hue.* viii. 618.

*Fulmined* is likewise a word which Milton uses, speaking of the orators, who *Shook the arsenal, and fulmined over Greece.*

Par. Reg. iv.

Milton alludes to a well known Greek verse applied to Pericles.

VI.

*Foye Sir, I let you weete.*—] If the reader will at his leisure compare this and the following stanza with what is said of Clarinda in Tasso, ii. 39, 40. Of Camilla in Virgil, vii. 80; And of Asbyte in Silius, Ital. ii. 68. he may see some plain imitations.—However unnatural fighting ladies and heroines appear in plain prose, yet they make no unpoetical figure, when set off with a lively imagination: and yet old Homer admits no earthly females to mingle in battle among the Greeks and Trojans.

VIII.

*Which to prove, I this voyage have begunne.]* So the 1st quarto with better accent, and more poetical, I think, than the 2d quarto and Folio's, *which I to prove*—The beginning with a trochee makes the accent fall stronger on I.—In this stanza are two words, both spelt the same, and yet different in signification, which are made to rhyme to one another, according to the licence of the old poets, *dee wonne, do dwell: may be wonne*, i. e. acquired.

IX.

*The word gone out she back again would call.]* The word gone out, *verbum emissum*, Horat. Perhaps our poet had Tasso in view, where Erminia fearing he has discovered her love, casting down her eyes, wishes to have recalled her last words:

3

*E chinò gli occhi, e l'ultime parole  
Ritener volle, e non ben le distense.*

xix. 90.

*He uptaking it ere the fall,*

—*Tum sic EXCEPIT regia Juno.*

Virg. iv. 114,

X.

*The noble courage never weeneth ought  
That may unworthy of itselfe be thought.]* The noble mind never entertains a thought unworthy of itself. *Courage* is used for heart or mind, often by our poet, as well as by Chaucer. *Vir bonus, non modo facere, sed ne cogitare quidem quidquam audebit, quod non audeat prædicare.* Cic. Off. L. iii. This is the greatest instance of that self-reverence, which every honest man pays to his own mind: *ἡρώων δὲ μάλιστα ἀσχετὸν αὐτοῖς* was the Pythagorean precept: indeed this is the highest state of moral freedom; namely, to have it in our power to give a final answer to perturbed passions, and to controul evil phantasms, and to check unworthy thoughts: these are the monsters which the goodly knights are expelling from Fairy land.—By the bye does not Milton bring God too much down from heaven to earth, when he introduces Adam thus discoursing to Eve? V. 117.

*Evil into the Mind of God, or man,  
May come and go, so unapprov'd, and leave  
No spot or blame.*—

For evil in no shape or guise approaches the divine mind: should we not correct the context, and thus read?

*Evil into the mind of GODS, or man—*

*Gods*, for the angelical order is frequently used in scripture: and the correction is so easy, that I believe Milton thus intended it.

XI.

*The loving mother that nine months did beare.—  
Her tender babe.]* Perhaps he had in view the following, *A woman when she is in travail, hath her sorrow—but as soon as she is delivered of the child, she remembreth no more the anguish; for joy that a man is born into the world,* John xvi. 21.

XII.

*However, Sir, ye file your tongue.*—] See note on B. i. C. 1. St. 35.

XIII.

*Let bee therefore my vengeance to dissuade.]* Let bee, let alone; omit. *Let be thy deep advise*, B. ii. C. 3.

C. 3. St. 16. So too B. ii. C. 6. St. 28. Matth. xxvii. 49. *Let be, let us see, whether Elias will come to save him.* Dryden has very judiciously and expressively used this old phrase in his well-told tale of Theodore and Honoria,

—Let be, said he, my prey,  
And let my vengeance take the destin'd way.

## XV.

*For pleasing words are like to magick art  
That doth the charmed snake in slomber lay.]* See note on B. i. C. 2. St. 34. The allusion is to the magicians, who boast their power over serpents.

*Frigidus in pratis contando rumpitur anguis.*

Virg. Ecl. viii. 71.

*Vipereas rumpo verbis & carmine fauces.*

Ov. Met. vii. 203.

To this pretended power of magick the Psalmist alludes where he mentions the deaf adder, that refuses to hear the voice of the charmer, charm he never so wisely. And from this passage of the Psalmist is to be explained what Samson says in Milton,

*So much of adders wisdom I have learnt  
To fence my ear against thy forceries.*

*Ibid.*

*Yet list the same efforce with faind gainsay:*

*So discord eise in musick makes the sweeter lay.]* Perhaps he wrote *enforce*.—what he adds of discords in musick, seems translated from a saying of Heraclitus, who compared the disagreeing elements, and physical and moral evils, in this world, to discords in musick; 'tis from these discords rightly attempted, that the greatest harmony arises. See Aristot. Ethic. L. viii. C. i. *ἐν τῶν διαφθερότων καλλίστην ἀρμονίαν.*

## XVI. XVII.

*All which the red-crosse knight to point ared,  
And him in everie part before her fashioned.  
Yet him in everie part before she knew.]* This is the reading of the Folio's. But I have followed the more authentic, the two old quarto editions: the line above to *point ared*, seems to have caught the printer's eye. This repetition (*And him in everie part before her fashioned, yet him in everie part before she knew*) is frequent in our poet, as we shall see hereafter. But first I would observe that 'tis likewise the practise of the best poets to repeat the very same words, either for the sake of emphasis, pathos, or correction.

Τῷ δ' ἐν ἅπτερος ἔμε, καὶ ἐν πνεύ χεῖρα φίλον,  
Ἐν πνεύ χεῖρα φίλον, μένος δ' αἰδῶν σιδήρω.

*Illi autem ego obvius ibo etiamsi igni vi manis similis es,*  
*Si igni vi manis similis est, animoque rutilo ferro.*

Hom. II. xx. 37 r.

—ἄτε παρθένης ἠιδίος τε,  
Παρθένης ἠιδίος τ' ἀαρξέτος ἀδολύοισιν,

—*Ceu virgo juvenisq;*

*Virgo juvenisque confabulantur inter se.*

II. xxii. 127.

—ὁ μὲν ἡμπεδὸν ἠνιόχευεν,  
Ἐμπεδὸν ἠνιόχευ, ὁ δ' ἄρα μάστιγι κέλευεν.

—*alter quidem constanter equos regebat,  
Constanter equos regebat, alter vero scutica instabat.*

II. xxiii 64 r.

*Ille, velut pelagi rupes immota, resjlit;*

*Ut pelagi rupes—*

Virg. vii. 586.

Thus the Son of God in Milton iii. 153. emphatically, and from scripture language likewise, see Gen. xviii. 25.

*That be from thee far,*

*That far be from thee, Father.*

Presently after God says of Man—

*Upheld by me, yet once more he shall stand  
On even ground against his mortal foe:*  
*By me upheld—*

I will mention another passage which Dr. Bentley misunderstood, iv. 110.

*Evil be thou my god;* by Thee at least  
*Divided empire with heav'n's king I hold,*  
*By Thee, and more than half perhaps will reign,*  
*As man ere long, and this new world shall know.*

Let me add, that this verse *divided empire with heav'n's king I hold*, is translated from that known verse of Virgil,

*Divisum imperium cum Jove Casar habet.*

Observe too here that elegant mixture of tenses. — BY THEE, viz. Evil, I do now hold. BY THEE, and perhaps will reign more than half, &c. But to give more convincing instances of the beauty of this repetition—I laid up the ugally, Set not up your horn. Set not up your horn on high, and speak not with a stiff neck. Psal. lxxv. 5. I will neck when your fear cometh. When your fear cometh as desolation, Prov. i. 26. Sometimes this repetition is for the sake of perspicuity, as the following in Milton ii. 910, 917.

*Into this wild abyss,*

*The womb of nature, and perhaps her grave—*

*Into this wild abyss the wary fiend*

*Stood on the brink of hell, and in his awful*

*Pond'ring his voyage—*

In these verses of Milton there is a *σὺννοσι*, which Spenser often uses; *The wary fiend pondering his voyage into this wild abyss*, &c. Instances of this kind of repetition, with correction, are to be met with in B. i. C. 2. St. 44, 45. And B. i. C. 4. St. 8, 9, both which places I have taken notice of. I will here add some other instances, and the reader may supply the rest if he chooses: 'tis observable that this repetition our poet often makes at the close of one Stanza and at the beginning of the other.

*And watch the noysous night, and wait for joyous day.*  
The joyous day gan early to appear,

B. i. C. 11. St. 50, 51.

So faire and fresh that lady sweeted herselfe in fight:  
So faire and fresh, as freshest floure in May;

B. i. C. 12. St. 21, 22.

That the words might exactly correspond, which is usual; perhaps our poet wrote the following verses after this manner,

*Ofi had be seene her faire, but ne'er so fairely dight.*  
So fairely dight when she in presence come,

B. i. C. 12. St. 23, 24.

In which was nothing pourtrahed nor wrought;  
Not wrought nor pourtrahed, but easie to be thought:

B. ii. C. 9. St. 33.

Out of his wavering seat him pluckt perforce,  
Perforce him pluckt, and laying thwart her horse—

B. iii. C. 7. St. 43.

Thy name, o soveraine queene, to blazon far away.

Thy name, o soveraine queene, thy realme and race,—

B. ii. C. 10. St. 3, 4.

*And smote him on the knee that never yet was bent.*  
It never yet was bent, ne bent it now.

B. vi. C. 8. St. 16.

### XVIII.

*As it in BOOKS hath written beene of old,*] So in B. iii. C. 6. St. 6.

*As it in antique BOOKES is mentioned.*

And in B. iv. C. 11. St. 8, and St. 10.

—as we in RECORDS read)

What books and records are these? These are the Books (mentioned in B. ii. C. 9. St. 40.) containing the antiquities of Fairy land: these are the antique rolles and volumes,

*Of Faerie knights and sayrest Tanaquill.*

Introduction, B. i. St. 2.

See too B. iii. C. 3. St. 4. and B. iv. C. xi. St. 4.

—*These ROLLES layd up in heaven above,*

*And records of antiquitie—*  
*To which no wit of man may comen neare;*

As Boyardo and Ariosto often refer to Archbishop Turpin, to authenticate their wonderful tales; so our poet refers to certain BOOKES, RECORDES or ROLLES. Just in the same manner Cervantes in his *Don Quixote* (where we find perpetual allusions to Boyardo, Ariosto, and the romance writers) pleasantly endeavours to make his stories authentic, by fathering them upon one Cid Hamet an Arabian historiographer.

*Ibid.*

*In Deheubarth, that now South-wales is hight,*  
*What time king Ryence rain'd and dealed right,*] In *Deheubarth*, i. e. Southwales: for when Wales was divided into three principalities, the countries of the Silures and Dimetæ were called by the natives *Deheubarth*, and by the English *South-wales*.—King Ryence of Wales is very often mentioned in the History of Prince Arthur.

*Ibid.*

*The great magician Merlin had devis'd,*  
*By his deepe science and hell-dreaded might,*  
*A looking-glasse—*] The poet just hints at this story above, C. i. St. 8. where he tells us Britomart had left her country, Britain, to seek Arthegall in Faery land,

*Whose image shee had seene in Venus looking-glas.*

Meaning those talismanick or magical looking glasses, which had virtue in them to discover at any distance either persons, or secrets, or things to come. This art in Greek was called *κατοπτροσκοπία* a divination by mirrors. A mirror of like sort is mentioned in the Squires Tale in Chaucer.—But perhaps our poet had his eye more particularly on the Episode in the *Lusiad*, by Luis de Camoens, Canto x. where Vasco de Gama is shewn a globe, representing the universal frame or fabrick of the world, in which he saw future kingdoms and future events.

### XX.

*But who does wonder, that has red the towre,*  
*Wherein th' Egyptian Phao long did lurke*  
*From all mens view, that none might her discoure,*  
*Yet she might all men view out of her bowre?*  
*Great Ptolomæe it for his lemaus sake*  
*Yboulded all of glasse, by magicke poure,*  
*And also it impregnable did make;*  
*Yet when his love was false he with a peaze it brake.]*  
*Great Ptolomæe,* so the old quartos and folios: in Hughes, *Great Ptolomy*: 'tis not improbable that Spenser gave it *Great Ptolomæe*: meaning perhaps Ptolomy Philadelphus. The strange story

story here told, Spenser perhaps had from the travellers in Q. Elizabeth's reign: and this will appear from Sandys' account of the present state of Alexandria, 'Of antiquities there are few remainders, only an hieroglyphical obelisk of Theban marble, as hard well-nigh as Porphyry, but of a deeper red and speckled alike, called *Pharos Needle*, standing where once stood the palace of Alexander; and another lying by, and like it, half buried in rubbish. Without the walls on the south-west side of the city [*Alexandria*] on a little hill stands a column of the same, all of stone, 86 palmes high, and 36 in compasse, the palme consisting of 9 inches and a quarter, according to the measure of Genoa, as measured for Zizal Bassa by a Genoese; set upon a square cube, and which is to be wondered at, not halfe so large as the foot of the pillar; called by the Arabians *Hemadissaor*, which is the column of the Arabians. They tell a fable, how that one of the *Ptolomies* erected the same in the furthest extent of the haven, to defend the city from navall incurfions, having placed a MAGICAL GLASSE OF STEELE on the top, of vertue (if uncovered) to set on fire such ships as sailed by: but subverted by enemies, the glasse lost that power, who in this place re-erected the column: but by the western Christians it is called the pillar of Pompey; and is said to have been reared by Cæsar as a memorial of his Pompeyan victory.' Let me add likewise the following account, which I have transcribed from *A description of Africa by John Leo, a More, translated by John Pory*. 'Six miles westward of Alexandria, among certaine ancient buildings, standeth a pillar of a wonderfull height and thickeffe, which the Arabians call *Hemadissaor*, that is to say, the pillar of trees: of this pillar there is a fable reported that Ptolomey one of the kings of Alexandria built it upon an extreme point of land, stretching from the haven; whereby to the end he might defend the city from the invasion of foreign enemies, and make it invincible, he placed a certaine steel-glasse upon the top thereof, by the hidden vertue of which glasse as many ships as passed by, while the glasse was uncovered, should immediately be set on fire; but the said glasse being broken by the Mahumetans, the secret vertue thereof vanished, and the great pillar whereon it stood was removed out of the place. But this is a most ridiculous narration and fit only for babes to give credit unto.' The same kind of story is told of Hercules, that he erected pillars at cape Finister, on the top of which he

placed magical looking glasses. Old Gower likewise *Lib. v. Fol. xciv. 2.* tell the same strange story of Virgil, that he erected glasses at Rome of the same magical vertue.

## XXI.

*That treasons could bewray, and foes convince.]* i. e. get the better of: overthrow. *Convincere.* Shakespeare uses it in the same sense very often.

## XXIII.

*But as it falleth, in the gentlest barts Imperious Love bath highest set his throne.]* Dante, *Infern.* Canto v.

*Amor, ch' al cor gentil ratto s' apprende.*

## XXV.

*His crest was covered with a couchant hound]* I formerly said that Arthur Lord Grey of Wilton was imaged in *Arthegall*, which name corresponds to his Christian name *Arthur*, and means *Arthur's peer*—The arms here likewise seem devised in allusion to his name, *Gray*: such bearings (the heralds say) are very ancient, and are called *Rebuffes*. For *Grijcum* in the barbarous Latin age signified fine furr or ermin. *Gall. Gris.*

*I see his sleeves purfled at the hand*  
With GRYS—

Ch. Prol. to the Canterb. Tales.

*And on his shield envelop'd sevenfold*  
*He bore a crowned little ermin,*  
*That deckt the azure field with her sayre powdered skin.*

i. e. the field was azure and the powdering sable: the field was azure, because *azure* signifies loyalty, chastity, and fidelity; which virtues eminently shine in *Arthegall*. The crest likewise of the knight's helmet is a GRAY hound, couchant.—But of this imaging the knights of Queen Elizabeth's court under the fictitious names of Fairy Knights, I have spoken already in the preface. 'Tis in this stanza said, that *Arthegall* won and wore the arms of Achilles. The poet does not give any hint, how he won them: perhaps this circumstance might have been cleared up in some subsequent canto: but as the poem is not finished, several minuter circumstances must be unfinished likewise. The proper place to have told this story seems in the Vth. Book, containing the legend of *Arthegal*. In *Boyardo, Orl. Innam. L. iii. Mandricardo* wins the arms of Hector; and to this story Ariosto alludes, *Orl. Fur. xiv. 30, 31.* And as *Mandricardo* a Sarazin wins the arms of Hector a Trojan, from which Trojans descended Charles the Great and prince Arthur;

so Arthegal wins the arms of Achilles, the fatal enemy of Hector and the Trojans.

## XXVII.

*Thenceforth the feather in her lissy crest,  
Ruffled of love, gan lovely to availle.]* The proverb says, *the feather in her cap was pluckt.* Ruffled, is the same as ruffed; See Junius in RUFF.

## Ibid.

*I et wist she was not well at ease perdy.]* Chaucer frequently uses *perdy* (Gall. *par dieux*) as a kind of expletive. So does Fairfax, xvii. 2.

*So Phidias carv'd, Apelles so (pardie)  
Earst painted Jove.*

## XXX.

*One night when she was tost with such wrest,  
Her aged nurse, whose name was Glauc bight—]* Spenser having here a story to tell of his own, takes and leaves, what likes him best, from other authors.—Glauc was the mother of Diana: *Dianae autem plures—tertiæ pater, Upiis traditur, Glaucæ mater, Cicero de Nat. Deor. iii. 23.* And Carme was the mother of Britomart. Pausanias, *Διὸς δὲ ἡ Κάρως τῆς Εὐβόου Βριτόμαρτην γένεσθαι.* But the author of the poem named Ciris, which passes under Virgil's name, varies from Pausanias,

*Quam simul Ogyiæ Phœnicis filia Carme  
Surgere sensit anus—  
Corripit extemplo fessam languore puellam;  
Et simul, o nobis sacrum caput, inquit, alumna:  
Non tibi nequidquam viridis per viscera pallor  
Aegrotas tenui suffudit sanguine venas.*

These verses Spenser has plainly imitated,

*Betwixt her feeble arms her quickly keight,  
Corripit extemplo—*

*Ab my dearest dead, O nobis sacrum caput.* See note on *Introd.* to B. i. St. 4.  
*For not of nought these suddēin ghostly feares—* i. e. for 'tis not for nothing, &c.  
*Non tibi nequidquam—*

## XXXII.

*And every river eke his course forbeares.]* When is that? But he has poetical licence for such extravagancies, which gives life and energy to the inanimated creation.

*Tempore quo fessas mortalia pectora curas,  
Quo rapidos etiam requiescunt flumina cursus.—*  
Virg. Ciris. ver. 232.

*Nec trucibus suavis idem sonus, occidit horror  
Aequis, et terris maria adclinata quiescunt.*

Stat. Syl. v. 4, 5.

## Ibid.

*Like an huge Aetn' of deepe engulfed gryse.]* 'Tis a proverbial expression. *Aetna malorum.* Onus *Aetnæ gravium.*

*Αἰτνάων montes, Aetnae omnes, asperi Athones.*

Lucil. apud A. Gell. xvi. C. 9.

*Sespirando piangea tal, ch' un ruscello*

*Pai ean le guance, E' L PETTO UN MONGIBELLO.*  
Ariosto, i. 40.

## XXXIV.

*And her faire dewy eyes—]* Virg. ver. 253.

*Dulcia deinde genis vorantibus oscula figens,  
Prosequitur miseræ causas exquirere tabis.*

## XXXV.

*Ah nurse, what needeth thee to eke my payne!  
Is [it] not enough that I alone doe dye.]* It should be blotted out, 'tis an error of the press. See note on B. i. C. 9. St. 38.

*Illæ autem, quid nunc me, inquit, nutricula torques?*  
Virg. Cir. ver. 257.

presently after,

*That blinded god, which hath ye blindly smit,*  
perhaps the printer mislook the abbreviation; and he should have printed it *thee*

## XXXVI.

*But mine is not, quoth she, like other wound.]* So the first edition, but other editions, others:

*Non ego consueto mortalibus uror amore.*

## Ibid.

*But neither god of love, nor god of skye  
Can doe, said she that which cannot be done.]* God of skye, *Ζεύς ἑβάνος, Jupiter æthereus.* He cannot doe impossibilities and contradictions.

## XXXVII.

*For ne, no usuall fire, no usuall rage  
It is, o nurse, which on my life doth feed.]* It is not improbable but the poet gave it,

*For KNOW, no usuall fire, &c.*

*ἦ ἴσθι, Scito, profectò, &c.*

*Nam nemo illorum quisquam, scito, ad te venit.*

Terent. Hec. Act. i. Sc. 1.

Upon second thoughts however I imagined it might be defended from the like repetition in Latin authors.

Non, non, sic futurum est, non potest

Terent. Phorm. Act. 2.

Non, non, hæc tibi, false, sic abibit.

Catull. Carm. 14.

And I find Sir P. Sidney in his *Arcadia* p. 104. has the same expression. \* *In Theſſalia there was* (well may I ſay there was) a prince (no, no prince, whom bondage rebellly poſſeſſed, but yet accounted a prince) and named *Mulidorus*."

## XLI.

*Not ſo th' Arabian Myrrhe did ſet her mind ;*  
*Not ſo did Byblis ſpend her pining heart :*  
*But lov'd their native ſiſſh againſt al kynd.]* Spenser himſelf corrected it *Nor ſo did, &c.—againſt al kynd*, i. e. againſt nature. And preſently after St. 43. *unkinde*, i. e. unnatural.—*The Arabian Myrrhe*, ſo the poem frequently alluded to in this epiſode,

*Hei mihi, ne furor ille tuos invaſcrit artus,*  
*Ille Arabis Myrrhae—*

*Biblis*, or as others ſpell it *Byblis*, fell in love with her own brother. See *Ovid. Met. ix. ver. 453*. Preſently after

*Sweete love ſuch lewdnes bands from his faire compa-  
 nance.*

perhaps *'bands*, i. e. diſbands. There is an obvious reading occurs, *banes*, curſes. But without any alteration Spenser might follow the Italian, *dar il bando, bandire* to baniſh :

*Amor dà all' avarizia, all' ozio BANDO.*

*BANDS* from his faire compa<sup>n</sup>ce, baniſhes, &c.

## XLII.

*Her alabaſter breſt.]* The 2d edition in quart<sup>o</sup> has it *alabaſted*, which muſt be wrong. This ſpelling, which is agreeable to all the old editions, is vindicated by Skinner in his Introduction to his Etymological Dictionary.

## XLIV.

*I ſonder then Cephiſus fooliſh chylid.]* I ſonder than the fooliſh ſon of Cephiſus : viz. *Narciſſus*.

## XLV.

*For which he faded to a watry flowre.]* *Ovid. Met. iii. 509.*

—*croceum pro corpore ſtorem*

*Inveniunt, ſaliis medium cingentibus albis.*

i. e. The *Narciſſus* has white leaves with a yellow cup, and loves the water : hence he calls it a *watry flowre*.

## XLVII.

*Her chearfull words—]* This whole ſtanza is imitated from the following,

*His ubi ſollicitos animi releverat aſtus*  
*Vocibus, & blandâ peſtus ſpe vicerat aegrum :*  
*Paullatim tremebunda gemis obducere veſtem*  
*Virginis, et placidam tenebris captare quietem,*  
 Vol. II.

*Inverſo bibulum reſtinguans lumen olivæ,*  
*Incipit, et crebros inſani peſtoris icſtus*  
*Perre manu, aſſiduis multens præcordia palmis.*

Virg. Cir. ver. 340.

Old Glauce well awayd, well ſatisfied to ſee her ward taking a little reſt, does not blow out the lamp, for that was ill ominous ; but ſteeps it, and thus extinguiſhes it, in the oyl : and then ſets herſelf to watch by her, and lamenting her caſe weeps over her.

## XLVIII.

*their prayers to appele*

*With great devotion and with little zeale.]* i. e. to appele to the deity by prayers (*appellare. Gall. appeler.*) with great ſeeming outward devotion, but with little inward zeal : for the thoughts of *Britomartis* were otherwiſe employed :

*For the faire damzell from the holy herſe*  
*Her love-ſicke hart to other thoughts did ſteele.*

*from the holy herſe*, i. e. from the holy herſals, re-hearſals, or offices. So he uſes it in his xith *Ecl.*

*Dido my deare alos ! is dead—*  
*O heavie HERSE !*

Spenser's friend, who wrote notes to his *Ecl.ogues*, with Spenser's conſent and advice, interprets *Herſe*, the ſolemn obſequie in funerals.

## XLIX.

*All which ſhe in a earthern pot did poure.]* Nothing is more frequent among the poets, than alluſions to the various powers of charms, philters, and incantations. There were two forts of incantations uſed by lovers, the one to procure love, the other to remove it. This is plain, as from other paſſages that may be eaſily cited, ſo from the following in *Virg. Æn. iv. 487*.

*Inveni, germana, viani, gratar ſerori,*  
*Quæ mihi reddat eum, vel eo me ſolvat amantem:—*  
*Hæc ſe carminibus præmittit ſolvere nentes,*  
*Quas velit ; aſt aliis divas inmittere curas.*

The incantation here is to undo her daughters love : the plants and ſhrubs, which Glauce uſes on this occaſion, are rue, ſavine, camphire, calamint and dill ; whoſe efficacious powers in medicine are ſaid to abate deſires of venery, and to procure barrenneſs : to theſe is added coltwood or colt's-foot ; which is reckoned a good cooler, and proper to abate the fervour of the virgins love. You ſee the propriety of the choice of theſe plants and ſhrubs : but why is the whole ſprinkled with milk and blood, which were uſed in the evocation of the infernal ſhades, and were offered as libations to the dead ? Theſe offerings likewiſe of milk and blood

blood were grateful to the enchantress Hecate; and this goddess was to be assistant in this magical operation, *διεποινα ἢ συνεργός*, as Medea in Euripides invokes her. Hence the reader may see the propriety of Spenser's adding milk and blood, as well as mentioning the other ingredients. Compare Theocritus and Virgil in their Eclogues named *The Enchantress*. The old nurse (Glaucē) is here the *Pharmaceutria*: she has got ready the *earthen pot* to hold her magical ingredients:

*At matrix patulā componens sulfura testā,  
Naveisum, casiamque, herbas incendit olentes.  
Terque novena ligat triplici diversa colore  
Fida: ter in gremium mecum, inquit, despuē Virgo,  
Despuē ter, Virgo: numero deus impare gaudet.*

Virg. Ceiris. ver. 369.

Dryden, in his notes on Virgil's viiith pastoral, says that 'Spenser has followed both Virgil and Theocritus, in the charms which he employs for curing Britomartis of her love. But he had also our poet's Ceiris in his eye: for there not only the enchantments are to be found, but also the very name of Britomartis.' I cannot persuade myself that Virgil wrote this poem: Spenser thought it, however, worth his reading and imitation. The *patula testā*, earthen pot, or cauldron (as Shakespeare expresses it in *Macbeth*) is, I think, the same, which Theocritus names *καλῆς*, i. e. a pot or cauldron, resembling a large cup, which is there got ready for the love-ingredients; and this pot the Enchantress bids her maid to bind round with a purple fillet of wool. This I mention, because it seems to me that the word is not understood by the commentators of Theocritus. If we turn to Virgil's Pastoral, which Dryden thinks that Spenser had in his eye, as well as the Ceiris; there is no earthen pot or cauldron; but an altar is erected: on which frankincense, vervain, bay-leaves, brimstone, and flower sprinkled with salt, was burnt; and this altar likewise is bound round with a fillet of wool.

—*Molli cinge hæc altaria vittâ.*

Στιλφο [τὰς καλῆς] φουκίη δις ἄνω.

*Terna tibi hæc primum triplici diversa colore  
Licia circumdo, terque hæc altaria circum  
Effigiem duco. Numero deus impare gaudet.*

[*Th' uneven number for this business is most fitt.*] I cannot help citing a passage from Petronius, which illustrates these foolish and superstitious ceremonies. *Ita de sinu licium protulit varii coloris filis intortum, cervicemque vinxit meam: mox turbatum spūto pulverem medio sustulit digito, fron-*

*temque repugnantis signavit: hoc peracto carmine, ter me iussit expuere, terque lapillos conijcere in sinum, quos ipsa præcantans purpura involverat, &c.* This silly custom of spitting they used in order to avert what was odious or ill ominous: See the scholiast on Theoc. Idyll. vi. 39. *τῆς ἰς τοὺς ἐπινοῦς κἀρωσ, ter in gremium meum inspu.* Spenser happily expresses *come, thrice and spit upon me*; thrice.

COME, daughter, COME, COME spit upon my face [he should not have said *face*, but *his*]: these wicked rhimes must plead his excuse.]

SPITT thrice upon me, thrice upon me SPITT.

But before she bids the virgin *spit thrice*, she mumbles (as our poet learnedly expresses it) *certain sad words*, i. e. words agreeable to these superstitious solemnities. See Davies's note on Cic. Nat. Deor. ii. 3. concerning this expression, *Certa verba.*

### LI.

*Thrice she her turn'd contrary, and return'd*] So Medea in her magical rites, Met. vii. 189.

*Ter se convertit—*

*Contrary* is repeated thrice: See the note above. The reader at his leisure may consult the *Masque of Queens* written by B. Johnson.

*About, about, and about,  
'Till the mist arise, &c.*

who in his notes cites Remigius, *Gyrum semper in laevam progredi.* You see Johnson repeats thrice, *About, &c.* and hence give me leave to propose a correction in Shakespeare's *Macbeth*, Act 1.

*The weird sisters hand in hand,  
Porters of the sea and land,  
Thus do go, about, about, [about]  
Thrice to thine, and thrice to mine,  
And thrice again to make up nine.*

Where 'tis plain from the very speaking and acting of the part, *about* is to be repeated thrice, though the verse might hence appear somewhat hypermetrical.

*Ibid.*

*So thought she TO UNDOE her daughters love.]*

*Hæc se carminibus præmittit SOLVERE mentes.  
Virg. iv. 487.*

*Ibid.*

*But love that is in gentle breast begonne,  
No ydle charmes so lightly may remove.]*

*E con mio danno mi convien provare,  
Che contr' amor non val negromanzia,*

*Ne*



*Ne per radice, o fiore, o sugo d' erba,  
La cruda piaga sua si disacerba.*

Bern. Oril. Inn. L. i. C. 5. St. 22.

*—Ahi quanto è crudo nel ferire! à piaga,  
Chi ei faccia, herba non giova, od arte maga.*

Tasso, iii. 19.

*—vulnus referens, quod carmine nullo*

*Sustineat, nullisque leuict Medea venenis.*

Val. Fl. vi.

LII.

*She shortly like a pyned ghest became,  
Which long hath waited by the Stygian strand.] Waited  
because the body had not the rites of burial.—  
Pyned ghest is Chaucer's expression. See the  
Glossary.*

## C A N T O III.

### I.

*M*OST sacred fyre.]—To speak according to the Platonic doctrine, there is but one only source of beauty, original, and all-perfect, *paradisiac*: all the inferior or reflected kinds of beauty, whether they strike the eye, as in buildings, painting, prospects, &c. or touch the ear, as in musical sounds.—All these subordinate or secondary degrees, are like the ladder in Jacob's vision, whose bottom touches the earth, but the top reaches to heaven: so that all earthly love and admiration is only the scale or ladder to conduct us to heavenly love, where the sacred fire burns purest; and from thence was transfused into the human mind: this love is not lust,

*But that sweete fit that doth TRUE BEAUTIE love,  
not the bastard kind, but original, mental,  
the true beauty: Compare B. iii. C. 5. St. 1, 2,  
where he tells us that love acts secundum modum  
recipientis. Compare likewise Introduct. B. iv.  
St. 2.*

*For it of honour and all vertue is  
The roote.—*

See likewise how the angel in Milton, viii. 588. tries to regulate this irregular passion according to the Platonic scale of Love and Beauty,

*In loving thou dost well, in passion not,  
Wherein true Love consists not; Love refines  
The thoughts, and heart enlarges, is THE SCALE  
By which to heavenly Love thou mayst ascend.*

Let us hear the Platonic Sydney, pag. 44. 'The true love hath that excellent nature in it, that it doth transform the very essence of the lover into the thing loved, uniting, and as it were incorporating it with a secret and inward working: and herein do these kind of

' loves imitate the excellent: for as the love of heaven makes one heavenly; the love of vertue, vertuous: so doth the love of the world make men worldly.'—Again, pag. 123, '(O Lord 1) to see the admirable power and noble effects of Love, whereby the seeming insensible loadstone, with a secret beauty, holding the spirit of beauty in it, can draw that hard-heated thing unto it: and like a vertuous mistress, not only make it bow itself, but with it make it aspire to so high a love as of the heavenly poles; and thereby to bring forth the noblest deeds, that the children of the earth can best of.' And pag. 476, 'That sweet and heavenly uniting of the minds, which properly is called Love, hath no other knot, but vertue; and therefore if it be a right love, it can never slide into any action that is not vertuous.' The reader may at his leisure see our poets *Hymn of heavenly Love*.—What a deal of Greek citations might be here made from Plato, and the Platonic writers? But Plato's readers know very well where to find all this kind of lore.

### II.

*And stirredst up th' heroes high intents.] He  
writes Heröes of three syllables, and not  
And stirredst up the heros high intents.*

See below, St. 32. *th' old heröes.*

### III.

*But thy dredd darts in none doe triumph more,  
Ne braver prooffe in any of thy powre  
Shewdst thou—] Observe here a mixture of  
tenses, doe triumph — shewdst—which we have  
noticed elsewhere: see note on B. i. C. 3.  
St. 41. Observe likewise presently after,*

*From whose two loynes thou afterwarde did raise,  
Y y y 2 did*

*did, and not didst*: so in the following stanza, *Till that—thou have—and not, thou hast*; so he says *grieves*, and not *griev'st*; *baasts*, and not *baast'st*, &c. to avoid the disagreeable sound, that the clashing of so many consonants would occasion.

*Most envious man that grieves at neighbours good.*

B. i. C. 9. St. 39.

*All these great battels, which thou boasts to win.*

B. i. C. 9. St. 43.

*Fair son of Mars, that seeke with warlike spoils.*

B. ii. C. i. St. 8.

*Is this the hope that to my hoary hairs*

*Thou brings?* B. vi. C. 3. St. 4.

To these instances the reader may add several others: I shall only add some passages of Milton, who was a great imitator of Spenser's language,

*O prince, O chief of many throned powers,  
That led th' embattell'd seraphim to war.* i. 129.

*O prince, O chief that led'st not to be referred to powers.*

*That mighty leading angel who of late  
Made head against heav'n's king, though overthrow'n.* ii. 992.

There are other passages likewise that might be added, but these seem sufficient once for all here to be mentioned.

#### IV.

*Begin then, O my dearest sacred dame,  
Daughter of Phœbus and of Memory.* He invokes Clio, as entering on some new matter and argument, and calls her *daughter of Phœbus, and of Mnemosyne*. See note on B. i. C. xi. St. 5. Her great volume of eternity he mentions likewise in the Introduction, B. i. C. 2.

*Lay forth out of thine everlasting scryne*

*The antique rolls—*

where consult the note; and likewise on B. iii. C. 2. St. 18.

#### Ibid.

*Till that by dew degrees and long PROTENSE  
Thou have it lastly brought unto her Excellence.* So the 1st quarto, but other editions PRETENSE. The old quarto is right: PROTENSE, a *protendo*, from stretching and drawing out. *Cujus protendere sanam*: Claudian. de Laud. Stil. 1. 36. The Italians have *protendere, protefo, protensione*. The following verse wants, I believe, no explanation.

#### VI.

*To meet the learned Merlin.* He is called in Ari-

osto, xxvi. 39. *Il Savio incantator Britanno.*

#### Ibid.

—*The Africk Ismael.*] The Israelites or Agarens, called afterwards Saracens, conquered a great part of Africa: hence he says the *Africk Ismael*.

#### VII.

*To Maridunum, that is now by change*

*Of name Coyr-Merlin call'd, they took their way.*

*Take the wise Merlin.*—] According to Jeffry of Monmouth, B. vi. C. 17. (compare likewise Cambden's Britan. p. 745) the famous magician Merlin was born in Kaermerdin, i. e. Caermarthen; named in Ptolemy, Maridunum—Presently after, St. 10. our poet says that Merlin intended to build a wall of brass round Maridunum: and so says Drayton in his Polyolbion, song iv.

*How Merlin by his still and magiques wondrous night,*

*From Ireland hither brought the Stonedage in a night:  
And for Carmardens sake would faine have brought to passe*

*About it to have built a wall of solid brasse:*

*And set his fiends to work upon the mightie frame;*

*Some to the anvile; some that still injerc't the flames.*

*But whilst it was in hand, by loving of an elye  
(For all his wondrous skill) was cosyn'd by himselfe.*

*For walking with his Fay [viz. the lady of the Lake] her to the rocke hee brought,*

*In which he oft before his negromancies wrought,*

*And going in thereat his magiques to have shewne,  
Shee slept the caverns mouth with an enchanted stone:*

*Whose cunning strongly cross'd, amaz'd whilst he did stand,*

*She captive him convey'd into the Fairy land.*

*Then how the laboring spirits to rocks by fetters bound,  
With bellows ruanbling groanes, and hammers thundring sound,*

*A fearful horrid dinne still in the earth do keepe,*

*Their master to awake, suppos'd by them to sleepe;*

*As at their work how still the griv'd spirits repine,  
Tormented in the fire, and tyed in the mine.*

If the reader will turn to Ariosto, iii. St. 10. he will find that Bradamante, a famous woman-knight, arrives at the grot of Merlin: which grot Ariosto, with the liberty of a Romance-writer, places in France. Merlin is there said to have been deluded by the lady of the lake, *La donna del lago*. The reader at his leisure may see this story told in *Marie Arthur*, or, as the romance is commonly called, *The life and death of Prince Arthur*, Lib. i. C. 60, and in C. 64.

## VIII.

*Amongst the woody hills of Dynevowre.]* The principal feat of the princes of South-Wales was Dynefar, or Dynevowr castle, near Carmarthen, who from thence were called the kings of Dynevowr.

*Neere Denevowr the feat of the Demetian kings.*

Drayt. Polyol. Song v.

## IX.

*And oftentimes great grones and grievous flowndes,  
When too huge toyle and labour them constraines,  
And oftentimes loud strokes and ringing flowndes  
From under that deep rock most horribly rebowndes.]*  
Rebowndes the rhyme requires; *Rebownde*, the construction. 'Tis hard that construction and sense must give place to rhyme. See note on B. v. C. 6. St. 32.

—Our poet describes very particular the habitation of Merlin; *a hollow cave*: Wizards dwelt in caves, so the Sibyl; and Merlin's cave is mentioned in Ariosto, Canto iii. but Romance writers remove the scene of action to what regions they please. — *a hollow cave under a rock that lies a little space from the faist Barry tumbling down among the hills of Dynevowre.*—See how formidable our poet in the 8th and 9th Cantos describes this cave! not from his own fiction; for he has sufficient vouchers to produce for the truth of the story. 'In a rock of the Island of Barry, in Glamorgan-shire (as Giraldus says) there is a narrow chink or cleft, to which if you put your ear, you shall perceive all such sort of noises, as you may fancy smiths at work under ground, strokes of hammers, blowings of bellows, grinding of tools, &c.' See Camden's Britan. pag. 734. and Hollingsf. vol. i. pag. 129. Drayton in Polyolb. pag. 63. alludes to this story of the Lady of the Lake, and to this marvellous cave, where

*—the laboring spirits to rocks by fetters bound  
With bellowses rumbling grones, and hammers thundering sound,*

*A fearful horrid dinne still in the earth doe keepe,  
Their master to awake, supposd by them to sleepe.*

## XII.

*And hostes of men of meanest things could frame.]*  
Like Astolfo (in Or. Fur. xxxviii. 33. and xxxix. 26.) who turned stones into horses, and trees into ships.

## XIII.

*And sooth men say that he was not the sonne  
Of mortal fyre or other living wight,  
But wondrously begotten and begonne*

*By false illusion of a guilefull spright  
On a faire lady nome, that wolvome hight  
Matilda, daughter to Pubidius  
Who was the lord of Mathtraval by right,  
And coosen unto king Ambrosius;  
Whence he indued was with skill so merveillous.*

The princes and lords of Powis, the chief feat of which was Matraval in Montgomeryshire, were called kings of Matraval, see Camden's Britan. pag. 781. Spenser says, that Merlin's mother was a nun, and named Matilda, daughter to Pubidius.—This Matilda and Pubidius are our poet's invention, as far as I can find:—no such names being mentioned in *Merte Arthur*, or in Jeffry of Monmouth, who in B. vi. C. 18. introduces Merlin's mother, who was a niece and daughter of the king of Demetia, i. e. South Wales, giving Vortegrin an account of her wonderful conception of her son.—A philosopher explains it (there introduced) that it was some Daemon or Incubus, 'some guilefull spright,' partaking partly of the nature of man, partly of angels, and assuming a human shape, which begot Merlin; and this explains what Ariosto says, that Merlin was the son of a Daemon,

*Di Merlin dico, del demonio figlio.*

Orl. Fur. xxxiii. 9.

Drayton in his Polyolbion, song v. thus sings of Merlin, who was born in Caer-merdin,

*Of Merlin and his skill what region doth not heare?  
Who of a British nymph was gotten, whilst she plaid  
With a seducing spirit.—*

## XIV.

*—With love to friend]* See note on B. i. C. i. St. 28. *with God to friend.*

## XVI.

*Now have three Moones with borrowed brothers light,  
Thrise shined faire, and thrise seend dim and wan.)*  
The poets frequently use these circumlocutions, meaning three months are fully past. Ovid is fond of this manner of expression, see Fast. ii. 175, 447. iii. 121.

*Luna quater junctis implebat cornibus orbem*

Met. ii. 344.

*Dumque quater junctis implevit cornibus orbem.*

*Luna, quater plenam tenuata retexit orbem.*

vii. 530.

The same kind of poetical circumlocutions he uses, B. i. C. 8. St. 38. B. ii. C. i. St. 53. B. ii. C. ii. St. 44. and in other places.

## XVII.

*The old woman wax half black—]* half confounded and out of countenance. Ital. *restar bianco*,  
i. e.

i. e. as Milton expresses it, ix. 890. *to stand astonied and blank.* And in Par. Regained, B. ii. *There without sign of boast, or sign of joy, Sallicitous and blank he thus began.*

## XVIII.

*Doth course of naturall cause farre exceed,*—] we should now write,

*Doth course of natural causes far exceed.*

But see note on B. i. C. 1. St. 26.

## XIX.

*Ne ye, sayre Britomartis*—] Observe the address ye—as in B. vi. C. 2. St. 42. *Ye doleful dams.* So Virg. Vos, *O Calliope*—Compare with Ariost. Or. Fur. iii. 9. where Bradamante arrives at the cave of Merlin: 'tis plain Spenser had that poet in view.

## XX.

*and her pure yovny*

*Into a cleare carnation suddaine dyde,*

*As sayre Aurora.*—] This is very neatly expressed: her blushing face was like ivory stained with vermilion. See note on B. ii. C. 9. St. 41.

## XXI.

*And sayd, sith then thou knowest all our griefe,*  
*For what dost not thou know?*] Virg. iv. 447.

*Scis, Præteu, scis ipse; neque est te fallere cuiquam.*

*Ibid.*

*With that the prophet still awhile did stay.] Still,* not as a lymphatick or agitated with the frantick fury of the Sibyl in Virgil; but *still* and quiet as the prophet Helenus is described in the same divine poet. The two ways of prophesying, *the frantick and the still*, are frequently mentioned,—Merlin's advice to Britomart is the advice which the Sibyl gave Aeneas,

*Tu ne cede malis, sed contra audentior ito,*  
*Quam tua te fortuna sinet.*

*Let no wbit thee dismay the hard beginne,* i. e. the hard and difficult beginning. So below, C. 5. St. 18. *full restore*, for restoration: see critical observations on Shakespeare, pag. 330. The Mage proceeds telling her, how that tree must be deep enrooted, whose branches should not cease growing till they had stretched themselves to heaven. This is very poetical, and in the propheticall stile. *And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots,* II. xi. 1. In the 1st book of Herodotus, Aftyages is said to have dreamt that he

saw a vine shooting from his daughter's bowels, and spreading its branches over Asia.—Britomart was descended from Brutus, who boasted his original from Aeneas, Anchises, and Asfaracus, of the ancient Trojan blood,

*L'antico sangue che venne da Troja.*

Ariost. iii. 17.

*And no lefs the heavens brood.*

*Asfaraci proles, demissæque ab Jove gentis*

*Nomina.*

Virg. G. iii. 35.

*Augustus Cæsar.* DIVUM GENUS.

Æn. vi. 792.

*Of those some antique peres,*

*Which Greeke and Asian rivers slaynd with THEIR blood.*

This methinks closes not well, and rather suits with the vanquish'd, than victors; but certainly 'tis ill-ominous: nor does Merlin allude only to the Trojans, but to the Romans likewise, the descendants of the Trojans. Has not the printer therefore omitted one word, and given us another of his own? And will it not be more poetical, and more propheticall, if we read?

*Which Greeke and Asian rivers slaynd with HOSTILE blood.*

Compare this Epifode with Ariosto, Canto 3. where Bradamante (a woman knight-errant, like Britomartis) enters the cave of Merlin, and is shewn by Melissa the heroes in descent from her and Ruggiero.

## XXV:

*Sith fates can make*

*Way for themselves their purpose to partake ?] Fata vian invenient.* Virg. iii. 395. Since the Fates can make way for themselves for her to partake of their purposes. Merlin's answer is very Stoical, yet we ought to co-operate with Fate: *συναρμόνῃ, ἰμογνωμοσύνησιν, συναρμόνοισι, ἀπλῶς συνθήσειν.* So above,

—Submit thy ways unto his [Providence] will,

*And doe by all dew means thy destiny fulfill.*

## XXVI.

*And whylome by false Faries stolne away.]* See note on B. i. C. 10. St. 65.

## XXVII.

*But sooth he is the sonne of Gorlois.—*

Gorlois (according to Jeffry of Monmouth) was Duke of Cornwall, and was succeeded by Cadour his son. This Gorlois had a beautiful wife named Igera, whom Uther Pendragon enjoyed by the assistance of the magician Merlin,

lin, and begot Arthur. When Gorlois was killed in battle, Uther married her. Thus according to Spenser, Arthegal and Arthur were Brother's by the Mother's side.—Buchanan [*Histor. Rerum Scot. L. v.*] has given us the original of this fabulous tradition of Uther's transformation into the person of *Gorlois* (a fable like that of Jupiter and Alcmena) which is, that Uther himself invented the tale to cover the infamy of his wife Igera. Arthur was begotten by Uther Pendragon, in Tindagel, or *Tintogel* castle, in Cornwall. See Carew's survey of Cornwall, p. 121. And compare the history of Prince Arthur, or *Morte Arthur*.

*Ibid.*

*From where the day out of the sea doth spring  
Until the closure of the evening,* i. e. from East to West, *will, unto, see the Glossary.*

*Ibid.*

*From thence—*

*To this his native style thou backe shall bring,  
Strongly to ayde his country, to withstand  
The power of foraine pagans,—* From thence, viz. from Fairie land. *to withstand.* perhaps AND *withstand,* &c. *to seem* printed twice by a usual blunder in these books.

### XXVIII.

*Where also proof of thy prau valiaunce,  
Thou then shalt make, t'increase thy lovers pray.]* Of thy prau valiaunce, i. e. of thy valiant prowess. *t'increase thy lover's pray,* to increase the booty and spoils of thy lover Arthegal.

### XXIX.

*With thee yet shall be leave for memory  
Of his late puissance his smage dead.]* The construction is confused by a figure called *συγχωσις*. See instances of like sort in a note on Introduction, B. ii. St. 3. *Yet he dead shall leave with thee, for memory of his late puissance, his image, which living shall represent him to thee as he really was.*

*That living him in all activity  
To thee shall represent.*

*in all activity,* i. e. actually and really. This is Spenser's manner of expression. *In discourteous wise,* discourteously, B. iii. C. 1. St. 55. *In complete wise,* completely, B. iii. C. 2. St. 24. *In quiet wise,* quietly, B. iii. C. 9. St. 2. *In secrete stowe,* B. iii. C. 3. St. 15. *In secrete counsell,* secretly, B. iii. C. 3. St. 51. *In silent rest,* silently, B. vii. C. 6. St. 46. So in the Greek language substantives with a preposition prefixed are used adverbially, *ex. gr. ἐν τάχει, celeriter. ἐν δυνάμει, ἐν ἀσφάλει, ὀπίσσω, ἐν ἀληθείᾳ, verè.* Marc. xii. 32. *ἐν καλῶ, i. e. καλῶς.* Paul. Gal iv. 18. See note on B. i. C. 2. St. 39.

*Ibid.*

*He from the head*

*Of his cosen Constantius—*

The historians, who treat of Arthur and his successors, are somewhat confused and contradictory among themselves; and hereby they give a very fair opening to a poet to make a history for his poem, and not his poem for the history. In my notes on B. ii. C. 10. I have given the succession of British kings down to Arthur. And here I shall resume the history. Uther Pendragon was Arthur's father, and fell in love with Igera, the wife of Gorlois duke of Cornwall, whom, by Merlin's help, he enjoyed; and afterwards, upon the death of Gorlois, married. It seems not improper here to put the reader in mind, that during the reign of Uther Pendragon the Saxons were perpetually harassing the Britons; under their leaders Oëta and Eosa: and this is the historical part, that has chiefly reference to this Fairy poem. Gorlois had by his wife Igera a son named Cadur, and likewise (as Spenser has added) Arthegal. There is mention made of Arthegal of Warguit, i. e. Warwick, in Jeffry of Monmouth, B. ix. C. 12. among the heroes of Arthur's court: and he is mentioned as a knight of the round table in *Morte Arthur*, or (as 'tis called) The History of Prince Arthur. Arthur was mortally wounded fighting against his traitorous nephew Modred; and in the same battle Modred himself was killed. Arthur gave up the crown to his kinsman Constantine, the son of Cadur duke of Cornwall. Constantine having reigned three years was slain by Conan. After Conan reigned Wortiporius, who conquered the Saxons; after Wortiporius, Malgo.—'Tis now easy to see how Spenser has feigned his story. Arthegal was the son of Gorlois, duke of Cornwall; he married Britomart and had by her a son, whom he names not, but means Aurelius Conan: this son of Arthegal shall claim the crown of Britain, his due, from Constantine, Arthur's kinsman; and having conquered the Saxons, shall be succeeded by his son Wortipore, or Wortiporius, as Jeffry of Monmouth calls him.—When Sir Richard Blackmore wrote his Prince Arthur, in order to compliment K. William III. as Virgil complimented Augustus Caesar; Ariosto, Cardinal Hippolito; Spenser, Q. Elizabeth; he introduced Uther Pendragon the father of Prince Arthur, shewing in a vision to his son, and pointing out to him the heroes which should succeed him in his throne.

*The*

The bright assembly, which surmount the hill,  
 And with their numbers all the valley fill,  
 Are Albions heroes, who in future days,  
 Their own, and Albion's name, to heav'n shall raise.  
 The regal orders, that the rest outshine,  
 With glittering crowns, are the imperial line,  
 Which after you, on Albion's throne shall sit,  
 Their names in Fate's eternal volumes writ.  
 The kings, that in the foremost rank appear,  
 Whose frowning and unpleasant aspects wear,  
 Whose waning crowns with faded lustre shine,  
 Shall after you succeed—first Constantine,  
 Conanus, and the rest of British line:  
 These look not with their native splendor bright,  
 But dimly shine with delegated light.  
 Heroick deeds, by great forefathers done,  
 Cast all their glory on them, not their own:  
 To narrow bounds their scanty empire shrinks,  
 And Britons grandeur with their virtue sinks.  
 At last their crimes offended heav'n provoke  
 To crush their nation with the Saxon yoke.

## XXX.

Like as a lyon that in drowse doth lie  
 Hath long time slept, himselfe so shall he shake.—  
 Our poet was indebted to Scripture for this  
 truly great and poetical image: *Juda is a lions  
 whelpe: from the spoyle my sonne thou art come on  
 high: he layde him downe, and couched himselfe, as a  
 lion, and as a lionesse: who will stirre him up?*  
 Gen. xlix. 9. I believe Dryden had this simile  
 of Spenser in view, in his Absalom and Archi-  
 phel.

And like a lion, slumbring in the way,  
 Or sleep dissimbling, while he waits his prey,  
 His fearless foes within his distance draws  
 Constrains his roaring, and contracts his pawes:  
 Till at the last, his time for fury found,  
 He shoots with sudden vengeance from the ground:  
 The prostrate vulgar passes o'er and spares,  
 But with a lordly rage his hunters tears.

Ibid.

The warlike Mercians—] Mercia was one of the  
 kingdoms of the Saxon Heptarchy; so named  
 because being in the middle it was a *March* or  
 border to the rest.

Ibid.

—His earthly in.] his earthly inne, where he is  
 to take up his perpetual lodging and rest. The  
 word is so spelt to accord to the rhyme.

## XXXII.

Behold the man,—  
 He the six islands comprovinciall  
 In ancient times unto great Britaine,  
 Shall to the same reduce, and to him call

Their sixary kings to do their homage severall.] 'Tis  
 impossible that the reader should understand  
 this, without citing the authors whom Spenser  
 had in view. 'Malgo succeded Wortiporius;  
 'one of the most handsome men in Britain; the  
 'scourge of tyrants; of great valour and muni-  
 'ficence. He possessed the whole island, to  
 'which he added the six provincial islands,  
 'viz. Ireland, Iceland, Gotland [the isle of  
 'Gotland in the Baltick] the Orkneys, Nor-  
 'way, and Dacia.' Jeffrey of Monmouth, B.  
 xi. C. 7. *Hic [Malgo] SEX PROVINCIALES  
 OCEANI INSULAS sibi subjecit, Hiberniam videlicet,  
 atque Islandiam, Gotlandiam, Orcadas, Norvegiam  
 et Daciam seu Dannarchiam.* Johannes Rols.  
 Merlin speaks to Britomartis, as Melissa spoke  
 to Bradamante, and Anchises to Æneas: 'The  
 Man is shewn, though absent, as if he were  
 present.

## XXXIII.

Untill a stranger king—] Gormund king of  
 the Africans, who having subdued Ireland, and  
 therein fixt his throne: 'like a swift Otter, fell,  
 'i. e. cruell, through emptines, swam over, to  
 'Britain (with many one of his Norweges—he was  
 'an arch-pirate and captain of the Norwegians)  
 'and assisted the Saxons against Careticus.'  
 The Saxons thus assisted by this stranger king  
 committed great devastations, and forced the  
 Britains to retire into Cornwall and Wales. Jeff.  
 of Monm. B. xi. C. 8. and 10.—None of the  
 books read, with many a one.

## XXXV.

Whiles thus thy Britons—] The 2d quarto and  
 Folios, the Britons.—As to the story here men-  
 tioned, the reader may see it at his leisure in  
 Jeff. of Monmouth. B. xi, and xii.

## XXXVI.

Of false Pellite—] Jeffrey of Monmouth, who re-  
 lates this piece of history, does not say that  
 Pellitus was hanged, but secretly stabbed by  
 one Brian, a friend of Cadwalllo.

## XXXVII.

Both joint partakers of the fatall payne:] Of the  
 endeavour which proved fatal to them. This  
 is the reading of the 2d quarto Edition, and  
 Folios: the 1st Edit. their fatall payne.

## XXXVIII.

Shall Hevenfield be cold to all posterity.] See this  
 story in Jeff. of Monmouth, B. xii. C. 10. and  
 compare Cambden's Britan. pag. 1081. and  
 pag. 1083.

## XXXIX.

## XXXIX.

*And Penda seeking him adovne to tread,  
Shall tread adovne and doe him foully dye,]* The  
construction is, *And Ojwin shall tread adovne Pe-  
anda, who sought to tread him adovne, and put him  
to a foul death.* See Jeff. Monm. B. xii. C. 13.

## XL.

*Then shall Cadwallin die,—]* After Cadwallin  
reigned Cadwallader or Cadweldr Fendiged,  
the last of the British kings: for the Saxons,  
having subdued all the country on this side the  
Severn, the British princes were called kings of  
*Wales*: for the Britons were descended from the  
Gauls, and were called by their old family  
name; G only changed into W.

## XLI.

*—returning to his native place,]* i. e. Intending to  
return. Jeffry of Monmouth writes, that the  
Britons were compelled by pestilence and fam-  
ine to leave their country; that Cadwallader,  
son of Cadwallo, with his people went into  
*Armorica*, [viz. Britain in France,] and after  
some space desiring to return back was deterred  
by the voice of an Angel; 'For God (says he)  
'was unwilling the Britains should any longer  
'reign in the island, before the time came  
'which Merlin foretold to Arthur. He was  
'withal told, that the Britains should again re-  
'cover the island when the time decreed was  
'come.' Jeffry of Monm. B. xii. C. 17. This  
prophecy of Merlin is mentioned below, St.  
xliv.

*For twise fowre hundred yeares shal be supplide,  
Ere they to former rule restor'd shal bee,*

Again St. 48.

*Tho when the terme is full accomplished,  
There shall a sparke of fire,—*

There were three prophecies, that foretold the  
restoration of the British Crown to a British  
Prince. The first we read of was an Eagle,  
that prophesied at Shaftesbury: 2dly, Merlin,  
and 3dly, an angel's voice, that spoke to Cad-  
wallader. See Jeff. of Mon. B. xii. C. 18. and  
B. ii. C. 9. These prophecies were fulfilled,  
when Henry VII. descended from the Tudors  
was crowned king.

## XLIV.

*For twise fowre hundred yeares shal be supplide,  
Ere they unto their former rule restor'd shal bee,]* So  
the 1st quarto: the 2d,

*For twise fowre hundred shal be supplide,  
Ere they to former rule restord shal bee.*

The Folio 1609,

VOL. II.

*For twise fowre hundred shal be full supplide,  
Ere they to former rule restor'd shal be.*

The Folio 1679 instead of *hundred* has *hundred.*  
th and d are confounded often in our old Eng-  
lish writers on account of the Saxon character:  
in Spensers old Editions we have frequently  
quod for quoth or quoth. — Jeffry of Monmouth  
mentions this very prophecy of Merlin in B. xii.  
C. 17. See above the note on St. 41.

## XLV.

*For Rhodoricke,—]* Rhodoricke surnamed the  
Great, or, as he was called, Rodri Maur, di-  
vided Wales between his three sons. He began  
his reign an. xti 843.—Howel Dha, son of Ca-  
deth II. son of Rhodoricke was Prince of South-  
Wales. He began his reign, an. 907.—Grif-  
fith ap Conan Prince of North-Wales began  
his reign, an. 1079.

## XLVI.

*There shall a ravne come—]* This manner of cha-  
racterizing countries by their ensigs, is agree-  
able to the propheticall style. 'Tis likewise the  
stile in which Merlin's prophecies were written,  
according to Jeffrey of Monmouth, B. vii. C.  
3. The Danes first arrived in England in the  
year 787, and infested this nation till the times  
of Harold, who was conquered by William of  
Normandy, *The lion of Neustria.*—*This Danish*  
*tyrant, Sir William Temple calls, A known usur-*  
*per, cruel in his nature, of Danish extraction, and*  
*thereby ungrateful to the English.*

## XLVIII.

*So shall the Briton blood their crowne againe reclame.]*  
By the accession of Henry of Richmond to the  
crown, the prophecy of Merlin and of Cadwal-  
lader came to be fulfilled, that the Briton blood  
should reign again in Britain. Henry descended  
from the Tudors, was born in Mona, now  
called Anglesey.

*And he [viz. Henry VII.] that was by heaven ap-  
pointed to write  
(After that tedious war) the red rose and the white,  
A Tudor was of thine, and native of thy Mon.*

Drayton's Polyol. pag. 141.

This Prince is pointed out by Uter (the father  
of Prince Arthur) in the poem above mentioned,  
*Our blood [the old british blood] the royal channell  
now regains,*

*Deriv'd thro' Tudor our brave offspring's veins;  
Which with the Norman joy'd, the confluent tide,  
As long as that of time, shall downward glide.  
From their embrace to rule Britannia springs  
A glorious race of queens and potent kings.  
See the first Tudor that ascends the throne*

Z. z z

After

After the glorious field at Bosworth won.

Prince Arthur, Book v.

K. Henry VIIIth's monument at Westminster hints at his descent from the Briton blood: at the head there is a rose crowned, supported with a red dragon, the ensign of Cadwallader, the last Briton king, from whom Henry of Richmond claim'd his descent; and of this descent he was so fond, that his standard at the battle of Bosworth field was a red dragon. This standard is still commemorated by the institution of a Pursivant at Arms, by the name of Rouge-dragon.—The following Stanza wants no explanation. Who knows not, that Q. Eliz. gave peace to the Netherlands, and shook the castles of the Castilian king?

L.

But yet the end is not—There Merlin staid,] This abrupt discourse is not unlike that of the Sibyl, *Talia fata, concituit*. Virg. vi. 54. and so likewise the effect,

—*Gelidus Teucris per DURA cucurrit*

*Ossa tremor.*

Where I would read DIRA: for *dura* and *dura* are frequently confounded in the Mss. *Dira* means full of horror: or as Spenser expresses it in B. i. C. 8. St. 39.

And trembling horror ran through every joint,

The close of this Stanza seems likewise imitated from Virgil,

*Ut primum cessit furor et rapida ora quierunt.*

At last the fury past to former heu,  
SHEE turn'd againe and chearful looks did shew.

Spenser among the Errata corrected it HEE. But still the closing verse in this Stanza was deficient; and this deficiency I have supplied from the Folio Editions.

LI.

Now this, now that twist them they did devise,  
And diverse plots did frame to make in strange DE-  
VICE.] So all the Editions except the 1st old quarto, from which I print. The error is owing to the roving printer's eye, caught with the word above.

LII.

Ye see that good king Uther now doth make  
Strong warre upon the paynim brethren, hight  
OCTA and OZA, whome hee lately brake  
Beside Cayr Verolame—

This passage is very material to fix the historical point of time when these transactions are supposed to be carrying on. For this poem has

several walks, all leading to the ways of pleasing amusement and instruction: and one of these walks (to give the poem an air of Truth) is History. The point of time which the poet fixes on is when Uther Pendragon King of Britain, was attacked by OCTA the son of Hengist, and his kinsman Eosa. So the names are written by Jeffrey of Monmouth, B. viii. C. 18. And in C. 23. he mentions OCTA and EOSA being killed at VEROLAM. [i. e. an ancient town now St. Albans in Hertfordshire, destroyed by the Saxons.] Other English historians too mention Arthur's first appearance about the year 470. when Hengist was assisted by OETA his brother, and by EBUSA (so they likewise write his name) his brother's son, settled in the north of Britain.

LIII.

And our weake hands (need makes good schollers) teach.] So the old quarto, which I print from: the 2d quarto and folios,

And our weake hands, whom need new strength shall teach.

I have preferred the old reading. *Need makes good scholars* is proverbial: See Erasmus, *Necessitas magistra*.

LIV.

The bold Bundoa, whose victorious  
Exploits made Rome to quake, stout Guendolen,  
Renowned Martia, and redoubted Emmilen.] She whom Spenser calls *Bundoa*, is written by others *Boadicia*, *Bondica*, or *Voadicia*, a British Queen, mentioned by Tacitus, and well known to all readers of British history: See B. ii. C. 10. St. 54. *Guendolen* was the daughter of Corineus King of Cornwall. See B. ii. C. 10. St. 17. *Renowned Martia*, is the same whom he calls *dame Mertia the sayre*, B. ii. C. 10. St. 42. But the verse is out of measure, and is thus to be read,

*Renowned Marti' and redoubted Emmilen*

See note on B. i. C. 4. St. 37. *redoubted Emmilen*: Who is this redoubted Emmilen? Is it the same name as Emma? and does he mean the famous daughter of Charlemagne? or rather the mother of Sir Tristram, mention'd in B. vi. C. 2. St. 29.

LV.

In the last field before Menevia,—] i. e. In the last battle before St. Davids, in the old British *Hemenevia*, from which word the Latins called it *Menevia*. See Jeffrey of Monmouth.—*Great Ulfyn* here mentioned, is *Sir Ulfus* the friend of Uther Pendragon, whom you may read of in the History of Prince Arthur, B. i. C. i, and 2, &c. the same



same history informs you who *Carados* was. This *Saxon Virgin*, whom he calls *Angela*, is I believe entirely one of his own feigning: he intended perhaps to make her no mean actress in his heroic poem, which he thought some time or other to finish, and which he hints at in B. i. C. 2. St. 7. Of this poem I have spoken in the Preface.

## LVII.

*Her harty words so deepe into the mynd  
Of the young damzell Junke, that great desire  
Of warlike armes in her forthwith they synd.]* Instead of *harty* I would read *hardy*; and only want the authority of the books so to print.

## LIX.

*King Ryence]* a king in Wales; mentioned frequently in the History of Prince Arthur. See above B. iii. C. 2. St. 18.

## LX.

*Which Bladud]* A British king skilled in magical arts. See concerning him the note on B. ii.

C. 10. St. 25. And concerning this mighty spear, see note above on B. iii. C. 1. St. 7.

## LXII.

*Of diverse things discourses to dilate]* Shakespear uses this word in *Othello*, Act 1.

*That I would all my pilgrimage dilate.*

i. e. enlarge upon, relate at large.

*Ibid.*

*The red-crosse knight diversif, but forth rode Brito-  
mart]* The red-crosse knight, St. George, whose adventure is mentioned in the first book, he went a different way: *diversus ibat*: he diversif.

*Cum inde suam quisque ibant diversi domum.*

We hear no more of St. George in the remaining books, only mentioned by the bye in B. v. C. iii. St. 53. The poet's design seems plainly to bring all the various knights together, before the poem concluded; and all of them were to meet at the court of the Fairy Queen.

## C A N T O IV.

## II.

*To hear the warlike feats which Homer spake*

*Of bold Pentheslee, which made a lake  
Of Greekish blood so ofte in Trojan plaine;  
But when I reade, how stout Debora strake  
Proud Sifera, and how Camill' hath slaine  
The huge Orsilochus, I swell with great dislaine.]*  
'Twas usual formerly to call those additions, which were made to the books of Virgil and Homer, by the name of Virgil's and Homer's works. Thus G. Douglas calls Maphæus' additional book, the xiiith book of Virgil's *Æneidos*: and thus the writings of Quintus Calaber (who wrote xiv books subsequent to Homer's account of the Trojan war, and which are named τὰ μεθ' Ὀμήρου or Παράπληρηνα) are confounded with Homer. Hence Spenser calls it Homer's account of Penthesilea; though Penthesilea is mentioned by almost all the writers of the Trojan war, excepting Homer. I should not have thought that our poet had written at all the worse, if he had thought fit to have given us his verses as follows,

Z z z z

*To hear the warlike feats, which poets spake  
Of bold Pentheslee—*

But we must take the verses as we find them, and endeavour to apologize for them accordingly.--The second female he mentions is *Debora*, a prophetess who judged Israel: 'twas through her means and Barak's, that Sifera was discomfited: but 'twas Jael that *strake* the nail into his temples, Judg. iv. 21.

*Jael, who with inhospitable guile  
Smote Sifera sleeping through the temples naild.*

Milt. Samf. Agon.

The third, *Camilla*, who slew the huge *Orsilochus*, as mentioned in Virgil, xi. 690.

## III.

*As thee, o queene, the matter of my song.]* Milton, iii. 412.

*Thy name,*

*Shall be the copious matter of my song!*

—*Sarà hora materia del mio canto.*

Dante Parad. Canto I.

*Tha\**

## VI.

*That nought but death her dolour mote depart.]* That nought but death might cause her grief to depart.—*Her blinded guff,* means the blind god of love. In the last verse of this stanza,

*'Till that to the sea-coast at length she her address.*  
the folio 1619, reads, *had address.*

## IX.

*On the rough rocks or on the sandy shallows.]* This verse is beyond measure, hypermeter: and rough as the subject requires.—*Love* she calls her lewd pilot: which means ignorant, unskilful. So Milton, in a passage not rightly explained, B. iv. 193:

*So since into his church lewd hirelings climb.*

i. e. ignorant, as Chaucer frequently and all our old writers use this word. læpæde. læpæð-man. laicus, a layman. Somn.

## IX.

*Then when I shall myself in safety see,  
A table for eternal monument*

*Of thy great grace and my great jeopardce,  
Great Neptune, I vow to hallow unto thee.]* 'Twas an ancient custom for those who had receiv'd (or thought they receiv'd) any signal deliverance from the Gods, to offer, as a pious acknowledgement, some tablet, giving an account of the favour. The mariner escaped from shipwreck offered his votive table to Neptune, Horat. L. i. Od. 5. Our elegant poet Prior says with the same kind of allusion,

*Here Stator Jove, and Phoebus king of verse,  
The votive tablet I suspend—*

These votive tablets are mentioned by the commentators on Horat. L. i. Od. 5. Juvenal. Sat. xii. 27. Tibull. Lib. i. Eleg. iii. And in several old inscriptions.

## XIII.

*As when a foggy mist—* Compare this simile with B. ii. C. 8. St. 48.

## XIV.

*That mortal speare.]* See note on B. iii. C. 1. St. 7.

## Ibid.

*By this forbidden way.]* 'Twas usual for knights-errant in Romance-writers to guard some pass; and through this forbidden way no other knight was suffered to go without trial of his manhood.—I believe this custom gave the hint to Milton (a great reader and imitator of romance-writers) of his placing Death as a guard to the pass from Hell into Chaos.

## XV.

*But with sharpe speares the rest made dearly knowne]*  
So the first 1st and 2d quarto editions, the folio 1609, *Speare.*

## XVI. XVII.

*And wallow'd in his gore.*  
*Like as the sacred ox—* And wallow'd in his gore: the same expression we have just below, C. 5. St. 26.

*That he lay wallow'd all in his own gore.*

—*morisque suo se in vulnere versat.*

Virg. xi. 669.

In the following simile all the expressions are happily adapted to the old customs: *the sacred ox*, *isew*, that careless stands, that does not seem brought to the altar by force or violence: *with gilded horns*, *auratâ fronte juvenum*, Virg. ix. 627. Compare Homer, Il. x. 294. and *flowry garlands*, &c. *vittis præfixis et auro Victimæ*, Ov. Met. xv. 132.—*The priest of Jupiter—brought oxen and garlands*, [i. e. oxen adorned with garlands] and would have done sacrifice, Acts xiv. 13. It ought not to be passed over that this simile is borrowed from Homer, Il. xvii. 589. which take in Mr. Pope's translation,

*As when the ponderous axe descending full  
Cleaves the broad forehead of some bravny bull;  
Struck 'twixt the horns he springs with many a bound,  
Then tumbling rolls enormous on the ground:  
Thus fell the youth—*

The same simile the learned reader may see at his leisure in Apollonius, L. iv. 469.

## XVIII.

*But would not stay  
For gold, or perles, or pretious stones an houre.]*  
i. e. any while, a determined for an undetermined part of time, *horæ momento*, in a little while, Horat. i. ver. 7.

—*ne ever houre did cease,*

B. v. C. 7 St. 45.

i. e. never ceased a moment.

## XIX.

*Whiles thus he lay in deadly stonishment,  
Tydings hereof came to his mothers eare—]* This episode is in some measure taken from Hom. Il. xviii. 35, &c. where Thetis arrives with her sisters, the daughters of Nereus, to comfort Achilles. And from Virg. G. iv. 317, where the shepherd Aristæus complains, and his complaints reach his mother's ear, the Nereid Cyrene, beneath the chambers of the sea. Marinell's mother was *black-brow'd Cymoënt*: whose name is formed from *κύμα fluētus*, as *Cymo*,

*Cymo, Cymothoë, Cymodoche*: and 'tis remarkable that Marinell's mother is called *Cymodoche*, B. iv. C. 11. St. 53. unless we must alter it (which I dont believe, because Spenser often varies in the spelling and writing of his proper names) into *Cymœnte*; *black-brow'd* is from the Greek, *μελάνοφρος, κνώροστος*. *Marinell* likewise has his name from the sea; his mother was a goddess; his father an earthly poer. I have all along thought, and am still of the opinion, that Lord Howard, the Lord High Admiral of England, is imaged under the character of *Marinell*: There seems in Stanza 22 an allusion to his captures and rich prizes taken from the Spaniards.

*Ibid.*

*Who on a day,*

*Finding the nymph asleep in secret wheare  
As he by chaunce did wander that same way.]* It has been proposed to read,

*Finding the nymph asleep in secret wheare—  
As he by chaunce did wander that same way.*

Spenser, 'tis true, perpetually uses *whereas* for *where*: but he never thus breaks his verse, unless in the arguments prefixed to the Cantos. This passage wants explaining rather than correcting, and our poet is the best interpreter of of his own phrases.

*Youths folke now flocken in every where,  
To gather May-busquets and smelling breere.*

*Aegl. v.*

*i. e.* in every place: as our poets friend and oldest commentator explained it. So above in *secret wheare*, *i. e.* in a secret place. The adverb for the substantive, ex. gr. *He has a ubi*, a τὸ πῶς, a *wherc*, to live in. In Italian *Dove* is used both adverbially and substantively: *Dove*, where. *Dove*, a place. *Sapete il dove?* do you know the *wherc*, or place? Let it be added too that *Fairfax* has the very same phrase, B. iv. St. 90.

*Alone sometimes she walkt IN SECRET WHERE,  
To ruminat upon her discontent.*

'Tis to be remember'd that *Fays* frequented secret and privy places, see B. iv. C. 2. St. 44.

*XXII.*

*To doen his nephew in all riches stow]* To cause his grandson to abound in wealth. *To do*: see the glossary. *Nephew* for grandson, we have taken notice of elsewhere.

*XXIV.*

*—to rest his wearie knife.]* From *ξίφος*, and in the same sense, as I have already re-

marked in a note on B. i. C. 3. St. 36. *Shakespeare* uses it so frequently; but no modern would, with all these authorities, so use it at present.

*XXV.*

*For Proteus was with prophcy inspir'd.]* *Proteus* is mentioned as a juggler and conjurer, in B. i. C. 2. St. 10. and B. iii. C. 8. St. 39, &c. But in *Hyginus*, Fab. 118, he is mentioned as a learned divine, or prophet, as likewise in *Homer*, Od. iv. 349. and *Virgil* G. iv. 387.

*Est in Carpathio Neptuni gurgite vates,  
Caeruleus Proteus.*

Hence *Milton* in his *Mask*,

*By the Carpathian Wisard's book.*

*Milton* calls him a *Wisard* as he was a prophet; his *book* means his shepherd's hook; for *Proteus* was *Neptune's* shepherd or herdsman,

*And hath the charge of Neptunes mighty herd.*

B. iii. C. 8. St. 30.

*Proteo Marin, che pasce il fiero armento  
Di Nettuno—*

*Ariost. Orf. F. viii. 54.*

*—innamnia cujus*

*Armenta, et turpes pascit sub gurgite phocas.*

*Virg. G. iv. 395.*

*XXVII.*

*But ah! who can deceive his destiny?] Æschyl.*

*Prom. ver. 518.*

*ἕκαστ' ἂν ἐκφυγοίη τὴν πεπεωμένην.*

*deceive*, *i. e.* lie hid from; avoid. So *fallere* is used by the *Latins*, *Hor. Ep. i. 17. 10.*

*Nec vixit male, qui natus moriensque fecellit [ῥέσθησεν]*

*i. e.* escaped the notice of the world. And in *L. iii. Od. xvi.*

*Fulgentem—fallit [ῥαϊσθένει] beatior.*

*Ibid.*

*So wrening to have arm'd him, she did quite disarme.]* Observe this playing with sound of words. So B. i. C. 12. St. 27. *Thet erst him goodly arm'd, now most of all him harm'd.* Hence *Milton*, vi. 655. *Oppress'd whole legions arm'd: Their armour help'd their harm.*

*XXVIII.*

*And still of subtle sophisines, which doe play  
With double senses, and with false debate.]* *Debate* is used for fallacious reasonings: 'tis a kind of *catacrefsis*. *Shakespeare* has the same observation in *Macbeth*, Act 5.

*And be these juggling fiends no more believ'd,  
That palter with us in a double sense.*

Who knows not the oracles of old? which  
*Milton*

Milton calls in Parad. Regain. B. i.

*Ambiguous, and with double sense deluding.*

## XXXIII.

*They were all taught by Triton to obey  
To the long raynes at her commandment*] To obey to,  
see instances of this expression in a note on  
B. ii. C. 6. St. 20. The 1st edition has *raynes*, the  
other editions, *traines*. Presently after

*The rest of other fishes drawn weare,  
Which with their finny ears the SWELLING sea  
did sheare.*

This epithet *swelling* is directly contrary to what  
is said just above,

*The waves obedient to their beaſt  
Them yielded ready paſſage, and their rage ſurceſt.*

Again,

*Eſſences the rearing billows STILL abide.*

So that methinks we might ſet all to rights with  
no great variation of letters,

*The reſt of other fiſhes drawn weare,  
Which with their finny ears the YIELDING ſea  
did ſheare.*

Telling, in the ſame ſenſe as *buxome*, in St. 31.

which proves the propriety of this correction.  
And thus Fairfax, xv. 12.

*Their breſts in ſunder cleave the YEELDING deepe.*

He ſays a *teme of dolphins* drew the chariot of  
Cymont, the reſt were drawn of other  
fiſhes :

*Talis ad Haemonium Nereis Palea quondam  
Væta eſt frenato caerulea piſce Thetis.*

Tibull. i. iv. 9.

—*Quo ſæpe venire*

*Frenato delphine ſedens, Theti, nuda ſolebas.*

Ov. Met. ii. 237.

## XXXV.

*And all her ſiſter nymphes with one conſent  
Supplide her ſobbing breaches w'ith ſad complement.]*  
*Her ſiſter nymphes* [*κασιγνηται Νηρηίδης*, Hom. II.  
xviii. 52.] fill up the intervals with their ſobs.

*ἄς δ' ἄμα πᾶσαι  
στῆθια πεπληγμέντο· ὅτις δ' ἐξῆρχε γόοιο.*

*haec autem ſimul omnes  
Pectora plangebant; Thetis verò exorſa eſt luctum.*  
Hom. II. xviii. 50.

## XXXVI.

*Deare image of myſelf, ſhe ſaid, that is  
The wretched ſonne*] *Deare image of myſelf, that is*  
[*videlicet, namely*] *the wretched ſonne of a wretched*  
*mother.* Thetis (Homer, II. xviii. 54.) calls

himſelf *δυσχεριστολογία*, which is happily com-  
pounded according to the Grecian eaſe of com-  
pounding words, and means that though he  
had brought forth a noble offspring, yet 'twas  
an unhappy one: And after the ſame manner  
the bemoans, II. i. 414.

*Ἄμοι τίκων ἱμῶν, τί σὺ σῆρερον ἀνὰ τέκονα;*  
Cymoent ſays,

*Now heſt thou a lump of earth forlorne?*

The body without the ſoul is rightly ſo called :  
the Latin poets uſe *corpus inane* in the ſame  
ſenſe.

*Arcti in extructo corpus inane rogo.*

Ov. Amor. iii. Eleg. ix.

The laſt verſe ſeems thus to be rightly meaſur-  
ed, *thy'* being cut off,

*Nē cān thy' irrēvōcāblē dīſtīnē bē wīſtī.*

## XXXVII.

*Not this the worke of womans hand ywis  
That ſo deepe wound through theſe dear members drive.]*  
Not this truly a womans handywork that drives  
ſo deep a wound through theſe dear members of  
my ſon. See note on B. iv. C. II. St. 46.

## XXXVIII.

*and greater croſſe  
To ſee friends grave, then dead the grave ſelf to en-  
groſſe.]* And 'tis a greater miſfortune to ſee the  
grave of a friend, than dead to engroſs the grave  
itſelf. The poets frequently make their god-  
deſſes thus complaining of their immortality,  
and wanting to finiſh their woes and their be-  
ing at once. See note on B. i. C. 5. St. 23.

*Quæſdam*

*Conſtat nolle deos fieri. Interna reclamat  
Quo vitam dedit æternam? cur mortis adempta eſt  
Conditio? [Virg. xii. 879.] Sic Caucaſeā ſub rupe  
Prometheus*

*Teſtatur Saturnigenam, nec nomine ceſſat  
Incuſare Jovem, data ſit quod vita peremim. [Æſchy].  
Prom. Vinēt. 518.] Aufon. Idyll. xv.*

*ὃ δὲ τάραινα  
ζῶω, καὶ θεὸς ἱμῶν, καὶ ἔδνταμάς τε δνταμιν.*

*Ego verò miſera  
Vivo, et dea ſum, nec te ſequi poſſum.*

Bio Idyl. i. 53.

*O quàm miſerum eſt neſcire mori!*  
Senec. Agam.

## XXXIX.

*That the dim eyes of my deare Marineſſ  
I mote have cloſed, and him bed ſarcwel.]* Virg.  
ix. 486.

*Nec te tua funera mater  
Produxi, preſſive oculos.*

And him bed farewell—according to an old custom, to which Virgil alludes, *Æn.* ii. 644. and xi. 97. This last *farewell* we often find in ancient inscriptions.

AETERVM. MEVM. VALE  
SOLATIVM.

Gruter p. DCCCLIX.

AVE. SEXTI  
JVCVNDE  
VALE. SEXTI  
JVCVNDE.

Ibid. pag. DCCCLXXXIX.

Yet *malgre them*, FAREWELL, my *swetest* sweet, FAREWELL, my *swetest* sonne, 'TILL WE AGAIN MAY MEET.

But how could the goddesses ever hope to meet her son again? this reading therefore of the 1st quarto, was upon second thoughts corrected in the 2d quarto, as I have printed it in the context.

XL.

and *spreading on the ground*

*Their watchet mantles*—] A watchet colour is a faint blue, or skye-colour: so named from the woad, with which the cloth is dyed blue. And from woad comes WOAD-CHEW or WATCHET. See Skinner in *watchet colour*. Again, speaking of a river god, B. iv. C. ii. St. 27.

*All decked in a robe of watchet hew.*

i. e. *καυώπενδος*, *caeruleum pepulum habens*. Drayton in *Polyol.* part. 2d. pag. 15 uses this epithet, speaking of Neptune,

*Who like a mightie king, doth cast his watchet robe,  
Farre wider than the land, quite round about the globe.*

Before him, Chaucer in the *Miller's Tale*, 213,  
*All in a kirtle of a light watchet.*

*Ibid.*

*They softly wipt away the gelly blood*] So the old quartos and Folio of 1609. but the Folios of 1611. 1617. 1679. all read *jelly'd blood*. Spenser, I am pretty certain, and having for my assurance the best editions for authorities, preferred the substantive. The diction is more poetical: So Horace says, *Stertinium acumen*, Lib. i. *Epist.* xii. 20. *Mauris jaculis*, L. i. *Od.* xxii. 2. *Mauris anguibus*, L. iii. *Od.* x. 18. So Juvenal (though modern editions say otherwise) *Oceano fluctu*, the ocean wabe, Sat. xi. 94. *littore oceano*, xi. 113. the ocean shore. And thus Spenser, in *ocean waves*, B. i. C. 2. St. 1. the ocean wave, B. i. C. 11. St. 34. *Water dew*, B. i. C. 11. St. 36. the virgin rose, B. i. C. 12. St. 74. *rosae*

*virgines*. *τίραντος σκήπτρον*, a tyrant scepter. *Æschil.* *Prometh.* *exercitus victor*, the victor army. *Livy.* *his victor foste*, B. ii. C. 5. St. 12. *bellator equus*, the warrior horse. *Virg.* *Briton Prince*, *Introduct.* B. i. St. 2. *Britane land*, B. i. C. 10. St. 65, *Bryton fieldes*, B. i. C. 11. St. 7. *lyon whelpes*, B. i. C. 6. St. 27. with many other of like sort, which we leave to the reader.

*Ibid.*

*They pourd in soveraine balme and nectar*—] So Venus in the cure of *Æneas*, *Virg.* xii. 419.

*Spargitque salubres*

*Ambrosiae succos et odoriferam panaceam.*

And Thetis pours in nectar to preserve the body of *Petroclus* from corruption, *Hom.* II. xix. 38.

*Πατρόκλην δ' αὐτ' ἀμβροσίην κ' ἰκταρ ἐροῦδον  
Στάζει κατὰ ῥῆσιν, ἵνα οἱ χρεὼς ἔμπεδος εἴη.*

LXI.

*Tho when the lilly-banded Liagore*—] *Lilly-banded*, *λευκώλανος*. *Liagore* was one of the daughters of *Nereus*, according to *Hesiod.* *Θεογ.* ver. 257. But this mythology is partly our poets own, and partly borrowed from the story of *Apollo's* ravishing *Oenone*, and teaching her the secrets and uses of medicinal herbs. He says *Pæon* was born of *Liagore* and *Apollo*. *Pæon* was physician of the gods, and is mentioned in *Homer*, II. v. 401. and 900.

LXII.

*Then all the rest into their coaches clim,*] See note on B. iv. C. 11. St. 46.

XLIII.

*Deepe in the bottome of the sea her bowre*—] *Cymöent's* chamber or secret seat was in the bottom of the sea, *ἰν βυθίσσιν ὕδατος*, as that of *Thetis* is described in *Homer* II. xviii. 35. *And built of hollow willowes heaped bye*—From *Hom.* *Od.* xi. 242.

*Προφύρειον δ' ἄρα κύμα περιβάθη, ἔπει ἴσσοι,  
Κυρτωδῆς, κρήνη τε θεῶν, θυπιῶν τε γυναικῶν.*

*Caeruleus quidem fluctus circumstetit monti aequalis  
Curvatus, absconditque deum, mortalemque faeminam.*

Or as *Virgil* has better translated it, G. v. 361.

*Curvata in montis faciem circumstetit unda.*

Such too is the strange bowre of the Wizard mentioned in *Tasso*, xiv. St. 37. See too *Virgil*, G. iv. 333.

*Ibid.*

*For Tryphon of sea-gods the soveraine leach is hight.*] *Tryphon* is a name well known. But how one of such a name came ever to be surgeon of the Sea-gods, Spenser only could tell us, who had the

the information from his own Muse.—This story which breaks off at St. 44. he resumes B. iv. C. 11. St. 6.

## XLV.

*the prince, and faery gent,  
Whom late in chase of beauty—She left,—*] See B. iii. C. 1. St. 17.

## XLVI.

*Of hunters swifste, and sent of bowndes trew.]* The Folios read, *hunters*: the 1st and 2d quarto edit. *hunter*. We have this measure frequent, *hounlës*.

## XLVII.

*But Timias, the princes gentle squire,  
That ladies love unto his lord forlent,]* But Timias the Squire of Prince Arthur had given up [had before lent or given up] that lady unto his lord. It should be therefore *forlent*.

## XLIX.

*Like as a fearfull dove, which through the raine  
Of the wide ayre her way does cut amaine,  
Having farre off espyde a tassell gent  
Which after her his nimble winges doth straine,  
Doubteth her best for feare to bee FOR-HENT,  
And with her pinions cleaves the liquid firmament.]*  
The raine of the wide ayre, i. e. the aëry region. See raine in the Glossary,—a tassell gent, a tarcel gentle: Ital. *terzuelo*.—*For-hent*, so the 1st and 2d quarto: the Folios, *Fore-hent*: which is right, i. e. to be taken before she can escape. This simile is frequently to be found in the poets; you may cite a hundred passages.

*Sic aquilam penna fugiunt trepidante columbae.*  
Ov. Met. i. 506.

*Ut fugere accipitrem penna trepidante columbae,  
Ut solet accipiter trepulas agitare columbas.*

Ov. Met. v. 605.

*Not half so swift the trembling doves can fly,  
When the fierce eagle cleaves the liquid sky:  
Not half so swiftly the fierce eagle moves,  
When through the clouds he arives the trembling doves.*  
Pope's Windf. Forrest.

*Thus at the panting dove a falcon flies;  
The swiftest racer of the liquid skies—*

Pope's Hom. II. xxii. 183.

## LI.

*His uncouth shield—]* For it was covered with a veil. See note on B. i. C. 7. St. 33.

## LIV.

NIGHT—] Of the dignity of this Matron we have spoken in a note on B. i. C. 5. St. 22. What is here said, is said by a man in a passion, and not according to ancient mythology. There seems an error in the close of the Stanza, occasioned by a repetition; which error is not unusual in this poem.

*Where, by the grim frowd of Coctus stow,  
Thy dwelling is in Herebus black hous,  
(Black Herebus thy husband is the foe  
Of all the gods) where thou ungracious  
Halse of thy dayes dost lead in borrow bidous*

Who does not see that is, just above, caught the printer's eye? *Black Herebus*, is put in apposition, and the true reading easily occurs,

*Thy dwelling is in Herebus black hous,  
(Black Herebus, thy husband, and the foe  
Of all the gods) where thou, &c.*

## LIX.

*Dayes dearest children be the blessed seed—]* So the 2d quarto: but the 1st,

*The children of day be the blessed seed.*

Zoroaster the magian (as Plutarch tells us in Isis and Osiris) called the good principle Oromazes, and said it resembled light; and the evil principle Arimanius, which resembled darkness. Oromazes begot six deities, one of which was Truth—*Truth is his daughter*—Arimanius produced as many of quite contrary attributes. But in the end *Good* shall be all in all, and Arimanius with his wicked offspring destroyed,

*Dayes dearest children be the blessed seed  
Which darkness shall subdue—*

AND GOD SHALL BE ALL IN ALL.

## C A N T O V.

## I.

*WONDER it is—*] See note on B. iii. C. 3. St. 1.

## II.

*But to his first pursuit—*] B. i. C. 9. St. 14, 15.

## III.

*He met a dwarfe,*] who this was, See B. v. C. 2. St. 2, 3.—In the following Stanza, the dwarfe says,

*Sir, ill mote I stay*

To tell THE SAME:—

We find these words just after,

*Who lately left* THE SAME,—and these words seem to have caught the printer's roving eye, for I want authority only to print,

*Sir, ill mote I stay*

To tell MY TALE—

## VII.

*Such bappinesse did maulgre to me spight,*] See the Glossary in *Maulgre*.

## VIII, IX.

*Yet she loves none but one, that Marinell is hight:*  
*A sea-nymphes sonne, that Marinell is hight,*  
*Of my dear dame is LOVED dearly well;*] observe here a repetition frequent in our poet, and see note on B. iii. C. 2. St. 17. but instead of *is loved*, I believe the poet wrote *beloved*: a *sea-nymphes sonne*, is put in apposition with *Marinell*. By this reading we get rid of *is* thrice occurring in three verses, whereas the elegance and turn of the verse requires only the repetition of, *that Marinell is hight*.

*Yet she loves none but one, that Marinell is hight;*  
*A sea-nymphes sonne, that Marinell is hight,*  
*Of my deare dame beloved dearly well—*  
*But he sets nought at all by Florimel,*  
*He sets nought at all by, i. e. he entirely disregards.*

## Ibid.

*Did him (they say) forwarne through sacred spell:]*  
It should be *forewarne*. See above B. iii. C. 4. St. 25. So just below,

*And fawre since Florimell the court forwent,*

It should have been *Forewent*, i. e. did forego.

## XI.

*So may YOU gaine to YOU—*] This is the reading

of the 2d Edit. and of the Folios: and 'tis wrong. But the 1st Edit. as it should be,

*So may ye gaine to you—*

I thought it not improper to notice that *ye* should be used in the nominative case, and *you* in oblique cases. But our poet does not follow this rule so strict as he ought. Where I can therefore lay the fault on the printers and editors, I remove this confusion from the context. The translators of the Bible are very correct in this distinction of *ye* and *you*, and I wish others would follow their example.

## XII.

*The want of his good squire—*] See above B. iit. C. 4. St. 47.

## XV.

*For they were three*

*Ungratious children of one gracelesse fyre.*] Perhaps alluding to the threefold distinction of lustful desire, viz. the lust of the eye, the lust of the ear, and the lust of the flesh. *Mulier visa, audita, tacta.*

## XVI.

FORTHWITH *themselves with their sad INSTRUMENTS*

*Of spoyle and murder they gan arme BYLIVE,*  
*And with him forth into the Forrest WENT,*] In these three verses the reader will see, that *instruments* does not jingle with *went*: he therefore will think it should be *instrument*; for the singular number may here be easily defended. He will see likewise that FORTHWITH and BYLIVE are both adverbs, both signifying *immediately*, and 'twill be suggested to him that FORTHWITH is an easy corruption of the printer or transcriber, for FORTHY, which word we have in a hundred places, Anglo-S. *forþi quamabrem*; on which account the whole passage therefore runs thus, and connects with the foregoing Stanza,

*Forþy themselves with their sad instrument*  
*Of spoyle and murder they gan arme bylive,*  
*And with him forth into the Forrest went—*

## XVII.

*By that same way they knew that squire unknowne*  
*Mote algates passe;—*] By that same unknowne way, &c. See note on Introduction to B. ii. St. 3.

4 A

XIX.

## XIX.

But labour'd long in that deepe ford with vaine dis-  
ease.] i. e. in vain. See note on B. i. C. 2.  
St. 39. and on B. ii. C. 5. St. 16.

## XXII.

He treading dawne with gnashing teeth did bite  
The bitter earth, and bad to let him in  
Into the bafeull houfe of endleffe night.] And pray'd,  
untreated, to let him in into the balefull houfe: take  
notice of the two prepositions: See B. 4. C. 6.  
St. 15. This is expreffed from the poets.

*Proccuuit moriens, et humum femel ore momordit*  
Virg. xi. 418.

*Sanguinis ille vomens riuos cadit, atque cruentam*  
*Mundit humum.* xi. 669.

*Voluitur ille ruens, atque arua hostilia morfu*  
*Appetit, et mortis premit in tellure dolores.*  
Sil. Ital. ix. 383.

But Homer led the way, ἰδὲ λαζοῖατο γᾶναι.

## XXIII.

His fufill fawle with desperate difdaine  
Out of her flefhy ferme fled to the place of paine.]  
From Virgil.

*Vitaeque cum gemitu fugit INDIGNATA sub umbras.*  
Aen. xii.

*A le squalide ripe d' Acheronte*  
*Scielta dal corpo, più fradde che giaccio,*  
*E flemmiando fuggi l' ALMA SDEGNOSA.*  
Orl. Furios. xxxvi. 140.

Take notice of the iteration of the letters:  
hence perhaps he fays, *flefhy ferme*, and not  
*flefhy houfe*: for the body is the houfe or taber-  
nacle in which the foul dwells. What Menage  
obferves in FERME: will very well explain our  
poet. 'Comme Firme à cte dit pour un lieu fermé,  
' on a dit auffi Firmitas pour un bourg, ou village,  
' fermé de murailles. Les capitulaires de Charles le  
' Chouwe, titre 31. chapitre I. Et volumus et ex-  
' pofle mandamus ut quicumque istis temporibus cas-  
' tella et firmitates et haías sine nostro verbo fecerint,  
' &c.—on a auffi dit firmare pour enclore, et  
' fortifier; d' où nous auons fait fermer, &c.'  
So that *Flefhy ferm* is an inclofure of flefh.

## XXIV.

*As that did forefee*

The fearfull end of his auengement fad.] i. e. as if  
that he did forcee—*praefaga mali mens*, Virg. x.  
843. The following verfes are expreffive of  
the faintly fluttering arrow, fhoot from the boot-  
leffe bow: and will bear comparifon, with that  
well known paffage in Virgil, where he de-  
cribes the feeble dart, fcarce flung from the

arm of the enervated old king. Dryden's tran-  
flation is happy,

*This fad, his feeble hand a javelin threwe,*  
*Which flutt'ring, feem'd to loiter as it flew,*  
*Swift, and but barely, to the mark it held,*  
*And faintly tinkled on the brazen fhield.*

## XXVII.

Providence heavenly paffeth living thought,] See note  
on B. i. C. 6. St. 7.

*Ibid.*

—*As faire as Phoebus funne.*] As faire as Phoebus  
the fun: expreffed as *Phoebus Apollo*, Παλας; Ἀ-  
θωνος, *Cythera Venus*, &c. See Bentley's note on  
Horat. Carm. i. iv. 5. Juft above concerning  
Braggadochio's cowardife, See B. ii. C. 3.  
St. 46.

## XXVIII.

Well hoped fhee the beaft engor'd had bene,  
And made more hafte THE live to have bereau'd:]  
rather, HIS life: i. e. to have taken away the  
life of the beaft. *perſue* means the *purſuit*, and  
tracing of the beaft by his blood.

## XXX.

Befides all hope with melting eies did vew,] did  
fee out of all hope, hopelefs.

## XXXII.

For fhee of herbes had great intendiment,] Ital. *In-*  
*tendimento*, intendment, understanding. Ladies  
of antiquity of the higheft rank were ſkilful in  
phyſick and furgery. Who is ignorant of Me-  
dea, the daughter of a King? of Circe? or of  
the wife of King Thone, who taught Helena  
the ufe and mixture of Nepenthes? The royal  
Agamede knew all herbs and all their virtues.

Ἡ τῶσα φάρμακα ἦδη, ὅσα τρέθειν ἰνέεια χεῖράν.

Il. κ'. 740.

Let us turn to Romance writers, no ſmall imi-  
tators of Homer. Sir Phil. Sydney in his Ar-  
cadia, p. 69. introduces 'Gynecia having ſkill  
' in furgery: an art in thoſe days much ef-  
' teemed; becauſe it ſerved to virtuous courage,  
' which even ladies would, even with the con-  
' tempt of cowards, ſeem to cheriſh.' Angelica  
who makes ſo great a figure in Boyardo and  
Arioſto 'had great intendiment of herbs.' See  
Boyardo, Orl. Innam. Fol. 51. or Berni. L. i.  
C. 14. St. 38. And Arioſto, xix. St. 22. This  
ſame Angelica cures the wounded Medoro, as  
Belphæbe cures the wounded Squire.

Spenser mentions *ift Tobacco*: this was brought  
into England by Sir W. Ral. *an*. 1584. I took  
notice formerly in a letter to Mr. Weſt, that  
Timias, this gentle Squire, was intended to  
exprefs



expres covertly Sir W. Ral. Timias therefore covertly expressing our poets honoured friend; the allusion is manifest.—2dly, *Panacea*. This is mentioned in the cure of Æneas, Virg. xii. 419. the very name shews it a sovereign remedy: Angelica uses it too in the cure of Medoro, as well as the Dictamnus. See Virg. xii. 411.—3dly, *Polygonum*. Pliny mentions *Polygonum* as good to stanch blood. Whether any of these herbs it were, or whatever else the sovereign weed was named, this she brought, and applyed: *Fovet eâ vulnus*, Virg. xii. 420. *Leva ogni spasma*, Ariosto: *She abated all spasm*.

## XXXVI.

*Nor goddesse I, nor angell, but THE mayd  
And daughter—*] It should be rather,

—but A mayd,

Shakesp. Temp. Act. I. *My prime request  
(Which I do last pronounce) is, o you wonder,  
If you be made or no? Mir. No wonder, Sir,  
BUT CERTAINLY A MAID.*

*O quam te memorem Virgo: namque haud tibi vultus  
Mortalis, nec vox hominem sonat: O dea certe—  
Tum Venus, haud equidem tali me dignor honore.*

Virg. i. 327.

## XXXIX.

—*That their course they did restraints.*] From the 2d quarto and Folios I have printed *his course*. Just above,

*And like a stately theatre it made,*

i. e. What resembled a stately theatre. See the same expression in a note on B. i. C. 2. St. 13.

## XL.

—*and of their sweet loves teene,*] i. e. and of the vexation which their sweet loves gave them. Anglo-S. *teonan*, *vexatio*.

*Ibid.*

*That greatest princes liking it mote well delight.]* The alteration which I have made in the context is from the 2d quarto and Folios: not, *delight the liking*, but *delight the greatest princes on earth, greatest princes living*.

## XLIII.

*Still as his wound did gather, and grow hole,  
So still his hart waxe sore, and health decayd:  
Madnesse to save a part, and lose the whole.]* This is the spelling of the 1st and 2d quarto editions: others read, *grow whole*. The words ought to have some difference: perhaps, *hole* from the Anglo-S. *hal*, *Sanus*. *Whole* from ἅλος, *Falsos*.

*Ibid.*

—*what other could he do at last,*] What at least could he do otherwise.

## XLVII.

*To her, to whom the heavens do serve and setu?]* I thought formerly that Sir W. Raleigh, who is all along imaged in Timias, made some verses of like nature to his Cynthia, our poet's Belphebe. The compliment here paid Q. Elizabeth, that the heavens themselves obey'd to her, and fought her battles, is borrowed from Claudian, and was applyed to her, when the Spanishe fleet was destroyed by the storms:

*O nimium dilecta Deo, cui militat aether,  
Et conjurati veniunt ad classica venti!*

A medal likewise was strucken, representing a fleet shattered by the winds and falling foul on one another, with this inscription, *Affavit Deus et dissipantur*, God blew with his wind and they were scattered.

These often repeated verses *Dye, rather dye*—the grammarians call *versus intercalares*, παρεμβασίμους. So in Ovid's Epistles, *Impia quid dubitas Deianira mori?*—*Theocritus*, Ἄρχεττε βουκόλινας, κ. λ. Virgil, *Incipe Maenalius*, &c.

## XLVIII.

*As percing levin, which the inner part  
Of every thing consumes and calcineth by art.]* The ill state of his mind and body, his love to Belphebe consumed his inner part, just as piercing lightning, which consumes (as is said) oftentimes the sword, without hurting the scabbard; and melts money in a man's pocket, without hurting him or his cloaths:—*and calcineth by art*, and calcineth, as it were, by chymical art.

## XLIX.

*Yet still he wasted, as the snow congeald,  
When the bright sunne his beams thereon doth beat:]* He had his eye, I believe, on Ariosto, Canto xix. St. 29. who has the same simile, applyed to Angelica in love with Medoro.

*La misera si strugge, come calda  
Strugger di neve intempestriva suole,  
Ch' in loco aprico abbia scoperta il sole.*

Compare Tasso, xx. 136. and Ovid, Met. iii. 487.

## LI.

*That daintie rose, —*] It seems to me that this image (though varied) was taken from that well known simile in Catullus, *Carm. Nuptial*.

*Ut flos in septis secretus nascitur hortis  
Ignotus pecori, &c.*

which

which Ariosto has imitated, *Orl. Fur.* i. 42.

*La verginella è simile à la rosa  
Ch' in bel giardin, &c.*

## LIII.

*And crowne your beades with heavenly coronall,  
Such as the angels weare before God's tribunal.]  
A crown of glory that fadeth not away, 1 Pet. v. 4.  
ἀμάρταντος στεφανίου. Hence Milton with a learned  
and poetical allusion speaking of the angels*

crowns, calls them *Crowns intwoven with amaranth and gold*, iii. 352. Chastity is this crown of amaranth and gold, which our poet recommends to the ladies to wear, following the example of their *VIRGIN QUEEN*. See note on the Introduction to B. iii. St. 1.

## LIV.

*To your faire selves a faire ensample frame—] exemplar: παράδειγμα. Posce exemplar honesti. Lucan.*

## C A N T O VI.

## I.

*SO faire from court and royal citadell,  
The great school-maistress of all courtely.] See  
B. vi. C. 1. St. 1. and the note.*

## III.

*Her berth was of the wombe of morning dew.] Alluding to Psal. cx. 3. The dew of thy birth is of the womb of the morning.—This is difficult to understand; the dew is, as it were, the offspring of the morning: a kind of birth or conception of the womb of the morning: the offspring of Christ, his subjects, and sons, &c. were to be as numerous as the dew of the morning.*

## IV.

*Her mother was the faire Chryfogonee  
The daughter of Amphisa—] The Mythology is all our poet's own. Belphebe is Q. Elizabeth; if we carry on the allusion Chryfogonee should be Anna Bullen: but this will not hold true, no more than Amorett is Queen Mary, because said here to be sister of Belphebe. However, I neither affirm nor deny that Amorett is the type of Mary Q. of Scots, whom Q. Elizabeth called sister.*

## VI.

*As it in antique bookes is mentioned.] Our poet to gain credit to his strange assertions refers to certain antique bookes, which we have spoken of in a note on B. iii. C. 2. St. 18.*

*Ibid.*

*When Titan faire his beames did display.] The Folios read,*

*When Titan faire his hot beames did display.*

See note on B. i. C. 5. St. 23.

## VII.

*The sun beames bright upon her body playd.] The mother of Belphebe conceived from the rays of the sun.—One would imagine that Spenser had been reading of Sannazarius de partu Virginis, ii. 372.*

*Haud aliter, quàm quum purum specularia solem  
Admittant; lux ipsa quidem pertransit, & omnes  
Irrumpunt laxu tenebras, & discutit umbras.  
Illa manent illaesa, band ulli periva vento,  
Non biemi, radijs sed tantum obnoxia Phœbi.*

Mahomet says the Genii (a higher order of beings between angels and men) were created of elementary fire: *He created man of clay, but the Genii he created of fire pure from smoke.* Al Koran ch. lv. What wonder that Belphebe should be thus born, since the sun generates souls, like rays and sparks of fire? *Sol (mens mundi) nostras mentes ex sese, velut scintillas diffundit.* Amm. Marcell. L. xxi. And why more incredible that Chryfogonee should conceive from the rays of the sun, than maes should conceive from the wind? Pliny, Virgil, and Tasso, mention this wonder. The soul itself is a ray of light from the source of all light. *Omnia Sticis solent ad igneam naturam referre.* Cic. de Nat. Deor. L. iii. The soul is intelligible fire, *πῦρ νοεόν.* Cic. Tusc. i. *Zenoni Stoico animus ignis videtur.*

*Igneus est ollis vigor, et caelestis origo  
Seminiibus.*

Though many passages of like sort might easily be brought together, yet I shall add but one more from Epicharmus.

*Illi*

*Istic est de sole sumptus ignis, isque mentis est.*

So that to make the soul to be an æthereal, fiery substance, a ray of light, &c. is no new doctrine: and Belpheobe was one of these Genii, all elementary purity, and chastity.

## VIII.

*So after Nilus inundation*

*Infinite shapes of creatures men doe fynd*

INFORMED in the mud.] i. e. after the inundation of the river Nile various kinds of creatures imperfectly formed are found bred in the mud by an equivocal generation. *Informed*, imperfect, half formed. He has Ovid plainly in view, Met. i. 422.

*Sic ubi deseruit madidos septemfluus agros*

*Nilus —*

*Plurima cultores versis animalia gl'ebis*

*Inveniunt, et in his quaedam modo coepta sub ipsam*

*Nascendi spatium; quaedam IMPERFECTA —*

Pomponius Mela speaking of the Nile has the same observation, *Ubi sedantur diluvia, ac se sibi reddidit, per lumentes campos quaedam nondum perfecta animalia, sed tum primum accipientia spiritum, ET EX PARTE JAM FORMATA, ex parte adhuc terrea visuntur.* Spenser uses informed as the Latins use *informatus*, not perfectly formed: *His informatum manibus jam parte polita Fulmen erat,* Virg. viii. 426. i. e. the unformed, unfinished thunder. *INFORMARE et DEFORMARE* *pietoriae aut statuarie sunt vocabula: et INFORMATIO* *συναρμολογια* est. Says Taubmannus in his note on the above passage of Virgil. See the same simile E. i. C. 1. St. 21.

## IX.

*Great father be [the sun] of generation —*

*And his fair sister [the moon] for creation*

*Minist'reth matter fit, which temp'rd right*

*With heat and humour, breeds the living wight.]*

Ovid. Met. i. 430.

*Quippe ubi temperiem sumere humorque calorque,*

*Concipiunt, et ab his oriuntur cuncta duobus.*

These Egyptian hypotheses may be seen in Plutarch's treatise of Isis and Osiris; where 'tis likewise asserted that the light which comes from the moon is of a moistening and a prolific nature: the moon is likewise called there *the Mother of the world.*

## X.

*Till that unwieldy burden she had reard]* Terent.

Andr. Act. i.

*Quicquid peperisset decreverunt tollere.*

## XII.

*Him for to seeke, she left her heavenly hous,*

*(The house of goodly formes and faire ASPECTS,*

*Whence all the world derives the glorious*

*Features of beautie and all shap'es select,*

*With which high God his workmanship hath deckt)*

*And search'd euerie way, through which his wings*

*Had borne him, or his traas she mote detest:*

*She promis'd kisses sweet, and sweeter things,*

*Unto the man that of him tydings to her brings.] SHE*

left—The seeming redundancy of the article is a most elegant imitation of Homer and Virgil, who thus superadd *οἱ, ἡ, ἡ*.—See note on B. ii. C. 8. St. 6. In Hughes's edition 'tis printed *aspect*, in all the others *aspects*, which does not rhyme to the other words. *Beautie* is the reading of the 1st quarto, the others *beauties*, which is the worse reading, as *features*, *beauties*, *shap'es*, have all like terminations. Venus to seek her fugitive son (*δεσποτερῶν υἱόν*) left her heavenly house, her planetary orb: Vulcan in Homer *Π. α.* is said to have made different mansions for the gods; in allusion to the twelve houses assigned to the planets by astrologers: The *aspect* of Venus was favourable; the aspect of Saturn malign. As to the story here told of Venus losing her son; her seeking him; and the promises made to those who would discover him,

*She promis'd kisses sweet and sweeter things,*

*Unto the man that of him tydings to her brings.*

This story Spenser might have taken from the Aminta of Tasso, where Cupid is introduced disguised in a pastoral dress, having just plaid the truant from his mother. Spenser says, St. 11. *that for some light displeasure—he had fled.* In Tasso, Love says, that he was constrained to fly, and to conceal himself from his mother, because she would dispose of him and his arrows according to her will; and as a vain and ambitious woman would confine him amongst courts, crowns, and scepters.

*Io da lei son costretto di fuggir,*

*E celarmi da lei, perch' ella vuole*

*Ch' io di me stesso, e de le mie facte*

*Faccia à suo senno; e qual femina, e quale*

*Vana et ambittiosa mi rispinge*

*Pur tra le corti, e tra corone, e scettri.*

Love then mentions his retiring into the woods and cottages; his mothers pursuing him thither, and promising to the discoverer of her fugitive son either sweet kisses, or something else more sweet.

*Ella mi segue,*

*Dar promittendo à chi m' insegna à lei,*

*O dolci baci, ò cosa altra piu cara.*

I have no occasion to put the reader in mind that the Prologue of Tasso's *Aminta* is chiefly taken from *Bio*.

## XVIII.

that late in tresses bright

*Embreaded were* for hindring of *her haste*.] i. e. lest they should hinder. The last verse in this stanza, viz.

*And were with sweet ambrosia all besprinkled light*, is imitated either from Homer, describing the locks of Jupiter, *Αμυρσίσιαι χῆταις*, *Il. ἄ. 529.* or from Virgil, describing the locks of Venus, *Æn. i. 403.*

*Ambrosiaque comae divinum vertice odorem  
Spiravere.*

The picture, which our poet here draws of Diana and her nymphs surprized by Venus, seems taken from the story of Acteon in Ovid; and the closing verse in *St. 19.*

*Whiles all her nymphes did like a girl and her inclose*, is plainly a translation of the following,

—*circumfusaque Dianam  
Corporibus texere suis.* Ovid. *Met. iii. 180.*

## XXIII.

—*Let it not be envidie.*] *ἀπίτω φθόνος, ἀβστῖν ἐνvidία. σὺν Ἀδελφείῃ λέγω.* Euripid. in *Rheso*. Plato uses *ὡς ἔπος ἔπιπυ* in the same sense; which the editors and translators of Plato seem not rightly to have understood; and which expression Cicero himself wrongly interprets.

## XXIV.

*By Stygian lake I vow, whose sad annoy  
The gods doe dread, he dearly shall atone.*] I vow by the river Styx (*whose sad annoy, annoyance, i. e. whom to injure or offend by perjury the gods do dread*) he dearly shall pay for it.

*Stygiannque paludem,  
Dii ejus jurare timent, et fallere rumen.*

*Virg. iv. 324.*

I scarce doubt but that Spenser had in view the Epigram in *Antholog.* pag. xi. where the Muses reply to Venus, who was persuading them to pay some greater regard to her, or she would arm her son against them, 'Go to' (say they) and talk in this impudent strain 'to Mars, that boy of yours comes not to us, He comes not here, we scorn his foolish joy.

"Ἄρει τὰ γάμυλα τᾶντα  
Ἡμῖν δ' ὃ πίκταις τῶτο τὸ παιδέριον.

Observe likewise this elegant sarcasm, *we scorn his FOOLISH joy*, in allusion to the name of Venus *Ἀφροδίτης*; so named (as some say) ἀπὸ

*ἀφροσύνης*, from the follies and the madnesse, with which this goddess of beauty inspires her votaries. Eurip. *Tragod. 989.*

ΤΑ ΜΟΥΡΑ γὰρ πᾶντ' ἴσιν Ἀφροδίτη ἑορτοῖς,  
Καὶ τένορα' ἐξ ἑδῶς ἈΦΡΟΣΥΝΗΣ ἄρειναι θιάς.

Euripides likewise in his *Hyppolytus* uses *μυρία* i. e. *folly*, for *immodesty*: and Plautus, in the same sense says *stulte facere*. Several instances there are in Scripture where *to play the whore*, and *to act FOLLY*, are expressions of the same import.

## XXV.

*So her she soon appeard  
With sugred words, and gentle blandishment,  
From which a fountaine from her sweete lips went.*] So the 1st and 2d quarto editions, but the folios of 1609, 1611, 1617, read,

Which as a *fountaine from her sweete lips went*. And this is plainly the true reading. *Sugred words* is the expression of Aristophanes in *Avibus* ver. 999. *μυρωδέσσαν ἰπίων*. So our old poets, Chaucer and Lydgate:

*Thy sugir drops swete of Helicon  
Distil in me, thow gentle Muse, I pray.*  
Ch. Court of Love, ver. 22.

*Certys Homer for all thy excellence  
Of rethoryke and sugred eloquence—  
Lydg. of the Warres of Troy B. iv. C. 31.*

*And sugred speeches whisprid in mine care*  
Fairfax. iv. St. 47.

## XXVI.

*And after them herselfe eke with her went  
To seeke the fugitive.*] Thus the verse breaks off in the 1st quarto edition: but in the 2d quarto is added, to complete the measure,

—*both farre and nere,*

## XXVII.

*She bore withouten paine—*] Goddesses and Heroines often bring forth their children without pain: so Latona brought forth Diana,

Ὅτι με κὴ τίκισσα κὴ ἔν ἡλικίῃσι Φίεσσα  
Μήτηρ— Callim. in *Dian.* ver. 24.

So Danae brought forth Perseus, Alcmena Hercules; and the same story is told of Mahomet's mother.

## XXVIII.

*But Venus THENCE—*] So the 1st edition, much better than the subsequent editions hence, presently after write *Love's*, i. e. Cupid's.

## XXIX.

*Whether in Paphos or Cytheron: bill*

Or it in *Gnidas* be—] Venus mentions these her beloved places, in *Virg.* x. 51.

*Est Amathus, est celsa mihi Paphus atque Cythera, Idaliæque domus*

And Horace addresses Venus as Queen of Cnidus and Paphus,

*O Venus, regina Cnidi Paphique.*

L. i. Od. 30.

Phaphia comprehendeth the west of the Island Cyprus, so called of the maritime city Paphus. No place there was through the whole earth where Venus was more honoured;

*Ille Paphum sublimis abit, sedesque revisit*

*Laeta suas—*

*Virg.* i. 419.

West of this stood Cythera, a little village, at this day called Conucha; sacred also to Venus, and which once did give a name unto Cyprus.' Sandys *Trav.* pag. 221. I have from the authorities of the 2d quarto, and folios, altered *Gnidas* into *Gnidus*. Spenser, imitating Chaucer, says *Citheron*, and not *Cythera*.

*Ibid.*

The garden of Adonis—] Spenser has already mentioned the gardens of Adonis, in B. ii. C. 10. St. 71. and here he is profuse in the description of them. Milton I believe had Spenser in his mind, where he compares the garden of Paradise with the garden of Adonis, B. ix. 439.

*Spot more delicious than these gardens sein'd*

*Or of reviv'd Adonis, or renew'd*

*Alcinous—*

There was no such garden ever existent, or even FEIGN'D, [surely there was, and that too by Spenser in the episode now before us] *ἡῆροι Ἀδώνιδος*, the gardens of Adonis, so frequently mentioned by Greek writers, were nothing but portable earthen pots, with lettuce or fennel growing in them, &c.' Bentley. I shall refer the reader to what I have already written on this subject in *Critical Observations* on Shakespeare, page 151, and will now give the reader some opening into this beautiful allegory. But first it seems not improper to see how some of the ancients allegorized this fable, which take in the words of the learned Sandys, who thus writes in his *Travels*, pag. 209. *Biblis* was the royal seat of Cyneras, who was also king of Cyprus, the father of Adonis slain by a bore; deified, and yearly deplored by the Syrians in the month of June; they then whipping themselves with universal lamentations: which done, upon one day they

sacrificed unto his soule, as if dead; affirming on the next that he lived, and was ascended into heaven. For feigned it is, that Venus made an agreement with Proserpina, that for six moneths of the yeere he should be present with either: alluding unto corn, which for so long is buried under the earth, and for the rest of the yeare embraced by the temperate aire, which is Venus. But in the general allegory, Adonis is said to be the sunne, the Boar the Winter, whereby his heate is extinguished; when desolate, Venus (the Earth) doth mourne for his absence; recreated againe by his approach, and productive vertue.—Three miles on this side runnes the river Adonis, which is said by Lucian to have stream'd blood upon that solemnized day of his obsequies.' See *Milton*, i. 450. The allegory of Adonis is in the same manner explained by Macrobius, Lib. I. Cap. xxi. His obsequies are mentioned in Theocritus, *Idyll.* xv. as celebrated by Arsinöe: there indeed the gardens of Adonis are not so poorly furnished as the proverb is explained, but decked out with all the fruits of the earth that could be procured, and ornamented with silver baskets filled with earth, in which was planted flowering shrubs, &c.

*In that same garden all the goodly flowres—*

But Spenser varies from antiquity frequently both in mythology and allegory. And in this fable of Adonis he is more philosophical than any of the ancients in their interpretations of it. Let us then see how our poet allegorizes. First, this Garden of Adonis is the Universe; from its beauty and elegance named ἡ Κόσμος, *Mundus*. There, viz. in this Garden, is the first seminary of all things, namely, all the elements, the materials, principles, and seeds of all things. M. Antoninus, iv. 23. thus apostrophizes Nature, *O Nature, from thee all things proceed, in thee all things consist, to thee all things return*. This Garden or Universe is girded with two walls,

*The one of iron, the other of bright gold,*

The verse is thus to be measured,

*The one of ἦρον, th' other of bright gold,*

Lucretius mentions often the Walls of the Universe, *Mœnia mundi*, i. 74. v. 120. meaning its fastenings and bindings: these walls were strong and beautiful, the one of iron the other of gold; with two gates, imaging the entrance into life, and the going out of it. The porter of these gates is *Old Genius*.

This

This is plainly taken from Cebes, in whose allegorical picture, an old man stands by a gate, holding in one hand a roll of paper, and pointing with the other: this gate is the entrance into life; and the old man is the dictating and inspiring Genius, ἄνε; Δαίμων καλῶταί.

## XXXIII.

*A thousand thousand NAKED babes attend—*] It has been the opinion of some that when God formed the soul of Adam, he then formed the souls likewise of all mankind: and from this preexistent state they are to transmigrate into their respective bodies. *The thousand thousand naked bodies* are the souls in their preexistent state, divested of body. This or the like doctrine of the preexistence of souls is the foundation of the finest book in the Æneid.

*At pater Anchises penitus convulle viventi  
Inclusas animas, superumque ad lumen ituras,  
Lustrabat studio recolens.*

—animæ quibus altera fato.

Corpora debentur.

## XXXIII.

*So like a wheele around they runne from old to new.*] This reversion and permutation of things in this garden of Adonis seems imaged from the doctrine of Pythagoras.

*Omnia mutantur, nihil interit; errat & illinc  
Huc venit, hinc illinc, & quælibet occupat artus  
Spiritus.*

Ov. Met. xv. 165.  
And speaking of the change of the elements, he adds,

*Inde retro redeunt, idemque retexitur ordo.*

Which is very like Spenser's doctrine,

*So LIKE A WHEEL* around they runne from old to new.

So in Plato's Timæus, τὸτο ἅμα πᾶν ΟΙΟΝ ΤΡΟΧΟΥ ΠΕΡΙΑΓΟΜΕΝΟΥ γίγνεται. Seneca: nullius rei finis est, sed in orbem nexa sunt omnia. Ανακυκλώματα πάντα. M. Anton. L. ii. S. 14.

*The Egyptians* (as Herodotus informs us in Euterpe) were the first who asserted the immortality of the soul: which after the destruction of the body, always enters into some other animal; and by a CONTINUED ROTATION, passing through various kinds of beings, returns again into a human body after a revolution of THREE THOUSAND YEARS.

*Some thousand yeares so doen they there remayne,*

*Has cives ubi MILLE ROTAM VOLVERE PER  
ANNOS*

*Lethæum ad fluvium DEUS* [old Genius] *evocat agnive magnus,*

*Scilicet inmemores supera ut convexa revivant.*

Virg. vi. 748.

Compare Plato de Repub. L. x. ἵνα δὲ τὴν πορείαν χροστέω. I think 'tis plain from history, that Orpheus brought these doctrines first from Ægypt, which were afterwards better systematized by Pythagoras and Plato. I have now before me Dryden's elegant translation of the Pythagorean philosophy from Ovid. And my English reader will not be displeas'd to read the following verses, as they illustrate our poet.

*Then death, so call'd, is but old matter dress'd  
In some new figure, and a varied vest.*

*Thus all things are but alter'd, nothing dies;*

*And here and there th' unbody'd spirit flies,*

*By time, or force, or sickness dispos'd,*

*And lodges, where it lights, in man or beast;*

*Or hunts without, 'till ready limbs it find,*

*And adorns those, according to their kind:*

*From tenement to tenement is toss'd,*

*The soul is still the same, the figure only lost.*

## XXXV.

*Some made for beasts,*—] one order of beings never breaks in upon the preestablish'd order of other beings. He has plainly St. Paul in view, 1 Cor. xv. 39. as in the Stanza above, Gen. i. 22.

## XXXVI.

*Yet is the stocke not lessened nor spent,*] Things are changed, but things don't perish: and the world subsists by changes. σώσει κόσμον ἢ μεταβολαί. M. Anton. ii. 3.

*Nec perit in TANTO quidquam, mihi credite, mundo,  
Sed variat mutatque vias—* Ov. Met. xv.

I should think Ovid wrote in *TOTO mundo*, ἐν τῷ ὅλῳ. 'Tis Pythagoras speaks: the whole is never injured, never suffers; parts are. τὸ ὅλον, τὸ πᾶν, are sacred and mystical words in the mouths of Pythagoreans and Platonics.

*Scilicet huc reddi deinde, ac resoluta referri  
Omnia; nec morti esse locum—* Virg. G. iv. 225.

Consider likewise that though individuals dye; yet the stocke is not lessened—*At GENUS immortale manet.* Virg. G. iv. 208. Thus all particular forms, and all individuals are hastening on to their dissolution for the preservation, good, and beauty of the WHOLE.

*Ibid.*

*An huge eternall chaos, which supplies—*] That nothing comes from nothing—that the materials of creation have exist'd always—these are opinions which many of the best of philosophers have maintained. *All things* (says Anaxagoras) *ley together in a confus'd mass, till Mind reduced them*

them into order. Milton seems to have been of this opinion where he calls the abyss, *The womb of nature, and perhaps her grave*, ii. 911.

*rudis indigestaque moles,  
Nec quicquam nisi pondus iners, congestaque eodem  
Non bene junctarum discordia semina rerum:  
Hanc Deus, aut melior litem Natura diremit.*

Ovid. Met. i.

## XXXVIII.

*For every substance is conditioned  
To change her brew, and sondry formes to don,] to don,* i. e. to put on. The reader will see all this doctrine in the old Timæus, and in the Timæus of Plato, where *Substance*, or *Matter*, is called πάσης γενέσεως ὑποδοχὴ, εἶν τιθῆναι—παρὰ χηρῆς—and in pag. 50. Εμφαγῶν γὰρ φύσει παντὶ κούται, κινῆσιμος τε καὶ διασχηματίζουσα ὑπὸ τῶν εἰσόντων, φάνεται δὲ δι' εἰκῶνα ἄλλοτε ἄλλοιοι. Compare Timæus Locrus, pag. 94. M. Antoninus has frequent allusions to this alteration of form and fashion: hence as he observes, L. ix. S. i. καὶ τῶν ἑλῶν ὅσα ἐνπεσῆς καὶ ἐνπρῆσι, *Universi materia est prompta obsequi ac fingenti parere*. See likewise L. vii. S. 23, where he says, that the Universal Nature forms and fashions things from the universal Matter, which from its ductility and easy impressions, he compares to wax. So Ovid, Met. xv.

*rerumque novatrix  
Ex aliis alias reparat Natura figuras.*

## XL.

*And their great mother Venus—] Mother of forms, form personified. Venus was named Παναγιῶτιν, the universal cause: and Genetrix: See note on B. iv. C. 10. St. 5. Whence has the world its name in Greek and Latin, but from its beauty? ὁ κόσμος, Mundus. What strikes our eye, but form? Venus is then all in all. But Time is the common troubler of things in this beautiful Garden. Be it so. Since we know that change, and alteration, renew the world, and keep it perpetually beautiful, young, and new.*

## XLII.

*There is continual spring, and harvest there  
Continuall, both meeting at one time:  
For both the boughes doe laughing blossoms leave,  
And with fresh colours decke the wanton pryme,  
And eke atonce the HEAVY trees they chyme,] Laughing blossoms, is from Virgil, Ecl. iv. 20. Mixtaque ridenti colocalia fundet acantho. The 1st quarto has heavenly trees: the 2d and Folios, heavy, which seems much the better reading.—Perpetual Spring makes no small part of the descriptions of the paradisaical state, of the fortunate islands, Elysian fields, gardens of the Hesper-*

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des, of the gardens of Alcinous, of the golden age, &c. &c. *Ver erat aeternum*, Ov. Met. i. 107. See too Virg. G. ii. 336.

*While universal Pan [i. e. Nature]  
Knit with the Graces and the Hours in dance  
Led on th' eternal spring.* Milt. iv. 266.

The trees bearing blossoms and fruit at the same time, is taken from Homer's description of the garden of Alcinous, and imitated both by Tasso in his description of the garden of Armida, and by Milton in his description of Paradise, iv. 147.

## XLIII.

*Right in the midst of that paradise  
There stood a stately mount,—] Among other poets which Spenser consulted in adorning these gardens of Adonis, he did not forget Claudian, de Nupt. Hon. et Mariæ, where there is a description of the garden of Venus.*

*Aeterni patet indulgentia veris.  
In campum se fundit apex—  
Vivunt in Venerem frondes, omnisque vicissim  
Felix arbor amat—*

## XLV.

*And all about grew every sort of flowre,  
To which sad lovers were transform'd of yore,  
Fresh Hyacinthus, Phoebus paramoure  
And dearest love;  
Foolish Narcisse, that likes the watry shore;  
Sad Amaranthus, in whose purple gore  
Me seemes I see Amintas wretched fate,  
To whom sweet poets verse hath given endlesse date.*

In the two oldest Editions, the broken verse, *And dearest love*—is wanting: but here inserted from the Folio of 1609.—Whoever had the care of that Edition, met with some additions and alterations, which could come from no other hand but Spenser's. *Hyacinthus*, he calls, *Phoebus' paramoure and dearest love*; this the Latins would express by *Deliciae Phoebi*: the Greeks by, τὰ παιδικά. He says, *Foolish Narcisse*, because he fell in love with his own face. But what is the meaning of *Sad Amaranthus, made a flowre but late—in whose purple gore, me seemes I see Amintas wretched fate*—Who is Amyntas? not a woman: not to be written, *Aminta's wretched fate*, as some Editions read: for *Amintas* is the name of a shepherd in Virgil: and he means here I should think the renowned Arcadian shepherd *Astrophel*,

*The fairest flowre in field that ever grew.*

See Spenser's Pastoral Elegy on Sir Ph. Sidney, unfortunately killed abroad.

*To whom sweet poets verse hath given endlesse date,*

4 B

For

for Sir Philip Sidney, was lamented by all the poets in England; and the King of Scotland, afterwards King of England, writ a copy of verses on his death. But I don't know whether this interpretation, so plausible, might not be questioned. Read the following verses in Colin Clout's Come Home Again,

*There also is (ah! no, he is not now)  
But since I said he is, he is quite gone,  
AMYNTAS quite is gone and lies full lowe,  
Hasting his Amaryllys left to none.  
Helpe, O ye Shepherds, helpe ye all in this,  
Helpe Amaryllys this her life to enourne:  
Her lesse is yours, your Vs Amyntas is,  
AMYNTAS, flourish of Shepherds, pride forlorne:  
He wyllyst he lived was the noblest swaine,  
That ever piped on an oaten quill—*

Now all the characters in this pastoral, though mostly figured in borrowed names, are real characters: and Amyntas (if I conjecture right) means Henry Lord Compton and Monteagle, who married one of the daughters of Sir John Spenser. By saying he was immortalized by *sweet poets verse*; he may allude to several copies of verses written (as was then usual) on his death, particularly by his sister-in-law, the famous Elizabeth, married to the eldest son of the Lord Hunsdon: though indeed I never met with any such verses myself.

Thus, reader, you have here offered two explanations of a dark and mysterious passage: accept with candour what we have written, and judge for yourself.

## XLVII.

*And sooth it seems they say; for he may not  
For ever dye, and ever buried bee  
In baleful night, where all things are forgot;  
All be he subject to mortalitie,  
Yet is eterne in mutabilitie,  
And by succession made perpetuall,  
Transformed oft, and chaunged diversie:  
For him the FATHER of all formes they call;  
Therefore needs mote he live, that living gives to all.]  
And it seems they speak truth; for Adonis, Matter,  
cannot perish: it changes only its form, and thus is eternal in mutability. These changes preserve the beauty and youth of the world, though seemingly they seem to destroy both. For what we mortals (as Maximus Tyrius finely observes, Dissert. xli. πάλιν τὰ κακά;) who see things partially and in a narrow and confined view, falsely call evils, and imagine to be corruption and destruction; all these the Great Artist, who acts for the good of the Whole, and makes each part subservient to it, calls σωτηρίαν τῷ ὅλῳ, the preservation of the Whole.*

*Nec perit in toto quicquam (mibi credite) mundo.  
Sed variat faciemque novat—*

*Transformed oft, and changed diversie.*

'Tis to be remember'd that Venus is *form* and Adonis *matter*, now Adonis being the lover of Venus in this epifode, he therefore says,

*For him the FATHER of all formes they call.*

Whereas he should rather have said the subject matter of all forms: but you perceive how our poet's own mythology led him into this error of expression. So that we must distinguish between the philosophical, and poetical or mythological propriety, of his making Adonis, *matter*, the father of forms. As the lover of Venus, in the mythological view, he is the cause, that the beautiful goddess of forms conceives and brings to light her beauties: but as *matter* merely, (in the philosophical view) *unactive, passive, the mother, the nurse, the receptacle*, &c. The Platonists call it *πανδιχης*, all-receiving; as susceptible of all form and figure: 'tis the first term, and the common groundwork of bodies; and 'tis the last to which body is reduced: 'tis all in power, though not any one thing in act: *neque quid, neque quale, neque quantum*. Hence Milton is to be explain'd, v. 472.

*one first matter all,*

*Indued with various forms, viz.*

*Materia prima*. Which matter is called in the Timæus, *ἐμαργίον ἢ πανδιχὲς ἢ τιθάνη ἢ ΜΗΤΕΡΑ*—*πάσις γενέσιως ἰποδιχην, οὐκ τιθάνη*—See Plato in Timæo, pag. 49, 50, &c. So Aristot. *φυσικ. ἀρχ. Α. ἢ μὲν γὰρ [ἕλη] ἰπομένησα συναίτια τῇ μορῆ τῶν γινόμενων ἴσιν ὡσπερ μήτηρ*. And afterwards he explains what he means by *ἕλη*, λέγω γὰρ ἕλην, τὸ πρῶτον ἰποκείμενον ἑκάστῳ, ἐξ ἧς γίνεταί τι ἐν πάρεργοντος μὴ κατὰ συμβεβηκός. Such is ADONIS, allegorized.—But *Form* gives *Matter* an essence, determining it to be this or that particular thing—*Forma dat esse rei*: as they say in the schools. Form may be called *substantial*, when it so modifies *matter*, as that the matter shall be named, gold, trees, apples, &c. or *accidental*, when it so affects *matter*, as to be denominated round, square, white, black, &c. Such is the power of beauty's queen, and the lover of Adonis, VENUS.—*Privation* is the absence of a certain form; and is necessary to introduce a new form. But neither *Privation* (nor the WILD BOAR) is let loose to make havoc and spoil at will and pleasure, or to reduce things back again to their pristine confusion and Chaos.

## XLVIII.



## XLVIII.

*There now he liveth in eternal blis,  
Joying his goddess, and of her enjoyd.*] This seems  
a translation of Tasso, xiv. 71. where Rinaldo  
is carried by Armida to an enchanted island.

*Ove in perpetuo april molle amoroſa  
Vita ſeco ne mena il ſuo diletto.*

Which the elegant translator renders

*There in perpetual ſweet and flowing ſpring,  
She lives at eaſe, and joyes her lord at will.*

*Ibid.*

*that foe of his*

*Which with his cruell tuſk him deadly cloyd.*] *Cloyd*  
is ſo ſpelt that the letters might anſwer in the  
rhimes, for *clawed*: 'tis at the beſt but a cata-  
chreſtical kind of expreſſion, *clawed with his tuſke*:  
unleſs we bring *claw* from κλάω, frango; then  
the expreſſion will be more natural. But great  
allowances are to be made on account of rhimes  
ſo frequently returning. Let us not forget the  
allegory, mentioned above. Venus is *Form*;  
Adonis, *Matter*; the wild Boar, *Privation*; now  
for ever imprifoned by the lovely goddeſs of  
forms, left by his cruel depredations he ſhould  
reduce all things back again into Chaos and  
confuſion.

L.

*And his trew love fair Psyche with him plays—  
—and bath him borne a chyld*

*Pleasure.*] The allegory is, that true pleaſure  
is the genuine offspring of the Soul, when in-  
ſpired with true love. Both the fable and al-  
legory of Psyche and Cupid are mentioned by  
Fulgentius, Mythol. L. iii. C. vi. And Apu-  
leius has told the ſtory at large, of her long troubles  
and unmeet upbrayes, i. e. upbraidings; and

likewiſe of her reconciliation with Cupid and  
Venus. Milton alludes to this tale in his *Maſk*,

*But far above in ſpancled ſhem,  
Celeſtial Cupid, her [Venus] ſam'd ſeu advanc'd,  
Holds his dear Psyche ſweet intranc'd,  
After her wandring labours long—*

Spenser mentions *Pleasure* the daughter of Cupid  
in his Hymn to Love,

*There with thy daughter Pleasure they do play.*

Hence Chaucer is to be explained in the Af-  
ſembly of Fowls, ver. 214. The verſes are  
cited below in a note on B. iii. C. 11. St. 49.--

Perhaps Spenser had his eye in this epiſode  
on the ſtory told by Plato, of Plenty, who  
drunk with neſtar enjoyed Penury in the gar-  
dens of Jupiter; from whom Love was pro-  
duced. Plenty is *Mind*; Penury, *Matter*;  
the production of *Mind* and *Matter* is *Lovely  
forms*, which in perpetual revolutions die and  
revive again. See how Plutarch in his *Iſis*  
and *Osiris* allegorizes this tale told in Plato's  
Symposium.

LIII.

*And for his deareſt ſake endured ſore,  
Sore trouble—*] i. e. ſorely endured ſore trou-  
ble: ας κακός κακῶς. μέγας μεγάλως. *ingens ingenti*,  
&c. κακός κακῶς ἀποδείξει ἀντὶς, Matt. xxi. 41. ἀποδει-  
χεται κακός κακῶς. Ceбетis Tabula. μέγας μεγάλως  
ταυτοδῆς. Hom. II. xviii. 26. *ingentem atque in-  
genti vulnere vitulum*, Virg. x. 842.—The ſtory  
here alluded to *ye may elſewhere read*, viz. B. iii.  
C. 11. & C. 12.

LIV.

*That was to weet the goodly Florimel.*] See B. iii.  
C. 1. St. 15.

## C A N T O VII.

I.

*L I K E* as an hynd--*That has eſcaped—  
Yet flies away—*] Obſerve in this stanza the  
variation of tenſes, which the beſt of poets  
often uſe, as has been noticed in B. i. C. 3.  
St. 41. *that hath eſcaped—yet flies—that ſhalketh—*

*bath increaſt.* Compare likewiſe this flight of  
*Florimel* with the flight of *Erminia* in Taffo  
C. vii. St. 1. &c. or rather with the flight of  
*Angelica* in Orland Fur. i. 33, 34. where Ariſto  
imitates Horace, L. i. Od. 23. as Horace imi-  
tated Anacreon.

## II.

—as if her former dread  
Were hard behind her ready to arrest.] *Dread*,  
should be perhaps printed with a capital letter.  
See note on B. iii. C. 10. St. 55.

Ibid.

—her weary wrest] *Wrist*, for *arm*. Pars pro  
toto.

## III.

But nought that wanteth rest can long aby.] This  
sentence is translated from Ovid; and cited  
in a note on B. i. C. 1. St. 32.

## IV.

That fortune all in equal launce doth SWAY,  
And mortall miseries doth make her play.] *Launce*  
is an Italian word (which kind of words Spenser  
often introduces) signifying balance or scales:  
from the ablative of the Latin *Laux*,

*Sic ætenui iustum gemina suspendere lance  
Ancipitis librae,* Perf. iv. 10.

*Fortune doth SWAY all in equal balance*: we say to  
sway a sword, to sway a scepter, for to man-  
age, wield, or to move to and fro: the ex-  
pression is somewhat catachrestical; nor should  
we think of changing, did not so obvious a  
reading occur as

That fortune all in equal launce doth WAY.

i. e. doth weigh: so spelt that the letters might  
answer in the rhyme, as just above *wrest* for  
*wrist*; and a thousand others. So he spells it  
likewise in other places, as is taken notice of  
in the Glossary in WAY. He says Fortune  
sports with human miseries, *Ludum insolentem  
ludere pertinax. Ludit in humanis rebus.* Sir Phil.  
Sidney in his *Arcadia*, p. 464. has a pretty  
image, which he seems to have taken from  
Plautus, *Dii nos quasi pilas homines habent:  
Mankind are like tennis-balls tossed about by the  
raquets of higher powers.*

Ibid.

All cover'd with thick words that quite it over-came.]  
i. e. came over it. So Shakespeare and Chaucer  
use this word; as I have shewn in the Preface,  
pag. xxii of Critical Observations on Shake-  
speare.

## V.

Through the tops of the high trees she did descry—]  
So the 1st and 2d edit. but the folio of 1609.

Through th' tops ]

This elision of *the* before a consonant the reader  
will find in a thousand passages in Shake-  
speare: and though the editors and printers

of the 1st and 2d editions did not attend to  
their copy, yet I am persuaded Spenser himself  
did intend thus to print, as the old folio has  
printed. Hence other passages may easily be  
reduced to order and correction, which seem  
intricate: So just below, St. 18.

For feare of mischief, which she did forecast  
Might by the witch or by her sonne compass.

So the 1st edition: but the 2d,

Might be the witch, or that her sonne compass.

How easy with the hint above given, by bor-  
rowing from these two editions of the highest  
authorities, thus to read?

For feare of mischief, which she did forecast

Might be by th' witch, or by her sonne compass.

The elision of *the* puzzled the printer or com-  
positor of the press, and gave us this bad  
reading, which too scrupulously we have re-  
ceived into the context. The want of at-  
tending to this elision, as well as the blotted  
copy seems to have occasioned the error in  
B. iii. C. 2. St. 4. See the note there. I  
know very well what liberties Spenser uses in  
omitting this article *the*: in some places it can-  
not be spared: as in B. iii. C. 9. St. 13.

It fortun'd, soone after they were gone,  
Another knight, whom tempest thether brought.

Did not Spenser write?

—whom th' tempest thether brought.

See note on B. ii. C. 12. St. 27.

That through the sea th' resounding plaints did fly.

See likewise the note on B. i. C. 5. St. 5.

Both those and th' lawrel garlands to the victor drew.

So Milton in his *Masque*,

I must not suffer this yet 'tis but the lees [read but th'  
lees]

And settlings of a melancholy blood.

## VIII.

She askt what devill had her thether brought.] Per-  
haps Spenser might use *devill* as an angry in-  
terjection, so the Latins use *nefas*, *malum*, &c.

—*Scquiturque (nefas!) Ægyptia conjunx.*

Virg. viii. 686.

Terent. Eun. *Qui (malum!) alii—*

So here in the passage before us,

She askt what (devill!) had her thether brought.

i. e. she asked what in the devil's name,  
what with a mischief, had brought her thither?  
And this correction, or rather explanation,  
may be further confirmed from Chaucer, whom  
Spenser perpetually imitates,

Then

*Thou couldest ne'r in love thy selfen wisse,  
How (divell!) maiest thou bringen me to blisse?*  
Troil. and Cres. i. 624.

## XXI.

*A lacy lord, for nothing good to donne.]* i. e. good to do no one thing. 'LOURDAN, bar-  
'dus, stupidus, hebes. G. *lourdaut*. B. *lorrd*.  
Italis *lorido* est fordidus. Quidni oirginem vo-  
'cum petas ab Ill. *lorr*, sterchus, ad quod  
'retulerim Suffexianum *lourdy*, ignavus, &  
'Spencerianum *Loord*.' Junius, Lye's edit.  
Verftegan says that *Lourdaine* was a name given  
in derision by the English, because the Danes  
would be called *latord* which is now *Lord*,  
so they called them *tour Danes* instead of  
*Lord. tour*, i. e. lither, cowardly, sluggish.  
This word *lorrd* I would restore to Chaucer  
in two places, where the Monke is charac-  
terized in Urrys edit. pag. 2 and 3.

*Theras this lord was keeper of the cell*  
read, *lord*.

*He was a lord full fatt and in gode point. [en  
bon point.]*

I believe we should read here likewise *lord*. See  
note on B. i. C. 4. St. 18.

## XVII.

*Of from the forrest wildings he did bring.]* Of he  
brought wildings, *Sylvestri ex arbore lecta Aurea  
mala*, Virg. Ecl. iii. 70. And oft he brought  
young birds, which he had taught to sing the  
praises of his mistress, sweetly chaunted by  
them: *Caroled agrees with praises*.

*Ibid.*

*Whose sides empurpled were with smiling red.]*  
Gall. *empourpre*. Ital. *imporporato*. Milton has  
borrowed here from Spenser,

*Empurpled with celestial roses smild.* iii. 364.

## XVIII.

*For feare of mischief, which she did forecast  
Might by the witch, or by her sonne compast.]* So  
the 1st quarto. The 2d and Folio thus,

*Might be the witch, or that her sonne compast.*

From both these readings, I think the true one is,

*Might be by th' witch, or by her sonne compast.*

i. e. might be compast by the witch or by her  
son. See the note above on St. 5.

*Ibid.*

*His late miswandred ways now to remeasure right.]*  
*ἀναμετρήσασθαι. Cursus relectos iterare.* See Bentl.  
Hor. L. i. Od. 34.

## VV.

*Was greatly woe begon—]* Chaucer has this  
expreffion often, and likewise all the poets  
down to Shakepeare.

## XXII.

*—of colours queint elect.]* quaintly or  
odly chosen: motley.

## XXIII.

*Ne once to stay to rest, or breath at large.]* rath-  
er thus,

*Ne once to stay, or rest, or breath at large.*

## XXIV.

*That it she shoud' no lesse then dread to die.]*  
That she thinned the monster, no less than the  
thinned the dread of dying: ἡ δὲ; τὴ δαίμη,  
*then dread to dye*.

## XXV.

*But yield herselfe a spoyle of greedinesse] i. e.*  
that greedy monster. The abstract is not with-  
out its elegance, and comes in happily to the  
support of the rhyme.

## XXVI.

*As Florimel fled from that monster yond  
For in the sea to drowne herselfe she fond  
Rather then of THE tyrant to be caught]* The  
meaning of *monster yond*, see explained in a  
note on B. ii. C. 8. St. 40.—*She fond*, she  
found in her heart; she choose rather to  
drown herself than to be caught of THAT  
tyrant.

*Rather then of THAT monster to be caught.*

The printer seems to have mistaken *y* for *ye*.

## XXVII.

*So safety found at sea which she found not at land.]*  
Methinks here are more circumstances and al-  
lusions brought together, than can well be in-  
terpreted *morally*: we must therefore look into  
the historical allusions, according to the scheme  
which I have laid down in interpreting this  
often 'darkly conceited' poem.—See the per-  
secuted and flying Florimel first described in  
B. iii. C. 1. St. 15, and C. 3. 45. She is  
pursued by Prince Arthur, who, in the his-  
torical allusion, is the Earl of Leicester, and  
who was talked of, and that too by Queen  
Elizabeth's consent, as the intended husband  
of the Queen of Scots.—But what persecutions  
does she undergo in this Canto?—I don't say  
that the monster pursuing her,

*(With thousand spots of colours quaint elected.)*

typifies the motley dress of the Queen of Scots'  
subjects; whom to avoid she hastens to the seas,

*For in the seas to drown herself she find*

rather than to be caught of that motley crew,  
her false tyrannical courtiers and subjects now  
pursuing her: she leaps therefore into a boat,  
*So Josely found at sea, which she found not at land.*

Hear Cambden, pag. 118. 'The Queen of  
' Scots having escaped out of prison, and levied  
' a hasty army, which was easily defeated: she  
' was so terrified, that she rode that day above  
' sixty miles; and then chose rather to commit  
' herself to the miseries of the sea, than to the  
' falsted fidelity of her people.'

## XXXIX.

*As ever man that bloody field did fight;]* As ever  
man was, that fought a bloody battle. The  
character which follows just after of Sir Saty-  
rane,

*But rather joy'd to see then seemen such:*

*Esse quàm videri: è δεινὸν ἅλλ' ἴσαι.* This cha-  
racter, I say, is what Sallust gave of Cato,

*Fessè, quàm videri, bonus malebat.*

'Οὐ γὰρ δοκεῖν ἀριστος, ἅλλ' ἴσαι θίλει.

*Non enim videri optimus, sed esse velit.*

Æschyl. in Theb.

## XXXIV.

*As he that strives to stop a sudden flood,*  
*And in strong banks his violence enclose,*  
*Forceth it swell]* observe his and it both agreeing  
with flood. See B. ii. C. 9. St. 15. Instances  
are very frequent in our old writers of the like.

*Disturb'd heav'n rejoic'd, and soon repair'd*  
*Her mural breach, returning whence it roll'd.*

Milt. vi. 878.

*If the salt have lost his savour, wherewith shall it be*  
*jaltd?* Matt. v. 13. Perhaps in this simile,  
Spenser had in view Ovid. Met. iii. 568. which  
verses are cited above in pag. 449.

Our poet adds,

*The useful husbandman doth loud complain*

*To see his whole yeares labor lost so some*

*For which to God he made so many an idle bove*

—et deplorata coloni

*Vota jacent; longique labor perit irritus anni.*

Ov. M. i. 272.

## XXXVI.

*But trembled like a lambe fled from the prey;]* From  
the prey, i. e. from some wild beast which would  
have made a prey of her. *præda*, for *prædator*;  
so *spoyle* for *spoyler*,

*To save herselfe from that outrageous spoyle:*

B. iii. C. 8. St. 23.

i. e. the fishermen who would ravish her.

## XXXIX.

*And with blasphemous banes high God in peeces tare.]*  
i. e. *She did tare*, &c. we have already mentioned  
several instances of *he, she, they*, omitted.

## XL.

*All were the beame inignes like a mast,]* Tancred  
and Argante had speares, which Tasso calls,  
*le noderosè antenne*, and his elegant translator *two*  
*knotty masts*. Canto vi. St. 40. Cowley has the  
same expression of the spear of Goliath,

*His spear the trunk was of a lofty tree,*  
*Which nature meant some tall ships mast should be,*

Though his original says, *the staff of his spear*  
*was like a weaver's beame*. 1 Sam. xvii. 7. com-  
pare Milton i. 292. of Satan's speare,

—to equal which the tallest pine,

*Heav'n on Norwegian hills, to be the mast*  
*Of some great ammiral, were but a wand.*

## XLI.

*Or on the marble pillow, that is pight*  
*Upon the top of mount Olympus bight,*  
*For the brave youthly champions to assay*  
*With burning charret wheelcs it nigh to smite;]* I  
never yet saw any romance-writer, but supposed  
the Olympic games celebrated on mount O-  
lympus. See *De Institutione Ordinis Pœviseleidiæ*,  
vol. 2. pag. 2. These our learned Sidney fol-  
lows, in the Defence of Poetry, pag. 553.  
'Philip of Macedon reckon'd a horse-race won  
' at Olympus among his three fearful felicities.'  
I dont wonder therefore, that Spenser should  
suffer himself to be misled by his brethren the  
Romance writers, but I rather wonder that  
Cooper in his *Theſaurus*, should be misled by  
them: '*Olympicum certamen* was a game or pryce  
' kept on the hyll of Olympus.' Sir W. Ra-  
leigh therefore, taking upon him the historian,  
not the romance writer, says, 'These Olym-  
' pian games took their name, not from the  
' mountain Olympus, but from the city Olym-  
' pia, otherwise Pifa, near unto Elis.' Rawl.  
History of the world, pag. 490. 'Tis well  
known, that the great art of the Charioteer was  
seen in avoiding the goal, as they turn'd short  
around it: poets therefore perpetually mention  
this skill in nicely avoiding the *Meta*.

*Part curb their fiery seeds, or shun the goal*  
*With rapid wheels.*

Milton, ii. 531.

'This is plainly (as Dr. Bentley observes)  
' taken from Horace, *Metaque servidus evitata ro-  
'tis*. But with good judgment, he says *rapid*,  
' not *servid*: because in these hell-games both  
' the

'the wheels and the burning marle they drove  
'on, were fervid even before the race.' But  
Spenser very judiciously says,

*With burning charet wheeles it nigh to smite;*

*Metaque ferventi circueunda rotâ.*

OV. Art. Am. iii. 396.

*But who that smites it mars his joyous play,  
And is the spectacle of ruinous decay.*

Perhaps he had Nestor's speech in Homer before him, where the old man instructs his son nicely to avoid the goal,

—λίθῳ δ' ἀλίασθαι ἀπαυγῆν,  
Μήπως ἵππους τε τρώσῃ, κατὰ θ' ἄρματα ἄξῃ.

—*In lapidem verò evites impingere,  
Ne forte equosque vulneres, currumque confringas.*

Iliad. xxii. 340.

XLII.

*Yet therewith fore enrag'd with stern regard—]*  
Milton has borrowed this expression from our poet,

*To whom with stern regard thus Gabriel spake.*

iv. 877.

θεῖον δερκόμονος.

XLIII.

*And on his collar laying puissant hand,  
Out of his wavering seat him pluckt perforce,  
Perforce him pluckt, unable to withstand  
Or helpe himselfe, and laying thwart her horse  
In loathly wise like to a carrion corse*

*She bore him fast away:]* This image of the giantesse pulling Sir Satyrane off his horse and bearing him away in her lap, is exactly the same as in Virgil, xi. 743. Where Tarcho just in the same manner ferves Venulus. I will cite the passage that the reader may see the imitation.

*Dereptumque ab equo dextra complectitur hostem,  
Et gremium ante suum multa cū concitus aufert.*

—*Volat ingens aequore Tarcho [scribe Tarcho]  
Arma virumque ferens.*

This alludes, as Servius says, to a secret piece of history concerning Cæsar: which I have already taken notice of, and hence explained a dark passage of Beaumont and Fletcher, in Critical Observations on Shakespeare, pag. 259. There is an imitation of this passage of Virgil in Orl. innam. L. i. C. 4. St. 97.

*In questo tempo il gigante Orione  
Preso sene portava Ricciardetto,  
Lo teneva pe' piedi il rabaldone:  
Chiamava forte ajuto il giovanetto—*

XLVI.

*And how he fell into the gyants hands,]* So the 1st quarto; the 2d and Folios,

*And how he fell into that gyants hands:*

And how he fell into the hands of that gyantesse.

XLVIII.

*For at that berth another babe she bore,  
To weat the mightie Ollyphant, that wrought  
Great wreake to many errant knights of yore,  
Till him Chylde Thopas to confusion brought.]* In the episode before us we see shameful lust, represented by Argante a gyantesse, purified, and only to be overmatched by Chastity, Palladine. For what could Typhoeus doe, or his unnatural daughter,

*Contra sonantem PALLADIS aegida?*

Argante and Ollyphant were the twins of Typhoeus and Tellus. This Ollyphant is mentioned by Chaucer in the Rhime of Sir Thopas, where the doughty knight arriving at the countree of Fairie, finds a grete gyauant named Ollyphant, *A perillous man of drede,*

*He said, childe, by Termagaunt,  
But if thou prike out of my haunt,  
Anon I slea thy steed.—*

*The child [viz. Sir Thopas] saied, ALSO MOTE  
ITHE*

*To morrowe wold I metin the,  
When I have mine armour.*

We must read in Chaucer not ALSO, but as two words, *a' to mote* ¶ *thre*, i. e. So might I altogether prosper. Spenser uses this expression, as has been already remarked. The reason is plain why our poet in the 2d quarto edition altered, *Till him Chylde Thopas—into,  
And many bath to foule confusion brought:*

For by Chaucer's story of Sir Thopas, it does not appear that the giant was slain; the story breaking off abruptly.

XLIX.

—*So sowly to devoure*

*Her native flesh,]* This is a latinism. Plaut. Afin. Act. ii. Sc. ii. 71.

—*Jam devorandum cenfus si conspexeris.*

LVIII.

*Because I could not give her many a jane.]* Chaucer in the Rhime of Sir Thopas, 3244.

*His robe was of chekelatoun,  
That cost many a Jane.*

'JANE, Halfpence of JANUA, patius GENOA,  
'q. d. nummus Genuensis, vel Januensis.' Skinner.

Ibid.

*Thereat full hartely laughed Satyrane.]* The Folio of 1609 spells it *laught*.

## LIX.

*The third a daughter was of low degree.*—] I make no doubt myself, but Spenser alludes to the person he himself married, after being refused by his fair Rosalinda.

## LX.

*Seeking to match the chaste with th' unchaste ladies*

*traine.*] i. e. seeking to make up the number 300 of each. I observed formerly this tale of the Squire of Dames was of that ludicrous kind, which gives variety to the solemnity of the epic, being after the comic cast of the honest host's story in Ariosto, Canto xxviii.

## C A N T O VIII.

## I.

—*HOW causelesse of her own accord.*] *How causelesse*, how without any just cause—*Of her own accord*, for she was in pursuit of Marinell. See above, B. iii. C. i. St. 15. and B. iii. C. 6. St. 54.

## II.

*Tyde with her broken girdle*—] So the 2d quarto edition and folio. This famous girdle was loosed from Florimel, but 'twas not broken, as the reader may see by comparing B. iii. C. 7. St. 36. B. iii. C. 8. St. 49. B. iv. C. 2. St. 25. particularly B. iv. C. 4. St. 15, and the following Canto, where the ladies try to gird themselves with this chaste, unbroken, and golden zone.—I have therefore recalled the reading of the 1st quarto, *golden girdle*.

## III.

*Thought with that sight him much to have reliv'd.*] So the 1st and 2d quarto edit. the Folio, *relieved*.

## IV.

*And them conjure upon eternal paine*] For conjurers had power over the spirits, whom they threatened and punished. See note on B. i. C. 2. St. 2.

## V.

*By their device and her own wicked wit She there devized.*—] So the 1st quarto; the word below catching the printer's eye; but the 2d quarto and Folios read as I have given it in the context.

## VI.

*Which she had gathered in a shady glade Of the Riphaean hills*—] *Of* is here a preposition; and so used in a hundred passages beside.

## VII.

*Yet golden wyre was not so yellow thyryse As Florimels fayre beare.*] i. e. was not a third part so yellow. Just above, *like to womans eyes*, is the reading of the 1st quarto: the 2d and Folios, *like a womans eyes*. This phantom is decked out with pretty imagination; and may be compared with the visionary shade mentioned above, B. i. C. i. St. 45. See the note on that passage. Below St. 11. he calls her *IDOLE*, which is Homer's expression for the like phantom deck'd out by Apollo, II. v. 449.

'Αυτὰρ ὁ ΕΙΔΩΛΟΝ τεῦξ' ἀργυρότοξος Ἀπόλλων,  
Αὐτὰρ τ' Ἀμείζων ἔκλονε κ' ἑτέρχεται τοῖσιν.

Virgil translates ἰδωλος, *imago*, Aen. x. 643.

## IX.

*WHO seeing her gan straight upstart, and thought She was the lady selfe, WHO he so long had sought.*] The word above caught the printer's eye: how often do we meet with this error? 'Tis *who* in the 1st and 2d quarto editions, and *whom* in the Folios.

## XIV.

*He gan make gentle purpose to his dame.*] This Milton has borrowed, iv. 337.

*Nor gentle purpose, nor endearing smiles Wanted, nor youthful dalliance*—

So too in the following verse, *glossing speeches*, which Milton likewise has in B. iii. 93. *his glossing lies*.

## XV.

*An armed knight, upon a courser strong, Whose trampling feet upon the hollow lay Scemed to thunder.*] The hollow lay, *putrem*  
can-

*campum*, 'a lay o' lea of land, *ab AS.* ley. terra: leag, *campus*,' Skinner. He very plainly translates Virgil viii. 596.

*Quadrupedante putrem sonitu quatit ungula campum.*  
This armed knight the reader is kept in suspence of till B. iv. C. 2. St. 4.

## XVI.

Bad that same boaster, as he mote, on high  
To leave to him that lady for excheat,  
Or BIDE HIM BATTEILL without further treat.] He commanded that same boaster (as he might answer it to his peril) in high terms; [on high, i. e. highly: on live, alive,] to leave to him that lady as an excheat; as his right, who was Lord of the Manor and true owner of all frayed fair ladies: (this is said with humour) or TO BID HIM BATTLE: so in Lord Bacon's life of K. Henry VII. pag. 93. *threatning to BID BATTLE to the king.* And in our poet, B. i. C. II. St. 15.

As bidding bold defiance to his formen neare.  
So in Fairfax's elegant Version of Tasso, vii. 84.

—myself behold

Am come prepar'd, and BID thee battle here.  
If I thought the reader would doubt of this correction here offered, I could easily have strengthened it by many more instances.

## XVIII.

This said, they both a furlongs mountenance  
Retird their steeds to ronne in even race.] See the Glossary in Mountenance. What Braggadochio here propounds is according to the laws of fair tilting.

*Già Pun da l'altro è dipartito lunge;*  
*Quanto sarebbe un mezzo tratto d'arco.*  
Ariost. Orl. Fur. xxiii. 82.

## XX.

Yet there that cruell queene avengereffe—] He returns to the story of Florimel, whom he left in B. iii. C. 7. St. 27. This cruell queen avengereffe is called by various names, Nemesis, Adraftea, Rhamnusia, Fortuna, &c. *Ultrix Rhamnusia*, Ov. Trist. Eleg. viii.

*Sed dea, quae nimis obstat Rhamnusia votis,*  
*Ingenuit flexitque rotam.*  
Claud. de Bell. Get. 631.  
XXIII.

I note read aright  
What hard misfortune brought me to THIS SAME.]  
The 1st quarto has this same, the 2d quarto and Folios the same. I would rather read  
—brought me to THIS SHAME.

VOL. II.

She was without her zone, and in a wretched plight. I know not rightly (says she) to declare what hard misfortune brought me to this shameful plight; however I am glad that I am here in safety—Compare this old Fisher with the old Hermit in Ariosto, Orl. Fur. viii. 31.

## XXV.

—And his rough bond.] So I have printed it, for the rhyme: though the old books read, *band.*

## XXVII.

The silly Virgin.—] Perhaps he wrote *seely*. See the Glossary.

*Ibid.*

O ye brave knights, that boast this ladies love  
Where be ye now—  
But if that thou Sir Satyrane—  
Or thou Sir PERIDURE—  
But if Sir Calidore—] This apostrophe to the knights of Fairy land, and calling on them by name, to assist the distressed Florimel, seems imitated from Ariosto, who twice uses the same kind of apostrophe; viz. where Angelica is going to be devoured by a monster, Orl. Fur. viii. 68, and where Ruggiero is flung into prison, Orl. Fur. xlv. 21.

'Tis very usual for Spenser by way of surprize or suspence, to cite names of heroes and knights, which he intends to bring you better acquainted with hereafter. Sir Satyrane we know; Sir Calidore, the knight of Courtesy, we shall better know hereafter. But who is Sir Peridure? certainly not the Peridure mentioned in B. ii. C. 10. St. 44. for he was a British king: compare Jeff. of Monmouth, Lib. iii. C. 18. but the Peridure mentioned by Jeff. of Monmouth, Lib. ix. C. 12. one of Prince Arthur's worthies, and knight of the round table: And perhaps intended by our poet to perform some notable adventure in Fairy land.

## XXX.

An aged Sire with head all frowy bore.] I have spoken of Proteus above, B. iii. C. 4. St. 25. But what is the meaning of *frowy*? We find the word in his 7th Eclogue, or like not of the frowie fede. Spenser's friend, who wrote the notes, interprets *Frowie*, musty or mossie. We use *Frowy* vulgarly for musty. But all the editions except the two old quartos have *all frowy bore*, as, below, St. 35, *his frowy lips*. Fairfax, ii. 40. *The foaming steed with frowy bit to steare.*  
XXXII.

## XXXII.

But when she locked up to sweet what wight  
Had her from so infamous fast assayld does  
not rhyme to the verses above; 'tis easily altered,  
Did her from so infamous fast assayle.  
Though perhaps Spenser might have written,  
Had her from so infamous fast assayle,  
For assayled.

## XXXIII.

Like as a fearful partridge—] This is a pretty  
and lively simile, and true from observation.  
Other poets have used the same.

So from the hawk, birds to men's succour flee.

Cowley David. B. iii.

*Ecce autem pavidae virgo de more columbar,  
Quae super ingenti circumdata propeitis umbra  
In quemcumque tremens hominem cadit: haud secus illa  
Ica tremore graui, &c.* Valer. Flac. viii. 32.

## XXXIII.

—[When Proteus she did see her by] of  
the 1st quarto, but the 2d quarto and Folios,  
thereby.

## XXXVII.

His bowre is in the bottom of the maine,

Under a mighty rocke,—

That with the angry working of the wawe,

Therein is eaten out a hollow cave—

There was his wonne; ne living wight was seene,

Save one old nymph hight Panope to keepe it cleane.]

The bowres, secret chambers, or habitations  
of the sea-gods, are in the bottom of the seas;  
and of river-gods, in the bottom of rivers. See  
Homer, II. xviii. 36. Virg. G. iv. 321. But  
we have a description of Proteus' cave in Vir-  
gil, G. iv. 418, not in the bottom of the maine,  
but on the sea-coast, under a rock,

That with an angry working of the wawe,

Therein is eaten out a hollow cave

*Est specus ingens, EXESI latere in montis—*

Panope (here mentioned as a servant of Proteus  
to keep his cave clean) is a Nereid in Virgil and  
Hesiod: the poet chose this name (perhaps)  
for the sake of its etymology (viz. πᾶν & ὄρω)  
which though it might in Hesiod have an allu-  
sion to the transparency of the water, yet in  
Spenser it may allude to her carefully looking  
into every thing, and taking care of every  
thing: for our poet has a mythology of his  
own.

## XLII.

Eternall thralldom was to her more deare

Then losse of Chastity—] We see now Florimel  
in prison, and emptied by her keeper. 'Tis  
said that the Queen of Scots, when flung

into prison, and committed to the care  
of the earl of Shrewsbury, was hardly dealt  
with by him, because she hearkened not to his  
solicitations. If Florimel is a type of that per-  
secuted queen, the application of many circum-  
stances in her story is very obvious.

*Ibid.*

*Most virtuous virgin, glory be thy meed—  
But yet what so my feeble Muse can frame  
Shal be t' advance—*

The poet turns from his subject, and apostro-  
phizes the Lady. Thus Virgil breaks off in  
rapture of the friendship of Nisus and Eu-  
ryalus.

*Si quid mea carmina possunt,  
Nulla dies unquam memori vos eximet aeo.*

So likewise Ariosto (Orl. Fur. xxix. 26, 27.)  
in no less admiration of the chastity and mar-  
tyrdom of Isabella, breaks out into a most ele-  
gant apostrophe.

The poet intends, by leaving Florimel in this  
woful state, to keep the reader's mind in pity  
and suspense: 'tis no unusual thing for him  
thus to break off the thread of his story; and  
in this he imitates the Romance-writers, par-  
ticularly Boyardo and Ariosto, who leave you  
often in the midst of a tale, when least you  
suspect them, and return to their tale again in as  
abrupt a manner.—He returns to Sir Satyrane,  
whom he left, B. iii. C. 7. St. 61. And he  
reassumes the story of Florimel, B. iv. C. 11.  
St. 1.

## XLVII.

For dead, I SURELY DOUBT, thou maist aread  
Henceforth for ever Florimell to bee] Paridell re-  
plies,

Or speake you of report, or did ye see

Just cause of dread that makes ye DOUBT SO SORE?

Again, St. 50.

That ladies safetie is SORE to be dradd.

Must we not read therefore,

For dead I SORELY DOUBT, &c.

## LI.

Botò light of heaven and strength of men relate.]  
Virg. xi. 182.

*Aurora interea miseris mortalibus almam*

*Extulerit lucem referens opera atque labores.*

This verse Spenser had in view; *referens*, bring-  
ing back again; and because *referre* signifies  
both to bring back, and to relate; he takes the  
liberty, which jingling rhyme must sometimes  
excuse, of using *relate* for to bring back again.

LII.



## LII.

*wondrous fore*

*Ther eat displeas'd they were—*] Ther eat they were very forely displeas'd. *Wondrous* is us'd as an intensive adverb. And so in Chaucer, Urry's edit. pag. 5. ver. 485. *Wonder diligent*, i. e. very diligent. pag. 310. ver. 674. *So wond'ir fast*. i. e. so very fast.

## C A N T O IX.

## I.

*Redoubted knights and honourable dames—*] The poet speaks himself generally in the beginning of his Cantos; and moralizes agreeable to his subject, and after the manner of Ariosto and Berni. This introduction seems translated from the Orlando Furioso, Canto xxii. St. 1. and Canto xxviii. 1.

## II.

*for good by paragone*

*Of evill may more notably be rad,*  
*As white seems fayrer matcht with black attonce.]*  
So the 1st quarto; but the 2d quarto and folios more agreeable to the rhyme, *attone*, i. e. together, at once, at one: in Chaucer this word is variously written: *atone*: *atoon*: *atenes*: *atones*.—'Tis a maxim in the schools that things are knowable by their contraries: *eadem est scientia contrariorum*. Whether Spenser had Chaucer (in Troil. and Cress. i. 638.) before him or Berni, I leave to the reader, the sentiment and expressions agree:

*By his contrarie' is every thing declared*  
*For how might ever sweetnesse have be know*  
*To him, that never tasted bitternesse?*  
*No man wot what gladnesse is, I trow,*  
*That never was in sorrow' or some distresse:*  
*Eke white by blacke, by flame the worthinesse,*  
*Each set by other, more for other seemeth,*  
*As men may seem, and so the wise it deemeth.*

*Provava appresso per filosofia,*  
*Che quando due contrari sono accosto,*  
*La lor natura e la lor gagliardia*  
*Più si conosce, che stando disosto:*  
*Intender non protraffi ben, che sia*  
*Bianco color, se'l nero non gli è opposto,*  
*Il foco, e l'acqua, e' piaceri, e le pene,*  
*E per dirlo in un tratto, il male e'l bene.*

Berni. Ori. Innam. L. ii. C. 7. St. 3.

## III.

*Then listen, Lordings,—*] So Chaucer introduces his tale of Sir Thopas,

*Listenith, Lordings, in gode entent.*

And in the Prologue to the Canterbury Tales, Harry Bayley (the honest host that kept the sign of the Taberde in Southwerk) addresses his company with the title of *Lordings*, i. e. my Sirs, my Masters; 'tis a diminutive of *Lord*. Sir P. Sidney uses the expression in *Astrophel* and *Stella*, Sonnet xxxvii.

*Listen then, Lordings, with good care to me,*  
*For of my life I must a riddle tell.*

The Squire of Dames begins his account of Malbecco and Hellenore at ver. 5. *Therein a cancred*—and it should have been printed in *Italicks* like the rest of the speeches.

## IV.

*For which he others wrongs and wrekes himself.]* i. e. revenges, unless the reader chooses a very obvious alteration, *and rackes himself*. i. e. torments himself. The covetous and jealous man is his own tormentor.

## Ibid.

*Whose beauty doth her bounty farre surpasse.]* So the 1st and 2d editions in quarto: *her bounty* either in the disposal of her charms or of her money was stinted by the watchfulness and covetousness of her husband: if this reading is admitted, something like this explanation must be offered. But the folio of 1609, reads, which seems easier,

*Whose beauty doth his bounty farre surpass.*

## Ibid.

*For she does joy to play amongst her peares.]*  
*Inter aequales ludere.* πάλαι. an obscene image learnedly expressed. Hor. L. iv. Ode 13.

*Ludisque et bibis improba.*

See Critical Observations on Shakespeare, pag. 307.

## V.

—*His other blinked eye.*] See note on B. ii. C. 4. St. 4.

## VI.

*Malbecco he and Hellenore she bright,  
Unfitly yokt together in one teeme.*] His name is derived from *male* and *becco*, a cuckold or wittal: *becco* signifies likewise a buck-goat, to which perhaps he alludes below, C. 10. St. 47.

*And like a goat, amongst the goats did rust.*

So *cabron* in Spanish signifies both a he-goat and a cuckold. Her name is derived from *Helena*: and both were unfitly yok'd in one teeme,

*Sic visum Veneri; cui placet impares  
Fermas atque animos sub juga aenea  
Saevo mittere cum joco.*

Hor. i. Od. xxxiii,

The close of this stanza and the following seems imitated from Ov. Am. L. iii. Eleg. iv.

*Dure vir, inposito tenerae custode puellae,  
Nil agis; ingenio quaeque tuenda suo.*

Compare too Ovid. Art. Amat. L. iii 617.

*Tot licet oblervent (adfit modo certa voluntas)  
Quot fuerint Argo lumina, verba dabis.*

## VIII.

*To keep us out in scorn of his own will.*] the construction is, to keep us out of his own will in scorn; or we must point,

*To keep us out in scorn, of his own will.*

i. e. scornfully and wilfully.

## X.

*The good man selfe—*] ὁ ἀγαθὸς ἀνὴρ, Matt. xxiv. 43.

*If the good man of the house had known, &c.*

## XI.

*That this faire many—*] If the reader takes any pleasure in seeing how one poet imitates, or rivals another, he may have an agreeable task in comparing this episode, where *this faire company*, Satyrane, Paridell, Britomart, and the Squire of Dames, are excluded in a tempestuous night from old Malbecco's castle, with a like disaster in Ariosto, Or. Fur. xxxii. 65. Where Bradamante (whom Britomart in many circumstances resembles) arriving at the castle of Sir Trifstan, (*Che si chiama la rocca di Trifstano*), battles it with three knights, and afterwards,

discovers her sex: let the reader likewise compare old Lidgates Canterbury Tale.

*As the Stage of Thebes writ the manner how.*

Where Polemite and Tideus arrive at the porch of the palace of K. Adrafastus in a stormy night. Perhaps Lidgate wrote *stare*, as Chaucer writ before him. Is it worth the while to mention here that silly romance, named *The Historie of Prince Arthur and his knights of the Round Table*, which has the same kind of adventure? see part 2d B. i. C. 65. *How Sir Trifstram and Sir Dinadan came to a lodging where they must just with two knights.*

## XII.

*And evermore the carle of courtesie accused.*] i. e. accused him of the accusation of acting against the laws of courtesie. The expression seems elliptical; after the manner of the Latin idiom, wherein verbs of accusing govern a genitive case by an ellipsis of *crimine, nomine, causa, iudicio*, &c. He uses the genitive case thus elliptically in other places, as just above,

*For flatly he of entrance was refus'd.*

And St. 10.

*And therefore them of patience gently praid.*

And St. 25.

*Then they Melbecco prayd of courtesy.*

Unless the reader will think rather that *of* is a preposition. Anglo S. *of* from, without. *and, ab.* this may explain it all; *accused him of courtesie*, i. e. accused him to be without courtesie. *of entrance was refus'd*, was hindered from entering. *them of patience gently praid*, prayed them gently to be patient. *praid of courtesy*, courteously beseeched.—Let the reader please himself.

## XIII.

*And swore that he would lodge with them sferre,  
Or them dislodge, all were they liefe or lath.*] This stranger knight is Britomart: the poet speaks of her in her assumed character,

*And swore that he*—So Paridel addresses Britomart in the character of a knight, below St. 51. *Therefore Sir I greet you well.* So likewise Scudamore, B. iv. C. 6. St. 34. —He says

*all were they liefe or lath.*

i. e. were they willing or unwilling, glad or sorry. The expression occurs again in B. vi. C. 1. St. 44. and is frequent in our old poets.

*But be him life or be him leth  
Unto the castill fourth he goth.*

Gower Fol. xvi. 2.

*But none of you al be hym lothe or lese,  
He must go pipin in an ivie lese,*

Ch. Knights Talc 1839.

*And ste obeyth be she lese or lothe*

Merchant's Tale, 1177.

*That never in my life, for [read nor] lese ne lothe.*

Shipman's Tale, 2640.

*Ibid.*

*And so desyre them each—* From the 1st quarto I have printed it right. *So* is omitted in the 2d quarto: The folio in 1609 reads, *And them desyd each—*

XV.

*He forth issew'd like as a boystrous wind—* The character here given of the boistrous Paridel, agrees with what history informs us of the Earl of Westmorland, whom Paridel, in the historical allusion, represents: he is compared to a wind shut up in the caverns of the earth, and bursting forth (when it finds vent) with noise and earthquakes: the image in Milton is not unlike, where Satan, after Abdiels encounter, recoils back,

*as if on earth*

*Winds under ground, or waters forcing way,  
Sidelong had pushed a mountain from his seat  
Half sunk with all his pines.*

XVI.

*Could not arise the counterchange to scorge]* *Render il contraambio*, to be even with him, to give him like for like: *faire un contrecchange.*

XVII.

*To dee fowle death to dye—]* *to doe to die*, to cause him to die a foul death. See the Gloss. in *Doe*.

XIX.

*But they dissembled what they did not see.]* i. e. what they did not choofe to see. See Critical Observations on Shakespeare, pag. 342.

XX.

*like sunny beames*

*That in a cloud their light did long time stay,  
Their vapour vaded, shewe their golden gleames,  
And through the persant air shoote forth their azure  
streames.]*

*talique adparuit illi,*

*Qualis ubi oppositas nitidissima solis imago  
Evicit nubes, nullaque obstante reluxit.*

Ovid. Met. xiv. 767.

This simile in Ovid is so very picturesque and

pleasing, that 'tis no wonder to find it imitated. Tasso had it in view describing Armida, who hid, or vainly strove to hide her golden locks under a veil. See Gier. Lib. Canto iv. St. 29. The discovery of Britomartis is exactly the same with the discovery of Bradamante, who taking off her helmet let her golden locks fall loosely on her shoulders, and plainly showed both by her hair and by her beauteous face that she was a virgin-knight.

*O come sul suor de la nube il sole*

*Scoprir la faccia limpida e serena;*

*Così l' elmo levandosi dal viso*

*Mostrò la donna aprirsi il paradiso,*

Ariosto, xxxii. 80.

Compare the simile in B. iii. C. i. St. 43.

XXI.

*Then of them all she plainly was espyde  
To be a WOMAN-WIGHT (unwist) to bee)  
The fairest WOMAN-WIGHT that ever eie did see.*

XXII.

*Like as Bellona being late returnd  
From slaughter of the giants conquered  
(WHERE proud Enclade, whose wide nosesbribs  
burnd*

*With breathed flames like to a furnace redd,  
Transfixd with her speare, downe tumbled dedd  
From top of Hemus, by him beaped bye)  
Hath loos'd her helmet from her lisy bedd.]* Instead of WOMAN-WIGHT, had I the authority of any book, I would have printed it, WOMAN-KNIGHT.—Like as BELLONA, this I have altered into Minerva, from the 2d quarto and folios. Horace calls Encladus, *faculator audax*: where he mentions the battles of the giants, and the prowess of Minerva, L. iii. Od. iv.—

Instead of  
WHERE proud Enclade—I would read, as the construction requires,  
WHEN proud Enclade—

Again,

*Transfixd with the speare—*

So the 2d quarto and folios: but I have printed it right in the context from the oldest quarto.

XXVII.

*But he himselfe—]* *Αυτός*, the master of the house. See Casaub. Theophrast. cap. ii. and the Index to Arrian, in V. *Αυτός*. Compare, B. iii. C. 10. St. 49. *That it was HE—*

*Ibid.*

—*So did he feede his fill.] Pasit anore  
oculos.* Lucret.

XVIII.

## XXVIII.

With speaking looks, *that close embassy bore*  
*He rovd' at her—] oculis loquacibus.*

*Nec lacrymis oculos digna est facere loquaces.*  
 Tibull. ii. vii. 25.  
*Non oculi tacere tui—*

Ovid. Amor. ii. v. 17.

*Illa viro coram nutus conferre loquas,*  
*Blandaque compositis addere verba notis.*  
 Tibull. i. ii. 21.

*Me spera nutusque meos, vultumque loquacem.*  
 Ov. Am. i. iv. 17.

## XXX.

Now Bacchus fruit out of the silver plate  
 He on the table drest, as overthrown,  
 Or of the fruitfull liquor overflowne,  
 And by the dauncing bubbles did divine,  
 Or therein write to lett his love be showne,  
 Which well she redd out of the learned line;  
 (A sacrament prophane in mystery of wine)] The  
 Earl of Westmorland's noted character for  
 making love to all women, is strongly drawn  
 in the stanza just above: Spenser has fol-  
 lowed common report and history in this his  
 Sir Paridel throughout. But let us not omit  
 to explain what may appear intricate. Now  
 Bacchus fruit—these verses hint at (but not de-  
 scribe with exactness) the sport, which the  
 ancients had to guefs at their mistress's love,  
 called Cottabus. Paridel behaves to Hellenore,  
 just as his ancestor Paris did to Helena, and  
 makes love in the same manner,

*Ille quoque adposita que nunc facis, improbe, mensa,*  
*Quamvis experiar dissimulare, noto.*

*Cum modo me spectas oculis, lascive, protervis,*  
*Quos vix instantes lumina nostra ferunt.*

*Et modo suspiras, mox pocula proxima nobis*  
*Sumis; quaque bibi, tu quoque parte bibis.*

*At quoties digitis, quoties ego teilla notavi*

*Signa supercilio pene loquente dari—*

*Orbe quoque in mensa legi sub nomine nostro,*  
*Quod deducta mero litera fecit AMO.*

Ovid. Epist. xvii. ver. 75.

What he says in the last verse,

*A sacrament prophane in mystery of wine,*

is thus to be explained; wine being used in a  
 sacred ceremony, as an outward sign or symbol  
 containing a divine mystery; Sir Paridel here  
 abuses wine prophanely, as a sign or symbol  
 of his unlawful love. Compare Ov. L. ii.  
 Amor. v. 17.

## XXXI.

*Thus was the ape*

*By their faire handling put into Melbecco's cape]*  
 This I explained formerly; and every one

that has red Chaucer knows that 'tis bor-  
 rowed from him: but whence came the pro-  
 verb? that every one does not know. Fools  
 used formerly to carry apes on their shoulders;  
 and to put the ape upon a man was a phrase  
 equivalent to make a fool of him.

*This cursed chanon put in his hood an ape.*

Urry's edit. pag. 128. 1509.

## XXXII.

Now when of meets and drinks they had their fill.]  
 See note on B. i. C. 12. St. 15. What he  
 says presently after, of all well eyde, is from  
 Virgil, ii. 1. *Intentique ora tenebant.*

## XXXV.

Which they far off beheld from Trojan towers,  
 And saw the fields of fair Scamander strowne  
 With carcases of noble warriours,  
 Whose fruitlesse lives were under furrow sowne,  
 And Xanthus sandy banks with blood all overflowne.]  
 'Tis well known from Homer, that the Trojan  
 ladies beheld the battles from the towers of  
 Troy; and 'tis as well known from Homer  
 that Scamander and Xanthus are only dif-  
 ferent names for the same river.—The two  
 famous rivers of Troy were Scamander and  
 Simois; so that it might probably be owing to  
 some blotted copy that *Xanthus* in the last verse  
 is printed in stead of Simois,

*And Simois' sandy banks with blood all overflowne.*

## XXXVII.

That was by him call'd Paros—] This history  
 and mythology is all our poet's own: among  
 all the names which Paros was called by, I  
 cannot find that Naufa was ever one of them.

## XLI.

But if it should not grieve you back again  
 To turn your course] *Cursum relegere. Cursus re-*  
*lectos iterare.* See Bentley, on Horat. L. i. Od.  
 xxxiv.

## XLI.

And with a remnant did to sea repaire,  
 Where he through fatal error long was led  
 Full many yeares—] With a remnant, *reliquis*  
*Danaim.* Fatal error, see this explained above  
 in the notes on B. i. C. 2. St. 4. pag. 354.—  
 Spenser has Virgil in view; which the learned  
 reader will see without my pointing out all the  
 passages.

## XLII.

At last in Latium he did arrive  
 Where he with cruel warre was entertaind.] Ob-  
 serve this expression, *entertaind with warre*, which  
 translated into Virgil's language runs thus,

—*crudeli Marte receptus.*

So Euryalus entertains Rhætus, as he arose from his skulking place,

*Pectore in adverso totum cui comminus enssem  
Condidit assurgenti, et multâ morte RECEPT.*

Virg. ix. 347.

i. e. and amply entertain'd him with death: *dirâ receipt hospitalitate.*

But Calidore in th' entry close did stand,  
And entertaining them with courage stout,  
Still slew the foremost, that came first to hand.

B. vi. C. II. St. 46.

Ἄρα τὸν δούρον ἰμὸν ἔργῳ  
Πατήρ ἢ κατὰ μὲν βράβειον ἄιας  
Φόβος; Ἄρα; ἢ ἐκ ἔΞΕΙΝΙΣΕ.

*Quantopere miserum meum luges Patrem, quem in  
barbarâ terrâ Non Mars cruento exceperit hospitio.*  
Sophoc. Electr. ver. 94. Spenser has this kind  
of expression frequently: and Sir Philip Sidney  
has it likewise in his Arcadia.

*Ibid.*

*Wedlocke contract in blood, and eke in blood  
Accomplish'd, that many deare complain'd:*  
*The rivall slaine, the victour (through the flood  
Escaped hardly) hardly prais'd his wedlock good.* He  
alludes to the threats of Juno; that the wed-  
locke between Æneas and Lavinia, should be  
contracted in the blood of the Trojans and  
Rutilians; which Rutilians Spenser calls the *in-  
land folke*.

*Sanguine Trojano et Rutulo dotabere, Virgo.*

Virg. vii. 318.

*The rival slain, means Turnus. The victour  
Æneas. Through the flood,  
Escaped hardly, hardly prais'd his wedlock good.*

This alludes to what happened to Æneas after  
the death of Turnus. Some say that Æneas  
was drowned, being pushed into the river Nu-  
micus by Mezentius king of the Tyrrheni, and  
thus was fulfilled the curse of Dido,

*Sed cadat ante diem, mediâque inhumatus arena.*

Virg. iv. 620.

The reader may consult Servius and other com-  
mentators, who give different accounts of Æ-  
neas after his settlement in Italy: Spenser varies  
from all.

XLIII.

*And in long Alba plast his throne apart,* It should  
have been printed *Long Alba*. Alba was so  
called not only to distinguish it from another  
city, named Alba; but because it extended it-

self, without much breadth, all along the lake  
near which it was founded: like the town of  
Rochester in Kent, situated on the Medway;  
length without breadth. Ascanius removed to  
Longa Alba about thirty years after the build-  
ing of Lavinium.

XLIV.

*And Troy againe out of her dust was reard  
To sitt in second seat of souverain king  
Of all the world under her governing.]* The con-  
struction is hard howsoever you print it: I  
should rather think that the usual error has  
got possession, and that we should read,

*To sit in second seat of souverain king,  
AND all the world under her governing.*

He adds,

*But a third kingdom yet is to arise,*

According to the answer given to Brutus by  
Diana,

*Insula in Oceano est—*

*Hanc pete, namque tibi sedes erit illa perennis,*

*Haec fiet natis altera Troja tuis.*

The second Troy was Rome; the third, Troy-  
novant, built by Brutus in Britain, according to  
Jeffrey of Monmouth, whom our poet follows  
in this historical narration.

XLVII.

*From aged Mnemon;—]* Spenser has formed this  
name from the Greek; meaning by it a re-  
membrancer or instructor. We read in B. ii.  
C. 9. St. 58. of the same old man, through his  
name is somewhat altered.

*Ibid.*

*Into the utmost angle of the world he knew.]* In the  
Celtick language *ongl* means *angulus*: and hence  
that corner of land was named, which those  
Saxons possessed, who coming into these parts  
changed the original name. See Somner in  
Angle. And Britain may be said to be the ut-  
most angle of the world known to the Romans.

*Et penitus toto divisos orbe Britannos.*

This explains Ariosto's epithet, Canto x. St. 72.

*E venne al fin ne l'ultima Inghilterra.*

XLIX.

*Which after rest—]* The Folio of 1609 thus  
reads,

*And (after rest they seeking farre abroad)  
Found it the fittest soyle for their abode.*

Compare B. ii. C. 10. and the notes.

LII.

*But all the while that he these speeches spent,*

Upon his lips heug faire dame Hellenore] Virg. iv. 1.

At regina gravi jamjudum saucia cura

Vulnus alit venis—

Janjudum, all the while, all along, from first to last: Upon his lips heug, Ov. Epist. i. Narrantis pendet ab ore.

## LIII.

And now the humid night was farforth spent,

And bevenly lampes were halfendeale ybrent:] Humida nox. Virg. ii. 8. He says the stars were half burnt out: alluding to the opinion of those, who imagined that they were fresh lighted every night. See Laetius in Vitâ Epicuri. x. 92. Lucret. v. 661. And the Commentators on Virgil, ii. 801.

## C A N T O X.

## I.

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 beaven amovéd quight,] This is  
translated from Virg. iv. 6.

Postera Phoebes lustrabat lampada terras,  
Humentemque Aurora polo dimoverat umbram.

## III.

But patience perforce] See B. ii. C. 3. St. 3. The whole proverb is, *Patience perforce is a medicine for a mad dog.* The poet cites but half; for half is more than the whole. The same kind of partial citation, of what was well known, we may see in Shakespeare, Hamlet, Act. iii.

Hamlet. 'Ay but while the grafs grows—the proverb is something musty.

## VI.

—commune bord] communi mensâ.

## VIII.

Branstes, ballads, vireslayes, and verses vaine;] We must pronounce it *Brawls*,

*Brawls, ballads, vireslayes, and verses vaine.*

'Then would they cast away their pipes, and holding hand in hand daunce as it were in a *braule*, by the onely cadence of their voyces.' Sidn. Arcad. pag. 72. *Braule. Dance où plusieurs aâncent en rond, se tenant par la main.* Richelet.

*BRAWL, genus saltationis primâ specie confusum: ab Arm. brella confundere.* Junius. 'Tis used in the passage before us for a song to be sung in dancing the *braule*. *VIRELAYES de virer, i. e. gyrare; et de lay. C'est à dire, un lay qui viire.*—*VIRLAIS. Autretaille de Rondeaux doubles, qui le nomment simples Virlais; parce que gens Lâis les mettent en leurs chansons rurales.* See *Menage*.

*Ibid.*

To take with his new love,—] So the 1st Edit. the 2d and Folios, *To take to—*

## IX.

Who well perceived all, and all indewd.] *She perceiv'd it all* and indewd it all. What is the meaning of *and indewd* all? Is it from the Latin *induere*, to put on? And she put it all on her, and made it sit easy on her mind. Or is it a metaphor from Falconry? The Hawk is said not well to *indue*, when she does not digest her food well: from *in*, an intensive particle, and *duen* to concoct. So Hellenore saw it all, *indewd* it all, swallowed it and digested it all. I leave the reader these two explanations, or any other he shall think fit, from these hints given, to make for himself.

## XII.

As Hellene, when she saw aloft appear  
The Trojane flames, and reach to heavens height,  
Did clap her hands, and joyed at that doleful sight.] Neither the poets, nor historians are at all agreed concerning Helen's conduct and behavior at the siege of Troy. Menelaus (in Homer, Od. iv.) plainly says she endeavoured by her artifice to ruin the Greeks, inspired by some evil daemon. Virgil calls her the common pest of Troy and Greece, and as deservedly odious to both, makes her hide herself, and fly to the altars for refuge. *Æn. ii. 571.* And (*Æn. vi. 511.*) introduces Deiphobus relating how Helen betrayed him to her husband, and giving a signal to the Greeks.

*Flammam media ipsa tenebat  
Ingentem, et summa Danaos ex arce vocabat.*

Our poet adds that she rejoiced to see Troy in flames, as if through female petulancy, she loved mischief for mischief's sake.

## XIII.

## XIII.

—that rather had to dy.] *quæ mallet mori*. Ironically.

## XVIII.

So still the smart—] This is the reading of the 1st quarto. The following editions, *Then still—*

## XXIII.

*Sith late he fled from his too earnest foe.*] See B. iii. C. 8. St. 15, &c.

## XXIV.

*Said he, Thou man of naught—*] εἰσιδὼς, homo nihil.

## XXVI.

*What Lady, man? said Trompart, take good hart.*]—Perhaps it may seem better thus pointed,

*What Lady? Man, (said Trompart) take good hart—*

And presently after, instead of

*Was never better time to shew thy smart  
Then now, THAT noble succor is thee by,  
THAT is the whole worlds commune remedy.*

It might be better thus, had we authority so to print.

*Was never better time to shew thy smart  
Then now, when noble succor is thee ny,  
That is the whole worlds commune remedy.*

*The which succour* (meaning his noble master Braggadochio) is the common remedy of the whole world.

## XXVIII.

*So shall your glory be advanced MUCH—*

*And eke myself (albee I simple SUCH)*

*Your worthy paine shall wel reward with guerdon* RICH.] Perhaps Spenser spelt (as his custom is, all alike) *mich, sich, rich, mickel, mitch*. A. S. *ƿpīlc. sich—albee I simple sich*, i. e. albeit I simple such as you behold.

## XXIX.

*or a war-monger to be basely nempt.*] *Caupo martis: bellum cauponans, καυποῦνών μάχη.*

*Non cauponantes bellum, sed belligerantes.*

Ennius, apud Cicer. de Off.

TASSO has the same expression, xx. 142.

*Guerregio in Asia, e non vi cambio, ò merco.*

*Ibid.*

*I tread in dust thee and thy money both,*

*That were it not for shame—so turned from them both.]*

Observe this elegant ἀπιστώσις, which by the action (left to be supplied by the reader's imagination) of this braggart receives still greater elegance and humour.

VOL. II.

*Quos ego—sed motos praestat componere fluctus.*

Instances are obvious, and known to every one.

## XXX.

*And in his eare him rounded close behind.]* ‘Runian to whisper, to rowne or round in the eare.’ Somner. Sidney’s Arcad. p. 15. *one of Kalendar’s servants rounded in his eare.* Shakesp. K. John. Act. ii. Scene the last, *rounded in the eare.* And in the Winter’s Tale, Act i. he has made a substantive from the verb, *whispering, rounding.*—’Tis printed wrong in some editions, which has occasioned this note.

## XXXI.

*I pardon yield, and that with rudenes beare.]* ’Tis thus printed, and wrong in the 1st edition; but I have corrected it from the 2d, and Folios.

*Ibid.*

*Fame is my meed and glory VERTUOUS PRAY.]* So the 1st quarto, the 2d.

*Fame is my meed, and glory VERTUES PRAY.*

The Folios, *vertues pay*. Glory is the pay of virtue; not gold. Virtue is not mercenary.—Spenser’s putting these sentiments into the mouth of this vain and boasting knight is agreeable to that comic humour taken notice of by Donatus, ‘The braggadochio Thrafo (in ‘Terent. Act. iv.] says, *That a wise man ought to try all fair means before he takes up arms: these moral and grave sentences, when put into the mouth of ridiculous characters, are very agreeable to comic humour, and highly delightful: with the same kind of humour Plautus makes his braggadochio soldier say,*

*Nimia est miseria pulcrum esse hominem nimis.*

Mil. Glor. Act. i. Sc. 1.

## XXXII.

*By Sanglamort my sword.]* Compare this with B. ii. C. 3. St. 17. He had not this sword with him; but the spear, which together with the horse he had stolen from Sir Guyon. See B. ii. C. 3. St. 4.—Let me observe by the bye, that this braggart’s oath, as well as the name which he gives his sword, (according to the manner of heroes in Romance-writers) is humorously characteristic. So Shakespeare, who abounds with these little, and yet not the less characteristic strokes of humour, makes the bragging and coward Pistol to name his sword *Hiren*. See Theobald’s note on the 2d part of K. Henry iv. Act ii.

*Pistol. Have we not Hiren here?*

## XXXV.

*To giust with that brave stranger knight a cost.]*

4 D

Be-

Britomart is so called, B. iii. C. 9. St. 20. B. iii. C. 11. St. 13; B. iv. C. 1. St. 48. B. iv. C. 4. St. 43. *to giue a cast*, to run at tilt by way of trial of skill.

*Ibid.*

*For having slecht her bills, ber up he cast  
To the wide world, and lett her fly alone,  
He would be clogd: so had be serued many one.]*  
Spenser after many adds sometimes a, sometimes omits it: just as Chaucer and the old poets: here the rhyme had been fuller by the addition,

*So had be serued many' a one.*

The metaphors are from Falconry, a favourite language of the age; see B. vi. C. 4. St. 19. So Othello in Shakespeare,

*If I prove her baggard,  
Though that her jesses were my dear heart stringes  
I'd whiffle her off, and let her down the wind,  
To prey at fortune.*

XL.

*That yonder in that faithful wildernez.]* So the 1st quarto: but the following editions *wasteful*. The reader cannot but be sensible of the humour of these three distinct kinds of cowards. none of Shakespeare's characters are more naturally painted.

XLI.

*And with pale eyes fast fixed.]* Observe the expression, *fixis oculis*, as a mark of astonishment and terror; and then think whether 'tis possible for a man, understanding this phrase, and having read Dr. Bentley's note and correction of Horace, L. i. Od. 3.

*Qui rectis oculis monstranantia—*  
should instead of *rectis oculis*, or *fixis oculis*, propound it as the more philosophical and learned alteration,

*Qui fixis oculis—*

XLII.

*Father fast closed in some hollow grave—  
No priuie bee unto your treasures grave.]* These words are not the same; the former means a *groove*. The spelling is altered, that the letters might answer in the rhyme: but the word itself is not so very improper, if we look into its original signification. GROOVE, *stria, fodina. Islandis, groof est lucina. sunt referenda ad grafa fodere.* Junius.

XLV.

*Yet durst he NOT against it doe or say.]* None of the books read, NOUGHT. Just above, *The filly man—perhaps scely.* See the Glossary.

XLVII.

*Which when Malbecco saw, out of his bush  
Upon his hands and feet he crept—]* so the two old quartos: but the Folio of 1609, *the bush*.

*Ibid.*

*And like a gote among the gotes did rust,  
That through the helpe of his faire horns on hight.]*  
The first line alludes to his name, see B. iii. C. 9. St. 6. The 2d line alludes to the effect, which his imagination had worked upon him: for his imaginary horns were now become real horns. This is the beginning of his transformation; which is completed in the last stanza, where he is turned into a monstrous fowl, high Jealousy. No metamorphosis in Ovid is worked up, from beginning to end, with finer imagery, or with a better moral allusion.

XLIX.

*That it was He—]* See the note above, B. iii. C. 9. St. 27.

LII.

*He wooed her till day-spring be espyde.]* This word is printed wrong in some editions; but it has great authority. *Hast thou—caused the day-spring to know his place?* Job xxxviii. 12. *whereby the day-spring from on high hath visited us,* ἀπετλή, Luke i. 78.

LIV.

*With upstart haire and staring eyes dismay.]* i. e. *dismay'd*. See note on B. iv. C. 11. St. 46.

LV.

GRIEFE and DESPIGHT and GEALOUSIE and SCORNE

*Did all the way him follow hard behind.]* These perhaps were intended by the poet as persons, infernal imps, offsprings of Erebus; as all horrid and perturbed ideas are described by the mythologists and poets. So in Horace, Lib. iii. Ode 1. L. ii. Ode 16. *Timor, Minae, Cura*, are persons and embodied phantoms of the same infernal crew. Hence we may explain, B. i. C. 9. St. 21.

*As if his FEARE still followed him bebynd,*

And B. iii. C. 9. St. 2

—*As if her former DRED*

*Were hard behind her ready to arrest.*

And B. vi. C. 11. St. 27.

*And yet his FEARE did follow him bebynd.*

This prosopoeia is peculiar to the genius of this fairy poem.



## C A N T O XI.

## I.

O *Hatefull hellish snake what Fury first—*] This apostrophe first to Jealousy, and then to Love, with reference likewise to the scope of the poem, and so agreeable to his usual introductory address, merits more praise than I shall stay to bestow upon it. See how Virgil has painted the Fury Alecto, with her jealous and envious snake, poisoning the Latian Queen, *viperam inspirans animam*, Æn. vii. 351. compare Ovid. Met. iv. 497. I cannot help citing Cowley's verses: they are some of the best imitated from Virgil, that I now recollect: he is describing Saul inspired with the venom of jealousy and envy by the Fury who comes from hell.

*With that she takes*

*One of her worst, her best-beloved snakes;  
Softly, dear worm, soft and unseen (said she)  
Into his bosom steal, and in it be  
My vice-roy.*

## II.

*Untroubled of vile feare or bitter fell.]* Anglo-S. 'Felle. gall, anger, melancholinesse' Somner.

*Ibid.*

—*As turtle to her make.]* This is printed wrong in some Editions. A. S. *maca, a companion, a consort, a mate.* Somner. See B. i. C. 7. St. 7. and below, B. iii. C. xi. St. 15. 'Tis very frequently used in our old poets.

## IV.

*In beastly use all that I ever finde.]* So the book which I print from, viz. the 1st quarto. The 2d quarto and Folios.

*In beastly use that I did ever finde.*

From both these readings the following might be offered,

*So he surpassed his sex masculine,  
In beastly use all that I e'er did finde.*

## V.

—*and boldly bad him bace.]* Alluding to the known sport, called prison-bace. Spenser mentions it again, B. v. C. 8. St. 5.

*So ran they all as they had been at bafe.*

Sidney's Arcad. p. 2. *When others were running at bafe,* &c. Shakef. Cymb. Act. v.

*Lads more like to run*

*The country bafe, than to commit such slaughter.*

## VI.

*That he has gotten to a Forrest neare.]* So the two old quartos and Folio of 1609. But the Folios of 1617. 1697. *was gotten.*

## VII.

*On which the winged boy in colours cleare.*

*Depeinted was—*] I have been credibly informed, that among the late Lord Scudamore's old furniture was found a shield with the very device here mentioned by Spenser. Plutarch tells us that in the same manner the shield of Alcibiades was adorned.

## IX.

*What booteth then—] Cur bene malis? cur male bonis?*

## XII.

*My lady and my love is cruellly pend.]* *cruellly* is to be pronounced short, or to be flurred as if only of two syllables. In the Folio of 1609, 'tis printed, *cruell' pend.*

## XIII.

*There an huge heape of singulfs did oppresse] So spelt in the two old quarto editions. But righter in the Folios, singulfs, singultus.*

## XIII.

*Whereas no living creature he mistook.]* He wrongly thought.

## XIV.

*That all the sorrow in the world is lesse  
Then vertues might and values confidence.]* is *lesse*, *ἥττω ἐστίν*, *minor est*, is inferior and far beneath. See note on B. ii. C. 5. St. 15. *value* for *valour*, see the Glossary.

## XV.

*Therefore, faire Sir, DOE comfort to you take]* None of the books read, *DOE*. A little after,

— *those words let fly.*

Which is Homer's expression, *ἔπειτα πλεῖστα πρὸς ἰνδα*.

## XVI. XVII.

*What boots it plaine that cannot be redrest.*

*What boots it then to plaine that cannot be redrest.]* He ends his complaint with the same verse with which he began it: this is in the manner of Catullus; nor is the repetition without its pathos and elegance.

## XIX.

*Life is not lost, said she, for which is bought  
Endlesse renown, that more, then death, is to be  
sought] i. e. that renown is more to be sought,  
than death to be avoided. I thought once that  
these two words life and death should have ex-  
changed places;*

*Death is not lost (said she) for which is bought  
Endlesse renown, that more then life is to be sought.*

*Death is lost when we die inglorious: 'tis a  
Latin expression; and Spenser is fond of intro-  
ducing such into his poems.*

*non perdere letum*

*Maxima cura fuit. Lucan iii. 706.*

*Nil opus arma ultra tentare et perdere mortes.  
Stat. ix. 58.*

*Namque inbonoratum Fidenus perdere mortem  
Et famae nudam impatiens—*

*Sil. Ital. iv. 607.*

This emendation is not perhaps altogether to be rejected, as 'tis no unusual thing for words to be shuffled out of their places.

*—one is enough to dye.*

*Death is not lost (said she) for which is bought  
Endlesse renown, that more then life is to be sought.*

*i. e. death (for which true fame is bought)  
is not strictly dying, is not lost; such death  
is more to be fought than life.*

*Hò core anch' io, che morte sprezzò, e crede  
Che ben si cambi con l' honor la vita.*

*Taffo xii. 8.*

*Est hic est animus vitæ contemptor, et istum  
Qui vitâ bene credat emi, quo tendis honorem.*

*Virg. ix. 205.*

The Author of the remarks on Spenser says he ought to have said,—*that more than life is to be sought.* Virg. v. 230.

*Vitamque volunt pro laude pacisci.*

## XXII.

*Fool-hardy, as the Earths children, which made—]  
So the 1st quarto: but the verse has better cadence given it in the 2d quarto and folios,*

*Fool-hardy, as th' Earths children, the which made—*

## XXIII.

*Danger without discretion to attempt*

*Inglorious AND basillike is: therefore Sir knight—]  
So the two old quartos, and folio of 1609. But the folios of 1617, 1679, omit and: by which omission the verse is brought within its due order and measure. Our poet seems to me to have in view the following from Cic.*

*Off. i. 23. Temere autem in acie versari, et manu cum hoste configere, immane quiddam et beluarum simile est.*

## XXV.

*Her ample shield she threw before her face.] Berni  
Orl. Innam. L. ii. C. 8. St. 36.*

*Piglia lo scudo, e' nmanzi a se lo mette.*

*See Hom. Il. v. 300. and Il. xii. 294.*

Romance writers are full of these conceits: we read perpetually of walls of fire raised by magical art to stop the progress of knights errants. In Taffo the wizard Iimeno guards the enchanted forest with walls of fire. In the Orlando Innamorato, L. iii. C. 1. Mandricardo is endeavoured to be stop'd by enchanted flames, but he makes his way through all.

## XXVII.

*The whiles the championesse now decked has  
The utmost rourme—] So the 1st quarto. But other editions entered.*

## XXVIII.

*Like to a discoloured snake, whose hidden snares  
Through the green grass his long bright burnisht back  
declares] This Alexandrine verse, as generally called, is very expressive and picturesque. I believe Mr. Pope had it in view, in his Art of Criticism:*

*A needless Alexandrine ends the song,  
Which like a wounded snake drags it slow length  
along.*

*Like to— is the reading of the 1st quarto: but altered in the context from other editions.*

## XXIX.

*And in those tapets—] Spenser, in his description of this tapestry, had his eye on the fabulous amours and metamorphoses of the gods, represented in the piece of tapestry woven by Arachne, in her contest with Minerva, Ov. Met. vi. 103.—In the reign of Saturn (that cold planet) then were days of chastity: but when Jupiter dethroned his father, then Lust and Love were triumphant. As to the history of this loving god's transformations, cheats, and adulteries, &c. they may be seen in Natales Comes, L. ii. C. 1. and in other mythological writers, as well as almost in all the poets; from whom Spenser, according to his usual manner, varies in several instances. Thus for instance, Helle endeavouring to swim over that narrow sea, afterwards called the Hellespont, on the back of a ram: Jupiter (who changed himself into a ram to avoid the fury of Typhoeus and was worshipped in Lybia under the figure of a ram,) changed*

him-

himself into the same shape to carry Helle over safe, and to make her his mistress afterwards. The story of Danaë is not varied,

*Whenas the god to golden bow himselfe transfard.  
Converso in pretium deo.* Hor. L. iii. Od. 16.  
Nor of Alcmena,

*Joying his love in likeness more entire,*  
i. e. enjoying the love of Jupiter in the likeness of her own husband. But as to what he says of Asterie, or who this Asterie was, I refer the reader to Burman in his notes on Ov. Met. vi. 108. Whether 'twas Jove's eagle, or Jupiter in the shape of an eagle, that snatch'd from Ida the Trojan boy, remains a doubt. The picture here is imitated from Virgil and from Statius: But I cannot help transcribing the three poets, that the reader might with less trouble compare them together.

*Intextusque puer frondosa regius Idæ  
Veloces jaculo cervos, cursuque fatigat,  
Acer, anbelanti similis; quem praecepit ab Idæ  
Sublimem pedibus rapuit Jovis armiger uncis.  
Langaevi palmas nequicquam ad sidera tendunt  
Custodes; Jæcivique canum latratus in auras.*

Æn. v. 250.

*Hinc Phrygius fulvis venator tollitur alis;  
Gargara desidunt Jurgenti, et Troja recedit:  
Stant mæsti comites, frustra que sonantia laxant  
[lassant Heinsius.]*

*Ora canes, umbramque petunt, et nubila latrant.*  
Theb. i. 548.

*Again, whenas the Trojan boy so faire  
He snatcht from Ida hills, and with him bare:  
Wondrous delight it was there to behold  
Wond'ring the rude shepbeards after him did stare,  
Trembling through feare least down he fallen should;  
And often to him calling to take surer bould.*

The two copiers, Statius and Spenser, have not been servile copiers; therefore they will both bear examination and comparison with the great original. There is no end of the tricks and transformations of this Proteus Jupiter; he turned himself into a satyr, a fire, a shepherd and a serpent.

*And like a serpent to the Thracian mayd.*

And he was like a serpent when he appeared to, when he made love to—the passage is elliptical, as many passages in Spenser are. See the notes in Burman's edit. on Ovid. Met. vi. 114. *Varus Deïda serpens. Deïis est Proserpina filia Cereris, quæ Δανάη à Græcis nominatur. Jovem autem in draconem versum cum Proserpina concubuisse testatur Eusebius.* Now as

Cotyto and Proserpina (according to some Mythologists) were the same goddess, and Strabo tells us that Cotyto was worshipped in Thrace: hence he might call Proserpina, the Thracian maid.

XXXVI.

*And thou faire Phoebus---*] Phoebus, or the Sun, having discovered to Vulcan the amours of Mars and Venus, she stirred up her son Cupid to revenge her quarrels. Cupid has two arrows, the one of gold, imaging successful love; the other of lead, imaging ill-success, sadness, and despair. See below St. 48.

*Some headed with SAD lead, some with pure gold.*

With this ill-fated and sad leaden arrow he hit the heart of Apollo.

*The golden love, and LEDIN love they light,  
The one was SAD, the other glad and light.*

Ch. Court of Love, 1316.

Compare the Rom. of the Rose, ver. 920, &c. of Cupid's different bowes and arrows. 'Tis neither from Ovid, nor ancient mythologists, that we must always explain the conceits of Spenser: Chaucer and the Romance writers sometimes are his authorities; and sometimes his own allegory leads him to a mythology of his own.---'Tis said St. 38, 39, that Apollo loved a shepherd's daughter. *He loved Issë for his dearest dame---* Issë the daughter of Admetus; and for her sake became a cow-herd; a vile cow-herd; what time he was banished heaven by Jupiter for killing of the Cyclopes. That Apollo fell in love with the daughter of Admetus, we have proof sufficient for a fairy poet.

*For love had him so boundin in a snare  
All for the daughter of the King Admete,  
That all his craft ne cou'd his sorrow bete.*

Ch. Troil. and Cress. i. 664.

*Apollo had reason to become a shepherd for the love of Daphne and the daughter of Admetus.* Amadis de Gaul. Book i. Chap. 36.

Issë the daughter of Admetus, (so says Spenser) not the daughter of Macareus: (see the commentators on Ovid. Met. vi. 124.) Mythologists and poets vary so much, that where all is fiction, who can say which is the best invented?

*Now like a Lyon hunting after spoile,  
Now like a hag, now like a faulcon fitt.*

These two verses seem to be taken from the following in Ov. Met. vi. 122.

—*Est illic agrestis* [a *hag*] *imagine Phoebus,*  
*Uique modo accipitris* [a *faucon*] *pennas, modo terga*  
*leonis* [a *lyon*]

*Gesserit.*

Phoebus was named, *Νόμος*, as the reader may see in Spanheim's notes on Callimachus, pag. 76, 77. And Pindar calls Apollo *Αγρία* & *Νόμος*. Pyth. Od. ix. *agrestis* *imagine*, *like a hag*. So that *hag* from *Αγρία* is no farfetch'd etymology. If this will not explain, and defend the received reading, there is an ingenious emendation offered by the author of the remarks on Spenser,

*Now like a stag, now like a faulcon flitt.*

*Natalis Comes*. iv. 10. says of Apollo, *Fertur hic deus in varias formas ob amores fuisse mutatus, in leonem, in cervum, in accipitrem.*

XL.

*Next unto him was Neptune pictured,* Neptune's amours are mentioned in *Ov. Met.* vi. 115, &c. *Bifaltis*, means the daughter of *Bifaltus*, viz. *Theophane*. See *Hygin. Myth.* C. 188.—The daughter of *Deucalion* was *Melantho*. He says likewise that *Neptune* turned himself into a winged horse (i. e. he took a ship and sail'd to the place where *Medusa* lived: for a winged horse, mythologically, means a ship) and in the temple of *Minerva* he debauched *Medusa*,

*Hanc Pelagi rector templo vitasse Minervae*  
*Dicitur.* *Ov. Met.* iv. 797.

XLIII.

*Next Saturne was; but who would ever weene,*  
*That sullein Saturne ever weend to love?*  
*Yet love is sullkin, and Saturnlike seene,*  
*As he did for ERIGONE it prove,*  
*That to a centaur did himsefe transmove.*  
*So prov'd it eke that gracious god of wine,*  
*When ser to compass PHILLIRAS hard love,*  
*He turnd himsefe into a fruitsull vine,*  
*And into her faire bosome made his grapes decline.*

Here are two fair ladies got out of their proper places; for *Saturn* loved *Philyra*, daughter of *Oceanus*, and being caught in his intrigues by his jealous wife *Ops* or *Rhea*, he turned himself into a horse: from this intrigue was born *Chiron*, the most just of mankind. See *Apollonius*, L. 2. ver. 1236. And the *Schol.* on *Apoll.* L. i. 554. *Virg.* G. iii. 93. *Ovid.* *Met.* vi. 127. *Hygin.* *Mythol.* C. 138. Whatever variation there may be in the lesser circumstances, yet all agree in this one, namely that *Philyra* was the mistress of *Sullen Saturn*. And so likewise do the poets and mythologists agree that

*Erigone*, had certainly no criminal conversation with *Saturn*; but if ever this righteous dame was caught tripping, it was with the young and beautiful *Bacchus*. See *Hygin. Mythol.* C. 130. And *Ov. Met.* vi. 125.

*Liber ut Erigonen falsâ deceperit uvâ.*

Now 'tis no unusual thing in hasty transcribing, or printing, for words to get out of their proper places: See then with what little variation the whole is reduced to proper place and order:

*Next Saturne was: but who would ever weene*  
*That sullein Saturne ever weend to love?*  
*Yet love is sullkin, and Saturn-like seene,*  
*As he did once for Phillira it prove,*  
*That to a centaur did himsefe transmove.*  
*So prov'd it eke that gracious god of wine,*  
*When for to compass Erigones hard love,*  
*He turnd himsefe into a fruitsull vine,*  
*And into her faire bosome made his grapes decline.*

*Erigone*, is to be pronounced as of three syllables.

XLV.

*More eath to number with how many eyes*  
*High heaven beholdes sad lovers nightly theeveryes.]*  
The expressions are pretty and elegant, but borrowed. *The theeveryes of lovers, furtivos amores.*

*Aut quam sidera multa, cum tacet nox,*  
*Furtivos hominum vident amores.*

*Catull.* p. 17. *Edit.* *Voff.*

*Et per quanti occhi il ciel le furtive opre*  
*De gli amatori à mezza notte scopre.*

*Ariost.* *Orl. Fur.* xiv. 99.

*Vorria celarla à i tanti occhi del ciel.*

*Tasso,* xii. 22.

—*Heav'n wakes with all his eyes*  
*Whom to behold but thee, Nature's desire.*

*Milton,* v. 44.

The *Sun* is the eye of day; the *Moon*, the eye of Night: when the *Moon* does not shine, then the *Stars* are the eyes of Night. How many citations might easily be heaped together of the conceits of poets, indulging their fancies on this subject?

XLVI.

—*That living sence it fayld.]* i. e. it cheated by its perfect resemblance. So *fallere* and *decipere* is used by the Latin poets.

XLVII.

*And winges it had with sondry colours dight,*  
*More sondry colours then the proud pavone*  
*Iseares in his boasted fan, or Iris BRIGHT,*  
*When her discolour'd bow she spreads through heaven*  
*BRIGHT.]* *Cupid's wings of sundry colours* perhaps

haps is expressed from Petrarch del Triompho d' Amore,

*Supra gli homeri bowea sol due grand' ali  
Di color mille—*

So Euripides in Hippol. ver. 1270. gives Cupid the same epithet, *ποικιλόπτερος*. But let us first settle the context before we show our poet's imitations. It will be allowed me, at the first mentioning, that Spenser never wrote, *Iris BRIGHT, heven BRIGHT*: for here our printer has erred his usual errour of repeating the same word twice. A very easy reading occurs, *through heven's bight*. But I don't know whether 'twill be granted me, that our poet wrote *bends* instead of *spreads*: *Iris spreads her bow* is not poetically expressed, nor keeping up to the metaphor: but *she BENDS her variously coloured bow* [discolour'd, i. e. *diversis coloribus*. Virg. iv. 701.] *through the height of the heavens*. Wisd. v. 21. *ὡς ἀπὸ ἰσχυρῶν τόξου τῶν νεφῶν*, as from the well bent bow of the clouds: Vulgate, *à bene curvato arcu nubium*.

*Utque fusc arcus per nubila CIRCINAT Iris.*

Manil. i. 711.

*The jolly peacocks spreads not halfe so faire  
The eyed feathers of his pompous traine;  
Nor golden Iris so BENDS in the aire  
Her twentie colour'd bow, through clouds of raine.*

Fairfax, xvi. 24.

*Nè 'l SUPERBO PAVON sì vago in mostra  
Spiega la pompa de l' occhiute piume:  
Nè 'l Iride sì bella indora, e inostra  
Il curvo grembo, e rugiadoso al lume.*

Tasso xvi. 24.

*Not halfe so many sundry colours arre  
In Iris bowe; ne heven doth shine so bright,  
Distinguished with many a twinkling starre;  
Nor Juno's bird in her eye-spotted traine  
So many goodly colours doth containe.*

Spenser's Muipotmos.

*Non tales volueris pandit Junonia pennas:  
Nec sic innumeros arcu mutante colores  
Incipiens redimitur byems, cum tramite flexo  
Semita discretis interviret bumida nimbis.*

Claud. de rapt. Proserp. ii. 97.

*Not Juno's bird, when, his fair traine dispreed,  
He woots the female to his painted bed:  
No, not the bow, which so adorns the skies,  
So glorious is, or boasts so many dies.*

Waller.

*And wings it had with sondry colours dight;  
More sondry colours then the proud Pavone  
Bears in his boasted fan, or Iris bright,  
When her discolour'd bow she bends through heaven's  
height.*

I formerly took notice of Spenser's introducing Italian words and brought this passage, translated from Tasso, as an instance, *proud PAVONE, superbo PAVONE*.

XLIX.

*And underneath his feet was written thus,  
UNTO THE VICTOR OF THE GODS THIS BEE.]*  
In this inscription Cupid is called VICTOR OF THE GODS. Thus Euripides in Andromeda, ΤΥΡΑΝΝΟΣ ΘΕΩΝ. and Ovid. Epist. iv. 12.

*Regnat, et in dominos jus habet ille deos.*

Let me here correct Anacreon, Barnes' Edit. pag. 202.

Εἰς Ἐρωτα.  
"Ὀδὲ καὶ θεῶν δυνάστης,  
"Ὀδὲ καὶ βροτῶν δαμάζει.

But invert the order, lest we sink into the very baths of poetry, too low for even this mock Anacreon to descend, and read,

"Ὀδὲ καὶ βροτῶν δαμάζει  
"Ὀδὲ καὶ θεῶν δυνάστης.

—*Superas hominesque deosque.*

Ov. Amor. L. i. ii. 37.

The Love that Plato characterizes with the titles of ΜΕΓΑΣ ΘΕΟΣ. ΠΡΩΤΙΣΤΟΣ ΘΕΩΝ. is of a more philosophical nature than this vulgar Love, whom Spenser is now painting to us. But this Vulgar Love reigns universal victor, and thus he is emblematically figured, viz. standing on a globe, in Goriæus' gemms, 568, 569. And in Spanheim's treatise of coins, pag. 228. Cupid rides on a Dolphin, with a flower in his hand, alluding to his power over land and seas. This coin, as Spanheim observes, is an excellent comment on the following epigram, as the epigram is on the coin.

Εἰς Ἐρωτα γυμνόν.  
Γυμνὸς Ἔρως διὰ τῆτο γελᾷ καὶ μίνιχός ἐστιν  
ἢ γὰρ ἔχει τόξον καὶ περὶ βέλῃα βέλῃ.  
"Ὀδὲ μάλιστα παλάμαις κατέχει δακτύλου καὶ ἄνθος.  
τῆ μὲν γὰρ γαῖαν, τῆ δὲ δακτύλου ἔχει.

Antholog. pag. 332.

*Nudus Amor eâ de causâ ridet ac blandus est; non enim arcum habet et ardentis sagittas: neque frustra manibus delphinium cobbet ac florem: illo enim terram, hoc mare tenet.* So Spanheim: but I understand it differently: τῆ μὲν, alterâ manu, i. e. in one hand he holds [a flower, signifying his power over] the earth; τῆ δὲ, alterâ manu, i. e. with the other hand he manages [a dolphin, signifying his power over] the seas. ἔχει means to have power and rule, as well as to hold; and in this double signification some part of the beauty of the Epigram consists. Let me add Jovianus Pontanus,

Dic

*Dic age equisnam modus, O DEORUM*

VICTOR et princeps, AMOR?—

And this may suffice for the inscription, DEORVM. VICTORI. S.

Chaucer in the *Knights Tale* 1957. thus describes Venus and her son.

*And Venus statue, glorious to see,*

*Was mahid* [read, nakid] *stetynge in the large See—*

*Before her stood her sonne Cupido :*

*Upon his shouldris wingis had he tawe,*

*And blynd he was, as it is often seene :*

*And bowe he bare and arrowes bright and keene.*

So our poet,

*Blindfold he was, and in his cruell fist*

*A mortal bow and arrowes keene did hold—*

*Some beaded with sad lead, some with pure gold.*

Compare Chaucer, *Rom. of the Rose*, 918. where the bowes of Cupid are described with his arrows of different effects. See likewise the *Assemble of Foules* 211.

*Under a tre beside a well I seye*

*Cupide our lord his arrowes forge and file :*

*And at his feete his bowe all redie laye :*

*And well his daughter* [viz. Pleasance, whom Cupid had by Pŷche, See Spenser, B. iii. C. 6. St. 50. and Apuleius,] *temprid all the wubile the beddis in the well.—*

## C A N T O XII.

### III.

AND forth issued, as on the readie flore

*Of some theatre a grave personage* readie belongs to grave personage, ready in his part and character. Spenser loves this construction : so above, B. iii. C. 11. St. 55. *Yet would she doff her weary arme.*—and in a hundred other passages—This *Mask of Cupid* our poet, I believe, wrote in his younger days with the title of *Pageants*, i. e. an emblematical and showy representation of fictitious persons ; and with proper alterations he work'd it into this his greater poem. See the note of E. K. on his 6th *Eclogue*.

### IV.

*By lively actions he gan beavray*

*Some argument of matter passioned.*] Hence Milton, ix. 669.

*and in act*

*Rais'd, as of some great matter to begin.*

But observe the various imaginary persons, and the order of their procession, in manner of a MASK, which *Masks* were very frequent in our poet's age : we have several of these kind of poems now remaining ; some by B. Jonson : but by far the best of all this kind, that ever I believe were written, is the well-known *Mask* of Milton. The *Masks* marching forth are, Ease, Fancy, Desire, Doubt, Daunger, Fear, Hope, Dissemblance, Suspect, Grief, Fury, Displeasure, Pleasance : these march before the cruel-treated Amoret, and the winged God : then the rear is brought up by Reproach, Dependance, Shame, with a confused rabble rout of other *masks*. I make no doubt but Spenser, as well as Petrarch, had in view the triumphal chariot of Cupid with his cap-

tives, so prettily imaged in Ovid, *Amor. L. i. ii. 31.*

*Blanditiæ comites tibi erunt, ERRORque, FURORque.*

*Errori, Sogni, et Imagini Smorte,*

*Eran d' intorno al carro triumphale,*

*Et Falsi Opinioni in su le porte—*

Petr. de Triumph. d'Amore Cap. iv.

The provincial and Italian poets, from Petrarch down to Spenser, abound with conceits rais'd on these kinds of *Prosopopœia* : see the *Rom. of the Rose* : see likewise the *Assemble of Foules*, where Cupid and his rabble rout are painted.

*Tho' I was aware of Pleasance anon right,*

*And of Arria, Lust, Beaute* [read, Bounte, for *Beautie* is mentioned just after] *and Curtesie,*

*And of Craft—*

*Then saw I Beautie with a nice attire,*

*And Youth all full of game and jollite,*

*Fool-bardinesse, Flatterie, and Desire—*

The same kind of *masks* are mentioned in Chaucer's *Court of Love*,

*The king had Daunger nere to him standing*

*The queen of Love Disdain—*

*An officer of high auctorite,*

*Yclepid Rigour.—*

And presently after are mentioned Attendance, Diligence, Asperance, Displeasure, Hope, Despire, &c.

### VI.

—*Shrill trumpets loud did bray.*] βεῆξς.

Perhaps from hence Shakespeare in *K. John*, Act iii. says, *braying trumpets.*

### U:

*And sleeves dependant Albanese wide.*] *Sleevēs* is of two

two syllables: so *wīngēs*, St. 23.—Ital. *Albanese*, i. e. such as the people of Albania wear.

*Ibid.*

*And on a broken reed he STILL DID STAY*  
*His feeble steps]* Perhaps rather thus,  
*And on a broken reed he ILL did stay—*

Or,

*And on a broken reed he STROVE TO STAY*  
*His feeble steps—*

For he did not *STILL stay*—but he endeavoured and could not—he trusted to a *broken reed*: 'tis a scripture phrase. *Now behold thou trustest upon the staff of this bruised reed*, 2 Kings xviii. 21. *Isaiah xxxvi. 6.—He ill did stay* comes nearest the traces of the letters.

XI.

*A net in th'one hand, and a rusty blade*  
*In th' other was.]* He was armed like the *Retiarius*. See *Lipfius Saturnal*, L. ii. C. 8.

XII.

—*and winged beed.]* So the 1st quarto. The 2d quarto and *Folios*, *wingy-beed*, *alatis pedibus*: *ALIPES*.

XV.

*Holding a lattice still before his face.]* Suspect is drawn with a lattice: the allusion is to the Italian name *geloſia*: such blinds or lattices as they may see through, yet not be seen; such as suspicious and jealous persons use, in order to pry into the falsed fidelity of their mistresses.

XVIII.

—*an hony-lady bee.]* So all the books. none, *an hony-laden bee*.

XIX.

*Led of two gryſie villeins.—]* Undoubtedly we must read *gryſie*.

XX.

*Without adorne of gold.—]* In our old poets, the verb is used oftentimes as a substantive. The not attending to this has led commentators into frequent mistakes.

XXIII.

*He looked round about with ſterne diſdayne,*  
*AND did ſurway his goodly company:*  
 AND *MARSHALLING* the evil ordered traine,  
*With that the darts, &c.*

The order of the sentence and construction is broken; which 'tis easy to change; and let it thus be stopped.

*And did ſurway his goodly company,*  
 AY *MARSHALLING* the evil-ordered traine.  
*With that, &c.*

Here is another instance of the usual error of

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our printer, suffering his eye to be caught by the word just above.

XXIV.

*Behinde him was Reproach, Repentance, Shame,*  
*Reproach the first, Shame next, Repent behind.—*  
 Rather,

*Behinde him walkt Reproach, &c.*

Observe here an elegance of bringing together groups of figures, and then separating them. See note on B. iv. C. 2. St. 41.

XXVII.

*Which first it opened;* nothing did remaine.] So the 1st quarto: which I have altered from the 2d quarto, and the following editions. This is a strange mistake; and shows that the copy was sent blotted and interlined to the printer.

XXIX.

*Then when the second watch was almost past.]* *Secunda ferè vigilia exacta.*

XXX.

*But lo! they freight were vanisht* all and some.] This is Chaucer's expression: many of which our poet borrows: some of these we take notice of, leaving others to the reader's finding out for himself: it means *one and all, every one*.

*Now herknith, quoth the Miller,* all and some.

Miller's tale. 28.

*For this, trowe I, ye knowin* all and some.

Troil. and Crefs. i. 240.

'Tis used by Chaucer in other places, and by G. Douglafs. And Fairfax xiii. 2.

*But slow they came, displeas'd* all and some.

XXXI.

*And all perforce to make her him to love,*  
*Ah! who can love the worker of HER smart?*  
 Spenser loves to introduce general sentences; *ἡμίσηται τὸ γυναικίον*. I believe therefore that he wrote,

*Ah! who can love the worker of their smart?*

This error, of repeating some word from the line above, or just below, has been frequently mentioned in these notes.

XXXIII.

*And turning to the next his fell intent.]* So the 1st quarto: the 2d and *Folio*, *herself*.

XXXIV.

*Dernly unto HIM called to abstaine*  
*From doing him to dy.]* So the two old quartos, very plainly wrong: we should correct from the *Folios* of 1609.

*Dernly unto her called—*

viz. *Britomart*.

4 E

XXXV.

## XXXV.

*Be sure that nought may save thee from to dy]*—a  
Greciim. ἀπὸ τοῦ θανάτου, a moriendo.

## XXXVII.

*But still with stedfast eye.—]* *reflex oculis.* See  
Bentley, Horace, L. i. Od. 3. 18.

## XXXIX.

*—What worthy need*

*Can wretched lady—]* See note on B. i. C. 3.  
St. 27.

## XLI.

*He bound that piteous lady prisoner now releas]*  
One of these words, namely, *lady* or *prisoner*,  
was, I believe, canceled in the original copy ;  
but so faintly, perhaps, that the hasty printer  
overlook'd it ; so that I leave it to the reader  
to judge whether he will read,

*He bound that piteous lady now releas,*

Or,

*He bound that piteous prisoner now releas.*

## XLII.

*Returning back those goodly rowmes, which erst  
She saw so rich and royally arrayd,*

*Now vanish utterly—]* In enchanted palaces, like  
castles in the air, are built and vanish in a  
moment. So vanisht the enchanted palace and  
gardens of Armida, in Tasso.—The palace and  
gardens of Dragontina, by the virtuous ring  
of Angelica, Orlando Innam. L. i. C. 14.—  
The castle of Atlante, Orl. Furios iv. 38.  
xx. i. 23.

*E si scisse il palazzo in fumo e in nebbia.*

## XLIV.

*But more fair Amoret—]* It should have been  
printed *myft*.

WHEN Spenser printed his first three books  
of the Fairy Queen, the two lovers, Sir Scu-  
damore and Amoret, have a happy meeting :  
but afterwards when he printed the ivth, vth,  
and vith books, he reprinted likewise the three  
first books, and among other alterations, of  
the lesser kind, he left out the five last stanzas,  
and made three new stanzas, viz. XLIII.  
XLIV. XLV.

*More easie issew new, &c.*

By these alterations this iiii book, not only  
connects better with the ivth, but the reader  
is kept in that suspense, which is necessary  
in a well told story. The stanzas which are  
mentioned above, as omitted in the 2d quarto  
edition, and printed in the 1st edition, are  
the following :

## XLIII.

At last she came unto the place, where late  
She left Sir Scudamour in great distresse,  
Twixt dolour and despight half desperate,  
Of his louses succour, of his own redresse,  
And of the hardie Britomarts successe :  
There on the cold earth him now thrown she  
found,  
In wilfull anguish, and dead heavineffe,  
And to him cald ; whose voices knownen found  
Soone as he heard, himself he reared light from  
ground.

## XLIV.

There did he see, that most on earth him ioyd,  
His dearest loue, the comfort of his dayes,  
Whose too long absence him had fore annoyd,  
And wearied his life with dull delays :  
Straight he upstart from the loathed layes,  
And to her ran with hasty eagerneffe,  
Like as a deare, that greedily embayes  
In the cool foile, after long thirstineffe,  
Which he in chace endured hath, now nigh  
breathlesse.

## XLV.

Lightly he clipt her twixt his armes twaine,  
And streightly did embrace her body bright,  
Her body, late the prison of sad paine,  
Now the sweet lodge of loue and dear delight :  
But the faire lady, overcome quight  
Of huge affection, did in pleasure melt,  
And in sweet ravishment poured out her spright.  
No word they spake, nor earthly thing they  
felt,

But like two senseless stocks in long embrace-  
ments dwelt.

## XLVI.

Had ye them seene, ye would have surely thought  
That they had been that faire Hermaphrodite  
Which that rich Roman of white marble  
wrought,  
And in his costly bath caused to be site.  
So seemd those two, as growne together quite ;  
That Britomart halfe enuying their bleffe,  
Was much empaffiond in her gentle sprite,  
And to her selfe oft wisht like happineffe :  
In vaine she wisht, that fate n'ould let her yet  
possesse.

## XLVII.

Thus doe those lovers with sweet counteruayle,  
Each other of louses bitter fruit despoile.  
But now my teme begins to faint and fayle,  
All woxen weary of their iournall toyle ;  
Therefore I will their sweatie yokes assayle  
At this same furrowes end, till a new day :  
And ye, fair Swayns, after your long turmoyle,  
Now



Now cease your worke, and at your pleasure  
play;  
Now cease your work, to-morrow is an holy  
day.

SUPPOSE we take a review of this Third Book; and, as from the summit of a hill, cast our eye backward on the Fairy ground, which we have travelled over in company with Britomartis, the British heroine, and representative of chaste affection. But remember that Spenser never sets up for imitation any such character, either in men or women, as haters of matrimony: affection and love to *one*, and only to *one*, is the chaste affection, which he holds up to your view, and to your imitation. Such is Britomartis; who is in love with an unknown Hero, and yet not so unknown, but her passion is justifiable: Such is the love between Sir Scudamore and Amoret: And who can but pity the distressed Florimel, for casting her affections on one, who for a time disregards her?

What a variety of chaste females, and yet with different characters, has our poet brought together into Fairy land? Britomartis the heroine; the persecuted Florimel; the two sisters Belpheobe and Amoret; Belpheobe nurtured by Diana in the perfection of maidenhood; and Amoret brought up by Venus in goodly womanhood, to be the ensample of true love. How miraculously, and yet speciously, is the birth, nurture, and education of Amoret described in the gardens of Adonis? our poet shows himself as good a philosopher as poet, and as well acquainted with all kind of metaphysical lore, as with the romances of Charlemagne and Arthur. And that the beauty of chaste affection may the better be seen by its opposite, we have introduced the wanton wife of old Malbecco, and the not very chaste Malecasta. To these may be added those characters, which though out of Nature's ordinary ways, yet are highly proper for a Fairy poem, as the giant and giants, the three sisters, and the Satyrs; all fit emblems of Lust.

If it be objected to the above remark, that Belpheobe is a character set up for admiration; and that she envied all the unworthy world,

*That dainty rose the daughter of her morn—*

B. iii. C. 5. St. 51.

I answer, that every reader of Spenser knows whom Belpheobe, in every circumstance of the allegory, represents; and if she envied all the world, 'twas because no one in the world was

yet found worthy of her: Have patience; our poet has found a magnificent hero worthy of Gloriana, or Belpheobe, or this his Fairy Queen, (for these names figure to us the same person) and GLORY will be allied to MAGNIFICENCE, completed in all the virtues.

As Homer often mentions his chief hero Achilles, to show that he has this unrelenting hero's resentment still in view; so likewise does Spenser keep still in view the magnificent Prince Arthur, who is in pursuit of Gloriana. [B. iii. C. 5. St. 2.] There are many historical allusions in this book—the poet himself hints as much in many places: See the *Introduct.* St. iv, and v. That *gracious servant* there mentioned, is his honoured friend *Timias*: we shall see hereafter the fatal effects of the wound which *Lust* inflicted on him in B. iii. C. 5. St. 20. Queen Elizabeth we may see 'in mirrors more than one' even in Britomartis, though covertly; in Belpheobe more apparently. The whole third Canto relates to the English history: Queen Elizabeth is as elegantly complemented by Spenser, as Augustus Cæsar was by Virgil, or Cardinal Hippolito by Ariosto: and though Britomartis is shown her progeny by narration only, yet the poetry is so animated, as to vie with the sixth Æneid, or to rival the third Canto of Ariosto; where the heroes themselves, or their idols and images pass in review. How nervous are the following verses, where the son of Arthegal and Britomartis is described?

*Like as a lion, that in drowsy care  
Hath long time slept, himself so shall be wake;  
And coming forth shall spread his banner brave  
Over the troubled south—*

Merlin, rapt in vision, paints as present, though absent, the heroic Malgo—'tis all as finely imagined, as expressed:

*Behold the Man, and tell me, Britemart,  
If ay more goodly creature thou dost see;  
How like a giant in each manly part,  
Bears he himself with partly majesty—*

The pathos is very remarkable, where he describes the Britains harassed and conquered by the Saxons,

*Then woe, and woe, and everlasting woe—*

This is truly Spenserian both passion and expression. Presently after how poetically and prophetically are kingdoms represented by their arms and ensigns!

*There shall a Raven far from rising sun—  
There shall a Lion from the sea-born wood—*

The restoration of the British blood and the glories of Queen Elizabeth's reign must in a historical view close the narration. But how finely has the poet contrived to make Merlin break off?

*But yet the end is not*——

Intimating there shall be no end of the British glory. I take it for granted that Spenser intended these historical facts as so many openings and hints to the reader, that his poem 'a continued allegory' should sometimes be considered in a historical, as well as in a moral view. And the various historical allusions are in the preface and in the notes accordingly pointed out: though the reader may possibly imagine that in some particulars I have refined too much.

But let us see how this *iiiid* book differs from the two former; for in difference, opposition, and contrast, as well as in agreement, we must look for what is beautiful. And here first appears a woman-knight, armed with an enchanted spear, like another Pallas,

*—which in her wrath d'erthrowes*

*Heroes and bests of men.*

There is likewise a most material difference from the two former books in this respect, namely, that the two several knights, of Holiness and of Temperance succeed in their adventures; but in this book, Sir Scudamore, who at the court of the Fairy Queen undertook to deliver Amoret from the cruel inchanter Busirane, is forced to give over his attempt; when unexpectedly he is assisted by this emblem of chastity, Britomartis; who releases the fair captive from her cruel tormentor: and thus LOVE is no longer under the cruel vassalage of LUST.

We have in this book many of the heathen

deities introduced as Fairy beings; Cymoente or Cymodoce the Nereid; (for by both these names she is called) Proteus, Diana, Venus and Cupid.—But this is not peculiar to this book alone: nor the introducing of characters, which have power to controul the laws of Nature. We have heard of Merlin before, but here we visit him in his own cave. The Witch is a new character, for Dueffa and Acrasia are witches of another mould: go and see her pelting habitation, C. 7. St. 6, 7. one would think the poet was painting some poor hovel of a pitiful Irish wretch, whom the rude vulgar stigmatized for a witch on account of her poverty and frowardness. The enchanted house of Busirane is a new piece of machinery, and exceeds, in beauty of description, all the fictions of romance writers that I ever yet could meet with. The story of Busirane is just hinted at in B. *iii.* C. 6. St. 53. to raise the expectation of the reader, and to keep up that kind of suspense which is so agreeable to Spenser's perpetual method and manner. We have seen Braggadochio and Trompart before, which are comic characters, or characters of humour; such likewise are the Squire of Dames, and Malbecco.

The variety of adventures are remarkably adapted to the moral. Notwithstanding the distresses of all these faithful lovers, yet by constancy and perseverance they obtain their desired ends: but not altogether in this book; for the constant Florimel is still left in doleful durance; Amoret is delivered from the cruel Inchanter, but finds not her lover; Britomartis is still in pursuit of Arthegal: and the suspense is kept up, that this book might connect with the following, and that the various parts might be so judiciously joined as to make ONE Poem.

## N O T E S

ON THE

## FOURTH BOOK of the FAIRY QUEEN,

Containing the Legend of Cambel and \* Telamond, or of Friendship.

[Tis printed \* *Telamond* in all the editions; but it should have been *Triamond*. See B. iv. C. 2, St. 31, and 41. And C. 3. St. 52.]

## I.

*THE* rugged forehead, that with grave fore-sight—] In the letter which I printed formerly to Mr. West, concerning a new edition of Spenser, I observed that the Lord Treasurer Burleigh was hinted at in these verses. And I find that Mr. Birch, in his life of Spenser, has been pleased to concur likewise in the same observation.

## II.

*Such ones ill-judge—*] *Such ones*, such people do ill judge of love, who cannot love, nor feel kindly flame, i. e. natural passion—I should not have interpreted this passage, had I not found it misunderstood, and wrongly printed in the edit. 1679, and in Hughes.

## III.

*Witnesse the father of philosophy—*] Socrates, aptly so called; who oftentimes in the shady groves of Academus lectured his pupils on the divine subject of Love. His pupils were Alcibiades, Phædrus, Critias, &c. He mentions one for the rest. Critias was one of the thirty Tyrants at Athens; and an apostate, as well as Alcibiades, from the doctrines of his divine master. See Xen. *Απομ.* L. 1. C. 2. Sect. 12.

*Ibid.*

*The which those Stoicke censours cannot well deny.*] These reflections cast on the Stoicks, as rigid and severe in their notions of love, are not true. Zeno differed from Plato in manner

more than in matter: and all the Stoicks looked up to Socrates as the father of true philosophy. I will venture to say, Spenser should have written,

*The which those Cynicke censours cannot well deny.*

## IV.

*To such therefore—*] I sing not to my Lord Treasurer, but to Queen Elizabeth.

## V.

*Do thou, dread infant, Venus dearling dove, From her high spirit chase imperious feare, And use of awfull majestie remove.*] The folio 1609 reads *dread infant*: he calls Cupid the dearling dove of Venus; desiring him to chase from Q. Elizabeth *imperious feare*, i. e. all that which in her occasions fear. Perhaps *Fear* should have been printed as a person: *imperious Fear* thus attending the throne of the Queen, resembles *Feare* that usually attended on Mars. See Homer *Il.* 8. 440. λ'. 37. σ' 119.

*Ibid.*

*From thy sweet-smyling mother.*] *Αδὲ γελώισσα, dulce ridens*: he calls her in B. iv. C. 10. St. 47. *Mother of laughter.* Φιλομυιδὸς Ἀφροδίτη, Hom. *Il.* 7. 424. Which our Waller elegantly translates, *Laughter-loving dame*: how much superior to the translation of Horace, *Erycina RIDENS*; but then he makes up for the defect in the following verse,

*Quam Iocis circumvolat et Cupido.*

*Ibid.*

That she may heark to love, and read THIS lesson often.] Perhaps he gave it,

—and read HIS lesson often.

i. e. the lesson which Love dictates, as the address requires.

## C A N T O I.

## I.

THEN that of Amorets hart-binding chaine.] See B. iii. C. 12. St. 30, and St. 37. The poet speaks in his own person, how he himself is affected in the neer relation: so Ariosto, while he is relating the story of Angelica going to be devoured of the monster, turns to himself, Canto viii. 66.

*Io nol dirò, che si il dolor mi muove.*

## II.

A perilous fight—] Spenser loves to anticipate his tales, and to raise expectation and suspense. This is cleared up in B. iv. C. 10. St. 7.

## VI.

All is his justly that all freely death] death, death, gives, distributes.

## I.

Cass bear to save.—] Cass in her mind how to save appearances.

## XIII.

With that her glistening helmet.]—Compare B. iii. C. 9. St. 20, &c. and see the notes. Milton seems to have imitated this picturesque image, iv. 304.

*She, as a veil, down to the slender waist  
Her unadorned golden tresses wore  
Dishevel'd; but in wanton ringlets wav'd,  
As the vine curls her tendrils.*

Eve's hair is compared to a veil, as a graceful covering; and to the curling tendrils of a vine, as waving in ringlets. Britomart's hair is compared to a silken veil, and to those fiery meteors seen sometimes in the northern sky.

*Like as the shining shie in summer's night  
What time the daye with scorching heat abound,  
Is crested all with lines of fire light;  
That is prodigious sennes in common people's fight.*

Spenser says *crested*, from the Latin *crisatus*, tufted, plumed, &c. in allusion to the hairy *leams* which those meteors fling out. See note on B. iii. C. 1. St. 16. And hence I will explain and correct (from the Medicean copy) a passage in Virgil, x. 270.

*Ardet apex capiti, CRISTIS AC VERTICE flammâ  
Funditur; et vastos umbo vomit aureus ignes:  
Non secus ac liquidâ si quando nocte cometæ  
Sanguinei lugubre rubent.*

*Cristis ac vertice*, is the same as *vertice cristato*; by the same figure as, *aterrâ libanus et aura*, is used for *pateris aurcis*.—I formerly observed that though the scene of action lies in Fairy land, we must often transfer our thoughts to English ground; and consider the various occurrences which happened in Queen Eliz. reign, as alluded to, and shadowed in this poem. If we turn to Cambden, anno 1574, he will tell us, 'that the clouds flamed with fire in the month of November, streaming from the north towards the south; and the next night the heavens seemed to burn, the flames arising from the horizon round about, and meeting in the vertical point.' This prodigy our poet brought into a simile: so he has likewise brought into a simile the comet or blazing star mentioned by Cambden, anno 1582, in B. iii. C. 1. St. 16. 'Tis very happy in a poet, whose subject is universal and philosophical, sometimes if he can become particular and historical.

## XIV.

Some that BELLONA in that warlike wise  
To them appear'd—] I have no authority here to change *Bellona* into *Minerva*, as I had when I made the alteration in B. iii. C. 9. St. 22. where see the note. Spenser distinguishes between *Minerva* the goddess of war and wisdom, and *Bellona* the Fury and companion of Mars. See B. vii. C. 6. St. 3. But here perhaps our poet had Ariosto in view, xxvi. 24. who compares the woman-knight *Marfisa* to *Bellona*.

*Stimato agli avria lei forse BELLONA.*

## XVI.

—yet never met with none.] i. e. never met with no one, so the old quarto edition. The Folio's, *with one*. Our old poets use two negatives often to deny more strongly. See critical observations on Shakespeare, pag. 352. 353.

## XVIII.

The one of them the false Duessa—] This lady  
of

of doubleness and deceit is no new acquaintance: she will appear hereafter in a particular character; but at present we must consider her in the general character of fraud. Her companion *Ate* is mentioned in Homer, with a kind of play on the word, such as you'll find frequently in Spenser.

—*Ατη ἠπάσθαις ἀάτας.*

Il. τ' 91.

This Demon, having disturbed the Immortals, Jupiter flung sheer over the battlements of heaven, and sent her to disturb mortals.

## XXI.

*And all within the riven walls.*—] This description seems imaged from the temple of Mars in Statius, Theb. vii. 40, &c. And from the same temple described in Chaucer's Knight's Tale.

## XXII.

*Of Alexander, and his princes FIVE*

*Which shar'd to them the spoils that he had got alive.]*

1 Maccabees, i. 7, 8. So Alexander reigned twelve years, and then died, and his servants bare rule every one in his place, and after his death they all put crowns upon themselves, so did their sons after them many years, and evils were multiplied in the earth. Authors do not agree how the vast empires of Alexander the Great after his death were divided; nor particularly amongst whom. Dr. Prideaux, in his Connection of the History of the old and new Testament, vol. i. pag. 410. tells us, 'that the governments of the empire being divided among the chief commanders of the army, all went to take possession of them, leaving Perdiccas at Babylon, to take care of Aridaeus. For some time they contented themselves with the name of governors, but at length took that of kings. As soon as they were settled in their provinces, they all fell to leaguings and making war against each other, till thereby they were, after some years, all destroyed to FOUR; these were Cassander, Lyfimachus, Ptolemy, and Seleucus; and they divided the whole empire between them. And hereby the prophecies of Daniel were exactly fulfilled, which foretold that the great horn of the Macedonian empire, that is Alexander, being broken off, there should arise FOUR other horns, that is FOUR kings of the same nation, who should divide his empire between them.' To those FOUR mentioned above, perhaps Spenser added Antigonus, which make up his number FIVE.

*and his princes five*

*Which shar'd to them the spoils that he had got alive.*

Concerning the divisions of Alexander's conquered kingdoms, see Q. Curtius, Edit. Snakenb. vol. ii. pag. 814.

## XXIII.

*Which sent away*

*So many Centaurs drunken souls to hell.* This is a parody of Homer, Il. α' 3.

Πολλὰς δ' ἰφθίμους ψυχὰς ἄϊδι προΐαψεν  
Ἡρώων.

## XXVI.

*Through mischievous debate and deadly feud.]* So spelt that the letters might accord in the rhyme. in Hughes, deadly feud.

*Ibid.*

*For she at first was borne of hellish brood*—] *Ate* was originally in heaven, but flung from thence by Jupiter: so Homer tells the story. But *Ate* being the same as Discord, and Discord being of hellish brood, Spenser takes what mythology he likes best; or sometimes varies from all, as his subject or fancy leads him.

## XXX.

*And that great golden chaine quite to divide,*

*With which it blessed concord hath together tide.]*

This golden chaine, which holds together all things, is taken from Homer: but see above the note on B. i. C. 9. St. 1. and below on B. iv. C. 10. St. 35.

## XXXIV.

*The HOT-SPURRE youth.*—] So the famous young

Piercy, son of the Earl of Northumberland, was called in the reign of Henry IV. Is not this saying as plain as the genius of this kind of poetry admits, that by Blandamour, I covertly mean in the historical allusion, the unfortunate Earl of Northumberland? This I mentioned formerly, and am still of the same opinion.

## XXXIX.

*To be Sir Scudamour, by that he bore*

*The god of love, with wings displayed wide.]* Hence

he is named Scudamour from bearing in his shield the god of love; as Spenser himself explains it: *scudus del amor*. This was the shield of Alcibiades: so Plutarch in his life, *His shield, which was richly gilded, had not the usual ensigns that the Athenians bore; but a Cupid with a thunderbolt in his hand.* See note on B. iii. C. 11. St. 7.

## XL.

*The left hand rubs the right.]* This is a proverb used by Epicharmus, and cited by Æschines the Socratic in his dialogue Περὶ Θανάτου.

Ἄ ἀὶ χεὶρ τὰν χεῖρα νίξῃ, δὲς τὴν ἐξ ἄλλου τῆ—

*Manus manum lavat, da quid et accipe quid.* 'Tis a trochaic verse, not quite completed. But Spenser did not read νίξῃ, but νίξῃ. *Manus manum fricat.* See Erasmus in his Adages.

## XLI.

*Like shaft out of a bow preventing speed]* i. e. going before, swifter than Speed.

## XLIII.

*With byse CARE—]* I believe Spenser wrote *cure*. See note on B. i. C. 6. St. 21.

## XLV.

*Like as a gloomy cloud—]* I wish the reader at his leisure would see Chaucer, *Troil.* and *Crefs.* ii. 764. Ariosto, *Orl. Fur.* xxxii. 100. and Milton ii. 713. The same kind of simile he will find in all these poets, and most elegantly expressed.

## XLVI.

*For love is free—]* See note on B. iii. C. 1. St. 25.

## XLVII.

*With whom now she go'th  
In lovely wife, and sleeps, and sportes and playes.]* These are erotic phrases, borrowed from classical authors. *To sleep— dormire cum illa*, Tarent, *συναδιδειν*. *To play, Ludere, παίζειν*.

*Ludisque et bibis impudens.*

Horat. Lib. iv. Od. 13.

The same observation might be made on the expression in St. 49.

*I saw him have your Amoret at will. —*

*Quis heri Chrysidem HABUIT?* Terent. Andr. Act i. so the Greeks use, *ἔχουσιν*. Spenser's ex-

pressions should sometimes be translated, to know their force and elegance.

## XLVIII.

*Then tell, quoth Blandamour, and feare no blame,  
Tell what thou saw'st maulgre to who so it beares.]* *Σαχρῶ-  
σας μάλα ἐπὶ ἐ, τι εἶσθα*. Hom. *ἀ.* 85.

## XLIX.

*The Parthian strikes a stag with shivering dart]* See note on B. i. C. 2. St. 24.

## LII.

*But being past—]* But his revenge, of killing Glauce, being past and over, &c. However, I think the printer here errs his usual error.

*But Scudamore—*

*BUT that in all those knights and ladies sight—*

*BUT being past, he thus began amaine,*

*I want authority to print—*

*That being past—*

## LIII.

*Discounteous, disloyall Britomart.]* *Disloyall*, is used as the Italian poets use *Disfiale*, unfaithful, perfidious, &c.

## LIV.

*Till time the tryall of her truth expyred.]* Had brought to a conclusion; ended; determined. 'Tis very agreeable to poetical decorum, as well as a just punishment for Scudamore's jealous disposition, that Glauce leaves him thus in ignorance and doubt; till proper time and circumstances discover of themselves the fidelity of Amoret.

## C A N T O II.

## I.

*SUCH as was Orpheus—]* Orpheus was a godlike person, son of the Muse Calliope. He was in the famous Argonautic expedition, to give time to the rowers, to excite them to martial deeds, and to pacify their passions. Orpheus is mentioned on like occasion, in Spenser's Sonnet, xlv. Compare above, B. iv. C. 1. St. 23. Apollonius relates, that among the Argonauts *strife was grown*, and further still their strife had grown, he says, had not Jason used his authority, and Orpheus his harp, by which he shortly made *them friends again*. Compare *Silius Italicus*, iv. 85.

## II.

*Or such as that celestial Psalmist was  
That when the wicked send his lord tormented,  
With heavenly notes, that did all others pas,  
The outrage of his furious fit relented.  
Such musick is wise words with time consented,  
To moderate stiff minds disposed to strive:  
Such as that prudent Romane well invented:  
What time his people into parties did rive,  
Them reconcild againe, and to their homes did drive,]*  
None but a god or a godlike man can stop the cursed effects of discord: such was Orpheus who with his musick appeased the Argonauts, whenever they quarrelled: such was David, who,

who quieted with his harp the evil spirit, which tormented Saul, 1 Sam. xvi. 23.

*Such mystick is wise words with time concenterd.*  
i. e. well-timed. Cic. Nat. Deor. i. 7. *annibus inter se concinentibus mundi partibus.* Ibid. i. 7. *Stoici cum Peripateticis re concinere videntur.*

*Such as that prudent Roman well invented,*  
i. e. rightly used.

*What time his people into partes did rive,*  
*Then reconcyl'd againe, and to their homes did drive.*  
*his people,* i. e. his countrymen, the Romans: *into parte,* into parties and factions: *did rive,* did divide themselves: the active is used passively, see note on B. i. C. 5. St. 28.

*Then to her yron wagon she betakes,* i. e. she betakes herself.

So here,  
*What time his people into partes did rive,* i. e. did rive themselves.

What time the Roman people did divide themselves into factions, Menenius Agrippa reconciled them again, and sent them to their own homes. Virgil, I believe, had his eye particularly on Menenius Agrippa in that most elegant of all comparisons in Æn. i. 148. But lest the reader should forget what I have already mentioned in a note on B. i. C. 3. St. 5. and in B. ii. C. xi. St. 1. viz. that Spenser, like the best of the Roman poets, often omits the relative or pronoun, *Who, He; Qui, Ille*: I think it not improper to tell him again, that *Who* or *He*, is to be supplied in this passage, now before us; *Who then reconciled againe,* &c. or, *He them reconciled,* &c. So in Ovid. Fast. ii. 443.

*Augur erat: nomen longis intercidit annis.*  
*Nuper ab Hetruscâ venerat exsul humo.*  
i. e. *Qui augur venerat.* &c. or to translate it after Spenser's manner, and with the ellipsis of the pronoun, according to the original,

*There was an augur: but his name is lost:*  
*Came late an exile from th' Etrurian coast.*

But in this translation the omission of the relative does not much embarrass the sentence. See a like omission of the relative in Milton, v. 674. vi. 415. vii. 203. all which passages Dr. Bentley has corrected. Dr. Bentley likewise corrected the following passage in Phædrus, L. i. Fab. xxii.

*Hoc in se dictum debent illi agnoscere,*  
*Quorum privata servit utilitas sibi,*  
*Et meritum inane jactant imprudentibus.*  
i. e. and those who do boast. But he reads *jactat*, making it agree with *privata utilitas*.

## IV.

*It was to meet the bold Sir Ferraugh bight*  
*He that from Braggadocio whilome rest,*  
VOL. II.

*The snowy Florimel.]* See this adventure above in B. iii. C. 8. St. 15. Sir Ferraugh's name is not there mentioned, but the reader is kept in suspense; which is Spenser's perpetual manner.

## V.

*With sting of lust that reason's eye did blind.]*  
*τὸ νεῦρον ἰσχυρὰ.* See note on B. i. C. 2. St. 5.

## X.

—*For that false spright.*—] See above, B. iii. C. 8. St. 5.

## XII.

—*as they together way'd.*) I shall offer the reader two interpretations: 1st. *as they traveled together in the way.* 2d, *as they weighed things, and talked them over together.* Spenser spel's it often *wayd*, that the letters might answer in the rhyme.

## XV.

*Did bear them both to fell avenges end.]* i. e. to cruel vengeance, *to the end of fell avenge.*

## XIX.

*Besitting.]* So the quarto and Folio of 1609. but most of the other editions *besiting*. See note on B. i. C. 1. St. 30.

## XXIII.

Fairest of faire, *that faireness doest excell.]* This expression our poet had, perhaps, from Chaucer, in the Knightes Tale, 2223. where Palamon addresses Venus,

Fairest of faire, *O lallie mine Venus.*

## XXV.

*That Satyrane a girdle did up-take.]* See B. iii. C. 8. St. 49. This girdle he wears for Florimel's sake: according to the custom of knights and gallants wearing for the sake of their mistresses, sleeves, gloves, ribbands, &c.

## XXVII.

*And save her honour.—] To you it pertains to guard that ornament of hers, against all those that challenge it, And, to save her honour, &c.* To, the sign of the infinitive mood, he often omits.

## XXIX.

*Ne certes can that friendship long endure,*  
*Howeever gay and goodly be the style,*  
*That doth ill cause or evil end enure.*

*For vertue is the band that bindeth hearts most sure.]*  
Friendship lasts not long, whatever appearance it makes, that doth *enure*, put in ure, or practise ill cause or ill end. Virtue is the only band of friendship. This is a philosophical subject, and often treated of by philosophers. See Arrian. Epict. L. ii. Cap. 22, and what is

cited there in the notes. See likewise B. iv. C. 4. St. 1.

## XXXII.

*Whylome, as antique stories tellen us,—*] Spenser, going to tell a tale, either left unfinished by Chaucer, or lost and consumed by *wicked Time*, very elegantly begins in Chaucer's words, as he begins the *Knights Tale*,

*Whylome as olde stories tellen us,  
There was a duke that bighte Theseus—*

*Ibid.*

*Dan Chaucer, well of English undefyled,]* Some will question this; whether Chaucer has not *defyled* the English with introducing, unvaried, and in their out-landish garb, out-landish words. Hear Skinner in the preface to his *ETYMOLOGICON LINGUÆ ANGLICANÆ. Chaucerus poeta, pessimo exemplo, integris vocum plausivris ex eadem Gallia in nostram linguam invehitis, eam, nimis antea a Normannorum victoriâ adulteratam, omni fere nativâ gratiâ et nitore spoliavit, pro genuinis coloribus fucum illinent, pro verâ facie larvam induens.* 'Twas the very fault that Lucilius committed, for which he is treated so frankly by Horace,

*At magnum fecit, quod verbis Græca Latinis  
Miscuit. Oseri studiorum! &c.*

As Lucilius mixed Greek with Latin, so did Chaucer French with English. I will add Verstegan's judgment on Chaucer's mingling and marring the English with French. 'Some few 'ages after came the poet Geoffry Chaucer, 'who writing his poesies in English, is of some 'called the first illuminator of the English 'tongue: of their opinion I am not, though I 'reverence Chaucer, as an excellent poet for 'his time. He was indeed a great mingler of 'English with French, unto the which language (by like for that he was descended of 'French or rather Wallon race) he carried a 'great affection.'

## XXXIII.

*That famous moniment hath quite deseste,]* Methinks he should have said,

*That famous moniment hath near deseste.*

See Urry's Edition, pag. 60. *The Squire's Tale:*

'The King of Araby sendith to Cambuscan, 'King of Sarra, a horse and a sword of rare 'qualitee, and to his daughter Canace a glafs 'and a ring; by the virtue whereof she understandeth the languages of all fowles. Much 'of this tale is either lost, or else never finished 'by Chaucer.' And at the end is added, 'There can no more be found of this tale, 'which hath been sought for in divers places,

5

'say all the printed books that I have seen, and 'also Mss.'

## XXXIV.

*Then pardon, o most sacred happie spirit,  
That I thy labours lost may thus revive,]* Spenser supposes the tale *lost*, not unfinished; Milton, that the tale was left untold.

*Ibid.*

*Ne dare I like, but through infusion sweete  
Of thine esume spirit, which doth in me survive,  
I follow here the footing of thy feete,]* Spenser seems to say, that Chaucer's spirit was infused into him, according to the Pythagorean system. So Ennius said the spirit of Homer was infused into him. See Perseus, vi. 10. Horat. Epist. ii. i. 50. Lucretius, i. 118.

## XXXV.

*—Canace the learnedst ladie—]* This wonderful knowledge she had from the enchanted ring sent by the King of Araby.

## XXXIX.

*That mongst the many vertues which we reed,  
Had power to staunch at wounds that mortally did bleed,]* Which we reed, viz. in Chaucer, in the *Squire's Tale*.

## XLI.

*Whose children werne*

*All three as one; the first bight Priamond,—]* Perhaps, for the rhyme, Spenser wrote *worne*; changing a letter, as his manner is. *worne* he uses very frequently from the Anglo-S. Observe in the beginning of this Stanza how elegantly the verses are turned, with a repetition after Ovid's manner: and in the close of this Stanza he brings together his three several persons, and in the next Stanza he separates and characterizes them. This beauty we have spoken of in a note on B. ii. C. 6. St. 13. and in B. ii. C. 12. St. 70, 71. The same observation might have been made on B. iii. C. 12. St. 24. where mentioning *Reproch, Repentance, Shame*, all in one verse, he then separates them and marks them distinctly. Virgil has many of these beautiful strokes, see at leisure, *Ecl. vii. 2.* *Georg. iv. 339.* *Æn. v. 294.*

## XLIII.

*As if but one soule in them all did dwell,]* This is the moral and allegory of the fable, thus covertly mentioned by our poet according to his manner. There is but *one soul* in true love and friendship. *φιλία ἐστὶ μία ψυχὴ ἐν δύο σώμασιν.*

## XLIV.

*Their mother was a Fay,—]* The Fay Agape seems imaged from the Fay Feronia in Virgil, *Æn.*



Æn. viii. 564. who had procured for her son three souls, and thrice he was to be slain before destroy'd.

*Nascenti cui tres animas Feronia mater  
(Horrendum dictu) dederat.*

Virgil says moreover of the Fay Feronia,  
—*Viridi gaudens Feronia luco.* Æn. vii. 800.  
Which is exactly what Spenser says of the Fay Agape,  
*But she, as Fays are wont, in privie place  
Did spend her dayes, and lov'd in forests wyld to space.*  
Compare B. iii. C. 4. St. 19.

## XLV.

—*and there, as it is told—*] viz. in the authentic records of Faery land. See note on B. iii. C. 2. St. 18.

## XLVII.

—*From tract of living went,*] of the way or path of any living creature. So Ch. in Troil. and Cres. iii. 786. *a privy went.* See Junius.—concerning the house of these three fatal sisters, compare Ovid. Met. xv. 808. And Ariosto, xxxiv. 88. Demogorgon is mentioned in the notes in pag. 348.

## XLIX.

*Bald Fay, that durst  
Csmo see the secret of the life of man,*] None of the books read, *secrets*; the secret things, the mysteries relating to the life of man.

## LI.

*She then began them humbly to intreate,  
To draw them longer out,*—] Mart. Epigr. iv. 29.  
*Ultima velvntes oravit pensa sorores,  
Ut traherent parvâ flamma pulla morâ.*

## Ibid.

*Not so; for what the Fates do once decree,  
Not all the gods can change, nor Jove himself can  
free.]*

*Quod fore paratum est, id summum exuperat Jovem.*  
Apud Ciceronem in L. ii. de Divinat.

Observe this Homeric expression *the gods and Jupiter: the Trojans and Hector*: separating the most excellent from the herd.

Ζεύς δ' ἐπὶ ἄ ΤΡΩΑΣ τε καὶ ΕΚΤΟΡΑ μυσὶ πύλασσι  
*Jupiter verò postquam Troasque et Hectora navibus  
admisit.* Il. xiii. 1.

Scholiasfes: *νεχάρμιο τῶν λοιπῶν πρώην τὸν Ἐκτορα, κατ' ἰσοχίην.* So Aristophanes in Plutus, versè 1.  
Ω Ζῆν καὶ θεοί.

## C A N T O III.

## IX.

**T**HAT he for paine himselfe not right upreave,]  
i. e. knew not. 'not vel nat coalescit ex ne  
'Wat, I know not, or wot not.' Hick. Gram.  
Anglo-S. pag. 73. The Folios read *n'ote*,  
which is the same. In Chaucer 'tis printed,  
*Not, N'ot, N'ote*, for *Ne wot, Ne wote*, know  
not.

## Ibid.

*Like an old oke, whose pith and sap is scarce,*] Per-  
haps from Statius, Theb. ix.

—*Getico qualis præcumbit in Haemo  
Seu Boreae furvis, putri seu robore quercus.*

## XI.

*The wicked weapon heard his wrathfull vow;*] So  
Virgil, G. i. 514.

—*Neque audit currus habenas.*

## XIII.

*His wearie ghost assoyld from fleshy band  
Did not, as others wont, directly fly  
Unto her rest in Plutoes griesly land,  
Ne into ayre did vanish presently,  
Ne chaunged was into a starre in sky:  
But through traduction was eysiones derived,]* His  
ghost did not fly directly to the other world.—  
This is Homericly expressed,

ψυχὴ δ' ἐν ἔθραιω ΠΙΤΑΜΕΝΗ αἰδέσθαι βεβήκει.  
Il. π. 856.

Nor 2dly, did it vanish into air. This opinion  
is mentioned by Lucretius, Lib. iii. and alluded  
to by Virgil, iv. 705.

*Naturam animæ  
Dissolvi, ceu fumus in altas aëris auras.  
Omnis et unâ  
Dilapsus calor, atque in ventos vita recessit.*

4 F 2

Nor

Nor thirdly, was it changed into a starre. The poets frequently tell us that those who shine heroes upon earth, shine stars in the firmament:

τῶς δὲ Φύλας ἰσὲρ ἀπὸ λάμπων ἀστρα. Plut. Isis et Osiris.

*Nec in æra solvi*

*Passa recentem animam, caelestibus intulit astris.*

Ovid, M. xv. 845.

But it was by *traduction* derived into his surviving brethren, as his mother prayed the three fatal sisters, C. 2. St. 52. According to the Pythagorean Metempsychosis, his life passed from one body into another; by *traduction*; by a kind of transplanting, or taking imps or grasss from one tree and transferring them to another: from this metaphorical mode of speech the school-men form a question, *An anima sit ex traduce?*

### XXV.

—*Like lightning after thunder,*] If lightning and thunder are considered as light and sound; the lightning must be seen, BEFORE we hear the thunder; had this been Spenser's meaning he would have written,

—*Like lightning before thunder.*

But strictly speaking lightning and thunder are caused both together; or rather the thunder is BEFORE the lightning, being produced according to the system prevailing in Spenser's time by the falling and clashing together of black clouds, to which Milton finely alludes in his beautiful simile in *Paradise Lost*, ii. 714. or according to the modern hypothesis by the kindling of sulphureous exhalations.

### XXII.

*Who him affronting soone to fight was readie prest.]* Affronting him. i. e. opposing himself to him.—*was readie prest,* was readie prepared.

### XXIII.

*Like as a snake, whom wearie winters teene*  
*Had weene to nought, now feeling summers might*  
*Casts off his ragged skin and freshly doth him dight.]*  
*Winters teene,* is an expression he borrows from Dan Chaucer: R. R. 4750.

*And nevee fruit filled [r. fylled i. e. defiled] with*  
*wintir teene,* i. e. with the mischief or injury of winter.

He uses this expression again below, C. 12. St. 34.

*As withered weed through cruell winter tine.*

Where the different spelling is owing to the different rhyme. The comparison following is

well known: see Virg. ii. 471. Ariosto xvii. 11. Tasso vii. 71.

### XXVII.

*Flowers up the Shanaw—]* Spenser was now settled in Ireland: by way of eminence he therefore mentions this river, though (by a poetical figure) put for any river that empties itself into the sea. He says,

*Drives backe the current of his kindly course,*  
i. e. of the natural course of the stream.

### XXIX.

*Like as a withered tree through husbands toyle]*  
i. e. through the toyle and tillage of the husbandman. But I would rather read, *husband toyle*, as below St. 35. *husband farne*: the substantive used adjectively or by apposition: and this is Spenser's manner. See note on B. iii. C. 4. St. 40.

### XXXVIII.

*After the Persian monarchs—]* See note on B. i. C. 4. St. 7.

### XLII.

*In her right hand—]* Triamond's sister appears like a goddess of a machine to put an end to this dreadful duell. In her right hand she holds the caduceus, the rod of peace, which is described in Virgil, iv. 242. In her left she holds a cup filled with *Nepenthe*: this is only an adjective in Homer, *νεπενθής*, *assuaging heart's grief*, as Spenser translates it.

Αὐτὴν ἄρ' ἴς τοῖνον βάλει φάρμακον, ἕδεν ἔπιον,  
Νεπενθής τ', ἄχολόντ', κακῶν ἐπίδουδον ἀπάλλων.

Hom. Od. δ. 220.

*Mean time with genial joy to warm the soul,*  
*Bright Helen mixd a mirth-inspiring bowl;*  
*Temper'd with drugs of sov'reign use i' assuage*  
*The boiling bosom of tumultuous rage—*  
*These drugs, so friendly to the joys of life,*  
*Bright Helen leard from Thone's imperial wife.*

This Thone was a petty king of Canopus in Ægypt; his wife (for royal dames were learned formerly in physick) taught Helen the use and qualities of opium, and how to temper it with wine.

### XLIII.

*Instead thereof sweet peace and quiet age] i. e.*  
*quietness. Saecla quieta, aetatem quietam, i. e.*  
*quietem. Saecla ferarum, i. e. ferae. Lucret. iv.*  
*415. puerorum aetas, i. e. pueri. Lucret. i. 938.*

### XLV.

*Much more of price and of more gracious powre*  
*Is this, then that same water of Ardenne,*  
*The which Rinaldo drunck in happie boere,*

*Described*

*Described by that famous Tuscan penne :*  
*For that had might to change the hearts of men*  
*Fro love to hate,—]* Rinaldo in pursuit after the fair Angelica came to the forest of Ardenne, where he found the enchanted fountain made by the magical art of Merlin for Sir Tristram de Leonois, who was in love with Isotta: had Sir Tristram (says the poet) drank of this fountain, he had been cured of his love: but the fates ordained it otherwise. The fountain however still preserved its virtues; for whoever drank of it his love was turned to aversion. See Boyardo, or Berni, Orl. Innam. L. i. C. 3. St. 36. and Orl. Innam. L. ii. C. 15. St. 28. Soon after another fountain is mentioned of different effect, *La riviera dell' amore*, L. i. C. 3. St. 42. Hence Ariosto, who writes the second part of this Romance, mentions these two fountains of Ardenne, with their different effects, Orl. Fur. i. St. 78.

*E questo hanno causato due fontane*  
*Che di diverso effetto hanno liquore,*  
*Anche in Ardenna; e non sono lontane.*  
*D' amoroso disio l' una empie il core;*  
*Chi bee de l' altra, senza amor rimane,*  
*E volge tutto in ghiaccio il primo ardore.*

The knight of Distain carries Rinaldo to the fountain of aversion, to drink away his love, Canto xlii. St. 60.

*Trovato andando insieme un'acqua fresca,*  
*Che col suo mormorio faceva talora*  
*Pastori e viandanti al chiaro rio*  
*Venire; e berne l' amoroso oblio.*

*Corse Rinaldo al liquido cristallo,*  
*Spinto da caldo, e da sete molesta;*  
*È caccio à un sorso del freddo liquore*  
*Dal petto ardente e la sete e l' amore.*

As many of these specious and wonderful tales in romance writers are borrowed from the Greek or Latin poets, so this story of the two fountains of Ardenne, with their different effects, is borrowed from Claudian in his description of the gardens of Venus,

*Labuntur gemini fontes; hic dulcis, amarus*  
*Alter, & insipis corruptis mella venens:*  
*Unde Cupidinea armavit fama sagittas.*

XLVI.

*At last arriving by the lites side.]* *littēs.* See notes in pag. 378, 379.

L.

*To weet what sudden tidings was befel'd:]* This reading cannot be right. We leave it therefore to the reader whether he will alter it,

*To weet what sudden tidings was befel'd.*

Or thus,

*To weet what sudden tidings were befel'd.*

## C A N T O IV.

II.

*STIRD up twixt Blandamour and Paridell,]*  
 See B. iv. C. 2. St. 11, &c. Instead of *Blandamour*, 'tis printed *Scudamore*, in all the Editions, excepting that of the Folio, 1679. Cambell and Triamond are an instance of enmity, *proceeding of no ill*; Blandamour and Paridell, of friendship which regards no good. See St. i.

*Ibid.*

—As ye remember well,] See B. iv. C. 2. St. 31.

III.

*And those two ladies their two loves unscene;]* And those two ladies unscene (for they were masked) were their two loves. See note on Introduction, B. ii. St. 3.

IV.

*For evill deedes may better then bad words be bore.]*

This sententious reflection our poet introduces in other places.

*Sir Guyon grudging not so much his might,*  
*As those unknighly raylings which he spoke,*

B. ii. C. 6. St. 30.

*Words sharply wound, but greatest griefe of scornings*  
*growes.*

B. vi. C. 7. St. 49.

ἔϊφος τῆρασκεῖ σῶμα, τὸ δὲ οὐκ ἔϊφος.

*Ensis vulnerat corpus, animum verò contumelia.*

*Patior facile injuriam, si est vacua à contumelia.*

Pacuvius.

*And for the testimony of truth hast borne*  
*Univerſal reproach; far worſe to bear*  
*Than violence.*

Milton, vi. 34.

VIII.

*It was to weete that snowy Florimell,—]* See B. iv. C. 2. St. 4. and B. iii. C. 8. St. 15.

IX.

## IX.

*And lo shee shall be placed here in fight,  
Together with this bag—*] The offer and conditions here propounded by Blandamour, seem an imitation of Ariosto, Canto xx. where Marfisa forces Zerbindo to become the champion of the old hag, whom he at first set at nought.

## X.

*For such an bag, that seemed worst then nought,*] It should have been printed *worse*, as the Folios read.

## XII.

*Against the turniment, which is not long:]* Not a long while hence. This expression we use in the west of England.

## XVIII.

*As two fierce buls,—*] See note on B. i. C. 2. St. 16.

## XXIII.

*On whom remounting fiercely forth he rode,  
Like sparke of fire that from the andvile glode,  
There where he saw the valiant Triamond  
Chasing, and laying on them heavy lode,  
That none his force were able to withstand;]* Glode is the Anglo-S. *praeterit* from *glidan*, to glide, or pass swiftly. Spenser seems to have Chaucer in view, in the rhyme of Sir Thopas, 3410. where the same image occurs.

*His gode courser he hath bestrode,  
And forth upon his waie he rode,  
As sparke out of the brande.*

Chaucer uses this word in the Squire's Tale. 413.

*The vapor, which that fro the earthe GLODE,  
Makith the sunne to seme ruddy and brode.*

Glode, i. e. did glide.

## XXIV.

*With that at him his beamlike speare he aimed,]* *Hasta trabalis.* Statius, iv. 6. So one of the old quarto Editions read, another with the same date, *brave-like*: which shows that some of the corrections were made while the sheets were printing off.

## XXIX.

*Now cuffing close,—*] The old quarto and Folio, 1609. *Cuffling*. But the Editions 1617. 1679. *cuffling*: which though of little authority I have here hearkened to: 'tis not improbable that Spenser wrote *Scuffling*.

*Ibid.*

*As two wild boares—*] See note on B. i. C. 6. St. 44.

## XXX,

*Whether through foundring—*] i. e. through skittishness tripping and falling. See Junius in *Foundred horse*. He had Chaucer plainly in view, in the *Knights Tale*, 2689.

*For which his horse for fere began to turn  
And lepe aside, and foundrid as he lepe.*

Hence I explain Shakesp. King Henry VIII. speaking of Wolsey, *All his tricks founder*. The metaphor being taken from a skittish horse falling or foundring.

## XXXII.

*But all in vaine; for what might one do more?  
They have him taken captive, though it grieue him  
fore.]* This is imitated from Chaucer in the *Knights Tale*, 2650.

*But all for nought; he was brought to the stake;  
His hardy herte might him ne helpin nought.*

Compare B. v. C. 3. St. 9.

## XXXVIII.

*By shivered speares, and swordes all under strowen,  
By scattered shields, was easie to be showen.]* Two words seem here to have gotten out of their proper places. But none of the books authorize my alteration,

*By shivered speares, by swordes all under strowen,  
And scattered shields, was easie to be showen.*

*Ibid.*

*There might ye see loose steedes at random rome.]* This figure of making the reader a spectator of the action of the poem, is frequent amongst our best poets.

*There see men who can just and who can ride.*

Ch. *Knights Tale*, 2606.

Then might ye see

*Cowls, hoods, and habits, with their weavers toft—*  
Milt. iii. 489.

*Migrantes cernas,* Virg. iv. 401. See Homer, Il. 5. 539.—Several passages in this tilt and tournament are imitated from the *Knights Tale* in Chaucer; where Palamon and Arcite engage in different parties for the fair Emily.

## XLIV.

*He at his entrance—*] Spoken of Britomart in her assumed character.

## XLVIII.

*To joyous feast and other gentle play.]* Perhaps gentler.

## C A N T O V.

## IV.

*A*ND wrought in Lemno—] So the old quarto and folios 1609, 1611. But the folio 1617 *Lemnos*. Venus, he says, laid aside this chaste girdle when she went to sport with Mars, and left it secretly,

*On Acidalian mount—*

i. e. on a mount near the brook Acidalus, where the Graces used to resort. See Servius and the Commentators on Virgil, i. 724. *Martiris Acidaliae*.

*Qualis Acidaliis Cytherca vagatur in hortis.*

Pontanus. pag. 387.

*Vosne in Acidaliis aluit Venus aurea campis?*

Politian. de Violis.

*Vosne ab Acidalio mist Amor nemore?*

Scaliger. Epigr. pag. 134.

Compare B. vi. C. 10. St. 8.—My old quarto edition reads *Acidalian*, and another of the same date *Aridalian*, which blunder runs through the folio editions. So likewise in St. 6. *That goodly belt was Cestus*: the old quarto which I print from has this reading; another of the same date, and printed at the same time, *Cestus*. I suppose these alterations were made while the sheets were working off.—I have no occasion to dwell on a subject so well known from Homer, as the Cestus of Venus. The reader at his leisure may compare Tasso's description of the enchanted girdle of Armida.

## VI.

*Into the Martian field adown descended.--*] Should it not be *Martial field*? i. e. into the field where this jousting was, properly called *Martial* or warlike: or does he keep the word *Martian*, and allude to the *Martius Campus*, a field situate between Rome and Tiber, and consecrated to Mars?

## XI.

*As diverse wits afflicted diverse beeme.*] Chaucer in the Squier's Tale, 223. translates, *Quot capita, tot sententiae*, as follows,

*As many bedes, as many wittes ther beue.*

## XII.

*no be that thought*

For Chian folke to *pourtraict beauties queene,*  
*By view of all the fairest to him brought---*]

*Si Venerem Cois nunquam possisset Apelles,*  
*Merja sub aequoreis illa lateret aquis.*

Ov. Amat. L. iii. 401.

Spenser alludes to this story in his Sonnet which he sent to the Ladies of the Court with his Fairy Queen.

*The Chian painter, when he was requird,*  
*To pourtraict Venus in her perfect bew,*  
*To make his work more absolute, desired*  
*Of all the fairest maides to have the view.*

*The Chian painter*, or rather *Can*, was Apelles. *Chios* and *Coos* are both Islands in the Archipelago, and frequently used one for the other, perhaps through mistake. I could give many instances where *Chios* and *Coos* are thus confounded: but as this is foreign to our purpose, let us hear rather what the learned traveller Sandys says in his description of Coos, pag. 9c. 'In this temple [of Hippocrates] stood that rare picture of Venus, naked, as if newly rising from the sea, made by Apelles, who was also this countryman: after removed unto Rome by Octavius Cæsar, and dedicated unto Julius; she being reputed the mother of their family. It is said, that at his drawing thereof, he assembled together the most beautiful women of the island, comprehending in that his one worke their divided perfecti- ons.' Concerning this famous statue of Venus *Αναδουμιν*, See Burman on Ovid. Amat. L. iii. ver. 224. And Pliny Nat. Hist. L. xxxv. C. 10. pag. 696. edit. Hard.

## XIV.

*Amongst the lesser starres---*] *Inter minora stellas.*  
Hor. Epod. xv.

## XV.

*Into the vulgar for good gold insted.*] *For good gold*, had been sufficient; *insted* is a pleonasm: but such redundancies both of adverbs and prepositions are no unusual thing among all writers of all ages. See B. iii. C. 5. St. 22. Hence appears Dr. Bentley's unnecessary alteration of Milton, iii. 20. *up to ascend*: because, says he, *up* is superfluous. But he seems to have forgotten

gotten those Latin expressions, *rursus redire*: *rursus revocare*: *prius ante*, in Virgil, iv. 24. And in Greek  $\pi\acute{\alpha}\lambda\iota\upsilon\ \alpha\acute{\iota}\delta\eta\varsigma$ , with many more of like nature.

## XVII.

But it would not on none of them abide,  
But when they thought it fast, effsoones it was un-  
tide.] Here seems the usual error: perhaps he gave it

For when they thought it fast, effsoones it was untide.

## XVIII.

To shame us all with this ungirt, unblest.] Dr. Hyde thinks that this English saw, *ungirt, unblest*, alluded to the sacred zone of the Persian priests; and to the zone and girdle which in their religious ceremonies they gave their youth of both sexes: this sacred zone if they ever laid aside, they forfeited the benefits of the benediction: *discincti non benedicti*.

## XXI.

—Triamond his one.] his only. So the quarto and folios; but in Hughes his own.

## XXVI.

And to the queene of beauty close did call.] i. e. secretly. Prayed in secret to Venus.

## XXIX.

To seek her lov'd.] Her beloved Arthegal. So all the editions excepting that of Hughes; where 'tis printed, *her love*.

## XXX.

That stryfesful hog.] See B. iv. C. 1. St. 47.

## XXXIII.

That seemed some blacksmith dwelt in that desert ground] *Black Smith*, See note on B. iii. C. 1. St. 14. This whole description is happily circumstanced with many picturesque images.

## XXXVII.

He like a monstrous gyant seem'd in sight,  
Farre passing Bronteus or Pyracmon great—  
He like a monstrous gyant,  $\pi\acute{\iota}\tau\omega\varsigma\ \delta\iota\tau\tau\omega\varsigma$ , as Vulcan is called in Homer Il.  $\epsilon$ . 410. and methinks his servants should rather be compared to the Cyclopes,

He like a monstrous gyant seem'd in sight:

They passing Bronteus or Pyracmon great—

He and his six servants point out the seven days of the week, revolving round in perpetual labour and trouble: they have no ears to hear, St. 38. and rest not night nor day. There are many passages in this episode imi-

tated from Homer, Iliad. xviii. where Thetis visits Vulcan. and from Virg. *Æn.* viii. 415, &c.

## XXXVIII.

Those Pensfiveness did move; and Sighes the bellows were.] i. e. the name of that old Blacksmith's bellows were named *Sighes*. So the passage is to be interpreted left the continued allegory be lost in the reality. So above in Stanza xxxv.

But to small purpose yron wedges made,

Those be unquiet thoughts that careful minds invade.

i. e. the name of those yron wedges, which old Care made, were called *unquiet thoughts*.

## XL.

Oft chaunging sides and oft new place electing.]

This seems taken from that well-known description of the restless Achilles, in Homer Il.  $\epsilon$ . 5, and 10. To which Juvenal alludes,

*Et patitur noxam Pelidae stentis amicam.*

## XLIII.

The things that day most minds at night doe most appear.] That day most minds, i. e. that day causes us most to mind.

*Rex, quae in vitâ usurpant homines, cogitant, curant, vident,*

*Quaeque aiunt vigilantes, agitantque, ea si cui in somno accidunt,*

*Minus mirum sit.*

Ennius apud Cic. Divin. i. 22.

Fit enim serè ut cogitationes sermonesque nostri pariant aliquid in somno tale, quale de Homero scribit Ennius, de quo videlicet saepissime vigilans solebat cogitare et loqui. Cic. Somn. Scip.

## XLVI.

Unto his lofty steede he clombe anone.] This is Chaucers expression in the rhyme of Sir Thopas, 3305.

Unto his saddle he clombe anone.

He uses it likewise above, in B. iii. C. 4. St. 61. *He up arose,—and clombe unto his steed.*

## Ibid.

But here my wearie teeme—] Metaphors of this sort are frequent. So Virg. G. ii. 542.

*Et jam tempus equum fumantia solvere colla.*

Drayton's Polyolb. pag. 13.

Here I'll unyoke arwible, and turne my steedes to meat;  
The land growes large and wide; my team begins to sweat.

## C A N T O VI.

## I.

*WHAT* equal torment] Spenser seems to have in view Ariosto, Canto xxxi. St. 1. where he reflects upon the gnawing jealousy that possessed Bradamant.

## IV.

—*a ventrous knight.*] *Un aventurier. Aventuricre.*

## VI.

*Shame be his meed, quoth he, that meaneth shame.*] The motto of the knights of maidenhead: *Honi soit qui mal y pense.*

## VII.

*Tho gan he fivell in every inner part For fell despyght, and gnaw his jealous hart.*] Here are two expressions which we meet with in Homer, *Tho gan he fivell*—*ἄλλ' ἂ μοι ὀδύνας κεραιὸν χόσθη.* Il. i. 642.

*Corque meum penitus turgescit tristibus iris.*  
Cicero Tusc. iii.  
*And to gnaw his hart*—*ὄδρας κεραιῶν.* Il. ὁ. 129.

*Ibid.*

—*now by my head.*] *Per caput hoc.* Virgil.  
*Ἐγὼ μὲν παν.* Ch. Knight's Tale, 1167.

## XIII.

*So sorely he her strooke, that thence it glaunſt Adorne her backe, the which it fairely bleſt From soule miſchance*—] See note on B. i. C. 2. St. 19. It agrees with the substantive included in the verb. Homer has the very same construction, *fairly bleſt from soule miſchance*, See explained in a note on B. i. C. 2. St. 18.

## XVI.

*Ab! cruell hand*—] The same kind of apostrophe Ariosto makes, Canto xlv. 80. where Ruggiero and Bradamante are described fighting together.

## XVII.

*What yron courage*—] *What iron heart.* *cor ferreum, ἄρουν. ἀιδύειον ἦτορ,* Hom. Il. ὁ. 305. *χάλκειον ἦτορ,* Hom. Il. ὁ. 490.

## XXIII.

*Or wreake on him*—] *Or to wreake,* &c. See note on B. i. C. 1. St. 50.

## XXIV.

*And turning his feare to ſaint devotion*—] The folios omit *his*.

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## XXVI.

*Long ſince in that enchanted glaſſe ſhe ſaw.*] viz. in B. iii. C. 2. St. 22, &c.

## XXVIII.

*But Scudamore now woxen inly glad*—*HER thus beſpoke*—] The folio reads *He*: which reading, as from Authority, I have printed in the context; but I believe Spenser wrote, *HIM thus beſpoke*—Observe the conduct and decorum of the poet: Scudamore finds out himself the false foundation of his jealous fear; therefore better satisfied than if Glauce had discovered it to him.

*Ibid.*

*And bow that bag*—] See B. iv. C. 1. St. 47.

## XXXI.

*Haſt conquered you anew in ſecond fight.*] See above in C. 4. St. 44. He adds,

*For whylome they have conquered ſea and land  
And heaven it ſelf*—

This is intended as a compliment to his royal mistress.

## XXXII.

*But Arthegal cloſe ſmiling joyd in ſecret hart.*] *Secretamente.*

## XXXIII.

*Like to a ſtuborne ſeede, whom ſtrong hand would reſtraine.*] The same simile he has in his *Daphnaida*,

*As ſtubborne ſeede, that is with curb reſtrain'd  
Becomes more ſierce and fervent in his gate.*

Hence perhaps Milton, iv. 858.

*But like a proud ſeede rein'd wrent baughty on  
Champing his iron curb.*

## XXXIV.

*Her thus beſpoke, But SIR*—] Addressing Britomart in her assumed character of an errant knight.

## XLII.

*Upon an hard adventure*—] mentioned in the vth book.

## XLIV.

*Ne wight him to attend*—] He has not yet met with his trusty Talus.

## XLVI.

*To Scudamore, who ſhe had left behind.*] So the old

old quarto and folio 1609. But the folio, 1611, and 1617, *abam*.

*Ibid.*

For virtues ev'ly sake—*she* by her did set.] She

did set by, or esteem her, viz. Amoret, only for the sake of virtue, which begets true love.

## C A N T O VII.

### II.

AND so and so to noble Britomart.] *Cosi e costi*.

*Ibid.*

*Thou* martyrrest—] Ital. *martirare*.

### VI.

And downe both sales two wide long ears did glow.] I believe he had Virgil's expression in view, *micat auribus*. Our poet's descriptions are marked with so many particulars, that you both see and read at the same time. This picture of salvage lust personified resembles in many instances *Cacus* in Virgil. Compare likewise *Orl. Innam. L. i. C. 22. St. xi.*

### VII.

And beat'd in fire—] See the Glossary. It means heated, and thence hardened. See note on B. i. C. 7. St. 37.

### VIII.

—all to rent and scratcht.] See note on B. i. C. 6. St. 48. where this phrase is explained: and B. v. C. 8. St. 43. Here I mention it again to correct a passage in Milton's *Masque*.

—and lets grow her wings,

*That in the various bustle of resort*

*Were all to ruffled and sometimes impair'd.*

So it should be printed, and not *all* too.

### X.

*Selfe* to forget to mind another is oversight.] We must pronounce, for the metre, *o'er'sight*.

### XII.

*The heavens* abhorre, and into darknesse drive.] i. e. and drive the heavens into darknesse. See note on B. i. C. 6. St. 6.

### XX.

and rolling thence the stone

*Which* went to stop the mouth—] This seems taken from Homer, who makes Polyphemus to close in like manner the entrance into his dreadful cave.

### XXII.

*Nor* hedge, nor ditch, nor hill, nor dale *SHE* staires.]

Instead of *HER* staires. i. e. staires or stops her. *Ibid.*

*More* swift than Myrrh' or *Daphne* in her race, Or any of the *Thracian nymphs* in salvage chase.] Amoret fled from this monster swifter than Myrrha fled from her deluded and avenging father: swifter than Daphne fled from Apollo: or swifter than any of the Amazonian nymphs, whom he calls the *Thracian nymphs*, because they inhabited near *Thermodon* a river in *Thrace*.

### XXIII.

*But if* the heavens—] unless the gods who dwell in the heavens. *But if*, unless.

*Ibid.*

*It* furtuned *Belpheobe* with her peares, *The woody nymphs*, and with that lovely boy.] *Belpheobe* with her peares, viz. the nymphs: and with that lovely boy, that boy of Love, viz. *Cupid*.

### XXIV.

*And that* same gentle squire—] *o' r'ijos*, imaging *Sir W. R.*

### XXVI.

*Thereto* the villaine used craft IN FIGHT--- And if it chawst (as needs it must IN FIGHT)] This is against the rules of good rhiming; viz. that words signifying the same thing should be forced out of all tune to jingle together: and though sometimes by necessity he does so; yet here we may fairly imagine that the words below caught the printer's eye; because so very obvious a reading occurs, and a better one too, as

*Thereto* the villaine used craft AND SLIGHT;

*For* ever when the squire bis javelin shooke,

*He* held the lady—

And what proves the truth of this alteration, over and above what has been said, is that immediately the poet adds, St. 27.

*Which* subtil SLEIGHT did him encumber much.

XXIX.



## XXIX.

*With bow in hand and arrows ready bent.] ready bent agrees with bow: by a figure called synchysis, which he frequently uses.*

## XXX.

*As when Latonaes daughter, cruell kynde,  
In vengeance of her mothers great disgrace,  
With fell despite her cruell arrows tynde  
Gainst woofull Niobes unhappy race,  
That all the gods did moue her miserable case.*

This simile is true only in this respect, namely, that Belpheobe resembled her name-fake in the certainty of her destined arrows and vengeance: neither Niobe, nor her race, resembled this monster: neither gods nor men bemoaned his miserable case. Diana, he calls, *cruell kynde*; kind with cruelty: she was *cruell* to Niobe and her race; *kynd*, as loving with natural affection her mother Latona, and revenging her cause on Niobe, who vainly set herself above Latona.

## XXXII.

*And oft admired his monstrous shape, and oft  
His mighty limbs--]* So the quarto, and folios 1609, 1611, 1617, 1679. But Hughes has it *oft*, as the rhimes require. See the note on B. i. C. 12. St. 9.

## XXXIII.

*Thenceforth she past into this dreadful den.]* Here is an error of the press, for *his*.

*Ibid.*

*And bad them, if so be they were not BOUND,  
To come and shew themselves—]* Bound and imprisoned by some magical power. *The evil spirit fled into the utmost parts of Egypt, and the Angel BOUND him.* Tobit, viii. 3. *And he cast him into the bottomless pit, and shut him up, and set a seal upon him.* Rev. xx. 3.

*Back to th' infernal pit I drag thee chained*

*And seal thee so, as henceforth not to scorn  
The facill gates of hell too slightly barr'd,*  
Milton, iv. 963.

## XXXIV.

*--the said Aemylia.]* So the old quarto; which I have altered from the folio, 1609.

## XXXVI.

*Is this the faith--]* A secret piece of history is delicately touched here, relating to Sir W. Raleigh; which I formerly took notice of in a Letter to Mr. West; and have mentioned it more fully in my preface.

## XI.

*Uncomb'd, uncurld, and carelesly unshed.]* i. e. shed, or scattered round his shoulders and face. *un* is here not negative, but augmentative. So *loose*, unloose: *thaw*, unthaw: The Latins say *fractus, infractus* thoroughly broken: *potens, impotens*. This may be offered to vindicate the received reading. If 'tis thought that *uncomb'd, uncurld*, being negatively used, the adjective immediately following should likewise be negative, viz. *unshed*: then with a slight variation, and such as might easily mislead a printer, as *un* precedes in two words, we might read,

*Uncomb'd, uncurld, and carelesly YSHED.*

The historical allusion is to Sir W. Raleigh's great affliction and trouble of mind, which he shewed when banished from court. The poet has the same allusion in Colin Clout's come home again.

## XLI.

*That like a pined ghost.]* See the Gloss. in *Pine*.

## XLV.

*To weld his naked sword--]* It may be a question whether 'tis his own sword, or Prince Arthurs? In St. 39. 'tis said that all his own warlike weapons he broke and threw away.

## C A N T O V I I I .

## I.

*WELL said the wiseman--]* Prov. xvi. *The kings displeasure is a messenger of death: but a wise man will pacify it.* So the translation printed anno, 1595. Compare Homer, II. 2. 80.

The last verse of this stanza is thus printed in the quarto and folios, 1609, 1611.

*And have the sterne remembrance wypt away  
Of bitter thoughts, which deepe therein infix'd lay.*

But in the folio 1617, *infected*, which perhaps some may think to agree better with the metaphor, *'Till time have wypt away the remembrance of bitter thoughts, which lay therein deeply infected, stained, &c.*

--which deepe therein infected lay.

Take notice of the mixture of tenses, *Till time doe delay---* And *till time have wypt away---*  
See note on B. i. C. 3. St. 41.

## VII.

*In which his ladies colours were---*] When the ladies fancied any particular colours, their lovers distinguished themselves by them at the tilts and tournaments: Allusions are frequently made to this custom in Romance writers.

## X.

--her purple breast.] Purple means beautiful in general; or resplendent,

*Cella Cyberiacae splendent agitata columbae.*

## XI.

*In w<sup>ch</sup> end shee her unto that place did guide---*] Doves (which Horace calls *fabulosae palumbes*, L. iii. Od. 4.) are friends to poets; Sir W. Raleigh, in *St. 3.*, and 4, accompanies him. The Dove too is the emblem of love and friendship: 'tis the bird of Venus, which conducted Æneas to the golden bough, just as here Belpheobe is conducted to the gentle squire. I believe Spenser had his eye on Virg. *Æn.* vi. 191, &c.

## XVI.

*When so he heard her say, effsones he brake*  
*His sodaine silence, which he long had pent---*] This is the reading of the old quarto edition, of the folios of 1609, 1611, 1617, 1679, of Hughes, and of all the editions which I have ever seen. I have the more minutely examined this reading, because Mr. Birch, who printed Mr. Kent's edition of Spenser after his death, says 'tis *tedious silence* in the folio, 1609. To account for this; I believe some one in Mr. Kent's edition had written *tedious*, instead of *foldaine*: but Mr. Jorton offers a better reading than *tedious*, which is *fullen*: as our poet uses it in his vth Eclogue.

*At last her fullen silence shee broke.*

In B. i. C. 12. St. 29. he says,

*At last his solemne silence thus he brake.*

But neither *fullen*, *tedious*, nor *solemne* is Spenser's reading; but *sodaine* as spelt in the old quarto, or *suddaine* as spelt in the folio.

*Effsones he brake*

*His sodaine silence---*

For 'tis common with Spenser, to place his adjective in such manner between two substantives, that it shall seem to agree with the

latter, though in truth and propriety of construction it can agree only with the former. This occasions confusion if it be not attended to. See what already I have said on this subject in a note on the Introduction to B. ii. St. 3. pag. 429.---Take here some other instances. So just above,

*Effsones shee flew unto his feareless hand.*

B. iv. C. 8. St. 12.

*Fearlesse* properly agrees with the *dove*:  
She *feareless*, &c.

*As when a tygre and a lionesse*

*Are met at spoiling of some hungry pray.*

B. v. C. 7. St. 30.

*As when a hungry tygre and lioness are met at spoiling of some beast which they had made their prey.*

*That even the wilde beast shall dy in starved den.*

B. iii. C. 3. St. 34.

*Starved* agrees properly with the *wild beast*.

*Effsones he brake*

*His sodaine silence---*

*Nec mora ille subitus silentium rupit.* This sudden abruptness is plainly shewn in his speech,  
*Then have they all, &c.*

## XVII.

*And him received againe to former favours state.]* I am thoroughly persuaded myself that Timias represents the honoured friend of our poet: who being out of favour with Belpheobe, and banished her presence for his indecent behaviour hinted at in Canto vii. St. 35, 36. and more fully mentioned and explained in Cambden's history of Q. Elizabeth, anno 1595. Was by her received againe to former state, when he undertook a voyage to Guiana.

*Ibid.*

--and me restore to light.] How happy this truly poetical, and scriptural expression supports the rhyme! see note on B. i. C. 3. St. 27. in pag. 365.

## XX.

*Effsones that pretious liquor---*] See note on B. i. C. 9. St. 18.

## XXII.

*No service lothsome to a gentle kind.]* i. e. nature. See B. i. C. 9. St. 18.

## XXVI.

*From inward parts with cancred malice lind.]* Shakespeare in a ludicrous description uses this very phrase,

*and then the justice*  
*In fair round belly with good capon lind.*

But

But I question if the printer did not mistake in this passage before us an I for a t,

*But naysome breath, and poisonous spirit sent  
From inward parts with cancered malice tind,*

i. e. set on fire, inflamed. So above, C. 7. St. 30.

*With fell despite her cruell arrowes tynd.*

See the glossary. The expression by this easy change is more philosophical, see note on B. i. C. 3. St. 34. 'tis more scriptural likewise. *The tongue is set on fire of hell*, James iii. 6.

## XXVII.

*And manly limbs endur'd with little care  
Against all hardships.] to endure is to sustain, continue, &c. to avoid therefore ambiguity perhaps Spenser wrote indur'd, i. e. hardened. Ital. indurato. Lat. induratus.*

## XXXI.

*The lyn there did with the lambe consort—] Above he says, But antique age—did live then like an innocent;*

*Then loyal love—*

So here we should, I think, read,

*The lion then did with the lambe consort—*

*Ibid.*

*But when the world waxe old, it waxe warre old, Whereof it hight—] i. e. the etymology of the world is from its waxing warre old, namely its growing worse and worse. Anglo S. wæppna 7 wæppna, pejor et pejor. So in his Shepherd's Calendar, Ecl. ix.*

*The say the world is much war then it wont.*

So G. Douglas in his translation of Virgil viii. 324.

*Aurea quae perhibent illo sub rege fuerunt  
Secula--*

*Deterior donec paulatim ac decolor aetas--*

*Of gold the world was in that king's time, [viz. Saturn's.]*

*Quibil pece and pece the eild syne WAR AND WAR  
Begouth to wax—*

i. e. while by little and little the age afterwards began to grow worse and worse. See Junius in *World*.

*Me seems the WORLD is runne quite out of square  
From the first point of his appointed course  
And being once amisse growes daily WORSE AND  
WORSE.*

Introduction to B. v. St. 1.

Sydncy's *Arcad.* pag. 33. *According to the nature of the old growing world, WORSE AND WORSE.* Esdras xiv. 10. *The world hath left his youth, and the times begin to wax old.*

## XXXII.

*Then beauty which was made to represent  
The great Creatour's owne resemblance bright—] The reflected image from the original beauty; the bright effluence of his bright essence: very Platonically expressed.*

*Then fair grew foule and foule grew fair---  
So the witches in Macbeth, Fair is foule and foule is fair.*

*Then did her glorious flower--- viz. Beauties: see B. iii. C. 5. St. 52. in both these places he compliments his Fairy Queen. See note on Introduction. Book vi. St. 3.*

## XXXVI.

*Like as a curre dath fellly bite and teare  
The stone, which passed straunger at him threw.] Perhaps from Tasso ix. 88.*

*Quasi mastin, eb'el sesso, ond' a lui porto  
Fu duro colpo, infeltonito aff'rra.*

Compare Ariosto xxxviii. 78.

## XXXVII.

*With easie steps so soft as foot could stride.] i. e. could step or go; catachrestically: a particular mode of expression used for a general one.*

## XXXVIII.

*---The brazen skie.] χαλκινον ἕρπον Ἰαν arcum ad caelum ibat, Hom. II. p. 425. ἕρπονις; περιχαλκινον, caelum adisque solidum, II. l. 504.*

## XXXIX.

*For from his fearfull eyes two fiery beames---  
To all that on HIM lookt without good heed.] None of the books read THEM, viz. his fearful eyes.*

*Ἴσως δὲ καὶ οἱ Ἐρωτες τοξόται διὰ τὸ το καλῆνται, ἔτι καὶ πόρρωθεν οἱ καλοὶ τινεώσκει. Socrates, apud Xen. ἀπομ. L. i. C. 3. Ἐρως ἐπαίδεισι τὴν ποθυμικὴν ἐπιτολίειαν τῆς τῶν ὀμμάτων ἐοδῆς. Aristotenus, L. i. Epit. i. So vicious Pleasure is described in Sil. Ital. xv. 27.*

*---lascivaque crebras*

*Ancipiti motu jaciebant lumina flammæ.*

And Eve in Milton, ix. 1056.

*---well under flood*

*Of Eve, woful eye darted contagious fire.*

## XLI.

*Loe! hard behind his backe his foe was prest.] i. e. ready. which I should not have taken notice of, had I not found it mistaken in some editions. In Hughes 'tis printed prest's d.*

XLIV.

## XLIV.

*And was by Malwone.]* See note on B. 2. C. 8. St. 30.

## XLV.

*The whiles his babbling tongue did yet blaspheme*  
*And curse his god--]* Poetical licence allows you to represent that as actual and real, which seems fo only in imagination. Compare with B. v. C. 2. St. 18.

*He snote it off, that tumbling on the strand*  
*It bit the carb—*  
*And gnashed with his teeth as if he band*  
*Higb God—*

In these last cited verses he says *as if he ban'd*: but in those above *his babbling tongue did yet blaspheme*, where the appearance is told as a reality. Poetry deals in the wonderful: and nothing is so tame and profaic as Scaliger's criticism on a verse of Homer, Il. v. 457. which Spenser had in view, *Falsum est à pulmone caput avulsium loqui posse*. Hear Ovid, Met. v. 104.

*Denetic ense caput; quod protinus incidit arae,*  
*Atque ibi semanini verba execrantis lingua*  
*Ecidit.*

And speaking of a lady's tongue (which may be less wonderful) when cut off and flung upon the ground, he says, *terraeque trenens immurmurat*. Met. vi. 558. So Ariosto of Isabella

when her head was cut off, xxix. 26.

*Quel se tre balzi, e funne udita chiara*  
*Voce, ch' uscendo nominò Zerbino.*

So Homer, who is all wonderful and the father of poetical wonders.

*Φεγγαμίν δ' ἄρα τῦ γε κάρη κορήσσι ἰμάχθη.*

i. e. *His babbling head*, as Spenser renders it. Mr. Pope's translation is admirable,

*The head yet speaking mutter'd as it fell.*

I refer the reader to Barnes and Clarke on this verse of Homer; who print it *tamely* and *prosaically*, *Φεγγαμίν*.

*Ibid.*

*His soul descended down into the stygian reame]*  
*Gall. royaume, realm: a letter omitted.* See note on B. iv. C. 11. St. 46.

## XLIX.

*Though nameless there his body now doth lie]*  
*Sine nomine corpus, Virg. ii. 558.*

## LXIII.

*Then less, said she, by all the woe I pas.]* Then less I regard all the woe, &c.

## LXIV.

*And well perform'd, as shall appear by this event.)*  
*This is an error of the press, for his.* Perhaps he gave it, *the event*.

## C A N T O IX.

## I.

*BUT of them all the band of virtues mind.]*  
*The Folios, virtuous.*

## III.

*In which these squires true friendship—]* The Folios, *This*.

## VI.

*The faire Poena playing on a rote.]* See B. ii. C. 10. St. 3. Chaucer in the character of the Frere, 236.

*Wele couth he sing and playin on a rote.*

A musical instrument, the same as the *Crowd*, *Crotta*, *Cambro-B. Crwth*. See Junius in *Rotte*. and *Wachter* in *Rotta*.—*Poena* should have been written *Paeana*: she has her name from her singing and playing,

—*laetumque choro Paeana canentes:*

Virg. vi. 657.

Καλὸν ἀείδεις Παιήσα—

Hom. Il. α. 473.

## VIII.

—*not like himselfe to bee]* not like ever to be himself again.

## X.

—*Whether whether wears.]* wears, see note on B. v. C. vi. St. 32. *whether whether* is a Latinism.

*Ambigitur quoties uter utro sit prior—*

Hor. L. ii. 1. 55.

## XI.

*Thus gazing long at them much wondred he,*  
*So did the other knights and squires, which HIM did*  
*see.]* It should be, I think, *THEM* did see.

## XIV.

*For though she were most faire, and goodly dyde:]*  
*Dyed, tinged, with good natural colours:*  
*metaphorically: καλῶς βίβαμινος, bene tinctus,*  
*imbuius, an expression of M. Antoninus. So*  
*Perfius, incoctum pelius beneolo.*

XVII.

## XXVII.

—whose mind did travell as with chylde.—] expressed after Plato's manner. See note on B. i. C. 5. St. 1.

*Ibid.*

*Resolved to pursue his former guest.*] I believe he wrote, *quest*. The prince was in quest of the Fairy Queen. See B. i. C. 9. St. 15.

## XXIX.

*Thus many miles they two together wore*] τριῶν ὁδῶν, *terere iter, viam.*

## XXIII.

*As when Dan Æolus in great displeasure  
For losse of his deare love by Neptune bent.]*

What love had Æolus taken from him by Neptune? Neptune ravished his daughter, see Ovid. Met. vi. 115. with the commentators. And Hyginus, Fab. clvii. and Fab. clxxxvi. Compare Virgil, Æn. i. Unâ curvisque notusque ruunt—*They breaking forth—*

*And all the world confound with WIDE uprove.*

I would rather read WILDE.

## XXXI.

*As when an eager mastiffe once doth prove  
The tast of blood of some engored beast,  
No words may rate.]* Imaged perhaps from

Lucan, iv. 237.

*Stc ubi desuetæ silvis in carcere clauso  
Mansuere feræ, & vultus posuere minaces,  
Atque hominem didicere pati; si torrida parvus  
Venit in ora cruor, redeunt rabiesque furorque,  
Admonitæque tument gustato sanguine fauces:  
Fervet, & à trepido vox abstinet ira magistro.*

Compare Boethius, L. 3. metr. secundum.

## XXXIII.

—and round about doth stie.] 'Tis printed in Hughes' edit. *ply*, through mistake. See the Gloss.

*Ibid.*

—till all the world it weet.] for *wet*. See note on B. v. C. 6. St. 32. Till all the world *wet* it, or know it, is not the construction nor sense.

## XXXVI.

*Both of their publicke praise, &c.]* I have followed the pointing of the printed books. *And told how that same errant knight, viz. Britomart, had lately foiled them in open tournament, and by wrongfull fight: And told likewise how she had despoiled them both of their publick praise, and also had beguyled them of their private loves.* This is in Spenser's manner. But another pointing would make it read easier,

*And told at large how that same errant knight,  
To sweet fair Britomart, them late had foyled  
In open tourney; and by wrongfull fight  
Both of their publicke praise had them despoiled,  
And also of their private loves beguyled.*

The objection to this last reading is, that these proud knights would not have owned that Britomart had foiled them in *open tourney*, without adding at the same time, and by *wrongfull fight*, i. e. wrongfully had foyled them. Spenser is a great preserver of the decorum of characters. However, let the reader please himself.

## XXXVII.

*To whom the prince thus goodly well replied,  
Certes Sir KNIGHT, ye seemen much to blame  
To rip up wrong, that battell once hath tried.]* Methinks it should have been printed, *Certes Sir KNIGHTS ye seemen much to blame  
To rip up wrong, that battell once have tried.*

The address is to all: and 'tis against decorum to point out one in particular; because blame distributed falls the easier on particulars.

## XXXVIII.

*Through many perils wonne, and many fortunes  
waide.]* It may be doubted whether the meaning is, and through many fortunes *WEIGHED*, experienced, born. Or, *WADED* through, passed with difficulty.

## XXXIX.

*That living thus, a wretch I and loving so]*—so the old quarto. I corrected it therefore,

*That living thus (wretch!) I, and loving so  
I neither can my love, ne yet my life forgo.*

*Wretch*, i. e. wretched as I am: I is for *ay*: so used a thousand times in Shakespeare, Johnson, and our old poets. But I have the authority of the Folio of 1609 for the reading, which I have admitted into the context.

Between the xxxix. and xl. stanzas there should have been printed, as I think, several asterisks, as,

\* \* \* \*

to show that several stanzas are here omitted. For I am persuaded myself, that Spenser intended, with some few alterations, to introduce those stanzas which were printed at the end of the Third Book, describing the happy meeting of Sir Scudamore and Amoret. Read over carefully, St. 17. you will there find fair Amoret under the protection of prince Arthur: and in St. 19, and 20, they are travelling together till they come at length where the troop of false friends were skirmishing, till seeing Britomart and Scudamore, they turned their wrath on those two, St. 29. The prince at some distance with Amoret seeing this, pricketh forward,

and

and separates them, St. 32. Soon after hearing from Sir Scudamore his distress and the loss of his love, St. 39. [The prince points to Amoret at a distance, introduces her to Sir Scudamore: he in rapture embraces her—

*But the fair lady, overcome with night  
Of huge affection, did in pleasure melt,  
And in sweet ravishment poured out her spright:  
No word they spake, nor earthly thing they felt,  
But like two senseless stocks in long embracement  
dwell.*

*Had ye them seen—*

Read over the note at the end of B. iii. Canto xii. pag. 578.] The *loved* Claribell seeing their endearments between these real lovers, and now grown good, desires Sir Scudamore to tell his adventures,

*Then good Sir Claribell him thus bespake—*

Or the construction may be, *Then Sir Claribell him thus goodly bespake—* as above, St. 37.

*To whom the prince thus goodly well replied.*

XL.

*—past perils well away.] Fucundi aëti labores.*

## C A N T O X.

### I.

**T**RUE be it said, whatever man it said,  
That love with gall and honey doth abound.] How many poets might here be cited? Perhaps he means Plautus, *Cistell. Act. i. Sc. i. 70.*

Gy. *Amat hæc mulier. Si. Eho! an amare accipere amarum est obscuro?*

Gy. *Namque castor amor et melle et felle est fecundissimus:*

*Gustu dat dulce, amarum ad satietatem usque oggerit.*

The elegant Sappho, with the prettiest compounded word imaginable, called love γλυκύπιπτος, sweet-bitter, honey and gall: sweet gall, bitter honey [see *Hæphest. pag. 14.* and *Max. Tyr. differt. 24. pag. 29. edit. Lond.*] so in the poem attributed to Musæus,

*Ἦδὴ γὰρ γλυκύπιπτος ἰδέξαστο κίβητος ἰβύτων.*

Petrarch translates γλυκύπιπτος, *dolce et amaro.*

*Voi veder in un cor diletto et tedio*

*Dolce et amaro?*

*Decl. Triumph. d'Amor. Cap. iii.*

*Dulce amarumque una nunc misces mihi.*

*Plaut. Pseud. Act. i. Sc. i.*

*το λεγόμενον, πικρὸν γλυκὸν μεμιγμένον. Ut in proverbio dicitur, amaro dulce permixtum. Plato in Philebo.*

### VI.

*—And she whom I behold.] My Amoret whom I have now in my eye. This passage confirms my conjecture above, see note C. 9. St. 39.*

### V.

*—Great mother Venus.—] Venus Genetrix.*

Julius Caesar before the battle of Pharsalia

vowed a temple to Venus Genetrix: and to this goddess (viz. *VENERI GENETRICI*) the matrons dedicated a Cestus, as the following inscription shows.

DIVO. JVLIO  
LIB. IVL. EBORA  
OB. ILLIVS. INMVN. ET. MVN  
LIBERALITEM  
EX. D. DD  
QVOIVS. DEDICATIONE  
VENERI. GENETRICI  
CESTVM. MATRONAE  
DONVM. TVLVRVNT

Compare B. iii. C. 6. St. 40.

### VI.

*—fram'd after the Dorick guise.] The Dorick order is the most beautiful with the most simplicity. Hence the poets use it in their poetical buildings. Milton, i. 714.*

*—and Doric pillars overlaid*

*With golden architecture.*

### VII.

*—ancients rights.] So the quarto: but the Folio, ancient.*

### VIII.

*On which THIS shield, of many sought in vaine, THE shield of love] I would read emphatically and ἀνδραγαθῶς. THIS shield of love —*

*Ibid.*

*Blessed the man that well can use HIS blifs.*

*Whose ever be the shield, faire Amoret be HIS.] so the Folios 1609. 1611. 1617. 1679. But the old quarto from which I print, has plainly*

THIS

THIS *bliss*: and another old quarto—HIS. I leave it to the reader to choose which he likes best; as both readings will bear a good interpretation.

## IX.

*But with my speare upon the shield did rap].* Observe here a custom, not used in all tilts and tourneys, but yet often mentioned in Romance writers. A shield was hanged up, on which the adventurous knights rap'd with spear or sword in token of challenge or defiance. See Sidney's *Arcad.* pag. 57. and 60. The same custom is alluded to in *B. v. C. 11. St. 22.*

*Three times as in defiance, there he stroke,  
And the third time—There forth isswevd—*

## XII.

*Therein resembling Janus ancient,  
Which hath in charge the ingate of the year.]* which hath, to the quarto and Folio of 1609. But the Folios 1611, 1617, which had. *Præsules foribus celi.* Ovid. *Fast. i. 125.* And the poet thus addresses him, *ibid. 65.*

*Jane bicaps, anni tacite labentis origo.*

## XIII.

*And others quite excluded forth did fly  
Long languishing there in unpittied paine.]* The poet has made the flow of the second verse languishing, like the excluded lover.

## XXI.

*For all that nature by her mother wit  
Could frame—]* This is most elegantly translated from Ovid, *Met. iii. 158.*

—*Simulaverat artem*

INGENIO *Natura suo.*

Compare Tasso xvi. 10.

## XXV.

*And thadie seates, and SUNDRY flowering banks.]* Here is a plain corruption, I think, of the context: the printer, has kept all the letters, but one, of the old reading, SUNNY, which the opposition and sense requires,

*And thadie seates, and funny flowering banks.*

Compare Tasso, xvi. 9. whom our poet had in view,

APRICHE *collinette, ombrose valli.*

*Ibid.*

*Ne ever for rebuke or blame of any balkt.]* Nor ever were disappointed by any on account of rebuke or blame.

## XXVII.

*Such were great Hercules, and Hylus deare.]* i. e. HYLAS. Spenser affects a difference of spelling.

VOL. II.

*Ibid.*

*Stout Thebeus and Peribon his seare.]* i. e. his companion and friend: Spelt so that the letters may answer. Somner, “*Фера, Гесепа,* “a companion, we say a *фер* in the same sense. “Chaucer hath it *fer.*”

*Ibid.*

*Myld Titus and Gesippus without pryde.]* The reader will know nothing of these two friends, unless he turns to Boccace Nov. viii. The Tenth Day. The argument of which novel is, that Gissippus became poor, and thought himself defied by his old friend Titus; hence growing weary of life, he gave out he was a murderer. “But Titus, knowing him, and desiring to save the life of his friend, charged himself with the murder; which the very murderer seeing, as then he stood among the multitude, confessed the deed. By which means all three were saved: and Titus gave his sister in marriage to Gissippus, with the most part of his goods and inheritance.” These two friends are mentioned in pag. 257. of songs and sonnets by the earl of Surrey.

*O friendship flower of flowers, O lively sprite of life,  
O sacred bond of blissful peace, the stalworth branche of  
frife.*

*Scipio with Lelius distt thou conjoyne in care,  
At home, in warres, for wicale and aw, with equal  
faith to fare.*

GISIPPUS *eke with TYTE, Damon with Pythias;  
And with Menethus sonne Achill by thee conbynd was.*

*Ibid.*

*Damon and Pythias whom death could not sever.]* These friends are well known from moderns as well as ancients. See Kuffter's notes on Jamblicus' life of Pythagoras, cap. 33. Valerius Maximus. L. iv. C. 7. Cicero de Offic. and Tusc. Disput. pag. 349.

## XXXIII.

*That she them forced hand to joyne in hand.]* He alludes to the doctrines inculcated by the ancient philosophers, viz. that universal concord is established by particular disagreements and opposite principles. *Tota hujus mundi concordia ex discordiis constat.* Senec. *Quaest. Nat. L. vii. C. 27.* So Heraclitus according to Arist. *Ethic. L. viii. C. το αντίθετον συμφέρον, κί εν των διαφερόντων καλόν ησμεναι.* See Empedocles in Diog. Laert. vol. i. pag. 538. And the author *Περί κόσμου. τωος εν τω εναντίον η φρίος γλινεται, κ. λ.*

## XXXIV.

*Concord she cleeped was—]* Observe the suspence kept up from Stanza 31.

4 H

B<sup>u</sup>

But therein fate an amiable dame,—

to Stanza xxxiv. Concord she cleeped was—  
Spenser has several beauties of the like kind.

## XXXV.

By her the heaven is in his course contained, —  
Else would the waters over-flow the land,  
And fire devour the ayre, and HELL them quight ; ]  
Perhaps HELLE, i. e. and cover them (viz. the  
land and air) quite. to hele, or heile, is to cover  
over; to unhele, to uncover: hence comes the  
word *Hellier*, a tiler of a house: a word well  
known in the west of England. Anglo-S. he-  
lan, *tegere*. Germ. HELEN. P. P. Fol. xxx.  
And at the houses bene hiled, i. e. covered in.  
Phaer thus translates Virgil, ii. 472. *Sub terrâ  
quem bruna tegebat,*

That lurking long hath under ground in winter cold  
ben HILD.

Spenser uses *unhele*, to uncover or discover, in  
L. ii. C. 12. St. 64. and in B. iv. C. 5. St. 10.  
And *hild*, for contained, or covered: B. iv.  
C. 11. St. 17.

How can they all in this so narrow verse  
Contained be, and in small compass HILD ?

So Chaucer in the Test. of Cref. 400.

The daie passid and Pheebus went to rest,  
The cloudis blake orwhelid all the skie.

Read, *ô're helid*, i. e. covered over. Or if we  
keep the old word, *HELL*, we must interpret it,  
to pour out: and HELL them quight, i. e. and  
pour over them quite: the waters and the fire  
would pour themselves quite over the land and air.  
We say in the west of England *hell it out*, pour  
it out. *Held, hell, bill, sundere: ab Ist. bella.* Ju-  
nius, Edit. Lye.—The reader may either take  
our interpretation, or easy correction, as likes  
him best. With respect to the sentiment, 'tis  
plainly imitated from Boethius de Consol. Phil.  
L. ii.

*Quod mundus stabili fide  
Concordes variat vices  
Quod pugnantia semina:  
Foedus perpetuum tenent—  
Hanc rerum seriem ligat,  
Terras ac pelagus regens,  
Et caelo imperitans Amor.  
Hic si fraena remisserit  
Quicquid nunc amat invicem  
Bellum continus geret.*

Chaucer has translated this passage in his Troil.  
and Cref. Lib. iii. 1750, &c. There is a very  
fine imitation likewise of it, in the Knights  
Tale. 2990, &c. See note on B. i. C. 9. St. 1.  
and on B. iv. C. 1. St. 30.

## XXXVII.

Into the inmost temple—] The inmost temple is what  
Cebes in his picture calls *ιδίον*, *sacellum*. The  
Temple itself is described above in St. 29. Our  
poet is all ancient in his descriptions.

Ἡ δ' ἕξα κέρον ἕνα φιδουμένης ἀφροδίτη,  
Ἐς Πάφον ἰδὲδε ἐδί TEMENOS βαμὲς τε δούλις.

*Ille vero ad Cyprum pervenit risum-amans Venus,  
In Paphum; ubi illi LUCUS araque odorata.*

Hom. Od. viii. 362.

Τέμενος, (as H. Steph. very well observes) 'non  
'solum agrum sacrum denotat, sed delubrum, sanum,  
'SACELLUM.' Spenser says the inmost temple.  
And Virgil translates *τέμενος* templum; for he  
plainly had his old friend Homer in view,

*Ipsa Paphon sulimis abit, sedesque revisit  
Laeta suas; ubi templum illi, centumque Sabaeo  
Turæ calent arae, fertisque recentibus balant.*

Æn. i. 415.

## XXXVIII.

For all the priests were damzels in soft linnen dight.]  
Here are two things observable: the priests of  
Venus were damzels, and they were dressed in  
linen. So Hero, in the poem ascribed to Mu-  
sæus, was a priestess of Venus, ver. 30. See  
how Leander addresses her, ver. 141, &c. just  
in the same manner, as Sir Scudamore addresses  
Amoret, in St. 54. We have several ancient  
inscriptions which mention priestesses of Venus.  
Gruter, p. 318.

SONTIAE  
SACERDOTI. VENERIS  
EX. TESTAMENTO.

Reincsius, p. 47.

FAVSTAE. VERISSIMAE.  
SACERDOTI. VENERIS.  
&c &c.

So likewise the inscription explained by Patinus,  
in honour of Ulpia Marcellina chief priestess of  
the celestial Venus:

ΟΥΑΠΙΑ ΜΑΡΚΕΛΛΑΙΝΑ ΟΥΑ—Θ—  
ΑΡΧΙΕΡΕΙΑ  
ΑΦΡΟΔΙΤΗΣ ΟΥΠΑΝΙΑΣ

i. e. *Ulpia Marcellina, Ulpiae filia, sacerdos summa  
Veneris Caelestis.*

Spenser says they were in soft linnen dight: for as  
the Grecian Venus was the same as the Ægyptian  
Isis, those who attended on the sacred rites  
of this goddess were dressed in linnen, the fa-  
vourite dress of Isis.

*Neu fuge linigeræ Memphisica templa juvencae.*

Ov. Art. Am. i. 77.  
Right



## XXXIX.

*Right in the midst the goddesse selfe did stand*] The image of the deity was placed in the middle of the temple, as the most honourable, and the most conspicuous place.

IN MEDIO mihi Cæsar erit, templumque tenebit.  
Virg. G. iii. 16.

## XL.

*But covered with a slender veile afore;*] *Venus velatâ specie.* Plin. Nat. Hist. L. xxxvi. C. 5. The Ægyptian Isis was the Grecian Venus: and Plutarch tells us in his Isis and Osiris, that on the base of the statue of Minerva at Sais (whom likewise they looked on to be the same, as Isis) was engraven this inscription, *I am every thing that was, is, and shall be: and my veil no mortal yet has uncovered.* It seems to me that Spenser had this inscription, and this mysterious goddess Isis, in view; who allegorically represented the first matter; τὸ τῆς φύσεως ἄκρον, the feminine of nature: τὴν ἅν ἐν πανδοχίᾳ, the nurse of all things, and receiver of all forms. See Plutarch's Isis and Osiris.

## XLI.

*But for, they say, she hath both kinds in one,*  
*Both male and female, —*] So Catullus of Venus, Epigr. lxxix.

*Nam mihi quam dederit* DUPLEX Amathusia curam.

Duplex, i. e. of both kinds, both male and female; as Spenser translates it. See Meursius' Cyprus, Lib. i. C. 8. and Vossius on the above cited passage of Catullus. Or perhaps he had Macrobius in view, who commenting on that well known verse of Virgil, *Descendo ac ducente deo*—and on the verse of the poet Calvus, *Potentemque deum Venerem*—adds, 'Signum etiam ejus [Veneris] est Cypri barbatum, corpore et veste muliebri, cum sceptro ac statuâ virili; et putant eandem MAREM AC FEMINAM esse.' [In translating this passage of Macrobius, I have made some little alteration, for my Edition reads, *barbatum corpore, sed veste muliebri cum sceptro, &c.*] Venus in this double capacity, as male and female, was named Ἐρμαφρόδιτος. Ἀνδρογύνος. See Hesych. in Ἀφροδίτη, with the notes of the late Editor. Hence Spenser below, in St. 47. calls Venus, *Great God of men and women.* The following inscription seems an address to Isis or Venus, in this double nature.

SIVE. DEO  
SIVE. DEAE  
C. TER. DEXTER  
EX. VOTO  
POSVIT.

## XLII.

*And all about her necke and shoulders flew*  
*A focke of little Loves, and Sports, and Joves,]*  
*Loves, Sports, Joves,* are persons, little deities, attending Venus,

*Sive tu navis, Erycina ridens,*  
*Quam Jocus circumvolat et Cupido.*  
Hor. L. i. Ode 2.

## XLIV.

*Great Venus, queene of beautie—*] Dryden in the *Knights Tale*, translated from Chaucer (where Palamon makes his prayer to Venus) had certainly in his eye this whole passage of Spenser now before us, as well as those well known verses of Lucretius. Compare Berni, Or. Innam. L. ii. C. 1. St. 2, 3.

## XLV.

*Then doth the daedale earth—*] See note on the *Introduct.* B. iii. St. 2.

## Ibid.

*First doe the merry birds, thy pretty pages,*  
*Privily pricked with thy lufffull powres,*  
*Chirpe loud to thee out of their leavy cages,*  
*And thee their mother call to coole their kindly rages.]*

*Ævriæ primùm volucres te, Ævra, tuumque*  
*Significant initum percussæ corda tua vi.*  
Lucret. i. 12.

*Pricked* is Chaucer's word, who perhaps had Lucretius too in view,

*And smale foulis makin melodye—*  
*So prickith them nature in ther corage.*  
Prolog. ver. 11.

*Pricketh them in their corage,* i. e. in their hearts: *percussæ, seu, percussæ corda.*—Their leavy cages, *frondiferas domos,* Lucret. i. 19.—*their kindly rages,* i. e. their natural lust. *rage verbum est obscenum apud Chaucerum nostrum; unde ragic.*

## XLVI.

*Then doe the salvage beasts—*] *Inde feræ pecudes,* &c. ver. 14. Compare Virgil, G. iii. 242, &c. whom Spenser has likewise in his eye.

*So all things else that nourish vitall blood*  
*Soone as with fury—*

*Omne adeo genus in terris hominumque ferarumque*  
*In furias ignemque ruunt—*

He says,

*In generation seeke to quench their inward fire.*

*Efficit ut cupidè generatim sæcla propagent.*

Lucretius, i. 21.

*Generatim,* i. e. *per singula genera:* κατὰ τὸ ἴδιον ἐκάστη γένος. Not as Spenser says, *in generation:*

but perhaps he had not here Lucretius in view, but Virgil.

## XLVIII.

*But I with murmure soft,—*] He seems to allude to what Pausanias tells us, namely, that the Athenians dedicated a temple to Love and to Venus the whisperer: and those who offered up their devotions to the fair goddesses whispered in the ear of the statue their secret petitions.

## LV.

*At sight thereof she was with terror quell'd,*] i. e. religious awe. Our poet is antique in his expressions.

—*Multosque metu servata per annos.*

Virg. vii. 60.

i. e. With terror; with religious awe; ἄνθ' δεισιδαιμονίας.

*Atque metus omnes, et inexorabile fatum,*

*Subjicit pedibus—*

Virg. G. ii. 490.

i. e. All religious terrors.

*Ibid.*

*Like warie hynd within the weedie foyle,*] So all the books: But I would rather read *weary*: for the meaning is, I held her hand fast and engaged, as fast as the weary hynd, hunted and run down, is entangled in the high and weedie foyle, by which means she cannot escape the hunter; so Amoret could not disengage herself from me.

## LVI.

*Whom when I saw with amiable grace*

*To laugh at me, and favour my pretence,*] So the quarto; but I corrected from the folio of 1609.

*To laugh on me,—*

The image smiles on Scudamore; intimating she favoured his pretences. 'Tis frequently mentioned by historians as well as poets, that the idols by some mark or other favoured or refused the prayers of their votaries.

*Visa dea est movisse suas (et moverat) aras;*

*Et templi patueret fores—* Ov. Met. ix. 780.

## C A N T O X I.

## I.

*BUT* ab for *pittie!*] So he begins his 2d Eclogue,

*Ah for pittie! will ranke winters rage—*

He returns to Florimel whom he left Proteus' prisoner (B. iii. C. 8. St. 43.) in *fad thraldome's chayne*. *In bands of love*, means her love to Marinell.

## IV.

*Old Styx the grandame of the gods—*] Styx, according to Hyginus, was daughter of Night and Erebus. Boccace calls her, *Deorum nutrix et hospita*.

## VI.

*At last to Tryphon—*] See note on B. iii. C. 4. St. 44.

## VIII.

*In honour of the spousalls, which then were Betwixt the Medway and the Thames agreed.*] When Cambden was a young man he wrote the Bridale of the Isis and Tame, and frequently cites this his juvenile poem in his Britannia: see an allusion to this Bridale in Drayton's Polyolbion, Canto xv. When Spenser came first from the North and visited his noble

friend Sir P. Sidney at Penshurst, he there, well acquainted with the Medway, perhaps wrote, by way of imitation and friendly rivalry of Cambden's poem, the Bridale of the Medway and Thames: this poem he afterwards work'd into his Faery Queen; and it is the very Epifode, which now we have under consideration.

*Ibid.*

*Long had the Thames, as we in RECORDS read,—*] What records these are, see in a note on B. iii. C. 2. St. 18. and see below St. 10.

## IX.

*To which they all repay'd,* both most and least,] See *most* in the Glossary.

*Ibid.*

*All which, not if an hundred tongues to tell,*  
*And hundred mouthes, and voice of brasse I had,*] None of the books read,

An hundred mouthes and voice—

*Vatibus hic mos est centum tibi posseere voces,*  
*Centum ora, et linguas optare in carmina centum.*

Perf. v. 1.

As a proof of what Persius here advances, see Ho-

Homer II. 6. 488. Virg. G. ii. 43. Æn. vi. 625. Tasso ix. 92.

## XI.

—with her own silver hair.] Silver is peculiar to the goddesses of the seas and rivers; gold, to the nymphs of the sky or earth: the former from analogy of the transparent and silver streams, have not only silver hair, but *silver feet*, so Homer of Thetis, II. 6. 538. ἄργυροπόδα Θέτις, *argenteos pedes habens Thetis*. Milton in his Mask, as I formerly mentioned in critical observations on Shakespeare, had this epithet in view,

*By Thetis tinseel-slipper'd feet.*

Spenser more literally translates Homer's epithet just below St. 47, speaking of the river Medua,

*Under the which her feet appeared plaine  
Her silver feet.*

So the elegant Parnel complimenting Mr. Pope on his Windsor Forest,

*Ovid himself might wish to sing the dame,  
Whom Windsor Forest sees a gliding stream  
On silver feet.*

Silver refined is pure and bright, and by an easy metaphor, applied to fountains and rivulets,

*Fons erat illimis nitidis argenteus undis.*

Ov. Met. iii. 407.

*a gentle flood  
His silver waves did softly tumble down.*

B. vi. C. 10. St. 7.

## XII.

*First the sea-gods, which to themselves do clame  
The powre to RULE the billowes, and the waves  
to TAME.] To rule the billowes, and to tame  
the waves, is the same thing: I believe here is a  
false print, and that our poet wrote, as the  
opposition requires,*

*The powre to RAISE the billowes, and the waves  
to TAME.*

Spenser is classical in his expressions.

*Quo non arbiter Adriæ*

*Major, TOLLERE seu PONERE vult freta.*

Hor. L. i. Od. 3.

*Et MULCERE dedit fluctus, et TOLLERE vento.*

Virg. Æn. i. 70.

Ἡμῶν ΠΑΤΕΜΕΝΑΙ, ἢ ὀ ΠΟΝΥΜΕΝ ὁ, κ' ἰσῆγοι.

Hom. Od. x' 22.

So above, St. II.

*That rules the seas, and makes them RISE or FALL.  
And below, St. 52.*

*To RULE his tides, and surges to UP-RERE.*

## XIII.

*Phorcus the father of that fatal brood  
By whom those old heroes wonne such fame.] Phorcus was father of the Graeae, the Gorgons, the Dragon of the Hesperides, &c. and the old heroes, who won such fame from the conquest of that fatal brood, were Perseus who slew Medusa, Hercules who slew the Dragon of the Hesperides, Ulysses who put out the eye of Polyphemus, son of Thoosa, daughter of Phorcus, &c. Compare this catalogue with the song of the sea nymphs in praise of Neptune in Drayton's Polyolb. Song xx. pag. 14. 15.*

*Ibid.*

*And tragicke Ines sune, the which became  
A god of seas through his mad mothers blame,  
Now bight Palaemon, and is saylers friend.] Palaemon was the son of Athamas and Ine, he was called Melicerta, but took this new name (Palaemon) according to the rites of deification, when his mad mother flinging him and herself into the sea were deified. But how was the mother to blame? For Juno made Athamas, the father of Palaemon, mad; in his mad fits he murdered one of his children, and the other, together with the mother, forced down a precipice into the sea, where both were drowned, and both became deities of the sea. See B. v. C. 8. St. 47. and Ov. Fast. v. 541. Met. iv. 541. Athamas the mad father: so Ov. Fast. vi. 489. Hinc agitur furis Athamas. And Met. iv. 511. Aelides furibundus. The poor frightened mother distracted by her husband's cruelties, was not to be BLAMED but pitied.*

*Huc venit insanis natum complexa lacertis*

*Ei scæm è cælo mittit in alta jugo.*

Ov. Fast. vi. 497.

*Tum denique concita mater,  
Seu dolor hoc fecit, seu sparsa causa veneni,  
Exululat, passisque fugit male-sana capillis.*

Ov. Met. iv. 520.

However none of the books have the reading, which I looked for,

*The which became*

*A god of seas through his mad fathers blame.*

*Tragicke Ino, as Horace flebilis Ino.* The other verse,

*Now bight Palaemon, and is saylers friend.*

seems better thus, if we had the authority of books,

*Now bight Palaemon and the saylers friend.*

*Ibid.*

*Great Brontes and Astreus that did swame  
Himself with incest of his kin untend.] Brontes*

was the son of Neptune, and one of the Cyclopes. Aſtraeus (as Leo Byzantius tells the story) unknowingly *went*, defiled his ſiſter Alcippe, and afterwards for grief drowned himſelf. See Natales Comes, L. ii. C. 8. 'Tis to be obſerved that tyrants, oppreſſors, robbers; &c. and thoſe who were too bad to be imagined the ſons of men, were ſaid to be born of the ocean. *Feroceſſimos, et immanes, et alienos ab omni humanitate, tanquam à marigenitis, Neptuni filios dixerunt.* Aul. Gellius. To theſe let there be added heroes of unknown birth and founders of kingdoms; and who can doubt but Neptune's ſons were numberleſs? See Natales Comes, Lib. ii. C. 8. Boccace, Hyginus, Apollodorus, &c. who will inform the reader more particularly, if he wants to know any thing of theſe perſons here mentioned.

## XIV.

*And ſaire Euphemus that upon them go'th*  
As on the ground—] Euphemus was the ſon of Neptune, and one of the Argonauts: he was ſo wonderfully ſwift as to run upon the waters without wetting his feet. Hygin. Fab. xiv. Pindar mentions him Πυθ' & the ſcholiaſt. I have been the more particular on this wight, to take notice of a pleaſant miſtake, occaſioned by a falſe reading in Apollonius Rhodius, which however is rectified in the notes. Polyphemus the ſon of Elatus was in the Argonautick expedition, Πολύφημος Εὐλατῆος, i. 40. Not Polyphemus the one-eyed monſter, but that gentle Polyphemus, whoſe acquaintance Neſtor boaſts of, and calls him, ἀντίθεον Πολύφημος, II. á. 264. After Apollonius has mentioned Polyphemus, he comes in order to Euphemus, who left Taenarus to join this noble crew,

Τάναρον αὐτ' ἐπὶ τοῖσι λιπὸν Ἐυφήμος ἵκαν.

But inſtead of Ἐυφήμος, the copyer having in his mind Πολύφημος, mentioned in verſe 40. repeats his name over again. The editor of Apollonius ſaw this, and has corrected the blunder both in his verſion and notes. But Cowley careleſſly reading this paſſage of Apollonius, wonders at this hyperbolical account of ſuch a monſter as Polyphemus, whom 'one would believe ſhould rather ſink the 'earth at every tread, than run over the ſea 'with dry feet.' See his notes on the third Book of Davidis.

Κίως ἀνὴρ καὶ πόντον ἐπὶ γλαυκῷ θέσκεν  
Ὀιδώλιος, εὐδὲ θεὸς βάπτει πίδασι, ἀλλ' ἕπον' αἰετος  
Ἰχθυοὶ τεργόμενοι διερῆ πεφόρητο κελυδοῦ.

Theſe verſes Cowley cites and applies them to the monſter Polypheme: ſo does likewiſe the

the writer of the notes on Homer's *Odyſſey*, Book ix. 'If Polypheme had really this 'quality of running upon the waves, he might 'have deſtroyed Ulyſſes without throwing 'this mountain: but Apollonius is un-'doubtedly guilty of an abſurdity, and one 'might rather believe that he would ſink the 'earth at every ſtep, than run upon the wa-'ters with ſuch lightneſs as not to wet his feet.' This latter note-writer copied Cowley's miſtakes: and this is no unuſual thing, as I could ſhow in many inſtances: but this inſtance now before me comes in ſo very pertinent, that I could not well paſs it over unnoticed.

## XIV.

*And ſad Aſopus—]* Theſe epithets ſhould be peculiar and proper; and if the reader will turn to the mythological writers, ſuch as Apollodorus, Hyginus, &c. or Boccace, Natales Comes, &c. he will find, perhaps Spenser's reaſons for characterizing theſe river-gods, giants, founders of kingdoms, &c. He calls him *ſad Aſopus* becauſe Jupiter carried away, and deſlowered his daughter Aegina (ſee B. iii. C. II. St. 35.) and when he endeavoured to regain her, Jupiter ſtruck him with thunder. See the ſcholiaſt of Apollonius, i. 117. and Callimachus, in Del. v. 78.

## XV.

*Ancient Ogyges—]* This is learnedly expreſſed; things ancient were called Ogygia. Heſychius, ὀγύγια. ὄρχαία.

## XVI.

*For Albion—*

*Out of his Albion did on dry-foot paſ]* Britain was ſaid originally to have been joined to Gaul. Albion was a ſon of Neptune, and contended with Hercules: this ſtory is mentioned by Pomponius Mela, and Diodorus Siculus. But the ſtory here alluded to is taken from Britiſh Chroniclers (liars of a ſecond rate) The reader may ſee it in Holinſhed's hiſtory of England, B. i. C. 3.

## XVII.

*But what do I their names ſeek to reberſe*  
*Which all the world—*

—and in *ſmall compaſſe bild.*] *Hild*, from Anglo-S. *helen*, to cover: or from *hill*, to pour out. See note on B. iv. C. 10. St. 35. in *ſmall compaſſe bild*, i. e. contain'd, cover'd, or pour'd out in a ſmall compaſſ. I believe he had in view a paſſage of Heſiod, who after mentioning the progeny of Neptune, and the names of the rivers, adds,

τῶν ὄρων ἄσφαλιόν πάντων βεβήκοι ἄνδρα ἐλπίων.

*Quorum nomina res omnium difficilis est mortalem  
proloqui.* Hef. ③17. 369.

So Homer before he recites the catalogue of his Heroes,

Παρθέν δ' ἔκ' ἄν' ἐνὶ μὐδῆσσομαι.

Il. ③. 448.

How can they all be contained or *hild* in this  
fo narrow verse and compass?

*Non ego cuncta meis amplecti versibus opto.*

Virg. G. ii. 40.

*Ibid.*

*And know the monuments of passed times.]* So the  
old quarto and folios. But the rhimes direct  
to the true reading. The copy was sent  
blotted and interlined to the printer.

XVIII.

*Next came the aged Ocean and his dame*

*Old Tethys—]* See Homer Il. ③. 201. and He-  
siod, ③17.

*Ibid.*

*Of all which Nereus th' eldest and the best—]* So  
he is characterized by Hesiod, ③17. ver. 135.

ἔδδ' θειότατον  
ἀήδεταί, ἀλλὰ δὲ δικαία καὶ ἥπιον δόμα οἶδεν.

*nec juris et aequi*

*Obliviscitur, sed iusta est moderata iudicia novit.*

'Twas plainly from the just and good character  
of Nereus, that Horace, L. i. Od. 15. intro-  
duces him angry for the perfidious behaviour  
of Paris to Menelaus in running away with  
the faire Tindarid lassé, Pulcherrima Tyn-  
daridarum; and makes him foretel the fate of Troy.

XX.

*The fertile Nile, which creatures new doth frame.]*  
viz. after its inundation. See note on B. iii.  
C. 6. St. 8.

*Ibid.*

*Long Rhodanus, whose fource springs from the sky.]*  
Long, because rising from the Alps, he runs  
through France and empties himself into the  
Tyrrhene seas: *whose source springs from the sky,*  
i. e. from the snow and rains, which fall from  
the sky on the Alpine hills.

XXI.

*Ooraxes feared for great Cyrus fate.]* ὁ Ἀραξὺς  
Ἰσφάξης, Ooraxes: so Spenser in his own edition:  
'tis spelt Oraxes in the folios. He had, I believe,  
his eye on Tibullus ad Messal.

*Nec quæ regna vago Tomyris finivit Araxe.*

Cyrus passed this river, but never repassed it  
again, being slain by Thomyris: hence feared  
for the ill success and ill fate of Cyrus.

*Ibid.*

*Of that huge river—of warlike Amazons—]* See  
Cambden's history, fol. edit. pag. 500. Sir  
W. Raleigh gave an account of this river,  
and of the Amazons, when he returned home.  
See his History of the World, B. iv. C. 2. St.  
15.

XXIII.

*--That was Arion crown'd.]* Arion put  
on his crown, when he jump'd into the sea to  
avoid the mercilefs mariners: i. e. he dress'd  
himself in his proper habit as a musician with  
his robe and crown.

*Capit ille coronam,*

*Quæ possit crines, Phœbe, decere tuas.*

Ovid. Fast. ii. 105.

XXVIII.

*Like as the mother of the gods—]* Compare Lu-  
cret. ii. 609. and Virgil vi. 784.

XXXIV.

*The Cle, the Werc, the GAUNT, the Sture, the  
Rowne.]* The GRANT or Cam.

XXXV.

*And after him the fatal Welland went,*  
*That if old fawes prove true—]* Fatal, i. e.  
appointed by the Fates to some end or pur-  
pose. So Ovid, Met. xv. 54. FATALIA flumi-  
nis ora. This passage has been explained by  
Anthony Wood, Histor. et Antiq. Oxon. p.  
165. old saws. Merlini nomen vaticinium, qui sic  
ante secula complura prædixerat.

*Doctrinæ studium, quod nunc viget ad vada boum*  
[i. e. Oxen-ford]

*Tempore venturo celebrabitur ad vada Saxi.* [i. e.  
rcean-ford]

*quod significat Stoneford* i. e. *vadium Savi.*

---But this is a trite subject. See Cambd.  
Brit. p. 555. and Drayton's Polyolb. p. 123.  
with Selden's notes: or Selden's works Vol. iii.  
p. 1784. Compare B. ii. C. 10. St. 26.

XXXVI.

*Next these come Tyne, along whose stony bancke*  
*That Remaine monarch built a brazen wall.]*  
Meaning the famous Piets wall, called by  
the Britons Gual-Sever, or Mur-Sever: i. e.  
the wall of Severus, built across the island  
from Solway Frith to Tinnmouth. Concern-  
ing this famous wall, if the reader wants any  
farther knowledge, I refer him to the late  
edition of Cambden's Britan. pag. 1043, and

to Gordon's *Itinerarium Septentrionale*.—*Brazen* in the poetick stile, means firm and strong; and so Homer often uses it: in the same sense *Aeolus'* island was surrounded with walls of brass. *Odyss.* x. 4. Both Homer and Spenser call the heavens *brazen*, from their firmness and stability.

## XXXIX.

And following *Dee*, which Britons long ygene Did call DIVINE---] 'Tis called *Gods water* and *divine water*. See *Cambden*, pag. 664. *Milton* calls it, *ancient hallowed Dee*. And in his *Lycidas*,

Nor yet where *Dona* spreads her wizard stream.

which expression *Milton* had I believe from *Drayton*: see his *Polyolbion*, pag. 173. *Dee* had its name *Divine* perhaps from the Romans, among whom rivers were sacred, and received often divine honours. Hence those epithets *Fons Sacer*, *Fluvii divini*, &c. both in their poets, and in their inscriptions.

## FONTIBVS

## DIVINIS

## SACR

M. ANTONIVS

SP. F. SILPHON

V. S. L. M.

And in *Gruter*, pag. xciv. 6.

## FONTI. DIVI

## NO. ARAM

L. POSTVMIVS. SA

TVLIVS. EX. VOTO

D. D. V.

## XLI.

And *Mulla* mine, whose waves I whilst taught to weep.] It would have appeared strange if *Spenser* had forgotten the Irish rivers: he was now settled in Ireland, in *Kilcolman*, and through his territories ran the river *Mulla*, whom he immortalizes in his verses. Compare *B. 7. C. 6. St. 40*, &c. See likewise *Colin Clouts Come Home Again*.

## XLII.

And there the three renowned brethren were---] So this verse should have been printed. To understand this description the reader should consult *Cambden*, pag. 1353. Those whom *Spenser* calls *three fair sons*, are in *Cambden* called *The three sisters*: but a poetical metamorphosis allows this change.

## XLIII.

whose waters gray

By fair *Kilkenny* and *Rossepante* board.] board by, i. e. run sportingly by.

whose murmuring wave did play

Amongst the pumy stones.

B. ii. C. 5. St. 30.

Phrygiis *Mæandros* in *eruis* LUDIT.—Ovid. *Met.* viii. 162,

## XLIV.

---The wide embayed *Mayre*.] Remarkable for its bays. See *Cambden*, pag. 1335.

## XLVI.

---which do the *morne* adore.] 'Tis usual for *Spenser*, the more easily to bring in his jingling rhimes, to omit a letter, by a rhetorical figure. This I shall prove by many instances. *Adore* is for *Adorne*. So in *B. v. C. 2. St. 26*.

And eke her secte, those feet of *Silver* try.

For try'd.

Her heart for rage did grate, and teeth did grin.

For grind. B. v. C. 4. St. 37.

Then all the rest into their coches clim.

For climb. B. iii. C. 4. St. 42.

His soul descended down into the Stygian reame.

For realm. B. iv. C. 8. St. 45.

She claim'd that to herselfe, as ladies det.

For debt. B. iv. C. 1. St. 12.

With upstart haire and staring eyes dismay.

For dismayd. B. iii. C. 10. St. 54.

The whites at him so dreadfully he drive.

That send a marble rocke asunder could have rive.

For drives and riven. B. v. C. 11. St. 5.

So forth he drew much gold and toward him it drive

B. vi. C. 9. St. 32.

For drives. So drive for drives, in *B. iii. C. 4. St. 37*.

And rends her golden locks, and snowy breasts embrew.

B. vi. C. 8. St. 40.

For embrews.

Had he not stouped so, he should have cloved bee.

For been. B. i. C. 5. St. 12.

Yet had the body not dismembred bee.

For been. B. iv. C. 3. St. 21.

Doth noble courage shew with courteous manners met.

B. vi. C. 3. St. 1.

For meet, suitable, convenient. So thro for throe, i. e. agony, *B. iv. C. 12. St. 17*.

## XLVII.

On her two pretty handmaidens—] See *Drayton's Polyolb.* pag. 285.

## XLVIII.

## XLVIII.

*And after these the sea-nymphs --*] To add to the solemnity of this bridale, there came in procession the daughters of Nereus and Doris, called from their father Nereides; whose names are cited in Homer, *Il. c.* 38. Virg. *G. iv.* 336. Hesiod, *Θεογ.* 240. And by the mythologists Apollodorus, Hyginus, Boccace, Natalis Comes, &c. I shall here mention some few names in order to correct not to explain: *Sweete Endore*, *Hef. 244.* 'Ευδώρα, from *eu bene* and *δωραμου largior*. *Eudora*: It seems a false print in Spenser.—*light Doto*, *Hef. 248.* Δωτώ. Apollodorus, Δότω, for Δωτώ.—*White-band Eunice*, *Hesiod, 247.* Ευνίον [*lege Ευνίον*] 'εὐδίκηχυς, *Eunice roseis-lacertis prædita*.—*Sweete Melite*, *Hef. 246.* Μελίτη χαρίσσα, *Melite gratiosa*. Apollodorus, Μελίτη, for Μελίτη.—Neither *Phao* nor *Poris* are mentioned as Nereids in any of the poets or mythologists, as far as I can find.—*Wondred Agave*, *Hef. 246.* Αγαθή.

*And Panopæ and wife Protomedæa.*

I have printed it *Panopæ'* the last syllable being

cut off, or melted into the following word, as mentioned in the notes in pag. 372. where several instances are given. *Hesiod, 249.* Πρωτομήδεια, *Protomedæa*. Apollodorus, Πρωτομήδισσα, for Πρωτομήδεια.—*Eione well in age*, *Hef. 255.* Ηϊών. *Natalis Comes*, *Eione*. Apollodorus, Ιών, for Ηϊών.

*And seeming still to smile Glauconome,*

*Hef. 256.* Γλαυκονόμη φιλομειδής. Apollodorus, Γλαυκόνδη, for Γλαυκονόμη.—

*And she that bight of many heastes Polynome,*

Spenser says this in allusion to her Greek name, *Πολυνόμη*, *Hesiod, 258*—Apollodorus, Πολυνή for Πολυνόμη.—And *Nemerteæ*,—*Hesiod, 262.* Νημερτής, for Νημερτίς. Apollodorus, Νέμερτις, for Νημερτίς. *Homer, Il. c.* 46. Νημερτής τι κ' Αφιδέτις.—I read, *Νημερτίς τι κ' Αφιδέτις.*

## LII.

*And yet beside three thousand more there were  
Of ib' Oceans seeds, BUT Joves and Phoebus  
kinde.]* perhaps,

—BOTH Joves and Phoebus' kinde.

i. e. of the kindred both of Jupiter and Apollo.

## C A N T O XII.

*OWHAT* an endless worke--] He repeats over again what he said in the concluding stanza of the last book; that it may dwell on the readers mind what an endless work he has taken in hand. And this repetition is after the great matter of antiquity. See note on B. vi. C. 6 St. 4.

## III.

*Among the rest was faire Cymodoce]* So she is called in B. iv. C. 11. St. 53. But *Cymoment*, in B. iii. C. 4. St. 19. Spenser, like the Greek and Latin poets, often varies in the termination of his proper names. The Latins say *Geryo* and *Geryones*; *Scipio* and *Scipiades*, &c.

## IV.

*But for he was halfe mortall, being bred  
Of mortall sire, though of immortall wombe,  
He might not with immortall food be fed,  
Ne with ib' eternal gods to banquet come.]* As I look upon *Marinell* covertly to mean *Lord Howard*, *Lord High Admiral of England* (whom our poet addresses in a copy of verses sent with his *Fairy Queen*) so this passage

seems to hint that the *Lord High Admiral* was on his mother's side, descended of the royal family; on his father's being bred of meer mortal sire, he had no right to royal dignities.

## V.

*Complained her carefull grieffe.]* doluit suos dolores.

## VII.

*Yet see the seas I see by often beating  
Doc pearce the rocks, and hardest marb'e  
WEARES.]* If this reading is true, the construction is, and *hardest marble weares* itself, or is worn away. But an easy alteration makes the construction easier,

*Yet see the sea—*

*Does pearce the rocks, and hardest marble weares.*

As in Spenser the verse requires that I write *Sea* for *Seas*; so in *Milton's Samson Agonistes*, where a similar thought occurs, the repetition and turn of the verse require we should read *Seas* for *Sea*:

*I see thou art implacable, more deaf  
To prayers than winds and seas, yet winds to seas  
Are reconciled at length, and sea [read seas] 10  
sfore.*

—*ὡς δὲ πότερος, ἢ θαλάσσιος*  
*κλάδων, ἀκρίης τοῦτερον μὲν φίλων.*

Eur. Med. 28. *fore.*

XXXIII.  
 —fore *bestad.*] Wrongly printed for

—*Scopulis furdior Icarī*  
*Voces audit, adhuc integer,*

Hor. L. iii. Od. 7.

IX.

*If any gods at all*  
*Have care of right, or ruth of wretches wrong.]*  
 Virg. ii. 535.

*Dii, si qua est caelo pietas, quae talia curat.*

*Ibid.*

*Then let me die, and end my DAIES atone.]* I  
 believe he wrote, as the sense requires,

*Then let me die, and end my WOES atone.*

X.

*And if he shall—] the folio, should.*

XIII.

*Thus whilst his stony heart was toucht with tender ruth,*  
*And mighty courage something mollifyde.]* Thus is  
 this verse, beyond its due measure, printed  
 in the folios, which I have reformed from the  
 more authentick edition, the old quarto.

XVII.

*Like as an hynde, whose cause is false unwarres*  
*Into some pit, where she him bears complaine,*  
*An hundred times about the pit-side fares*  
*Right sorrowfully mourning her bereaved cares.]*  
 Spenser does not say (because poetical elegance  
 would not allow him) *Like as a cow whose cause—*  
 However he imitates Ovid. Fast. iv. 459.

*Ut vitulo mugit sua mater ab ubere raptus,*  
*Et quaerit factus per nemus ovine suos.*

Compare Statius, Theb. vi. 186. Lucretius,  
 ii. 352.

XX.

*That nothing like himself be seem'd in fight.]* Com-  
 pare with Chaucer, Knightes Tale. 1365, &c.

XXIII.

*No back he came unto HER patient.]* Unto HIS  
 patient, viz. Marinell.

XXXI.

—*the which by fortune came*  
*Upon your seas he claim'd as propertie:*  
*And yet nor his, nor is in equite.]* So the old  
 quarto, and folios, 1609, 1611, 1617. But  
 the folio 1679, *And yet not his, &c.* The fol-  
 lowing reading and pointing would make the  
 construction easier,

—*the which by fortune came*  
*Upon your seas he claym'd; in propertie*  
*And yet nor his, nor his in equitie.*

XXXIV.

*As withered weed through cruell winters tine,*  
*That feels the warmth of sunny beames reflection,*  
*Liftes up his head that did before decline,*  
*And gins to spread his leafe before the fair sunshyne.]*  
*Winter's tine, or teen* is Chaucer's expression.  
 See note on B. iv. C. 3. St. 23. This simile  
 is common among the poets; and very near  
 the same as in B. v. C. 12. St. 13.

*Like as a tender rose in open plaine*  
*That with untimely drought nigh withered was*  
*And hung the head, sronge as few drops of raine*  
*Tbereon distill—*  
*Gins to look up—*

Compare Ariosto, xxiii. 67, and xxxii. 108.  
 Tasso, xviii. 16. Dante Inferno. Canto ii.

*Quale i fioretti dal notturno cielo,*  
*Chinati e chinati, poi che'l sol gl' imbianca,*  
*Si drizzan tutti aperti in loro stelo.*

*Mens redit, et vigor ignescit; velut herba refurgit,*  
*Cum levis arenam recreat imber humum.*  
 Buchan. Epigr. Lib. i.

*Ut cum sole male, tristitque rosaria pallent*  
*Ulla noto, si clara diet, zephyrique refecit*  
*Aura polvum, redit ornus honos, emissaque lucent*  
*Germina, & informes annis sua gloria virgas.*  
 Statius, vii. 223.

XXXV.

*Which to another place I leave to be perfected.]* See  
 B. v. C. 3. St. 1.

Notwithstanding the action of the Fairy  
 Queen is simple and uniform:—for what is  
 the action of this poem, but the Briton Prince,  
 seeking Gloriana, whom he saw in a vision?  
 and what is the completion of the action, but  
 his finding whom he sought? yet the several  
 subservient characters, plots, intrigues, tales,  
 combats, tilts and tournaments, with the like  
 apparatus of Romances, make the story in all  
 its circumstances very extensive and complicat-  
 ed; resembling some ancient and magnificent  
 pile of Gothic architecture, which the eye  
 cannot comprehend in one full view. There-  
 fore to avoid confusion, 'tis requisite that the  
 poet should ever and anon (in the vulgar  
 phrase) wind up his bottoms; his underplots  
 and intrigues should be unravelled from prob-  
 able consequences; and what belongs to the  
 main action, and more essential parts of the  
 poem, should, as in a well conducted drama,  
 be reserved for the last act. In this respect  
 our



our poet proceeds with great art and conduct ; he clears the way for you, whilst you are getting nearer, in order that you might have a compleat and just view of his poetical building. And in this ivth Book many are the distresses, and many the intrigues, which are happily solved. Thus lovers and friends find at length their fidelity rewarded. But 'tis to be remember'd that love and friendship can subsist only among the good and honest ; not among the faithless and disloyal ; not among the Paridels and Blandamoures ; but among the Scudamores, the Triamonds, and Cambels. 'Tis with these that the young hero (whom Spenser often shows you, as Homer introduces his Achilles, least you should think him forgotten, though not mentioned for several Cantos) 'Tis, I say, in company with these lovers and friends, that the Briton Prince is to learn what true love and friendship is, that being perfected in all virtues, he may attain the glory of being worthy of the Fairy Queen.

This ivth Book differs very remarkably from all the other books : here no new knight comes from the court of the Fairy Queen upon any new adventure or quest : but the poet gives

a solution of former distresses and plots, and exhibits the amiableness of friendship and love, and by way of contrast, the deformities of discord and lust.

As no writer equals Spenser in the art of imaging, or bringing objects in their full and fairest view before your eyes, (for you do not read his descriptions, you see them) so in all this kind of painting he claims your attention and admiration. Such for instance in this Book, is the dwelling of Ate, B. iv. C. 1. St. 20. The house of the three fatal sisters, C. 2. St. 47. The machinery and interposition of Cambina, C. 3. St. 38. the cottage of old Care, the blacksmith, C. 5. St. 33. greedy lust, in the character of a salvage, C. 7. St. 5. infectious lust, in the character of a giant, whose eyes dart contagious fire, C. 8. St. 38. The whole story, which Scudamore tells of his gaining of Amoret (in C. 10.) is all wonderful, and full of poetical machinery : and the episode of the marriage of the Thames and Medway is so finely wrought into the poem, as to seem necessary for the solution of the distresses of Florimel, that at length she might be made happy with her long-look'd for Marinell.

## N O T E S

ON THE

## FIFTH BOOK of the FAIRY QUEEN,

Containing the Legend of Artegall, or of Justice,

## II.

*AND if then those may any worse be red,  
They into that ere long will be degenerated.]*

i. e. And if any men may be pronounced worse than those, they will ere long be *degenerated* into that worse estate. The old quarto reads *degenerated*, and the Folio likewise of 1609. But the Folios, 1611. and 1617. *degenerated*. The old quarto preserves, I think, the true reading: from to *gender*, comes *gendered*: So from *degender*, *DEGENERED*: *degeneratus*. Having settled the context, let us look into the sense and allusions. The poet complains that the world grows worse and worse, see note on B. iv. C. 8. St. 31. He says likewise that from the golden age,

*It's now at earst become a stonie one,*

Now and long ago. So in B. vi. C. 3. St. 39.

*Full loth am I, quoth he, as now at earst.*

i. e. As now as formerly. This reading is from the old quarto and folio 1609. But the folios 1617. 1679. and Hughes Edition,

*It's now as earst become a stonie one.*

He adds the world is going on from bad to worse; compare Horace, Lib. iii. Od. 6. and Berni Or. Innam. L. ii. C. 25. St. 3.

## IV.

*—The heavens revolution*

*Is wondrous farre from where it first was night.]*

This is owing to the precession of the Equinoxes. See Keil, Astron. Lect. viii.

*Some say the Zodiack constellations  
Have long since chang'd their antique stations  
Above a sign, and prove the same  
In Taurus now, once in the Ram—*

Hudib. Part ii. C. 3. 901.

## VII.

*That learned Ptolomæe.]* Claudius Ptolomæus, a celebrated astronomer that taught at Alexandria in Ægypt. Spenser alludes to his book called *Almagestum* mathematicum.

## VIII.

*And if to those Ægyptian wizards—]* He refers to a well known tale told in Herodotus, viz. that according to the *Ægyptian wizards*, the Sun had in the space of 11340 years (which space they pretended to have accounts of) four times altered his regular course, having been twice observed to rise where he now sets, and twice to set where he now rises.

*The Ægyptians say, the Sun has twice  
Shifted his setting and his rise:  
Twice has he risen in the West,  
As many times set in the East.*

Hudib. Part ii. C. 3. 865.

## XI.

*In seate of judgement in th' Almightyes place.]* So the old quarto: which I have altered from the Folio, 1609,

C A N T O

## C A N T O I.

## II.

*SUCH* first was Bacchus—

Next Hercules—] Bacchus and Hercules are often joined together: the one as having subdued the tyrants and monsters in the East, the other in the West. Hercules is called in Apuleius, *Lustrator orbis. purgator ferarum*. And in Gruter's Inscriptions, p. xlix.

HERCVLI. PACIFERO.

INVICTO. SANCTO.

So Bacchus in Sponius, *Miscell. erudit. Antiq. P. 43.*

LIBERO. SERVATORI.

SANCTO. SACR.

## III.

*Whom (as ye lately note remember well)*

*An hard adventure, &c.*] This adventure is hinted at above, B. iv. C. 6. St. 42. Arthegal is Justice, which restores peace and happiness, imaged in *Espann*, unjustly thrall'd by Tyranny, *Grantorto*. Ital. *gran torto*, great injury and wrong. This is the great moral. In the following Stanza, the old quarto reads *Eirena*,

*Wherefore the lady, which Eirena hight,*

But in all the following passages 'tis spelt *Irena*: and so 'tis in the Folios. This reading *Eirena* will strengthen the general allegory, without impeaching any particular allusion. And though *Grantorto* may signify tyranny and unjustice in general, he may signify sometimes the King of Spain. But what besides shows *Eirena* not to be the true reading, is, that *Eirena* occurs below (C. 9. St. 32.) as one of *Mercilla's* attendants. Ambiguity therefore is avoided by reading *Irene*.

## V.

*Whilst here on earth she lived mortallie.] i. e.* as a mortal, or human creature. Astræa, the goddess of Justice, lived on this earth during the golden age, but at length offended with our vices she fled to heaven: whilst she was here, she instructed Arthegal, and took him with her into a *solitary cave*:—the allegory means, that meditation and philosophy is requisite for a lawgiver. So Minos was instructed by Jupiter; Numa by the fairy Egeria; Pythagoras, who was a lawgiver, often referred to a *solitary cave* at Samos: see *Jamblic. cap. v.*—when by proper instruction and meditation Arthegal was fit

to wield the sword of justice, this dreaded sword Astræa delivered into his hands: 'tis called Chrysaor; because garnisht all with gold: [*Χρυσόσφορος*, is the epithet of Apollo in Hom. II. v. 509. from χρυσός, *aurum* and σφῆρῆ, *enfis.*] 'twas the same sword which Jupiter used in battle against the giants, and taken from his armory, or military store-house, by Astræa. As Justice gives Arthegal a sword; so Judas (2 Maccab. xv. 15.) sees in a dream or vision the prophet Jeremiah bringing him a sword of gold from God: *kept in store in the eternal house*. The description of this sword of justice, whose edge was so finely tempered that nothing could resist its force, in St. 10. should be compared with Milton B. vi. 320, &c. who uses the very words, as well as thoughts of Spenser. 'Tis very common in Romance writers to give their heroes swords, whose force nothing can resist. Hence Amadis de Gaul called himself Knight of the burning sword. We read in Chaucer, that the King of Arabia sent Cambuscan a sword of the like sovereyn virtue. Compare Ariosto, xxx. 53. And xlvi. 120.

## VII.

*She caused him to make experience*

*Upon wild beasts, which she in woods did find—]* Here seems the usual error; the poet I believe wrote HE, viz. Arthegal.

## XI.

*The heavens bright-shining laudricke.]* So he elegantly calls the Zodiack: *Baudrick* is a belt, form'd from the base latinity *baldringum*, *Balteus*. See Menage in *Baudrier*. He had the expression from Manilius,

*Sed nitet ingenti stellatus BALTEUS orbe.* i. 677.

*Atque erit obliquo signorum BALTEUS orbe.*

iii. 361.

## XII.

*His name was Tolus made of yron mould,*  
*Immoveable, resflesse, without end.]* Justice is attended with power sufficient to execute her righteous doom. The moral is apparent; and the moral should lead us to understand the fable; which yet seems to me to have been misunderstood. Who is ignorant of the history of Talus, mentioned by Plato, Apollonius Rhodius, &c. and by almost all the mythologists? But Spenser's Talus is not the Cretan Talus.

Talus: though imaged from him. He was a judge; this is an executioner. He was said to have been a brazen man; imaging the laws which were engraven in brazen tables.

—*Nec verba minacia fixo*

AERE legebantur.— Ov. Met. l. 91.

These laws he is said to have carried about with him, when he went his circuit in Crete [τῆς Κρήτης περίτολος, *Creteæ circuitor*, Lucian Philopseud.] and partly from his severity, and partly from the tables of brads which he carried about with him, he was called a brazen man, ἄνθρωπος χαλκῆς ἰσότητος, says Plato in Minos. But how properly does Spenser depart from ancient mythology, having a mythology of his own? Spenser's Talus is no judge; therefore not a brazen man: but he is an executioner, an IRON man, imaging his unfeeling and rigid character.

## XIV.

*A serie fight*—] See note on B. i. C. 6. St. 38.

## XV.

*Ah! Woe is me, and well away, quoth hee,  
Bursting forth teares like springs out of a banke.*]

See *well away* in the Glossary. The other verse,

*Bursting forth teares like springs out of a banke,*  
is translated from Homer, who represents Agamemnon, Il. ix. 14. And Patroclus, Il. xvi. 3. pouring forth tears like springs bursting from a rock,

ἀπὲς κρήνῃ μελάουδρος,

ἢ ἢ κατὰ ἀγχιπύργου πίνθησιν ἀποφύρον χυμὸν ὄμμασιν.

*The streaming teares fall copious from his eyes:  
Not faster trickling to the plains below,  
From the tall rock the fable waters flow.*

Presently after,

*That I might drinke the cup whereof she dranke,*

This expression is not only in the scriptures, (Matt. xxvi. 39, Is. li. 17. Psalm lxxv. 8.) for Plautus uses it, Casin. Act. v. sc. 2.

*Ut senex hoc eodem poculo, quo ego bibi, biberet.*

## XXVIII.

*And with it beare the burden of defame*—] In the history of prince Arthur, Chap. cxviii. a knight is doomed to carry the head of a lady, whom he had unjustly slain.

## C A N T O II.

## II.

**A**ND *to his memory, &c.*] I have printed it *As*, from the Folio, 1609.

## III.

*For this was Dony, Florimel's owne dwarf,  
Whom having lost (as ye have heard whyleare)*

*And finding in the way the scattered scarfe,*

*The fortune of her life long time did feare.*] Dony is contracted from Adonis, or Adonis, a knight's name in Orf. Fur. Canto xliiii. The construction is, *whom* (viz. Dony, her dwarf) *she having lost*, as ye have heard whyleare, viz. in B. iii. C. v. St. 3. *And HE* (viz. the dwarf) *finding in the way Florimel's scattered scarfe*, (viz. the scarfe which fell from her as she fled from the Foster, in B. iii. C. 1. St. 15. and B. iii. C. 4. St. 45, &c.) *did fear a long time the fortune of her life*. Spenser gives no hint at all of Florimel's losing her scarfe, as he does of her losing her girdle, which Sir Satyrane found. The omission of these little circumstances makes it often difficult to unravel his meaning: let me add likewise another difficulty mentioned already,

viz. the omission of *He, She, Who, &c.* I am apt to believe however that Spenser wrote

*And finding in the way her scattered scarfe.*  
*the* repeated twice seems the printer's usual blunder.

*Ibid.*

*And askt him where and when her bridale cheare.] Epulum nuptiale, Σάμος.* John ii, i. Observe presently after *ad* for *add*, that the letters might answer and correspond in the rhyme.

## VI.

*Thereto he hath a groom of evil guise,  
Whose scalp is bare, that bondage doth bewray.] A groom of evil guise; hence called Guisor, one of Dolon's sons, see below, Canto vi. St. 33. Spenser perpetually alludes to the names of the persons whom he introduces: he adds,*

*Whose scalp is bare, that bondage doth bewray.*

The Germans and Franks, with most of the northern nations, thought wearing the hair long a sign of freedom: the contrary *bewrayed bondage*. This explains Claudian's epithet, L. i. de Laud. Stilliconis.

—*Crin-*

—*Crinigero flaventes vertice reges.*

And hence will appear the meaning of Ovid.  
Fast. i. 645.

—*passos Germania crines  
Porrigit auspiciis, dux venerande, tuis.*

XIV.

*He saw no way but close with him in host]* but to  
close in with him.

XVI.

*So ought each knight, that use of perill has,  
In swimming be expert.]* Swimming was always  
esteemed the necessary qualification of a fold-  
dier. Hence Horace by way of reproach says,

*Cur timet flavum Tiberim tangere?*  
Lib. i. Od. 8.

And by way of praise,

*Nec quisquam citus aequo  
Tusco denatat alveo.*

XVIII.

*With bright crysall in his cruell hand]* cruell means  
here determin'd not to spare him.

XXVI.

*And eke her secte, those secte of silver trye]* i. e.  
tried or refined silver : so the quarto and Folios,  
a letter is omitted for the rhyme, see note on  
B. iv. C. 11. St. 46. Hughes' edition has  
*those feet of silver dye.* But the true meaning is  
*tried silver*, as in Pf. xii. 6. lxxi. 10.

XXVII.

*And burning all to ashes pour'd it downe the brooke,]*  
Arthegall seized on all the gold and silver, and  
burning it to ashes he poured it down the brooke.  
This is not accurate : for burning will not re-  
duce gold and silver to ashes : he might have  
reduced it to dust or powder by grinding it, and  
then sling it into the stream,  
*And grinding all to dust he pour'd it downe the  
brooke.*

So in Deut. ix. 21. (which passage the author  
of the remarks has likewise mentioned) *And I  
took your sin, and the calf which ye had made, and  
burnt it with fire, and stamped it and ground it  
very small: even until it was as small as DUST :*  
*and I cast the DUST thereof into the brook.*

XXXIII.

*Like foolish flies.—]* See note on B. i. C. 1. St. 23.

Ibid.

*In sdeignfull wize—]* i. e. disdainfully : so it  
should have been printed.

XXXIV.

*And locke then how much it doth overflow,  
Or saile thereof, so much is more then just to trow.*

So the quarto and Folios 1609. 1611. 1617.  
1679. But in Hughes,

—*So much is more than just I trow.*

And look how much it doth overflow or saile  
thereof, so much, I trow, I think, is more  
than just. See B. iii. C. 5. St. 5. But to trow  
seems right : to trow is the same as to wit ; vi-  
delicet.

XXXV.

*For at the first they all created were  
In goodly measure—]* Wisd. xi. 20. *Thou hast or-  
dered all things in measure and number and weight.*

XXXVI.

*But if thou now shouldst weigh them new in pound,]*  
In pound weight. In pound is added more for  
rhyme than reason. Just above he says,

*That every one doe know their CERTAIN bound,*

So Manilius, Lib. i.

*Sed nihil in tota magis est mirabile mole,  
Quam ratio, et CERTIS quod legibus omnia parent.*

And in Lib. iv.

—*CERTA stant omnia lege.*

XXXVII.

*And from the MOST that some were given to the least,]*  
*Most* means *greatest* : as used in a hundred  
places : from the Anglo. S. mǣȝt 7 læȝt,  
*maximus et minimus.*

XLV.

*But streight the winged words out of his ballance  
flew.]* Very prettily expressed, and literally  
from Homer. *ἔταυ πτερόεσσα.*

*Omero, il quale è 'l re degli scrittori,  
Dice, che le parole han tutte l'ale,  
E però quando alcuna uscita è fuori,  
Per trarla in dietro il fil tirar non vole.*

Orl. inn. L. ii. C. 12. St. 3.

*Sed fugit emissum, fugit irrevocabile verbum.*

Horat.

XLVII.

*Or else two falses—]* *duo falsa*

LIV.

*As when a falcon bath with nimble flight  
Flown at a fush of ducks—]* Observe here that  
elegant and Virgilian mixture of tenses, taken  
notice of in a note on B. i. C. iii. St. 41.

*As when a falcon bath flown—*

*The trembling scale doe hide themselves—*  
This simile Dryden has borrowed, and made  
his own by most excellent verification,

*So spread upon a lake with upward eye  
A plump of fowls behold their foe on high,*

The

*They close their trembling troop, and all attend  
On whom the fouling eagle will descend.*

Theod. and Honoria.

Thus has Arthegal finished three adventures. The first is an instance of his sagacity in distributive justice: and imitated from the well-known, and first decision of King Solomon.

The 2d, of his love of publick justice, in punishing a Sarazin, who demanded toll of passengers. The 3d, of his punishing an impudent accuser, and a pretending amender of God's works: a modern geometriician and conceited metaphysician.

## C A N T O    I I I .

### II.

*TO* which there did resort from every side  
Of lords and ladies infinite great store,  
No any knight was absent that brave courage bore.

Compare this with the OrL. Innam. L. ii. C. 20. St. 60. and OrL. Fur. xvii. 82. Tilts and tournaments are of the very essence of Romance writings; and poets who copy from them abound in these kind of descriptions.

### III.

*To tell the glorie of the feast—*] See note on B. i. C. 12. St. 14.

### IV.

*When all men bad with full satietie—*] See note on B. i. C. 12. St. 15.

### V.

*The fourth ECASTOR of exceeding might.*] Perhaps Sir Castor; for so he is named in the History of Prince Arthur, Part iii. C. 20. These knights were intended perhaps to be shown more fully by our poet in some of his subsequent books.

### IX.

*And now they doe with captive bands him bind—*] In this tournament though they used cutting swords, yet there was no killing; and the sign of being conquered was being taken captive. So in Chaucer's description of the royal lists and tournament, wherein Palemon and Arcite brought each their hundred knights, the compact was there should he no stabbing,

*And be that is at mischief, shall be take,  
And not be slayn, but be brought in to a stake.*

Knight's Tale. 2553.

And presently after Palemon is taken captive as Marinell,

*And by the force of twenty is he take  
Unyoldin, and ydrawin to the stake.*

Compare B. iv. C. 4. St. 18. and see the note.

### XIV.

*And did shew his shield,  
Which bore the sunne brode blazed in a golden field,]*  
By blazing in heraldry is meant the displaying a coat of arms in its proper colours and metals; and 'tis a fault in blazoning to lay colour upon colour, or metal upon metal. Our poet therefore, if governed by heralds, should have rather written,

*Which bore the sunne brode blazed in an azure field.*  
So the arms of Serpentino are blazoned at the tournaments of Charles the Great,

*Per insegna portava il Cavaliero  
Nel scudo azzurro una gran stella d'oro.*

Orl. Innam. L. i. C. 2. St. 37.

Whether the poet on purpose falsely blazoned his shield, as he was a false and recreant knight, I leave to the reader's consideration.

### XV.

*Don Braggadocchio's name—*] Compare Ariosto xvii. 113.

### XIX.

*As when two sunnes—*] This simile is very just. The mock-Florimel is the mock-sun, or meteor, called by the Greeks *παραήλιος*.

### XX.

*—well advedwed.*] So the quarto and Folios. But I think 'tis a plain error of the press, and rightly printed by Hughes, *had vedwed*.

### XXII.

*And these the signs, so shewed forth his wounds]*  
'Twas a custom for heroes of old to show their wounds. Spenser is all antique.

*sunt et mihi vulnera civis  
Ipsa pulcra loco: nec vanis credite verbis,  
Adspicite en! (vestemque manu diducit) et, bæc  
sunt  
Pectora semper, ait, vestris exercita rebus.*

Ov. Met. xiii. 262.  
As

As Arthegal and Ulysses shewed forth their wounds, so does the disappointed Nicomachides in Xenophon's Memoirs of Socrates, Lib. iii. C. 4.

XXXIII.

*As roses did with lillies interlace*] i. e. As if roses were mingled among lillies. The active passively. See note on B. i. C. v. St. 28.

—mixta rubent ubi lilia mixta

*Alba rosa: tales virgo dabat ore calores.*

Virg. xiii. 68.

*Quale rosae fulgent inter sua lilia mixtae.*

Ovid. Amor. L. ii. Eleg. 5.

XXV.

*As when the daughter of Thaumantes faire.*] i. e. As when the fair daughter of Thaumas, viz. Iris. *Thaumantias Iris.* She is a wonderful phænomenon; as the poet, in allusion to her father's name, says just after,

*That all men wonder at her colours pride.*

I consulted all the editions to see if any of them had *Thaumante*. Spenser, like our old poets, uses proper names in the oblique cases.

XXXI.

*Who all that piteous storie*—] Guyon tells them the story of the woful couple, viz. Mordant and Amavia, related in B. ii. C. 1. and their bloody babe, *Ibid.* St. 40. during which adventure his steed was stoln, B. ii. C. 2. St. 11.—In the last verse of this Stanza,

*And rather had to lose—et mallet perdere.* So B. iii. C. 10. St. 13. *that rather had to die, quae mallet meri.*

XXXIII.

*Whereof to make due tryal*—] Compare this and the following Stanza with Ariosto, i. 74, 75. These kind of tales told of the great sagacity of horses, and the love which they bear their masters, have more than poetical warrant for their truth; for historians relate the same of the horses of Alexander and of Julius Cæsar.

*Ibid.*

*Him by the bright embroidered bedstall took*] See

below, St. 35. *As he with golden saddle is arrayed.* Hence the horse had his name *Brigliodoro*; which is the name of Orlando's horse in the Italian poets, Boyardo and Ariosto. Spenser writes his name *Brigadore*, for a more easy pronunciation, according to his manner.

XXXIV.

—*and louted low on knee.*] Which it is said Cæsar's horse would do for his master. See Suetonius.

XXXVII.

*But Talus by the backe.*—] I believe that in describing Braggadochio, Spenser had his eye on the coward Martano, in Ariosto, who runs away at the tournament, Canto xvii. 90. he steals the horse and arms of Grifon, xvii. 110, and is punished, xviii. 93.—Cowards in the lists were proclaimed false and perjured, their armour was taken from them, beginning from the heels upwards, and then ignominiously flung piece by piece over the barriers: they were likewise dragged out of the lists, and punished as the judges decreed.

XXXIX.

*Now when these counterfeits were thus uncase.*] This is the punishment inflicted on the Fox in Mother Hubbard's tale.

*The Fox, first author of that treachery,  
He did uncase, and then abroad let fly.*

B. Johnson has this expression in his *Volpone*, Act. v. *The Fox shall here uncase.*

XL.

*Fit for such ladies and such lovely knights.*] This verse is by no means to be altered. Spenser knew his readers would apply it to the *ladies*, though he places his epithet at such a distance from them. And indeed 'tis his perpetual manner thus to sport with his epithet, and to disjoin it from its proper substantive. We have taken notice of this in many of our notes already; particularly on B. iv. C. 8. St. 16.

## C A N T O IV.

## I.

*TRUE justice unto people to divide*  
*Had need have mighty hands—]* *Nίκαια*, to divide, to distribute justice: from whence *νίκαιος*. And hence the definition of Justice, *Suum cuique tribuere*.—*Mighty hands*, i. e. power absolute.

*Wid.*

*And makes.—]* i. e. And it makes, &c. unless it be performed, &c.

## XI.

*Whenas the pain of death he tasted had.]* This is a scripture phrase, *γευσαδάς θανάτου*, to taste of death. See Matt. xvi. 28. John viii. 52. Compare this stanza with Ariosto, vi. 5.

## XIV.

*And though my land be first did winne away,*  
*And then my love (though now it little skill)*  
*Yet my good lucke he shall not likewise pray.]*  
 Though he did first get my land, and then my love, (*though now it little skill*) though now it *skillet* little, i. e. little signifies: yet he shall not likewise prey upon, make a prey of, my good luck.

## XVI.

*And then you shall.—]* *And then ye, &c.*

## XX.

*So was their discord by this doome appeased,*  
*And each one had his right ]* The two brothers submitted their case to Arthegal; who by his doom put an end indeed to their fighting; but had each his right? Amidas and Philtera were displeas'd no doubt: all the goods in the coffer belonged to her, and were ascertained as her property: but the lands which were by the sea washed away, and thrown on the adjacent island, could not be ascertained. *Alluvius ager—alluvienus*—are subjects which the Civilians treat of. See Grotius. Sir Arthegal seems to have made himself a judge of what was

proper for each to have; and his intent was to put the two brothers upon an equal footing.

## XXVI.

*Sir Turpine.]* So the old quarto. But the Folio 1609, *Terpine*; as below, St. 28.

## XXVIII.

*Right true: but faulty men use oftentimes*  
*To attribute their folly unto fate]* See note on B. vi. C. 9. St. 29.

## XXIX.

—*And many done be dead.]* i. e. and caused many to be dead. Anglo-Sax. *don*, to cause.

## XXXI.

*First she doth them, &c.]* See an account in Pectitus de Amazon: C. 23. how they misused the men. Consult likewise Apollonius Rhodius of their cruel nature: and compare Ariosto (who was well acquainted with all ancient literature) of the laws and policy of the Amazons, Canto xix. 57, &c.

## XXXV.

*A goodly city—]* The city of the Amazons was named Themiscyra, near the river Thermodon. Though we are now in Fairy land, yet our poet does not altogether lose sight of history.

## XXXVI.

*And like a sort of bees in clusters swarmed] in clusters,* *βουγγύδων, in modum racemi,* Hom. II. 6. 89. He does not say, *And like a swarm of bees*—But *like a sort of bees*. So he says *a sort of sheep*, for a flock: below, St. 44, *a sort of merchants*, a company: B. vi. C. 11. St. 9, *a sort of dogs*, a pack: B. vi. C. 11. St. 17, *a sort of steers*, a herd: B. vii. C. 6. St. 28. *a sort of shepherds*, a company, B. vi. C. 9. St. 5.

## XXXVII.

—*and teeth did grin.]* For *grind*, see note on B. iv. C. 11. St. 46. *Dentibus infrendens. Et graviter frendens.*



## C A N T O V.

I.  
*So soone as day—*] This is translated from Virgil, xi. 183. Presently after we find the Amazonian dame dressing for battle in her proper warlike habiliment: the reader at his leisure may consult Petitus in his treatise of the Amazons; who mentions not a *cemitare*, but a battle-axe, as their peculiar offensive weapon: but I have seen at Wilton, among my Lord Pembroke's collection, a figure of an Amazonian defending herself with a sword against an horseman.—He adds.

*With an embroidered belt of mickell pride,*  
 one of the labours of Hercules to get from Hippolyta, queen of the Amazons *her belt of mickell pride.*

*And on her shoulder hung her shield—*

Πέλτη, *pelta*,

*As the faire moone in her most full aspect---*

—τῆ δ' ἀπείροθε σίδας γίνετ' ἵπτε μῆνε.

*Ejus autem [clypei] in longinquum fulgur ibat tanquam lunæ.* Hom. II. τ. 374.

Milton had this passage in his mind, i. 287.

*The broad circumference*

*Hung on his shoulder like the moon whose orb Through optic glays the Tuscan artiz' sees.*

As Homer minutely describes his chief heroes, viz. Agamemnon and Achilles, dressing themselves for battle; so Spenser, to raise your ideas of her prowess, minutely arms his Amazonian dame: and I believe he had Q. Calaber, L. i. Παράλιπ' in view, where he describes Penthesilea arming herself for battle. He seems likewise to have in view the story told of Achilles, who having vanquished Penthesilea, when her helmet was loosed, he himself was vanquished with her beautiful face, St. 12, 13.

*But whenas he discovered had her face,*  
*He saw, &c.*

*Aurea cui postquam nudavit cassida frontem,*  
*Vicit victorem candida forma virum.*

Propert. iii. Eleg. 9, 15.

VI.

*She bewd, she soynd—*] See note on B. i. C. 7. St. 8.

X.

*With spightfull speeches fitting with her well.]* Spenser, a great imitator of the old poets, wrote, I believe, *sitting*: which fee proved and explained

in a note on B. i. C. 1. St. 30. Presently after, *And at her strooke—yet with her shield she warded it*, viz. the stroke: the substantive is elegantly included in the verb. See note on B. i. C. 2. St. 19.

XXVII.

*So was he overcome not overcome.]* Virgil vii. 295, has the like repetition and play on the words *Num capti potuerit capi?*

XIX.

*He would not once assay*

*To rescue his own lord—*] Because by the law of arms (*jure facciali*) he had forfeited his freedom.

XXIV.

*How for Iolas sake--*] His wife Deianira to cure him of his ignominious love sent him, as the thought a charm, but it happened to be a poisoned shirt, which caused his death. 'Twas not however Iole, but Omphale, a queen of Lydia, with whom he changed his lion's skin and club for the spindle and distaff. Sidney in his Arcadia has the same confusion of proper names, viz. Iole for Omphale.

XXXI.

*Ab! my deare DREAD--*] Clarinda, like Anna in Virgil, is the confident of this love-sick queen—'Whilst her mistress is in earnest, she is jesting, and ringing the changes on the word *dread*, like a professed punster; I suppose with intention to make her mistress smile, and to change her melancholy mood.—I know not whether 'tis worth mentioning that Sir Lancelot in the History of Prince Arthur, is taken captive by four queens, and led into a strong castle, and released from thence by a damsel who falls in love with him, Chap. 103, 104. These kind of adventures are common in Romance writers.

XXXV.

*Even at the marke-white of his hart she roved.]* She shot her roving arrows at the white mark [*alba meta*] of his heart.

XXXVII.

*Fortune envying good.]* See note on B. ii. C. 9. St. 8.

XXXVIII.

*Yet weet ye well—*] See note on B. ii. C. 6. St. 1.

XLIX.

*With which the rods themselves are mylder made.]* Eurip. Medea.

—πῆδων δῶρα καὶ θεῶν λόγους.

## C A N T O VI.

## I.

*BE* well advis'd that he stand steadfast still.] Let him that thinketh he standeth, take heed lest he fall. i. Cor. x. 12.

## III.

For after that the utmost date affynde  
For his returne.] Arthegal promised Britomart to return after the expiration of three months. See B. iv. C. 6. St. 43.

## VII.

She to a window came, that opened west,  
Towards which coast her love his way address.] Ireland lies west of England. 'Tis from these little circumstances, well attended to, that we may get acquainted with the historical allusions of our poet.

## VIII.

But ran to meete him forth to know his tidings somme.] But ran forth to meet him in order to know the sum and substance of his tidings.

## IX.

AND where is he thy lord—] See note on B. ii. C. 8. St. 1.

## XI.

Not by that tyrant—] viz. Grantorto. See B. v. C. 1. St. 3.

## Ibid.

Cease then—] Here is an elegant Ellipsis of, to whom the answering said, or the like: see note on B. ii. C. 2. St. 2.

## XXII.

The championesse now seeing night at dore.] Matt. xxiv. 33. ἡνῶσκει ἐν [ἑρῆμῆ] ἐστὶν ἡ πόλις. Be sure that it is neere, even at the doors. ἑρῆμῆ seems a gloss or interpretation.

## XXVII.

What time the native belman of the night.] A pretty circumlocution for the cock, whose silver clarion sounds the silent hours—

## XXXII.

The good man of this house was Delon bight.] Delon is mentioned by Homer, ll. x. Hector sent him as a scout by night into the Grecian camp. He had his name from δῆλος, to which Spenser alludes, He was nothing valorous, but with she

shiftes, &c. And Ovid likewise alludes to this Etymology, in a passage which is misunderstood, Epist. i. 40.

*Rettulit et ferro Rhesumque Dolonaque caesos,*

*Utque sit hic somno proditus, ille dolo.*

*Ausus es, o nimium nimiumque oblite tuorum*

*Thracia nocturno tangere castra pede.*

Not *dolo* a second time repeated; the usual error of transcribers, and particularly the error, that runs generally through all the Editions of Spenser.—This Dolon had three sons, Guizor slain by Arthegal, B. v. C. 2. St. 11. The other two by Britomart.

## Ibid.

But with she shiftes and wiles did underminde.] For *undermine*. As he claims the liberty of taking away a letter by rhetorical figure, the more easily to introduce his jingling terminations, as I have shown in a note on B. iv. C. 11. St. 46. So by another rhetorical figure he claims the licence of adding a supernumerary letter. In old Inscriptions and old copies you read, *Thensaurus, formosus, hyemps, emptum, sumptus, Juppiter*, &c. And in Spenser in like manner, *underminde* for *undermine*.

And made the vassal of his pleasures vilde.

for vile.

B. i. C. 6. St. 3.

Ne swelling Neptune, ne loud thundering Jowe.

B. ii. C. 6. St. 10.

So we must read, and not *Jove*.

And warn'd his other brethren joyeous.

B. iii. C. 4. St. 51.

For joyous. So *weare* for *were*, B. iv. C. 9. St. 10. and B. iv. C. 9. St. 30. and in many other places.

Meat fit for such a monsters monstrous diet.

B. v. C. 12. St. 31.

For diet. Perhaps when an easy alteration offers we might venture it, as in B. i. C. 9. St. 35. where we propose to read *about* for *abouts*. See likewise B. iii. C. 3. St. 9. where *rebounds* is put for *rebounde*.

## XXXV.

But whether, neither kond] but whether they were fled neither she nor Talus knew.

## C A N T O VII.

## I.

**T**HEN *this same vertue* that doth right define.]  
*Suum cuique tribuens.* Cicero de Off. i. 5.  
 De Fin. Bonor. et Malor. v. 23. De Nat.  
 Deor. iii. 15.

*Ibid.*

*The skill whereof to princes hearts he doth reveale.]*  
 Complimenting Q. Elizabeth.

## II.

*Well therefore did the antique world invent*  
*That justice was a god—]* Justice was worshipped  
 under several names, *Θίμης, Δίκης, Astræa,* &c.  
 Osiris, here mentioned, was the lawgiver of the  
 Ægyptians, called by them their *great king* and  
 lord; and was represented under the Hierogly-  
 phick of an eye and scepter.

## IV.

*All clad in linnen robes with silver bema,*  
*And on their heads with long locks—]* Spenser never  
 thinks himself tyed down to exactness in minute  
 descriptions: he has an allegory and a mytho-  
 logy of his own, and takes from others just as  
 suits his scheme. 'Tis very well known that  
 the Ægyptian priests wore *linnen robes*, and  
 were bald, quite contrary to what Spenser says,  
*Qui grege linigero circumdatus, et grege CALVO.*

Juven. vi. 533.

But Spenser does not carry you to Ægypt; you  
 stand upon allegorical and Fairy ground. He  
 will dress therefore the priests of Justice, like  
 the priests of Him, the assessors of whose throne  
 Justice and Judgment are. Psal. lxxxix. 14. 97.  
 2. In the prophet Ezek. though 'tis said, *the*  
*priests shall be clothed with linnen garments:* yet 'tis  
 ordered, *they shall not shave their heads.* The ori-  
 ginal command seems to intend that a distinc-  
 tion should be kept up between the Jewish and  
 Ægyptian priests even in their dress. See Le-  
 vit. xxi. 5.

*Ibid.*

*To shew that Isis doth the moone portend,*  
*Like as Osiris signifies the sunne.]* Compare Plu-  
 tarch de Isid. et Osir. pag. 131, 132. Edit.  
 Squire. These two deities were looked on as  
 the principals of all things good and beautiful;  
 He the parent and giver of forms, She the re-  
 ceiver. Even the sacred vestments of these de-  
 ities had a hidden meaning; He One, unmixed,  
 prior to all other beings, allowed only vest-  
 ments of one colour, viz. white linnen robes:

She like matter recipient of all forms and vari-  
 ous natures, had vestments of various colours.  
 The old Ægyptian religion seems a confused  
 and fabulous jargon of physical, moral, and  
 metaphysical learning.

## VIII.

*Who well perceiving how her wand she strooke*  
*It as a token of good fortune TOOKE.]* *Accipit omes,*  
 Virg. xii. 260. 'tis frequently mentioned that  
 the idols, by some sign or other, gave tokens of  
 their favouring or disfavouring the request of  
 their votaries.

## IX.

*But on their mother earthes deare lap did lye.]* i. e.  
 on their own mother the Earth, the common  
 mother of us all: Homer uses *φίλος* for *suus*, as  
 Spenser does here and in several other places.  
 The priests lye on the ground, like the priests  
 of Jupiter Dodonæus, viz. the Έλλος or as Homer  
 wrote them Έλλοι, called afterwards *Selli.* Il. π.  
 235.

## X.

*For wine they say is blood*  
*Even the blood of gyants.]* The Ægyptian priests  
 were next in dignity to the king—they drank no wine  
 until the time of Pannemeticus, the last of the Pharaohs,  
 esteeming it to have sprung from the blood of the gi-  
 ants, &c. Sandys Travels, pag. 103. from Plut.  
 De Isid. et Osir. The following Epigram is  
 worth reading, viz. *Cælii Calconimi Ferrariensis,*  
*de vini origine.*

*Terrigenæ vîsti; victor Saturnius; acis*  
*Undique Phlegyræis molibus horror erat.*  
*Mæsta parens Tellus in vites ossa redegit*  
*Cæserum, & vinum est qui modo sanguis erat.*  
*Ab ne quis mala vina bibat! de sanguine nata*  
*Qui liberit, cædes exitiumque bibet.*

## XII.

*There did the warlike maide herself repose*  
*Under the wings of Isis all that night.]* i. e.  
 under the protection of Isis. 'Tis a Hebrew  
 phrase; and frequently used by the Psalmist.—  
 Our poet certainly had in view the story told  
 by Jeff. of Monmouth, that Brutus had a vis-  
 sion in the temple of Diana, and that the god-  
 desses foretold his success: her oracle is well  
 known, *Brute sub ocellu salis,* &c.

*Sic de prole tuâ reges nascuntur—*

Jeffry of Monmouth says, Brutus laid himself  
 down upon a hairy skin, which he had spread be-  
 fore

for the altar: this was according to ancient superstition; see the commentators on Virgil, vii. 88. *Pelidius induit strais*. In like manner Britomart has a vision figuring the future glory of Britain, St. 13. *the scarlet robe and crown of gold*, are the dres of the British Kings and Queens, St. 14. *The tempest and outrageous flames* image her troubles; which are put an end to by the Crocodile, (St. 15.) imaging Arthegal. The crocodile is the guardian Genius of the place; and among the Ægyptians, according to their sacred emblems, represented Providence.

*That of his game she soon enwomb'd grew  
And forth did bring a LION.*

meaning a British king, see St. 23. This is no new invention of our poet; for the mother of Alexander the Great, and of Augustus Caesar, were both enwomb'd of a dragon; so likewise the mother of Scipio: see Milton, ix. 509.

## XX.

*And with long locks upstanding, stily stared—*] I have altered the pointing in the context.

## XXI.

*They doe thy linage, and thy lordly brood.*] I am apt to think *lordly* is corrupted from *royal*: for 'tis too general as its stands in the context; the prophecy should be more particular.

*Sic de prole tuâ REGES nascentur—*

*They doe thy linage and thy ROYAL brood:*

*They doe thy fire—viz. King Ryence:* see B. iii. C. 2.

*They doe thy love forlorne in womens thraldom see,* B. v. C. 5. St. 20.

## XXIII.

*And afterwards a sonne to him shalt beare,  
That lion-like shall shew his poure EXTREME.*] Compare St. 16. just above, and forth did bring a lion—See likewise B. iii. C. 3. St. 29, 30. Here seems an error of the press: for these prophecies having a reference to Britain, 'tis agreeable to this manner of foretelling events, that proper and peculiar words should be used: our kings are called SUPREME in all causes—their SUPREMACY, and not their extremity, is perpetually recognized. Must we not therefore read?

*That lion-like shall shew his poure SUPREME.*

## XXIV.

*Ne rested 'till she came without relent*] i. e. without stopping. Ital. *rallentare. rallentamento.* See

the Gloss. I will hence take occasion to explain Milton, iv. 79. *O then at last relent—* i. e. stop, stay, ere 'tis too late; perdition being before me. Again, *only in destroying I find ease to my relentles thoughts:* i. e. which know not how nor where to stop.

## XXV.

—*she had them forth to hold.*] i. e. to march forth.

## XXVIII.

*And would no longer treat—*] Perhaps he had Homer in view, Il. xxii. 261. where Hector propounding terms to Achilles, he scorn'd to treat with him, τὸδ' ἄρ' ὑπέσθαι ἰδὼν—*She sternly frown'd Talk not to me of conditions, Μὴ μοι, ἄρασι, συμμοσῶνας ἀγόμεναι.*

## XXXI.

*And them repaide again with double more.*] I thought at first it should be thus printed,

*And them repaide againe with double store.*

But I found the same expression in Lydgate's Trojan War, B. ii. C. 19.

—*If their enemyte*

*Was to us great and moche afore,  
I dare saye now it is IN DOUBLE MORE.*

## XXXIII.

*That it empierced—*] It agrees with the substantive included in the verb just above. See note on B. i. C. 2. St. 18.

## XXXIX.

*Not so great wonder—*] When Penelope goes to meet Ulysses, she uses great caution, and does not receive him with transport, not well knowing the features of his face,

—*That she knew not his favours likelynesse,  
But stood long staring on him through uncertain fears:*

*Amaz'd she sate, and impotent to speak:*

*Oer all the man her eyes she rolls in vaine,  
Now hopes, now fears, now knows, then doubts again:*  
Hom. Odyss. xxiii. 96.

## XLI.

*Thenceforth she streight—*] Observe the silence of Arthegal. Compare with the silence of the red-crosse knight, B. i. C. 8. St. 43. And see the note on B. vi. C. 5. St. 24.

## XLII.

*and them restoring*

*To mens subjection did true justice deale.*] Compare above, C. 5. St. 25.

*But vertuous women wisely understand  
That they were born to base humilitie,*

'Tis well and artfully added, with a view to his royal mistress,

*Unlesse*

—*Unless the heavens them lift to lawful sovairntie.*

*Therefore God's universal law  
Gave to the man despotic power  
Over his female, in due aw;  
Nor from that right to part an hour,  
Smile she or laur:  
So shall be least confusion draw  
On his whole life, not swayed  
By female usurpation, or dishonour.*

Samson, Agonit.

The allegory in the historical view seems to allude to the Salic law in France, which excludes women from the throne: This methinks is plain from the French name, Radigund; the name of a French Queen. The moral allusion is, that women should not be trusted with government; much less be Queens; but to say this directly was too dangerous; the poet therefore endeavours to hide his general meaning by particular exception.

## C A N T O V I I I .

### II.

*SO* whylome leard that mighty Jewissh swaine,  
Each of whose lockes DID MATCH A MAN IN MIGHT.] I imagine the copy was here blotted, and that this is the reading of a corrector of the pres. Did he not give it?

*Each of whose lockes DID KEEP HIS MATCH-  
LESS MIGHT.*

See Judges xvi. 17, and 19.

*Ibid.*

—*Otean knight.*] See B. v. C. 5. St. 24. Hercules burnt himself on mount Oeta, and after this fiery consecration was made a god: therefore he calls him Otean. Seneca has a tragedy named *Hercules Oetaus*.

V.

*So ran they all, as they had been at bace,  
They being chased that did others bace.*] *Bace*, or *Prison-bace*, is a country sport where the chafers are chased, as explained in the second line. See note on B. iii. C. xi. St. 5.

VIII.

*And in his fall MIS-fortune him MIS-took.*] I think it should be *O'ERTOOK*: the received reading might be owing to the printer's having in his eye the foregoing word. The same kind of error seems in the following stanza,

*Instead of whom finding there READY prest  
Sir Artegall, without discretion*

*He at him ran with READY speare in rest.*

*ready prest*, i. e. ready prepared.—In St. 33. and in other places we have *ready speare*, and very properly: here it comes too close after the same word, and a more proper expression for this place easily offers, viz.

*He at him ran with STEADY speare in rest.*

'Twas no small mark of military strength and dexterity to fix the speare *steady* in the rest, that it might not swag. This alteration is confirmed by what follows,

*So both anon*

*Together met, and strongly either strooke,  
And broke their speares.*

XIII.

*As that I did mistake the living for the dead.*] Prince Arthur wrongly thought the living Arthegal to be the ladies foe, instead of the person there dead.

XIX.

*That, o ye heavens, defend, and turne away  
From her unto the miscreant himselfe.*] This manner of averting curses from ourselves to our enemies is used almost by all nations. So in Psalm, cxl. 9. *Let the mischief of their own lips fall upon the head of them.*

XXII.

*All times have wont safe passage to afford  
To Messengers—*] In the allegorical interpretation meaning Embassadors.

—*sanctum populus per saecula nomen.*

And particularly hinting at Philip K. of Spain (the Souldan) who detained the deputies of the States of Holland, being sent to complain unto him, and to beg a redress of their grievances. This action was violating the sacred privilege of Embassadors.

XXVI.

—*led her to the souldans right.*] *Souldans* is the true reading; led her right to the souldan's palace.

palace. The construction is the same as, *ubi ad Dianæ veneris*. Just above,

*Him clad in th' armour of a pagan knight.*

It should be rather THE *pagan knight*: viz. one of them killed, as mentioned in St. 8.

XXVII.

*But he refusing him to let unlace.]* to let him unlace his helmet.

XXXV.

*Like to a lion wood,*

*Which being wounded of the huntsmans hand*

*Cannot come near him in the covert wood,*

*Where he with boughes bath built his shady stand,*

*And sin't himself about with many a flaming brand.]*

The prince wounded by the fouldan in his armed chariot is compared to an enraged lion wounded by a hunter, who defends himself with trees and with burning brands. 'Tis observed by Aristotle and Pliny (great observers of nature) that lions are frightened with fire: and this circumstance poets frequently mention.

*vacuo qualis discedit biatu*

*Impatiens remeare leo; quem plurima cuspis,*

*Et pastorales pepulerunt igne catervæ.*

Claud. in Ruf. ii. 252.

Compare Homer Il. xi. 547. with Barnes' notes.

And likewise Il. xvii. 657.

XXXVI.

*At last from his victorious shield he drew*

*The vail—]* This is the first time that P. Arthur voluntarily makes use of the power of his enchanted shield. See note on B. i. C. 7. St. 33.

XL.

*As when the fierce mouthed steeds—]* *Quadrupes ignem vementes*, Ov. Met. ii. 119. *Quas [ignes] ore et naribus efflant*, ver. 85. He says,

*Soon as they did the monstrous scorpion view—*

*They* is added pleonastically, see note on B. ii. C. 8. St. 6. Compare this story with Ov. Met. ii. 195. He adds,

*And left their scorched path yet in the firmament,*

Alluding to the poetical account of the galaxy or milky way; which see in Chaucer, in the House of Fame, Book ii. 428. And in Manilius i. 727.

*An melius manet illa fides per sæcula prisca,*

*Illac solis equos diversis cursibus esse,*

*Atque aliam trivisse viam; longumque per ævum*

*Excussas sedes, incoctaque sidera flammis*

*Cæruleam verso speciem mutasse colore;*

*Insuperque læco cinerem, mundumque sepulchrum.*

*Fama etiam antiquis ad nos descendit ab annis,*

*Phœacibentem patrio curru per signa volentem,*  
*(Dum nova miratur proprius spectacula mundi,*  
*Et puri in caslo ludit, curruque superbus*  
*Luxuriat, magno cupit et majora parente)*  
*Monstratas liquisse vias &c.*

I have made a necessary (as I think) alteration in these verses of Manilius: the transcriber, suffering his eye to be caught by *mundum* and *mundi* just above, gave us

*Mundo cupit et majora parente*

Instead of

*Magno cupit et majora parente.*

Which is after the manner and turn of Manilius, *et cupit majora magno parente*. Dr. Bentley's alteration *nitido* for *mundo* is at best in this passage but a botching epithet.

XLI.

*Through woods and rocks and mountains they did draw*

*The yron chariot, and the wheeles did teare,*

*And tost the paynim without feare and awe;*

*From side to side they tost him here and there.]*

This is the pointing of all the books: but I

would rather thus point,

—and the wheeles did tear,

*And tost the paynim: without fear and awe*

*From side to side they tost him here and there.*

XLII.

*At last they have all overthrowne to ground*

*Quite topside turvey—]* This is the spelling

of the quarto: and the folios, 1609, 1611,

1617, 1679. See Skinner and Junius in *Topssy*

*Turvey*. It seems to be corrupted from the *Top-*

*side* being turned downward, and formed like

many of the same nature as, *Hurly Burly, Helter*

*Skelter*, &c. The passage before us seems

translated from Hom. Il. v. 485.

*Ἐκπίπτει δ' ἄρ' οὖν*

*Κίμβραχος ἐν κοίτησιν ἐπὶ βρεχθῆμόν τε καὶ ἄρ' οὖν.*

*Excidit curru*

*Præcepit in pulvere in sinuipusque et humeros.*

And the following, viz.

*That no whole piece of him was to be seene.*

from Ovid. Met. x. 528. speaking of Hippolitus.

*nullasque in corpore partes*

*Noscere quas posses. unumque erat omnia vulnus.*

These kind of chariots, here alluded to, armed with hooles and keene grapes, were called by the Latins, *Falcati currus*, and by the Greeks *ὀρεπανιφόροι*. Xenophon describes them, both in his *Cyropædia* and in his *Anabasis*. They seem to be much older than the times of Cyrus;

and

and perhaps are called in Scripture *chariots of iron*.

XLIII.

*Like as the cursed son of Theſeus—*] i. e. Hippolytus the ſon of Theſeus whom his father curſed.

—*Immeritumque pater projecit ab urbe;*

*Horſilique caput prece deteſtatur euntis.*

Ov. Met. xv. 504.

See B. i. C. 5. St. 37.

*Ibid.*

—*rapt and all to rent.*] So St. 44. *all to bruſt and broken.* And C. 9. St. 10. See note on B. i. C. 6. St. 47.

XLV.

*So on a tree before the tyrants done  
He cauſed them be hang in all mens ſight,  
To be a moniment for evermore.*] The Briton Prince, having conquered the proud Souldan, hung his armour on a tree as a perpetual moniment. So acted Æneas having ſlain the tyrant Mezentius, Virgil, xi. 5. And as Virgil often alludes to the cuſtoms and hiſtory of his own country, ſo does our poet; led thereto by the very nature of his poem. Almoſt all nations dedicated their ſpoils taken in war to their deities. We read in Scripture of ſuch kind of trophies of victory. The Philiftines hung up the arms of Saul in the temple of their god Aſhtaroth, 1 Sam. xxxi. 10. And it appears that David hung up the ſword of Goliah in the temple of Jeruſalem, 1. Sam. xxii. 9. Theſe acknowledgments to the Lord of Hoſts, the giver of all victory, ſeem as reaſonable as religious. And ſo Queen Elizabeth after that moſt ſignal victory obtained over the Spaniſh Armada, *went to Paul's church, (WHERE THE BANNERS TAKEN FROM THE ENEMY WERE HUNG UP TO BE SEEN) gave moſt hearty thanks to God, and heard a ſermon, wherein the glory was given to God alone.* Cambden, pag. 418. For to this hiſtorical fact Spenser (as I believe) here alludes: and I believe likewiſe, that in this whole epiſode he keeps his eye (as far forth as his fairy tale will permit) on this remarkable victory over this falſly called Invincible Armada. Let us go back a little.—The Souldan is the King of Spain: his ſwearing and banning,

*Swearing and banning moſt blaſphemouſly—*

This may be ſuppoſed to hint at thoſe many pious curſings and papifical excommunications ſo liberally thundered out againſt the Queen and her faithful ſubjects. Next the Souldan is deſcribed,

*And mounting ſtraight uſon a CHARRET HYE—*

VOL. II.

Cambden more than once mentions the great height of the Spaniſh ſhips, built with lofty turrets on their decks like caſtles. He ſays,

*With yron wheeles and bookes armed dreadfully.*

The Prince of Parma likewiſe in the Neatherlands built ſhips—and prepared piles ſharpned at the neather end, ARMED WITH YRON AND HOOKED ON THE SIDES—Cambden pag. 404. Let it be added moreover that 'twas reported that this Armada carried various inſtruments of torture; and thus literally *was armed dreadfully with yron wheeles and bookes.*

*And drawne of cruell ſteeds which be had ſed  
With ſteſh of men—*

What were the captains and ſoldiers of this Armada, but perfecutors, or thoſe who acted under the commands of perfecutors, inquiſitors, DEVOURERS OF MEN?

*And by his ſtirrup Talus did attend—*

Justice prepares now for execution. And here we are led to conſider the various preparations made in England for its juſt defence: By land, the Earl of Leiſceſter and Lord Hunſdon, &c. By ſea, Lord Howard of Effingham, Vice Admiral Drake, &c. Submitting always to God's providence, and truſting in the truth of their cauſe.

*More in his cauſes truth be truſted then in might.*

The fight of the two fleets is imaged in St. 31, 32, &c. The Armada was high-built, and of great bulk; the Spaniſh captains thought they could by their bulkinefs over-ſet the Engliſh fleet,

*Or under his fierce horſes feet have borne*

*And trampled downe—*

*But the bold child that perill well eſpyng—*

But the Engliſh ſhips could turn about with incredible celerity and nimbleneſs, which way ſoever they pleaſed, to charge, wind, and tack about again, Cambden, pag. 411. See too pag. 413. *Neither did the Lord Admiral think good to adventure grappling with the Spaniſh ſhips: for the enemy had a ſtrong army in his fleet, but he had none: their ſhips were far more for number, of bigger burthen, ſtronger and higher built; ſo as their men fighting from thoſe lofty hatches, muſt inevitably deſtroy thoſe who ſhould charge them from beneath.* 'Tis eaſy to apply this hiſtory to the fable. There were four engagements between the two fleets. I know not but it may ſeem too particular to ſuppoſe the firſt imaged in St. 30, 31, the ſecond in St. 32, 33, the third in St. 34, 35. And the laſt and final overthrow in St. 37, 38

Where

Where the Prince draws aside the veil, that covered his bright shield, and flashed lightning and terrour and confusion in the face of the tyrant, and his terrified hories. Now this may allude not only to the burning of the Spanish fleet, but to the easiness of the victory over this *Invincible Armada*: and to this alludes likewise the medals, which were coined in memory of this success, with a fleet flying with full sails, with this inscription, *VENIT, VIDIT, FUGIT. i. e.* (applied to the Soldan, or the Armada) it came to attack the Briton prince: it *sa*, the brightness of the uncovered shield: it *sa*, in confusion and terrour.

## XLVII.

*Like raging Ins—*] Spenser, who deals much in all kind of mythological lore, compares the frantick wife of the furious Souldan, 1st to Ino, who flying from her husband, that had murdered one of her children, with knife in hand threw out into the sea her other son named Melicerta, whom she first murdered. The story here alluded to is well known, but varied a little in some circumstances from the poets and mythologists. 2dly, to cruel Medea, who flying from her father's wrath, cut in pieces her

brother Absyrtus, that her father might be stopped in his pursuit by gathering up the mangled limbs. 3dly, to Agave, the madding mother of Pentheus, who with the rest of the Bacchanalian crew tore her son to pieces for slighting the orgies of Bacchus. He says,

—Her owne deare flesh did teare.

'twas not her owne deare flesh, but her son's flesh which she tore, to avoid all ambiguity, I could wish some book authorized my correction,

—Her son's deare flesh did teare.

*i. e.* her own son's flesh: for *own* and *dear* mean the same thing. And Spenser uses *deare*, as Homer uses *φιλος, sius*.

## XLIX.

*To prove her surname true that she imposed has.] viz. Αδρια.* See C. 9. St. 1. In this transformation he seems to have in view that of Hecuba. See Ovid. Met. xiii. Fab. 2. Eurip. Hecub. 1265. Edit. Barnes.

*Ob rabiem nempe, quâ in Græcos irvehebatur, canis dicta est.* Plaut. Menæch.

## L.]

—And to the Souldan lut.] And did bow down and do homage to the Souldan.

## C A N T O IX.

## IV.

*Of sundry things did commen.]* This expression is frequent in scripture, Luke xxiv. 15. while they communed together, &c. Milton uses it, ix. 201. Then commune, know, &c. The reader is not to be put in mind, perhaps, that the spelling is for the sake of the rhyme.

## V.

*Therefore by name Malengin—] MALUM INGENIUM: mala mens, malus animus.* 'Malengin: dolus malus: c'est l'action d'une personne ingenieuse à mal faire.' Le Duchet. His den seems imaged from the den of Cacus in Virg. viii. 190. and Ov. I. Fast. 555.

*Proque domo longis spelunca recessibus ingens*  
*Abdita; vix ipsis invenienda foris:*

That scarce an hound by snell can follow out, &c.

## XII.

*And with Sardonian smile*  
*Laughing on her, his false intent to shew.]* There

are herbs, 'tis said, in Sardinia, that distort the mouths of those who eat them with something between grinning and laughing: See Virgil, Ecl. vii. 41. Hence when a person feigns a laugh, or laughs with his lips only, as Homer expresses it, he is said to laugh a Sardonian laugh.

ἢ δ' ἰγίλασσιν

Χίλισσιν, ἐδὲ μίτρωπον ἐπ' ἐφφύσι κναθήσιν  
1άιδῃ.

*Ita verò visit labii tenuis, non tamen frons super nigra supercilia exhibarata est.* Il. é. 101. Schol. Ουτεις ὁ γίλαος Σαρδόνιος καλεῖται, ἔτ' αὖ τις μὴ ἰγ-  
αδίσσιν γελᾷ. Compare Odyss. é. 302. Plato and Cicero likewise use this proverb. And Aristotle alludes to it, Canto xiii. St. 35. *Sorriſe amaramente.*

## XIII.

*Like as the fowler on his guileful pype*  
*Charmes to the birds full many a pleasant lay.]* He has the same allusion, B. iii. C. 1. St. 54.



*Fistula dulces canit, volucrum dum decipit auctus.*

And the same expression in Ecl. x.

*Here we our slender pipes may safely charme,*

*i. e.* Says the old Glossary, ‘temper and order: for charmes were wont to be made by verses.’ he had Virgil’s expression in view, Ecl. x. 51. and *Æn.* i. 1. *Carmen modulatus.*

## XIV.

*He suddenly his net upon her threw.]* Spenser might have in view the Retiarius; who fought with a net to intangle his adversary: or rather the giant Zambardo, in Orlando Innam. L. i. C. 5. Or the giant Caligorante, in Orl. Fur. Canto xv.

## XIX.

*So did deceive the selfe deceiver sayle.]* So did deceive deceive the deceiver himself; *self* is himself. *Sic fraus sefellit fallentem.*

## XXI.

*Where they a stately pallace—]* The palace of Q. Elizabeth.

## XXV.

*There as they entred at the sciene—]* meaning Westminster-hall. The Chancellor, and judges have sciencs, lattices, *Cancelli*, around their seats: the Chancellor has his name particularly from hence.

## XXVI.

BON FONTS—] Spenser wrote I believe, BON FONT. See what follows.

## XXVII.

*And all emboss with Lyons and with flourdelice.]* This is pointing out the allegory very particular.

## XXIX.

*—And on their purpled wings.]* Perhaps he gave it purple wings. Ov. Rem. Am. 701.

*Nec nos purpureas pueri rescabimus alas.*

Horat. L. iv. Od. i. *purpurei olores.* Consult Bentley on Hor. L. iii. Od. 3. verse 12. *purpures ore.* See note on B. ii. C. 3. St. 1.

## XXXI.

*All lovely daughters of high Jove, that bight Litae—]* I formerly mentioned the decorum and address of our poet in departing from ancient mythology. Homer’s *Λιταί* were ugly and lame: ugly, as sorrowful; lame, to shew their humiliation. But our poet makes them fair virgins; attendants on Q. Elizabeth, as her maids of honour. Compare Hom. Il. ix. 498. with the commentators. And why might not these *Litae*

be drawn handsome? Why should not prayers be performed with a chearful countenance? How properly then, according to his own mythology, are these virgins called *saire*, and dressed in *white* as the faints and angels are dressed in heaven?

*A bevie of FAIRE virgins clad in white.*

## XXXIII.

*—With rebellions found.]* So the quarto. But the Folio 1609, *rebellious.*

## XXXV.

*And fervour of his flames somewhat ADAW.]* When the sun draws towards the western brim, the western horizon (so Milton, v. 140. says *the ocean brim*) he begins to abate his brightness, and somewhat to ADAW the fervour of his flames. What is the meaning of ADAW? Chaucer uses it for *awake*: and so Lidgate in the history of Troy, Chap. ii. *Aurora eastward doth ADAWE.* Skinner, ‘Adawed, *experscatus*: fort: q. d. Adawned.’ But this interpretation is quite foreign to the passage: for here it means *extinguish*; and perhaps the poet had in his eye the Anglo-S. *ðwærcan*, *adwærcan*, *extinguere*. See the Gloss. in *Adaw*.

## XXXVI.

*Dealing of justice with indifferent grace.] i. e.* indifferently, as we use it in our Common Prayer, *administring justice indifferently.*

## XXXVIII.

*A Ladie—]* Mary Q. of Scots: whom in St. 4. he calls *untitled queen.*

## XLI.

*With faithlesse Blandamour and Paridell.]* The Earls of Northumberland and Westmorland.

## XLIII.

*The kingdoms Care.]* The Lord Treasurer Burleigh.

## XLV.

*And high alliance unto forren powre.] viz.* to France and Scotland.

## XLVI.

*The Briton Prince was sore embastionate And woxe inclined much unto her part.]* The Earl of Leicester (often imaged in P. Arthur) was thought inclined to the party of the Q. of Scots.

## XLVIII.

*Abhorred murder—]* *viz.* of her husband, the Earl of Darnley.

## C A N T O X.

## I.

*OR* drawn forth from her by divine extreat.] By divine extraction: as derived from justice originally, and a part of her. Milton very scriptural says, *Mercy colleague with Justice*, x. 59.

## II.

*Oft spilles the principal to save the part.*] He seems to have Ovid in view,

*Sed immedicabile vulnus*

*Ense recidendum, ne pars sincera trahatur.*

To preserve right inviolated, often takes away the chief, or principal, corrupted part, to save the other part which is not corrupted.

## III.

*From th' utmost brinke of the Armericke shore*  
*Unto the margent of the Molucas?*] Even from Bretagne in France, called formerly *Aremorica* or *Armorica* [which Spenser spells *Armericke*, or his printer, I cannot determine whether] unto the *Molucca* islands in the East Indian seas.  
*In Armerike that clepid is Britaine.*

Ch. Urry's Edit. p. 108.

## VI.

*There came two Springals—*] Having finished the story of *Mary Q.* of Scots, he now treats (under the fiction of a fairy tale) of the afflicted state of the Low Countries, succoured by *Q.* Elizabeth. *These two Springals*, mean the *Marquiss of Hauree* and *Adolph Metkerk*.

*Ibid.*

*To seek for succour of her and of her peares*] So the quarto. And this seems Spenser's reading: 'tis thus to be scanned,

*To seek | for succour | of her | and of | her peares.*  
But the Folio of 1609.

*To seek for succour of her and her peares.*

*Ibid.*

*By a strong tyrant.*] Philip king of Spain.

## VII.

*Even seventeen godly sons.*] The seventeen provinces of the Netherlands.

## VIII.

*Had left her now but five—*] The cruelties which were exercised in the Netherlands by the Duke of *Alva*, and the schemes which were pursued by the subsequent Regents, to introduce the

Roman religion, and to make the King of Spain absolute, stir'd up the Prince of Orange to unite as many of the provinces, as he possibly could, in one confederacy. These provinces were FIVE, which *Belge* complains were the only five left of all her numerous brood, viz. Holland, Friesland, Zealand, Guelderland, and Utrecht.

*Ibid.*

*And had three bodies—*] *τριώματος* *ἑρῶν*, *Æschyl.* in *Agam.* *τριάρηον* *ἑρπονῶα*, *Hef. Theog.* 237.

*Quidæ triplicera tergemini vis Geryonai.*

*Lucretius.*

This monster makes a very picturesque figure in a romance or fairy tale. If the reader wants to know particularly concerning the mythology here alluded to, let him consult *Servius* and the commentators on *Virgil*, vii. 662. and *Hesiod*, *Theog.* ver. 287, &c. *Silius Ital.* xiii. 845. *Apollodorus. Schol. Apoll. Rhod. Argon.* ii. 1215. *Hyginus, Fab. cli. Natales Comes, L. vii. C. i.*

## X.

*For they were all, they say, of purple hew.]* *φινιάς* *ἔβς*, *Apollodorus.* *ἴψιστ* *Herculem Eurysthens, ut puniceos Geryonis, Hispaniæ regis, boves, qui hospites vorarent, ad se adduceret.* *Natales Comes.*

## XI.

*Being then made a widow, as befall,*  
*After her husbands late decease—*] The allegory is very elegant and learned, considered either in a general and poetical sense, or in the historical view of the state of *Belge*; when the *Spaniards* had subverted the liberties of the States, after the assassination of the Prince of Orange. The description of *Belge* as a *Widow*, is scriptural likewise: this superadds to its dignity. *How doth the city sit solitary, that was full of people! how is she become as a WIDOW! Lament. i. 1.* *To widow* is used in the Greek language for to make desolate,

*ὄψε* *ἰξάλαπαε* *πιδω* *ΧΗΡΕΕ* *δ' ἀγνάς.*

*Ille vastavit urbem et viduavit compta.*

*Hom. II. v. 642.*

And in this sense *Virgil* most elegantly uses it, viii. 571.

—viduasset civibus urbem.

## XIII.

*Unto a dreadful monster—*] Meaning the papistical religion

religion enforced by persecution; particularly the inquisition, which the Duke of Alva set up in the Netherlands.

## XV.

*Nor undertake the same* FOR COWHEARD FEARE.] Belge sent her two sons to desire aid of Q. Elizabeth, which they asked in presence of many of her knights, *who not undertaking the adventure* FOR COWHEARD FEARE, *Prince Arthur stepped forth*, &c. I cannot persuade myself that Spenser thus wrote, so contrary to decorum; and in the allegorical view reflecting upon the characters of all the knights in the service of Mercilla: for what reproach is equal to the name of *Cowheard*? I believe the copy was blotted, and the received reading made up, as usual in such cases, by the corrector of the press. What if we read,

*Who when he none of all those knights did see  
Hartily bent that enterprise to heare,  
Nor undertake the same; FAR DRIVING feare,  
He stepped forth with courage bold and great—*

## XVI.

*The morrow next appeared with purple hayre.*] See note on B. ii. C. 3. St. 1.

## XVIII.

*That to those fennes for fastnesse she did fly.*] So the quarto, and Folio 1609. But the Folios, 1611. 1617. 1679. for *safenesse*. I can see no reason of altering: *Fasinesse* means strong holds or places of security.

## XXI.

*For other meed may hope for none of mee*] For you may expect for none other meed of me.

## XXIV.

*And if all fayle, yet FAREWELL open field.*] I believe he wrote *WELL FARE*, i. e. well befall, or happen. Anglo-S. *pel-fapan*. to betide, or happen well.

## XXV.

*And in her necke a castle buge had made,  
The which did her command without needing persua-  
de.*] Without the necessity of persuasion: by force and violence. This city I suppose to be Antwerp; and the *castle*, the citadel, which was built by the Duke of Alva, to keep the people in awe. In this citadel the Duke caused to be erected his statue, representing him trampling upon the conquering states of the Netherlands.

## XXX.

*And set a Sensesball of dreaded might—*] Meaning the Regent of the Netherlands, set up by Philip, King of Spain. The cruellest of all was the Duke of Alva.

## XXXIII.

*Which tumbling down upon the senselesse ground.*] See note on B. iv. C. 8. St. 16.

*Ibid.*

*Gave leave unto his ghost from thraldome bound.*] Should he not have said, his ghost now freed from thraldome, *corpore solutus*?

—*From thrall unbound,*

Using thrall for thraldome. Or thus,

*Gave leave t' his ghost, from thraldome new unbound,  
To wander in the griesly shades of night.*

## C A N T O XI.

## II.

**H**OW that the lady Belge now had found  
*A champion, that had with his CHAMPION*  
*fought,*

*And laid his sensesball low upon the ground.*] *Champion* in the beginning of the line caught the printer's eye and occasioned him to print *Champion* in the latter part, whereas he ought to have given it,

*A champion, that had with his CHAMPIONS*  
*fought—*

viz. the three knights mentioned above, Canto x. St. 34.

## III.

—*with all his many bad.*] With all his wicked attendants.

## V.

**THE** WHILEST at him so dreadfully he drive,  
*That seemed a marble rock asunder could have rive.*] Spenser wrote as usually, **THE** WHILES. With respect to the terminating words in the rhimes, he uses *drive* for *drives*; and *rive* for *riven*. See note on B. iv. C. 11. St. 46.

## VI.

*Behinde, beside, before—* *Immanzi, in mezzo,*  
*in ogni parte.* Berni Or. Inn. L. ii. C. 20. St. 20.  
*Uppen*

## VIII.

*Upon the child.*] Infant, or prince. See *Child* in the Glossary.

## IX.

*And laugh'd aloud that all his teeth—*] The poet mixes the ludicrous with the dreadful. So Milton of Death, ii. 845. *Grin'd horrible a gassy smile.*

## XVI.

*But ev'n that which thou sa-vest, thine still to remain.*] So the verse is to be read in scansion.---Belge offers herself and all her castles to the Briton Prince: see below the handsome answer which the Prince makes. Does not this plainly allude to the States' offer, and to the Queen's refusal of the sovereignty of the Netherlands?

## XXI.

*—and his bright shield display.*] He displays the brightness of Truth against superstitious illusions. See note on B. i. C. 8. St. 19.

## XXII.

*Upon the image with his naked blade Three times, as in defiance, there he stroke.*] See this custom explained in a note on B. iv. C. 10. St. 9.

## XXIII.

*An huge great beast—*] Compare Berni Orli. Innam. L. i. C. 5. St. 75. Compare likewise the description of Error in the note on B. i. C. i. St. 13.

## XXIV.

*And Eagles wings.*] The folio 1609, *An eagles wings.*

## XXV.

*The father of that fatal progeny.*] He calls the progeny of Oedipus fatal, as if Providence had marked them out for extraordinary punishments on account of his incestuous marriage.

## XXIX.

*As when the mast of some well-timbred bulke Is with the blast of some outrageous storme—*] One would be apt to think the word above caught the printer's eye and occasioned the repetition of it below.—I had rather read,

*Is with the blast of an outrageous storme—*

*Ibid.*

*Whilst still she stands astonisht and forlorne.*] It should be read as two words as *stunisht*.

## XXX.

*THEN gan she cry much louder THEN before.*] Spenser I believe wrote,

*Tho gan she cry much louder then before.*

It should not have been printed *than*: this is

the modern spelling.

*Ibid.*

*As if the onely found thereof she fear'd.*] i. e. as if she feared only the found thereof. *Onely* is so placed by Mr. Hammond, who very elegantly has imitated some of Tibullus' Elegies.

*—I strive to please one ONELY maid;*

*And she contemns the trifles that I sing.*

i. e. only one maid. So Milton v. 5. says, *Which th' only found, for which only the found.*

## XXXI.

*Such loathly matter were small lust to speake or thinke.*] The image is odious (as he intends it) rather than terrible. Compare B. i. C. 1. St. 20.

## XXXIII.

*And eke that idoll—*] Meaning the popish religion was destroyed, and the protestant established.

## XXXIV.

*To see thee man—*] See note on B. i. C. 12. St. 9.

## XXXV.

*Then to his first emprize—*] viz. his seeking Gloriana, whom he had seen in a vision. B. i. C. 9. St. 15.

## XXXVI.

*But turne we now to noble Arthegall.*] So the Italian romance poets, *Ma torniamo*, &c.

## XL.

*She death shall by. these tydings sad.*] So this is printed in the quarto, and folio, 1609. But in the folio 1611, 1617, &c. as I have printed it in the context.

## XLI.

*But witnesse unto me, ye heavens, that KNEW How cleare I am from blame of this upbraide For ye into like thraldome me did THROW.*] I have made for the sake of the rhyme, a very obvious and easy alteration in the context.—This Apostrophe of Arthegal to vindicate his honour from neglecting the adventure, which he had taken in hand, to relieve Irena, is very like that most elegant apostrophe, which Æneas makes, when he relates to Dido the siege and destruction of Troy. Arthegal stands much more clear; his thraldome is mentioned above, C. 5. St. 17. But how supinely did the wise and brave Æneas behave in suffering the Greeks to impose on the Trojan credulity? and yet see how he apostrophizes

*Iliaci cineres—*

Compare the note on B. i. C. 7. St. 49. where I have shown Tasso's and Milton's imitations: and corrected Milton, i. 635. as I think very justly,

For me be witnefs, all ye hoft of heaven—

So Arthegal here,

But witneffe unto me ye heavens—

So Una, B. i. C. 7. St. 49.

Be judge, ye heavens—

Virgil, *Iliaci Cineres*—Taffo, *Voi chiamo*—

Spenser, like Homer, when he has faid any thing well once, ftops not here, but repeats it again; that you may not forget it:

*Haec placuit femel, haec decies repetita placebit.*

XLIV.

They faw a knight—] Henry of Navarre. *The rude rout*, his rebellious fubjects. *The Lady*, France, or the Genius of France, high *Flourdelis*, [St. 49.]

XLV.

And like a lion—] Alluding to the courage and activity which Henry fhew'd in his various battles againft his fubjects.

XLVI.

And forced him to throw it [his fhield] quite away.] i. e. to renounce his proteftant faith. In allufion to Ephes. vi. 16. *Above all, taking THE SHIELD OF FAITH.*

XLVII.

They drew unto his aide—] Alluding to the affiftance given to Henry IV. by Q. Elizabeth.

L.

Grandtorto] The K. of Spain.

*Ibid.*

*Ay me, that ever guile in women was invented!* i. e. was ever met with, found, &c.

*Hei mihi, femine quod fraus in pectore quondam inventa est!*

LIII.

---the knight of the red-croffe.] See note on B. iii. C. 3. St. 62. 'Tis rightly done of our poet to put us in mind now and then of his heroes; for they are all to be brought together in the laft book, when they make their appearance, with P. Arthur, before the Fairy Queen.

LVI.

*Ne for advantage terme to entertaîne.]* Perhaps, terms, conditions, &c.

LXII.

*As prayfe and honour.]* i. e. honourable praife. *à die d'ouir.*

## C A N T O XII.

XII.

O SACRED hunger of ambitious mindes  
And impotent desire of men to raigne!] Spenser is claffical in his expreffions; and to understand him you muft often tranflate him. *Sacred hunger*. Virg. iii. 56. *Sacra famas*. *Impotent desire of men to raigne: Impotens regnandi cupido: i. e. ungovernable, violent, &c.* He adds,

*Nor larvs of men, &c. can keep from outrage, &c.  
Where they may hope a kingdom to obtaine.*

Perhaps he had in view, what Cicero tells us was Cæfar's favourite fentiment from a fpeech in Euripides,

*Nam fi violandum eft jus, regnandi gratiâ  
Violandum eft; aliis rebus pietatem colas.*

Cic. Off. iii. ex Phœniff. Eurip.

*No faith fo firme, no trust can be fo ftrong.  
No love fo lafting then, that may endure long.*

If this is the true reading, *endure* is of three fyllables, but I have followed the folio of 1609,

and printed it *enduren*. Reflections of this kind are very frequent: fo in B. ii. C. 10. St. 35.

*But O the greedy thirft of royall crowne,  
That knowes no kindred, nor regards no right.*

Chaucer, *Knight's Tale*, 1626.

*O Cupido, out of all charitee!  
O reignt, that wouldft have no felaw with thee!  
Full jotbe is faid, that Love ne Lordfhip  
Will not bis thankes have any felawfhip.*

So the Ital. Proverb, *Amor et feignoria non vogliano compagnia.*

And Ovid.

*Non bene cum sociis regna Venusque manent.*

XIII.

Like as a tender rofe---] See note on B. iv. C. 12. St. 39.

XVIII.

*As when a ftillful marviner doth reed  
A ftorme approaching, that doth perill threat,  
He will not bide it's daunger of fuch dread,*

*But*

*Eat strikes his sails, and wreath his main-sheet,  
And leads unto it leave the empty ayre to beat.]*

Compare this simile with the following.

*So when the seamen from afar desire  
The clouds grow black upon the low'ring sky,  
Hear the winds roar and mark the seas run high,  
They furl the flut'ring sheet with timely care,  
And wisely for the coming storm prepare.*

Rowe's Lucan, vi. 494.

XXXIII.

*That falling on his mother earth he fed.]* The construction is, that falling he fed on [he bit] his mother earth,

*Proculcubit moriens et humum semel ore momoravit.*

Virg. xi. 418.

XXXIII.

*Tho' as he back returned—]* The historical allusion points to the detraction and envy which followed the Lord Grey, when he returned from Ireland. "I remember that in the late government of the good Lord Grey, when after long travail, and many perillous assays, he had brought all things almost to that pass that it was even made ready for reformation, and might have been brought to what her majesty would; like complaint was made against him, that he was a bloody man, and regarded not the life of her subjects,—whom, who that well knew, knew to be most gentle, affable, loving and temperate.—Therefore most untruly and maliciously do these evil tongues backbite and slander the sacred ashes of that most just and honourable personage, whose least virtue, of many that abounded in his heroic spirit, they were never able to aspire unto." Spenser's view of Ireland.

*Ibid.*

*Two grievly creatures; AND TO THAT their faces,  
Most foule and filthy were—]* I believe Spenser wrote

—ADD TO THAT *their faces*

*Most foule and filthy were.*

ADD TO THAT, *Add quod*, moreover—These grievly creatures were Envy and Detraction. Compare Envy feminine, with Envy masculine, B. i. C. 4. St. 30. See too Ovid. Met. ii. where Minerva pays a visit to this imp of hell.

XXXIV.

*A dispass in her other hand she had.]* i. e. her left hand. See note on B. II. C. 4. St. 4. The poet distinguishes Detraction from Envy very masterly.

XXXVII.

*A monster, which the Blatant beast men call.]* Spen-

fer generally gives you some hint, and a short transitory kind of view, of what he intends afterwards to display more fully. The Blatant beast, here just mentioned, he tells you is under the direction of Envy and Detraction: we shall read more of him in the next book. His name is derived from *Blaterare*, to babble idly and impertinently, like defamatory and detractiong tongues: or the Ital. *blatterare*. See note on B. vi. C. 12. St. 39.

XXXIX.

*Then from her mouth—]* Envy is described above, St. 30, gnawing a snake, as in Ov. Met. ii. 760. *videt inius edentem vipereas carnes*. This half-gnawen snake he throws at Arthegal, which secretly bit him: intimating that he felt the effects of his envyers and calumniators. The conduct of other poets is different: those bit by the serpent of Envy are poisoned with the malignity, and become the envyers, not the envied.

XI.

*As for Grandtorto—]* When Lord Grey was deputy of Ireland, he put to the sword the Spaniards, who surrendered to his mercy. His enemies said 'twas done *with treachery* and unjustly. This is the historical allusion: and 'tis mentioned by Spenser in his view of Ireland.

LET US, as usual, take a review of this Fifth Book, which treats, in the form of an allegory, of the most comprehensive of all human virtues.

Herodotus informs us, that the Persian kings celebrated with the highest magnificence their birth-day; when they granted to every one his boon. Nor with less magnificence the Fairy Queen kept her annual feast, on twelve several days, and granted to every just petitioner the requested boon.

In one of those days a disconsolate queen, named Irena, attended by Sir Sergis, made her entry according to the custom established; and complaining that an oppressive tyrant kept by violence her crown from her, prayed that some knight might be assigned to perform that adventure; her boon was granted, and Sir Arthegal was the knight assigned.

This hero we have been long acquainted with; and have seen him in Fairy land, seeking adventures, and perfecting himself in many a chivalrous emprise. But we must suppose that he was not to proceed on his grand quest, till joined by his faithful Talus; a man of iron mold, without any degree of passion or affection, but the properest person imaginable to put in act the righteous decrees of Arthegal, or in one word, to be an executioner. Thus is justice

justice (imagined in Arthegal) armed with power (imagined in Talus :) and thus accoutred, he relieves the oppressed, distributes right, and redresses injured kingdoms and nations.

Though Arthegal appears in a fuller view in this book, than hitherto, yet our chief hero, who is to be perfected in justice, that he might in the end obtain true glory, is not forgotten. If Homer dwells on the exploits of Diomed, or shows you at large Agamemnon, or describes the success of Hector; yet ever and anon you are put in mind of Achilles; and you plainly perceive the fatal effects of that pernicious wrath, which brought to many woes on Greece. Hence the unity of the poem is preserved. Why will you not consider Spenser's poem in the same view, only built on a more extensive plan?

The Briton prince becomes acquainted with Arthegal by a encounter, which often happens among knight-errants: as soon as they are reconciled (for the real great and good never disagree) they go in quest of adventures; and afterwards visit Mercilla at her royal palace. And here the Briton prince undertakes the relief of Belge from an oppressive tyrant: Mean time Arthegal goes to reinstate Irena in her pristine dignity.

The historical allusions in this book are so very apparent, that the most superficial readers of Spenser never could mistake them, because he mentions the very names. But I wonder that they stopped here, and did not pursue the hint, which the poet had given them.

*Of Faery land yet if he more inquire,  
By certaine signes here set in sundry place,  
He may it find; ne let him then admire,  
But yield his sense to be too blunt and base,  
That note without an bound fine footing trace.*

Introduction, B. ii. St. 4.

Let us trace this fine footing, and take care we do not over-run our game, or start more game than we are able to catch. Sir Bourbon, B. v. C. 11. St. 52, is Henry of Navarre; who was kept from his crown, because a protestant; and hence in *dangerous distress of a rude rout*, St. 44. The lady Flourdellis is the Genius of France. Bourbon in the encounter with *the rude rout*, i. e. his rebellious subjects, slings away his shield [*the shield of faith*, Ephes. vi. 16. his religion.] And thus becomes a recreant knight.

*—the love of lordships and of lands*

*Made him become most FAITHLESS and unbound.*

C. 12. St. 2.

Notwithstanding the Genius of France is forced to take him,

VOL. II.

*So bore her quite away, nor well nor ill afraid.*

C. ii. St. 64.

Let us trace out the episode of Belge,

*There came two springalls* [viz. the Marquis of Hauree and Adolph. Metkerk. See Cambden, pag. 221, anno 1577.] *Farre thence from forrein land* [from the Netherlands] *where they did dwell,*

*To seeke for succour of her* [Q. Elizabeth] *and her peeres.*

The Briton prince, in whom I think imaged the Earl of Leicester, undertakes to deliver Belge from the cruelties of Geryoneo, i. e. the K. of Spain. See note on the introduction, B. i. St. 2. pag. 332. Mercilla is plainly Q. Elizabeth; the lady brought to the bar, Mary Q. of Scots: *the sage old fire that had to name*

*The kingdom's care with a white silver head,* means the lord treasurer Bureleigh: Spenser by some former poems had brought himself into *this mighty man's displeasure*, B. vi. C. 12. St. 41. He now seems glad to curry favour; and methinks goes a little out of his way in making himself a party-man by abusing the memory of this unhappy Queen.—But this is foreign to my design; let us return to our history. The two paramours of Duesla, the Q. of Scots, are Blandamour and Paridell, i. e. the Earls of Northumberland and Westmorland. Blandamour is the Earl of Northumberland, because the poet calls him, *The Hotspurre youth*, B. v. C. 1. St. 35. This was the well-known name given to the young Percy in the reign of King Henry IV. And is not this speaking out, as plain as the nature of this kind of poetry admits? Paridell is the Earl of Northumberland:

Arthegal, I am thoroughly persuaded, is Arthur Lord Grey of Wilton, Lord Deputy of Ireland, our poet's patron. His military and vigorous executions against the rebels in Ireland, brought upon him a load of envy and Idetraction, when he came back to England: and this is very plainly hinted at in the close of the 12th Canto. [Compare Cambden, pag. 243 and 257, anno 1580, and Lloyd's State Worthies, in the life of Arthur Grey Baron of Wilton.] These circumstances are a strong proof that Ireland, agreeable to this kind of prosopopœia, is shadowed out to us by Irena. With this hint given, read and apply the following verses, C. 12. St. 40.

*And that bright sword THE SWORD OF JUSTICE lent,*

*Had stained with reproachful crueltie,  
In guiltlesse blood of many an innocent.*

4 M

THE

THE SWORD OF JUSTICE, i. e. according to the fable, the sword of gold given him by Astræa; according to the moral, the sword he received as Lord Deputy of Ireland, and the ensign of his command.

But I have still farther proofs: for what is Irena, but Ierna, a kingdom or state that stands in need of succour, as much as Belge? See likewise how the situation of the Island is pointed out, B. v. C. 6. St. 7.

*She to a window came that opened west*

*Towards which coast her love his way address.* i. e. (in the historical view) Arthegal was going towards Ireland, which lay *west* of England. See likewise C. 12. St. 3.

*To the sea shore he gan his way apply.*

And, C. 12. St. 26, he calls it a *ragged common-woole*; as certainly it was, distracted with civil wars, and torn in pieces with perpetual rebellions, fomented by the K. of Spain, and the Pope.

If any should think that *Irena* means *Peace* in general, his interpretation might seem to be countenanc'd by the old quarto; which in one place (viz. B. v. C. 1. St. 4.) spells it *Eirena*. But this is the same name with the fair lady that attends Mercilla's throne, in B. v. C. 9. St. 32. And in all other places 'tis spelt *Irena*, or *Irene*; and so perpetually in all the Folio editions.

Old Sir Sergis, I take to be Walsingham. The K. of Spain is imaged in the son of Ge-ryon. C. 10. St. 8, in the soldan, C. 8. St. 28. and in Grandtoro. The seneschal in C. 10. St. 30. seems the Duke of Alva.

Will it appear too refining, if we suppose that the Sarazin Pollente, with his trap-falls, and his *groome of evil guise*, hence named Guizor (B. v. C. 2. St. 6.) alludes to Charles the IXth. K. of France, who by sleights did *underfong* the protestants, and thus perfidiously massacred them? If this is allowed, who can help applying the name of Guizor, to the head of the Popish league, and chief persecutor, the Duke of Guise? And to carry on still this allusion, what is all that plot laid in the dead of night, by the same sort of miscreants, to murder the British virgin (B. v. C. vi. St. 27.) but a type of that plot laid against the chief of the British, as well as other protestant noblemen, 'that being thus brought into the net, both they, and with them the evangelical religion, might with one stroke, if not have their throats cut, yet at least receive a mortal wound.' [Cambden, p. 187] a plot, which though not fully ac-

complished, yet ended in a massacre, and was begun at midnight, at a certain signal given, on the eve of St. Bartholomew, anno 1572.

What shall we say of the tilts and tourneys at the spousal of fair Florimel? Had the poet his eye on those tiltings, performed at a vast expence, by the Earl of Arundel, Lord Windor, Sir Philip Sidney, and Sir Fulk Grevil, who challenged all comers; and which were intended to entertain the French nobility, and the ambassadors, who came to treat of Anjou's marriage with the queen? [See Cambden, p. 265.] Methinks I sometimes see a faint resemblance between Braggadochio and the Duke of Anjou, and their buffoon servants, Trompart and Simier.

In the vth Canto Arthegal is imprisoned by an Amazonian dame, called by a French name Radigud; for Radeconda was a famous queen of France. Now as Spenser carries two faces under one hood, and means more always than in plain words he tells you; why, I say, does he who writes in a 'continued allegory,' give you this episode, if there is not more meant than what the dull letter contains? The story, I think, is partly moral, but chiefly historical, and alludes to Arthegal's father being taken prisoner in France; who almost ruin'd his patrimony to pay his ransom [See Cambden, pag. 68; and Lloyd's life of Arthur Grey, Baron of Wilton.] 'Tis not at all foreign to the nature of this poem to mix family histories, and unite them in one person.

In the ixth Canto we read of a wicked villain which *womd in a rocke*, and pilfered the country all around: he is named Melengine, from his mischievous disposition. Is not this robber a type of those rebels, who had taken their refuge in Glandilough, 'beset round 'about with eraggy rocks, and a steep down-fal, and with trees and thickets of wood, the 'paths and crossways wherof are scarce known 'to the dwellers thereabouts' (Cambden, pag. 241. Compare B. v. C. 9. St. 6.) This villain is destroyed without mercy or remorse, as the rebels were with their accomplices.

*Crying in vain for help, when help was past.*

B. v. C. 9. St. 19.

But if the reader has a mind to see how far types and symbols may be carried, I refer him to my own note on B. v. C. 8. St. 45.

And upon a review of what is here offered relating to historical allusions, if the reader thinks my arguments too flimsy, and extended beyond their due limits, and should laugh



To see their thrills so thin, as spiders frame,  
And eke so short, that seem'd their ends out shortly  
came,  
I would desire him to consider what latitude

of interpretation all typical and symbolical writings admit; and that this poem is full of historical allusions, as the poet hints in many places.

N O T E S

ON THE

SIXTH BOOK of the FAIRY QUEEN,

Containing the Legend of Sir Calidore, or of Courtesie.

II.

AND goodly fury into them infuse] *Negat enim sine furore Democritus quenquam poetam magnum esse posse.* Cicer. de Divin. i. 37.

*Ergo ubi fatidicos concepit mente furores Incaluitque Deo.* Ov Met. ii. 640.

*Ibid.*

*In these strange wayes where never foot did use.]* Nothing is so common as this boast of the poets; they all walk in paths untrodden before; Lucretius, Virgil, Manilius, &c. with a thousand others, scorn to tread in any man's steps. But of all commend me to Ariosto, who in the very entrance of his work, says he sings, ' Things unattempted yet in prose or rhyme.'

*Cosa non detta in prosa mai ne in rima.*

But the Orlando Furioso is founded upon the story of the Orlando Innamorato; and this very verse is imitated from Boyardo, Lib. ii. C. 29. St. 1. and L. 2. C. 30. St. 1.

*La piu stupenda guerra, e la maggiore Che raccontasse mai prosa ne verso Vengo a cantarvi.—*

III.

*Sith it at first was by the gods with paine Planted in earth—] with paine, i. e. difficultly.* The virtues are transplanted from heaven;

these are flowers that grow with difficulty in this lower and wicked world. From heaven is derived every good and perfect gift: as the apostle tells us. Compare B. iii. C. 5. St. 52. and B. iv. C. 8. St. 33.

IV.

—That feeble eies misdeeme.] judge wrongly of.

V.

*Which see not perfect things but in a glass.] not perfect things, i. e. not perfectly, darkly: in ἀνίσχυατι, i. e. ἀνίσχυατωδώς, 1 Cor. xiii. 12. for now we see THROUGH a glass darkly. ἑπίπυρον γὰρ ἄστι δὲ ἰσότης ἐν ἀνίσχυατι.* Our translators take ἰσότηρον, not for what reflects the image, *speculum*; as Spenser does: but for *speculare*, a transparent crystal, or stone, or horn.

VI.

*But meriteth indeed an higher NAME, Yet so from high to low uplifted is your name.]* It should have been printed a *higher FAME*: 'tis an error frequently erred in printing this poem, of repeating the same word twice.

VII.

*Right so from you all goodly virtues well Into the rest, which round about you ring.]* As all rivers come from the sea [Ecclef. i. 7.] So from you, O queen, all goodly virtues do originally pour themselves [*doe well*] into the rest of the

nobility, which do ring [or make a ring] round about you; i. e. which surround your throne: *qui te coronâ factâ circumstant: qui te coronant.* So perhaps 'tis to be understood, rather than, *which*

*doe RING, or make a wide report round about you.* However, let the reader please himself, and make some allowance for jingling rhymes.

## C A N T O I.

## I.

*OF court it seems men courtfies do call.]* To this etymology of courtesy he alludes in B. iii. C. 6. St. 1. where he calls the court, *The great schoule mistress of all curtesies.* And Milton has the same allusion in his *Mask.*

*Shepherd, I take thy word,  
And trust thy honest offer'd courtesies,  
Which oft is sooner found in lowly sheds  
With sneaky rafters, than in tap'stry halls,  
And courts of princes, where it first was nam'd,  
And yet is most pretended.*

See Junius in *Courtesie.*

## II.

*To which he adding comely guise withall,  
And gracious speech did steale mens hearts  
away:*  
*Nathless thereto he was full stout and tall,  
And well approv'd—]* 2 Sam. xv. 6. *So Absalom stole the hearts of the men of Israel.* See C. 2. St. 3. See likewise his elegy called *Astrophel*, by whom he means Sir P. Sidney.

*That all mens harts with secret ravishment  
He stole away—*

*—thereto he was full stout and TALL.*

This is a beauty that Homer and Virgil ascribe to their heroes.

## VI.

*Yet shall it not by none be testified.]* Compare C. 2. St. 37.

## VII.

*The blattant beast—]* See note on B. v. C. 12. St. 37. and on B. vi. C. 12. St. 39. Scandal and calumny under the similitude of a beast is agreeable to the stile of Daniel and St. John; where we find ravenous and tyrannical power thus frequently imaged. — But is Sir Calidore here mistaken, or the Hermit in B. vi. C. 6. St. 9. &c. ? The former says this beast was begotten of Cerberus and Chimæra; the latter of Typhaon and Echidna.

## IX.

*Then since the salvage island—]* In which island he rescued Irene. How plainly does the poet point at Ireland in the historical view of this poem, and alludes to the calumny and false accusations slung on Arthur Lord Grey of Wilton?

## XI.

*But first him loos'd—]* The first adventure that Sir Calidore meets with is exactly like the first adventure of Don Quixote. I believe both Spenser and Cervantes had some old romance in their view.

## XV.

*Untill a mantle she for him doe fynd  
With beards of knights, and locks of ladies lynd.*  
Romance writers tell us of giants and uncourteous knights, that had mantles made of the beards of those they conquered. 'Tis strange that Jeffry of Monmouth, who pretends to write a true history, should from silly romances infer this tale of Prince Arthur; namely that he conquered a giant who had a mantle made of the beards of kings. See likewise Drayton's *Polyolb.* pag. 62. Strada has in his profusion ridiculed this story.

## XVII.

*—unto the cry to left.]* to lift, to listen: spelt so for the rhyme.

## XXI.

*Like as a water streame, whose swelling course  
Shall drive a mill, within strong banks* IS PENT,  
*And long restrayned of his ready course,  
So soon as passage is unto him lent,  
Breaks forth.—]* I hardly doubt but Spenser wrote IPENT or YPENT: *like a water stream being pent, &c.* This error we have mentioned already.

## XXII.

*Whom Calidore perceiving—  
He him pers'u'd—]* So Homer uses ὄρα, and Virgil *ille.* See note on B. ii. C. 8. St. 6.

## XXX.

XXX.

*That iron hart.---*] See note on B. iv. C. 6' St. 17.

XXXI.

*--- that ere he tasted bread,*

*He would her succour*] 2 Sam. iii. 35. *God do to me, and more also, if I taste bread, or ought else, till the sun be down.*<sup>4</sup>

XXXVIII.

*And on the helmet smote him formerlie.*] i. c. before hand.

XXXIX.

*---would have unlaft*

*His helmet*] unlaçed. See note on B. i. C. 3. St. 37.

XLI.

*In vain he seeketh---*] Compare B. ii. C. 5. St. 15.

XLIV.

*---however liefe or loth.*] See note on B. iii. C. 9. St. 13.

*Ibid.*

*Who coming forth yet full of late affray,*  
*Sir Calidore upheard.*] The construction requires,

*WHOM oming forth, &c.*

## C A N T O II.

I.

*---RET ought they well to know*  
*Their good---*] So in B. i. C. 10. St. 7.  
*And knew his good to all of each degree.*

II.

*Yet praise likewise deserve* good thewes enforst with paine.] Morals and manners acquired by practice and habit.

III.

*Whose every act and deed that he did say.*] This I have altered from the authority of the Folio of 1609. Compare what is here said with that above in C. 1. St. 2. If he repeats what has been well said already, 'tis what the best poets have done before him.

V.

*Of Lincoln-greenes---*] Of such green cloth as is now made at Lincoln. Drayton (in his *Polyolb.* p. 122. part 2d.) describes the bow-men of Robin Hood, *All clad in Lincoln greene.*

VI.

*Buskins he wore of costliest cordwayne.*] See B. ii. C. 3. St. 27. Perhaps he gave it,

*Buskins he wore of costl' est cordewayne.*

After his favourite poet in the rhyme of Sir Thopas,

*His shone of cordewayne.*

i. e. of fine Spanish leather, such as is made at Corduba in Spain: <sup>o</sup> *ocreæ cordubenses*, pick'd upon gold, i. e. with gold eylet holes: *acu pictas*. See Virg. xi. 777. *Paled part per part*, i. e. divided by a pale, as in heraldry; by strait lines drawn from top to bottom.

VII.

*the which by thee is slain,*  
*By thee no knight, which armes impugneþ plaine ?]*  
Calidore saw by his accoutrements he was no knight: 'twas contrary therefore to the law of arms for him to fight any knight, or to undertake any chivalrous adventure. Cervantes has made Don Quixote to disturb himself much on this reflection, namely, that he was no knight should presume to commence knight-errant: he therefore gets himself dubbed a knight, before he fallies forth to fight giants, knights, or wind-mills.

IX.

*---wild woody raine.*] i. e. region.

XIV.

*---neither will I*

*Him charge with guilt, but rather doe quite clame.*] i. e. release him, and quit him. *Quit claim* is releasing an action that one person has against another, and likewise a quitting any claim or title to lands. *Quiete clamare*, is to quit 'claim or renounce all pretensions of right and 'title.' Jacob's Law Dict.

XXIV.

*With whom those graces did so goodly fit.*] I believe Spenser wrote *fit*. See notes in pag. 346, 347.

XXXVIII.

*And Trifram is my name.*---] There is scarce a romance but mentions Sir Trifram de Lyones, one of the knights of the round table. From Amadis de Gaul we learn the name of the uncourteous knight here slain, and of the lady rescued: in B. iv. C. 34. 'tis mentioned that

that Bravor le Brun was slain by Sir Triftram, as he conducted fayre *Tisul*, wife of K. Marke, into Cornwall. Compare the history of Prince Arthur, part II. C. xxv. and xxvi. she is called *Bea's Isoul*. And to the story told in the history of Prince Arthur [viz. in C. 24.] Gower alludes, Fol. xxx. 2.

*In everie mans mouth it is,  
How Triftram was of love drent  
With Bele Isold, when thei dronke  
The drinke, which Bragweine hem betoke,  
Or that king Marke his eme hir toke  
To wife, as it was after knowe.*

Sir Triftram of Lyones was son of king *Meliodas*, and of *Elizabeth*, king *Marke's* sister of Cornwall: she died at his birth, and desired that the son born of her might be called Triftram, i. e. as much as to say a sorrowful birth. See the Hist. of Prince Arthur, Part II. C. 1, 2, and 3. He gives an account of himself in Ch. 71. Sir Triftram is said first to have invented all the terms of hawking and of ventry. See C. 138. To this Spenser alludes in St. 31. and 32.

## XXIX.

*Faire Emiline*—] Our poet varies from the history of Prince Arthur: for he has a story to tell of his own.

*Ibid.*

*Whose jealous dread induring not a peare,  
Is went cut off all that doubt may bread.] Omnif-  
que potestas impatiens consortis erit.* See note on B. v. C. 12. St. 12.

## XXX.

*So taking counsell of a wife man red.]* i. e. given by a wife man.

*Ibid.*

*The which the fertile lionesse is bight]* See Carew's survey of Cornwall, pag. 3. and Cambden's Britan. p. 11. Milton in Par. Reg. B. ii. alludes to Sir Triftram, and mentions his country Lyones,

*By knights of Logris [See Spenser, B. ii.  
C. 10. St. 14.] or of Lyones,  
Lancelot or Pelleas [Spenser, B. vi. C. 12.  
St. 39.] or Pellenore.*

## XXXV.

*So be him dubbed*—] There were various ways of dubbing a knight. One was to arm him from head to foot: but this being too tedious, a more expeditious way was thought of, ex. gr. by girding on the sword, by putting on the spurs, by embracing, by striking flattery with a word, &c.

## XXXIX.

*But Triftram then despoiling that dead knight  
Of all those goodly implements of prayse,  
Long fed his greedie eyes with the fayre sight  
Of the bright metall shyning like sunne rayes,  
Handling and turning them a thousand ways] Im-  
plements of prayse,* is the reading of the old quarto: but the following editions have ornaments of prayse. Arms are the implements or instruments of praise, as the means by which praise is procured: So in B. ii. C. 12. St. 80.

*His warlike arms, the idle instruments  
Of sleeping praise, were hong upon a tree.*

This is a sufficient reason for my not altering the reading of the oldest edition: though arms may be properly said to be ornaments of praise. He says,

*Long fed his greedie eyes with the faire sight  
Of the faire metall shyning like sunne rayes.*

I believe the poet gave it,

*Long fed his greedie eyes with the faire sight  
Of that faire metall shyning like sun-rays.*

*Fed his greedie eyes,* is a Latinism; *pavit oculos avidos: animum picturâ pavit.* As Sir Triftram feeds his greedy eyes with the bright spoils and goodly armour of this knight, handling and turning them a thousand ways; so Mandricardo pleased his fancy in viewing the radiant arms of Hector.

*Forbite eran quell' armi e luminoſe,  
Che l'occhio appena ſoſſre di vederle,  
Fregiate d'oro, e pietre prezioſe,  
Di rubini, e ſmeraldi, e groſſe perle:  
Mandricardo le voglie avea bramatoſe,  
E mill' anni gli pare indolſo averle,  
Se le volge per man, ſi maraviglia.*

Orl. inn. L. iii. C. 2. St. 33.

It seems to me that Mr. Pope, when he translated that beautiful passage in Homer, where Thetis brings to her son his arms, just as they came from the forge of Vulcan, had his eye on this passage of Spenser; for he uses his words: the verses are very harmonious, and well worth transcribing:

*Then drops the radiant burthen on the ground;  
Clang the strong arms, and ring the shores around.  
Back sprink the Myrmidons with dread surprize,  
And from the broad effulgence turn their eyes.  
Unmov'd the hero kindles at the show,  
And feels with rage divine his bosom glow;  
From his fierce eye-balls living flames expre,  
And flash incessant like a stream of fire.*

HE TURNS THE RADIANT GIFT; AND FEEDS  
HIS MIND

*On all th' immortal artift had design'd.*

[Iliad xix. 15.

This

This beautiful passage in Homer Virgil has borrowed; Venus is there introduced bringing armour to her son,

*Proud of the gift he roll'd his greedy sight  
Around the work, and gaz'd with vast delight.  
He lifts, he turns, he poizes and admires  
The crested helm—* Dryden *Æn.* Virg. 818.

XLII.

[Ye *doleful dame.*] See note on B. iii. C. 3. St. 19.

XLVII.

*So off he did his shield—*] The heroes of antiquity used their shields oftentimes to carry off the wounded, or dead, from battle. There are

instances of this custom both in Homer and Virgil: in Milton likewise, vi. 337, Satan when wounded is born on the shields of his party from off the files of war. Sir Calidore puts his buckler to this ancient and no ignoble use. Take notice too of that balm which he had long provided himself with, according to the good custom of ancient knight-errants. This custom is mentioned in a note on B. i. C. 9. St. 18. and B. iv. C. 8. St. 20. The simplicity of the file seems an imitation of the scriptural language, *And powering balm into his wounds, him up thereon did reare.* See Luke xi. 34.

## C A N T O III.

I.

**T**RUE is that *whilome that good poet sayd,*  
*The gentle mind by gentle deeds is known*  
For a man by nothing is so well bewar'd  
*As by his manners—*] The old quarto and Folios 1609, 1611, 1617, all read *For a man*: but the Folio 1679, and Hughes omit the particle,

For man by nothing—

If we keep the old reading, we must suppose Spenser began his verse with a tribrach. Compare this beginning with B. vi. C. 7. St. 1. But what good poet does he mean?

*Lo! who that is most vertuous alway  
Prixy and apert, and most tendith eye  
To do the gentle deais that he can,  
Takitb him for the gretist gentleman,  
Crist woll we claim of him of our gentilness,  
Not of our elders for their old riches.*

Ch. Wife of Bath's Tale, 1113.

*Redit Seneca, and redit eke Boece,  
These shall ye sene expres, that it no drede is,  
HE IS GENTIL WHICH THAT DOTH GENTIL  
DEDIS.* Ibid. 1170.

'Tis very plain he has Horace in view, 'tis seldom seen that a trotting stallion gets an ambling colt,

*Fortes creantur fortibus et bonis,  
Est in juvenis, est in equis patrum  
Virtus; nec imbellem feroces  
Progenerant aquilae columbam.*

Hor. L. iv. Od. 4.

As he says here, that the gentle heart is seen in doing gentle deeds: so in the beginning of

Canto 7. he says the baser heart is seen in discourteous deeds.

*Like as a GENTLE HEART itself bewrays  
In doing gentle deeds with frank delight  
Even so the baser mind—*  
*Corvien, ch' ouunque sia, sempre cortese  
Sia UN COR GENTIL, ch'esser non puo altramente,  
Che per natura, e per habito prese  
Quel, che di mutar poi non e possente.  
Corvien, ch'ouunque sia sempre palese  
Un cor villan si mostri simlmente.  
Natura incbina al male; e viene a farsi  
L'habito poi difficile a mutarsi*

Orl. Fur. C. xxxvi. i.

*Ibid.*

*Doth noble courage shew with courteous manners*  
met] *Courage* is mind or heart: *met* is for meet, suitable, convenient. See note on B. iv. C. 11. St. 46.

II.

*—Which that castle ought.]* owed, owned; was possessor of.

III.

*But now weeke age had dim'd his candle light.]* Reason, or the reasoning faculty, is called in scripture, *the candle of the Lord*: 'tis that light which inwardly is given to every man to conduct him through life; and is often dimmed with weak age, and bodily infirmities.

*Ibid.*

*Whom Calidore, thus carried on his chine.]* i. e. on his back, by a figure called Synecdoche.

IV.

## IV.

*Is this the hope that to my heavy heart  
Thou brings?*] So complains the mother of  
Euryalus, Æn. IX. 481. *Tunc illa senectæ sena  
meæ requies?* But I believe he had another  
place in view, where Pallas is carried home  
dead on a bier to his aged father.

*Non hæc, ò Palla, dederas promissa parenti—*

## XIII.

*Eavely, so seem as Titans beames forth burst.]*  
So the old quarto and Folio 1609. Not  
*burst*. Chaucer and our old poets always so  
write: and so likewise in the old version of the  
Bible. Geim. *bresten, brust*.

## XVI.

*He can devize this counter-cast of flight.)* courtesy  
and good manners require us oftentimes to  
keep back some part of a story and to gloss  
over some other parts: So Ulysses vindicates the  
behaviour of *Nausicaa* in Hom. Odyss. VII.  
Horace calls *Hypermetra*, *splendide mendax*.  
Truth in words may be right; Truth in bene-  
volence may be so. "The Physician may lye  
to his patient; the general to his soldiers, pro-  
vided it be for their good: Truth has been  
injurious, and even falshood a benefit to man-  
kind." Max. Tyrius.

## XX.

*And eke the lady was full faire to see.]* Καλὴ ἰδέειν.

## XXIII.

*The faire Serena.]* one of the old quartos has  
*Crispina*: another, of the same date, *Serena*:  
so that the place was altered during the print-  
ing off the sheets.

## XXIV.

*Crying aloud in vaine to shew her sad misfate.]* So  
the old quarto and Folio 1609. But the  
Folios of 1611, 1617. read as I have print-  
ed in the context, and as the metre requires.

## XXVIII.

—Softning foot *her beside.*] ἀεὶ δὲ βάνων. Soft-  
ening, making soft and slow his foot as he  
walked beside her. This is the reading of the  
old quarto and Folios 1609, 1611, 1617. But  
the Folio of 1679. And Hughes,

—soft footing *her beside.*

What makes this last reading probable is, that  
we meet with this same expression below, C. 7.  
St. 6.

*With a wyld man soft footing by his side.*  
let the reader please himself.

## XXVIII.

*Did shut the gate against him in his face.]* This  
is a Greek phrase. Anthol, pag. 456. ἀκλιδα;  
ἀμφιτίναξεν ἡμῶς Γαλάτεια προσώποις;

## XLIII.

*Ne from his currish whit reclame.]* re-  
claime himself: be reclaimed. See note on B. i.  
C. 5. St. 28.

## XLVIII.

*And couching close his speare and all his powre.]*  
Here seems the usual fault of printing the same  
word twice over, instead of

*And couching close his speare with all his powre.*

## L.

—*That the blood enser'd.]* So it should have  
been printed.

## C A N T O IV.

## IV.

*S Ave such as sudden rage him lent to smite.]*  
Milton has the same expressions, *rage lent  
them arms*. Virg. *Furor arma ministrat*.

*Ibid.*

*He was invulnerable made by magicke leave.]* This  
is agreeable to romances: Orlando was invul-  
nerable except in the soles of his feet; Ferrau,  
except in his navel. Who does not see that  
Orlando's story is imitated from what is told of  
Achilles, and Ferrau's, from what is told of  
Ajax?

## V

*He stayed not 'advizce.]* So the quarto: but the  
Folio, 1609. *He stayd not to advize.*

*Ibid.*

*Yet in his body made no wound nor blood appeare.]*  
None of the books read, *nor wound nor blood  
appeare*.

## VI.

—*he griple bold did lay.]* See note on B. i.  
C. 4. St. 31.

forth

## X.

*And perill by this salvage man pretended.]* Shown forth or apparent, *pretendere*, Ital. *pretendere*. fo Milton X. 872. where Dr. Bently reads *obtended*. See note on B. vi. C. 11. St. 19.

## XIII.

*THERE* foot of living creature never trade.  
*Ne scarce wyld beasts durst come, there was this wights abode.]* So the quarto: but I have corrected the context from the Folio of 1609.

## XIX.

*And hinder him from libertie to pant.]* i. e. To breath freely: used catoreffically.

## XXX.

*But to these hoppie fortunes—]* Folio 1609 *thofe*.

## XXXI.

*In th' heritage of our unhappie paine.]* i. e. to inherit our hitherto unsuccessful endeavours.

*Ibid.*

*—after our lives end.]* *Ivès*, fo above, St. 16. *knights*.

## XXXII.

*—be greatly doth forthinke.]* It should be, *forthinke* i. e. think beforehand of.

## XXXIII.

*Well hop't be then, when this was propbeside,  
That from his sides some noble chyld should rize.]*

The Folio of 1609, *Side*. fo Pliny, *Epist.* 3. *à mes tuoque latere*, mine and your kindred. — I believe Spenser in this episode has an allusion to the fabulous stories told of the Mac-Mahons, a name signifying in Irish the sons of a bear: they were descended originally from the Fitz-urfula's, a noble family in England: as Spenser writes in his view of the state of Ireland.

## XXVI.

*And certes—]* We read not only of famous knights in wild romances, but heroes in grave histories, whose *linage was unknown*, and whose lives were preserved by wild beasts. *Cyrus* is said to have been suckled by a bitch, *Romulus* and *Remus* by a wolf. See *Ælian*, Var. Hist. xii. 42. *Justin*. L. xlv. C. 4. *Hyginus*, Fab. cclii.

## XXXVIII.

*—The which elsewhere are shorne.]* They could not be shown in this poem: Spenser promised another epic poem, see note on B. i. C. 11. St. 6. In this perhaps they might be shown: or, in the historical view, in the annals of Ireland.

## XL.

*On the cold ground maugre himself he threw,  
For fell despight.]* *Maugre* is an adverb used as the Ital. *malgrado*: against his will, *maugre* for *fell despight*. See the Glossary.

## C A N T O V.

*THE* Salvage serves Matilda well.

So the old quarto and Folios 1609, 1611, 1617, 1679. But *Hughes* *Serena*. See below St. 27, and C. 3. St. 23. The error was occasioned from C. 4. St. 29.

## II.

*As ye may know, when time shall be to tell the same.]* In some Book or Canto hereafter intended to be written by me: for my intent is to open things to you by little and little.

## VI.

*And sought by all the means that be could best.]* Perhaps Spenser wrote *could*, i. e. knew. See Ch. Troil. and Cress. i. 661. Anglo-S. *cuð*. See below, St. 36. Or in the ordinary signification, *that he best could do*.

## VOL. II.

## X.

*And in his homely wize began to assay  
T'amend what was amiss.]* Perhaps he gave it,

*And in his homely wize began t'assay  
T'amend, &c.*

Or rather omitting *to*, which is after his manner,

*—began assay  
T' amend what was amisse.*

## XII.

*After that Timias had againe recured  
The favour of Belphebe—]* When Sir Walter Rawleigh had recovered again the favour of Q. Elizabeth. See B. iv. C. 8. St. 17. But defamation and scandal he could not yet get rid of.

## XXV.

To draw him from his dear beloved dame.] viz. Belpheobe.

*Ibid.*

*That no one least — but he IT challenge would,  
And plucke the pray oftimes out of THEIR greedy  
bould.*] Observe the change from the singular to the plural number. See critical observations on Shakespeare, pag. 358.

## XXIV.

To whom the squire nought answered—] Observe in this Stanza the silence of the gentle squire: the same silence the Christian knight keeps, too conscious of his being misled by the scarlet-whore, see B. i. C. 8. St. 43. So likewise Sir Arthegal, B. v. C. 7. St. 41. The disdainful silence of Ajax upon seeing his enemy Ulysses in the shades below, and of Dido, when she saw her false Æneas, are brought as instances of a sublime, without a word spoken. Timias knew no apology could be made, and therefore no apology should be made: his silence proceeds from self-conviction, too conscious of having offended his royal mistress.

*Ibid.*

As to them seemed fit time to entertaine.] I leave it to the reader, whether he will read

As to them seem'd fit time to entertaine.

Or,

As to them seemed fit time t'entertaine.

## XXV.

That seem'd the spoile of some RIGHT well renown'd]  
Perhaps he gave it thus,

That seem'd the spoile of some KNIGHT well  
renownd.

*Ibid.*

And sternly with strong hand it from his handling  
kept.] Our poet has frequently this sporting  
with jingling words.

## XXVIII.

—be done to pine] is put to death, starved,  
pined away; and so used by Chaucer.

## XXXII.

To make THEM to endure the pains did THEM  
torment.] Spenser often omits the relative: he  
there thinks the printer has omitted it, and  
repeated (as usually) the same word twice.

To make them to endure the pains that did tor-  
ment.

## XXXV.

Deckt all the rose and shadowing the roode.] The

roode, i. e. the cross or crucifix. In churches  
and chapels there was a place left for the cruci-  
fix, called the roode-loft, which is to be seen  
in many churches to this day.

*Ibid.*

Was went his howres and holy things to bed.] to bed,  
so the rhyme requires. To bid, to pray: to bid  
his howres, to say his prayers, called in Anglo-  
Sax. *tid-panzar*, *heravia cantines*, *efficium  
diurnum*: the office of the church performed at  
the canonical hours. — *Horæ matutine*: *Horæ  
Vespertine*. In French *beures* signifies prayers, or  
a prayer-book. See Du Fresne's Glossary in  
v. *Horæ Canonice*.

## XXXVI.

That could his good to all.] That knew and prac-  
tised his good manners to all people. See above  
St. 6. Did he not write here could? So Ch.  
in Troil. and Cress. i. 661.

*Phæbus, that first found art of medicine,  
Quoth she, and could in every wight's care  
Remedy and rede.—*

i. e. and knew. So above, St. 6.

And sought by all the means that he could best,  
i. e. that he knew best. Anglo-Sax. can, *scio  
cude*, *seivit*.

## XXXVII.

But being aged now and weary to  
Of warres delight—] is so spelt in the quar-  
to and Folios of 1609. in Hughes, too. This  
knight turned hermit,

And hanging up his armes and warlike spoile  
From all the worlds incumbrance did himself assyle,

The custom of old veterans hanging up their  
arms, when they quitted service, is frequently  
mentioned.

*Vicianus, armis*

*Herculis ad postem fixis, latet abditus agro.*

Hor. Epist. i.

*Nunc arma, defunctoque bello*

*Barbiton hic paries habebit.*

Carm. L. iii. Od. 26.

So Godfrey, having conquered Jerusalem: See  
the last Stanza in Tasso.

## XXXVIII.

Deckt with green boughes and flowers gay besene]  
i. e. of a gay appearance. So above St. 36.

How each to entertaine with curtsie well besene.  
i. e. well looking and becoming. This phrase  
often occurs Chaucer uses it, and Lydgate  
frequently.

XL.



XL.

*That they ne might*

*Endure to travell, nor one foot to frame.] i. e. to order right. The picturesque and slow broken verse that follows is masterly contrived,*

*Their hearts were sick | their sides were sore |  
their feet were lame.*

XLI.

*—as shall declared be elsewhere.] In some other Canto of this poem.*

## C A N T O VI.

I.

*—THAT immortal spright  
Of Podalyrius —]*

*i. e. the immortal Podalyrius himself; who was a son of the famous physician Æsculapius. This manner of expression is frequent in the poets.*

*Hoc caverat mens provida Reguli.*

*Hor. L. iii. Od. 5.*

*i. e. ipse providus Regulus.*

*Narratur et prisca Catonis*

*Saepe mero caluisse virtus.*

*Hor. L. iii. Od. 21.*

*Virtus Scipidae et mitis sapientia Laeli.*

*Serm. L. ii. 1.*

So Homer frequently, Πριάμοιο υἱός, *i. e. ipse Priamus. Βῆν Ἡρακλῆϊν, ipse Hercules: Πυλαίμενεος γάσσον κῆρ, ipse Pylæmenes, Π. 6* 851. Εκτορος μένος, *Hecub, Π. 6* 418. σθένος Ἰδομενῆος, *Idomeneus, Π. N. 248. Ἑλένην Ἄβρυχ, i. e. Helenus: Eurip. Hecub. 84. Ἄγαμέμνονος, i. e. Agamemnon, Ibid. 723. Car jubet hoc Enni, i. e. ipse Ennius, Perf. vi. 10. See note on B. i. C. 6. St. 1.*

IV.

*For whylom he had been a daughty knight*

*As any one that lived in his dayes.—] Compare this Stanza with B. vi. C. 5. St. 37. — And here 'twill be not improper once for all to take notice of our poet's repetition of the same circumstances, in pretty near the same expressions. And this is according to the great masters of antiquity; and the greatest master of all, Homer. But let us hear one of the best judges of good writing, and a contemporary with Spenser, 'The old and best authors, that ever wrote, were content, if occasion required, to speak twice of one matter, not to change the words, but ἑπτάως, that is, word for word to express it again. For they thought that a matter well expressed with fit words and apt composition, was not to be altered, but liking it well their selves, they thought it would also be well allowed of*

*' others. A schole-master, such a one as I require, knoweth that I say true. He readeth in Homer almost in every book, and especially in the 2d and 9th Iliad, not only some verses, but whole leaves, not to be altered with new, but to be uttered with the old self same words. He knoweth that Xenophon, writing twice of Agesilaus, once in his life, again in the history of the Greeks, in one matter, keepeth always the self-same words. He doth the like speaking of Socrates both in the beginning of his Apology, and in the last end of Ἀπομνημονεύματων. Demosthenes also, in the fourth Philippic, doth borrow his own words, uttered before in his oration 'De Chersoneso. He doth the like, and that more at large, in his oration against Andration and Timocrates. In Latin also, Cicero, in some places, and Virgil in more, do repeat one matter with the self-same words. These excellent authors did thus not for lack of words, but by judgment and skill, whatsoever others more curious and less skilful, do think, write, and do,' Ascham's Scholc-master, pag. 115. An instance of this repetition I will here add from Milton, x. 1086.*

*What better can we do, than to the place  
Repairing, where he judg'd us, prostrate fall  
Before him reverent? and there confess  
Humbly our faults, and pardon beg, with tears  
Wat'ring the ground; and with our sighs the air  
Frequenting, sent from hearts contrite, in sign  
Of sorrow unfeign'd, and humiliation meek.—*

*—They forth with to the place  
Repairing, where he judg'd them, prostrate fell  
Before him reverent; and both confess'd  
Humbly their faults and pardon beg'd, with tears  
Wat'ring the ground, and with their sighs the air  
Frequenting, sent from hearts contrite, in sign  
Of sorrow unfeign'd, and humiliation meek.*

where Dr. Bentley has the same excellent observation that Ascham made before: 'Note,

‘ that the last seven verses, being a repetition of the former, mood and tense only of the verb changed, is an imitation of Homer and Virgil, and shews an assurance in the poet, that what was once well said will bear repeating; and has the true air both of simplicity and grandeur.’ Take the following instance from Virgil, G. IV. 537.

*Sed modus orandi qui sit, prius ordine dicam: [ROS, QUATTUOR EXIMIOS PRESTANTI CORPORE TAU: Quasi tibi nunc viridis depascunt summa Lycæi, Delige, et intacta totidem cervicæ juvencas: Quattuor his [lege, binæ] aras alta ad delubra decrum Constitue, et sacrum jugulibus demitte cruorem, Corporaque ipsa boum [rondofo] desere luo. POST UBI NONA SUOS AURORA ostenderit ORTUS, INFERIAS ORPHEI lethæa papavera MITTES Placatam Eurydicen vitulâ venerabile casâ, Et nigram macæabis ovem, LUCUMQUE REVISES. Haud mora, continuo matris præcepta facessit: Ad delubra venit; monstratas excitat aras; [ROS QUATTUOR EXIMIOS PRÆSTANTI CORPORE TAU: DUCIT, & INTACTA TOTIDEM CERVICÆ JUVENCAS: POST UBI NONA SUOS AURORA induxerat ORTUS, INFERIAS ORPHEI MITTIT, LUCUMQUE REVISIT.*

## V.

Give selves to every sore, but counsel to the mind.] see note on B. i. C. 7. St. 40.

## VII.

For in yourselfe your owly help doth lie  
To heale yourselfe—] The books read yourselfe; and have not the reading I looked for, For in yourselfes &c.

*Monstro quod ipse tibi possis dare: Semita certe  
Tranquillæ per virtutem patet unica vitæ,*  
Juvén. X. 363.

## VII.

If therefore health ye seeke, observe this one.]  
Hoc unum.

## IX.

Begot of foule Echidna, as in bookes is taught.

## X.

Echidna is a monster direful dreed,  
Whom gods doe hate, and heavens abhor to see;  
So hideous is her shape so huge her head,  
That even the bellish fiends affrighted bee  
At sight thereof—] The context here cannot be quite right: for is thrice repeated, so close together, seems the printer's error: and in the 3d verse of the 10th Stanza, 'tis better omitted.

So hideous her shape, so huge her head,  
That even the bellish fiends—

of this Echidna he says,

Whom gods doe hate, and heaven's abhor to see;

Heavens i. e. the gods who dwell in the heavens; so that we have different words, without different ideas: It might have been thus,

Whom gods doe hate, and men abhor to see,  
as in B. v. C. 12. St. 37.

A dreadful fiend of gods and men ydrad.  
He adds,

That ev'n the bellish fiends affrighted bee.  
so Virgil,

Odit et ipse pater Pluto, odere sorores.

But in the last verse of St. ix. he says,

Begot of foul Echidna, as in bookes is taught,  
what bookes are these? not the bookes of Hesiod concerning the generation of gods and monsters; for he departs in many circumstances from Hesiod, and has a mythology of his own; or rather a mythology, which the Muse taught him, from those sacred and secret volumes mentioned already in a note on B. iii. C. 2. St. 18.

## XI.

There did Typhaon with her company;  
Cruel Typhaon, whose tempestuous rage,  
Makes th' heavens tremble oft, and him which vows  
affswage.]

There did Typhaon Company with Echidna; this is expressed according to the Greek *αυθηδών, αυθηδωνία*. These two monsters with their monstrous brood, are mentioned by Hyginus in his Preface and in Fab. 151. See what I have cited from Hesiod concerning this Echidna, from which Spenser imaged his monster Error, in the notes on B. i. C. 1. St. 13. See likewise above, the notes on B. vi. C. 1. St. 7. He adds,

Cruell Typhaon, whose tempestuous rage  
Makes th' heavens tremble oft, and him with vows  
affswage.

Concerning this cruell Typhaon, or Typhon, consult Hyginus, Fab. 152. and Virg. ix. 716. Whose tempestuous rage makes the heavens tremble, viz. by flinging up burning rocks and fire and smoke from mount Ætna, or Inarime, under which he is buried: and makes them affswage him by vows: desiring the enormous giant to cease his rage.

## XII.

—most and least.] See most in the Glossary.

## XIV.

For when the cause—removed is—] According to the action in the Schools, *sublatâ causâ tollitur effectus*.

## XVI.

The Squire, for that he cautious was indeed.] rather, in deed.

## XVII.

*Wrought to Sir Calidore so faule despight.]* So 'tis printed in the old quarto, and folios, apparently wrong, for, *Sir Calepine*, as 'tis printed in Hughes' edition.

Ibid.

*But by what means—*

*I must awhile forbear—]* This is exactly after the manner of Boyardo and Ariosto: they just mention the heads of a story and then pass on to another, keeping the first mentioned for some other canto.

## XXIV.

*And with reproachfull words him thus bespake on hight.]* on *hight*, i. e. highly, proudly: frequently so used by the old poets.

## XXV.

*—which still attended on her.]* *Her* agrees with *trafelen*.

## XXVI.

*That on his shield did rattle like to baile.]* He seems to have in his eye the description of Æneas, when assailed by Lausus and his friends. See Virg. x. 802.

## XXVII.

*Like a fierce bull.]* compare with B. vi. C. 5. St. 19. presently after,

*So likewise turnde the prince upon the knight—*  
He gave it I believe, that knight.

## XXIX.

*Ne would the prince him ever foot forsake.*  
Perhaps here is a word omitted,  
*Ne would the Prince him e'er one foot forsake.*  
so above St. 28. *He foot by foot him forsake.*

## XXXII.

*Her weed she then withdrawing did him discover.]*  
The measure is thus,

*Her weed | she then | withdrawing | did him |*  
*discover.*

These words *withdrawing* and *discover*, each of them in the verse, take up the time of one long and one short syllable. The reader will be pleased to remember this in some other verses, though not particularly taken notice of.

## XXXV.

*A wrongfull quarrell to maintaine.---*] Romances are made up of such kind of exploits; founded on false notions of love, gallantry, and mock-honour; and in a word no better than downright madness or Quixotism. 'Tis ground sufficient for a quarrel, if you love, or do not love a knight's mistress: Another knight defends a pass, and swears no one shall pass that way without trial of his manhood: A third wants a sword or helmet, and swears he will wear none till he gets one in combat. Such are the histories of the Paladins, the Palmerins, the Knights of the round table, and the Don Quixots.

## C A N T O VII.

**L**IKE as the gentle hart—] *Un cor gentil.* Ariosto, xxxvi. 1. See the note on C. 3. St. 1. *Gentle hart*, is Chaucer's expression. See note below on St. 18.

## VII.

*—Like to that heavenly spark*

*Which glyding through the ayre lights all the heavens dark.---*] The simile is elegant, and borrowed from Homer, who compares Minerva's descent from heaven to a shooting star or glancing meteor, II. 8 75. Ovid compares the fall of Phaëton to a shooting star: and Milton the descent of Uriel, iv. 556.

*---Swift as a shooting star*

*In autumn thwarts the night.*

## IX.

*As when a cast of Faulcons make their flight*  
*At an hernes harow---*] Sydney pag. 108. *A cast of Merlins—* But the sport which for that day Basilius

would principally shew to Zelmane was the mounty at a hearne, &c.

## X.

*Himself recovering, was returned to flight.]* It should have been printed *fight*: 'tis an error of the press, by the printer's casting his eye on the verse in the Stanza above.

## XIII.

*—That neither day nor week.]* Had rhyme permitted he would have said, *that neither day nor night*: at no time.

## XVI.

*---which half it ought.]* who is owner of half.

## XVIII.

*For where's no courage, there's no ruth nor mone.]*  
This is Chaucer's frequent observation,

*For pite rennith fone in gentil hert.*

Knights' Tale 1763.

*That pite rennith some in gentil bert.*

Squicr's Tale 499.

*Lo' pite rennith some in gentil bert.*

Merch. Tale 1502.

## XIX.

*The whyles his lord in silver slomber lay.]* The verse is prettily melted and softened down by the repetition of the letter *l*. As to the expression we have it again in B. vi. C. 9. St. 22.

*But all the night in silver sleep I spend.*

Silver refined is an emblem of purity: So *silver sleep* means sleep purged of gross vapours, pure and unmixed; 'aery-light from pure digestion & bred.'

*Ibid.*

*Life to the evening star--]* See note on B. i. C. 12. St. 21.

## XXVI.

*But as he lay upon the humbled gras.]* So the quarto and Folios 1609, 1611, 1617, 1679. In Hughes 'tis printed *humble*, which I like better. The adjective is properly to be joined to *He*, viz. *He humbled*. But poetry loves to invert the natural order of words. See the note on B. iv. C. 8. St. 16. and on the Introduction to B. ii. St. 3. p. 429.

## XXVII.

*But turne we now back to that laitie free.]* *But turn we now--Mai torniamo*, as Boiardo and Ariosto say, when they resume a story just mentioned before. The same expression frequently occurs in the history of Prince Arthur. This tale is begun, and left above, C. vi. St. 16.—*Free* is a perpetual epithet of this lady: see below, St. 30. *She was born free*. St. 31. *The lady of her liberty*.

## XXXIII.

*It fortun'd then that when the roules were red,*  
*In which the names of all Loves folke were fyed.]* It happened that when the records or rolls were red, in which the names of the lovers were kept and filed up. In Hughes's edit. 'tis printed, *were fill'd*--We read presently after that Cupid bad his eyes to be unblindfold: he is blind or not, as occasion serves, see B. iii. C. 12. St. 23. and now as he keeps his court on St. Valentine's day, 'tis requisite he should reconnoitre his servants. Chaucer has a poem intitled *The Court of Love*; (See Urrys edit. pag. 560.) And this poem perhaps gave Spenser the hint of Cupid's court on St. Valentine's day. In Chaucer's Court of Love, there are many shadowed persons, and poetical beings, introduced; as here *Bisnony* and *Dispight*, and a beaute-erant named *Pertansure*; so named

from carrying the messages and orders of Love

XXXIX.

*—with cursed hands unclean] impuris, illotis manibus.*

XL.

*But most the former villaine—]* He who went foremost or first; who led the lady's horse, St. 44.

XLI.

*And sit to great Orgolio—]* Take notice of a great beauty which Spenser uses here and in several other places, viz. the figure of suspension. For three or four stanzas together you have a giant described before you know his name: by this poetical apparatus your ideas are raised, and the person is introduced with greater solemnity. This giant was descended from those who warraid against heaven; and was related to that surquedrous giant Orgolio, mentioned in B. i. C. 7. St. 14. who took prisoner St. George the knight of Una; and was afterwards slain by Prince Arthur, B. i. C. 8. St. 24.

XLII.

*Like two great beacons—]* Compare with B. i. C. 11. St. 14.

*Ibid.*

*And stalking stately like a crane did stryde*  
*At every step upon his tiptoes bie.]* Βεγεδύμενος ἐς ταῖς ἰδοῖς, as Aristophanes said, ridiculing the gait of Socrates.—But the image here is very picturesque, and the repetition of the letters add not a little to the picture.

*And STALKING stately like a crane did stryde.*

*At every step upon the tiptoes bie.*

We have a ludicrous common saying, viz. He stalks as stately as a crow in a gutter: which might be originally formed from Virg. G. i. 387.

*Et sola in sicca secum spatiatur arena.*

In Virgil you perceive the same affected iteration of letters, as in Spenser: and a reader of Virgil and Spenser must be very unattentive not to observe a thousand instances of like nature. It seems to me that Ovid had Virgil's verse above cited in view, in describing of Coronis before her change; and this I rather mention, because unnoticed by any commentator that I can find.

*Nam dum per litora lentis*  
*Passibus (ut sileo) summa spatiar arena,*  
*Vidit, & incaluit pelagi deus.* Met. ii. 572.

XLIII.

*But in a jacket, quilted richly rare*

Upon

Upon checklaton, he was strangely dight.] Perhaps from Ch. in the rhyme of Sir Thopas, ver. 3241.

*His robe was of Chekelatoun.*

i. e. of a motley or checkered work. 'The quilted leather *Jack* is old English: for it was the proper weed of the horsemen, as you may read in Chaucer, where he describeth Sir Thopas's apparel and armour, as he went to fight against the giant in this robe of *Shekelaton*, which is that kind of gilded leather with which they use to imbroider their Irish jackets,' Spenser's view of Ireland. He wore likewise on his head a kind of turban like to the Blackmores on the Malaber coast; with which his hair was bound about and *woyded from before*, i. e. and kept from falling about his eyes.

## XLVI.

*Rather then once his burden to sustaine*] i. e. his club: so his favorite poet in describing the giant *Daungir*, Rom. R. 3401.

*And in his hand a grete bourdoun.*

G. Douglas translates Virg. x. 318. *Sternentes agmina CLAVA*, 'That with his burden all the routis dang.' Ital. *bordone*, Gall. *bourdon*.

## XLVII

*Like as a mastiffe having at a byn A salvage bull—*] *A salvage bull*, is from the Italian poet; *toro salvatico*.

*Ibid.*

*And oftentimes by Turmagoni and Mahmud sware.*] The oath of Sarazins and infidels in romance writers. See note on B. ii. C. 8. St. 30. in pag. 475.

## XLIX.

*Words sharply wound, but greatest griefe of fawning grows.*] See note on B. iv. C. 4. St. 4.

## L.

*Till Mirabellaes fortune I do further say.*] Till I do further say or speak of the fortune, &c. or thus. *Till I do say*, assay, attempt to treat of, *the fortune*, &c.

## C A N T O VIII.

## IV.

*That was that courteous knight—*] B. vi. C. 7. St. 12.

## VI.

*See how they doe that squire beat and revile;*  
*See how they doe* THE lady hale and draw.] The turn of the verse requires, methinks, *that lady*.

## XI.

*So as he could not weld him any way.*] wield, direct or manage himself any way: *him* for himself is frequent in Spenser, as *αὐτὸς* in Greek for *αὐτῶν*.

## XII.

*As when a sturdy ploughman—*] This simile seem taken from Propertius, L. ii. Eleg. 25. v. 47.

*Sed non ante gravis taurus succumbit aratro,*

*Corvua quam validis hæserit in laqueis.*

Or from Orl. Fur. xi. 42.

*Came toro salvatico, ch' al corno*

*Gittar. si senta un' improvviso laccio,*

*Salta di quà e di là, s' aggira intorno,*

*Si colca e leva, e non può uscir d' impaccio—*

## XIII.

*And with his club him all about so blift.*] From the French, *blesser*, to hurt or wound.

## XIV.

*At last the captive after long discourse.*] shifting, running to and fro. Ital. *discorso*, Lat. *discursus*.

## XXI.

But all that leg—

*But fell to ground—*] Perhaps, *He fell to ground*.

## XXVII.

*For that unwares ye weetlesse doe intend.*] I have altered it from the Folio, 1609. From that &c. The reading in the old quarto seems owing to what follows *For more* &c.

## XX.

*Complayning out on me that would not on them rue*  
*out on me:—*words of indignation, *out on thee—*  
*fy on thee—*OUT is an interjection that both Spenser and Chaucer frequently use, and often joined with *Harrow: see* Somner in *uTON*.

## XXI.

*And sitting carelesse on the scorners stoole.*] Psal. i. 1. *nor sitteth in the seat of the scornful.*

## XXIV.

*Here in this bottle, sayd the fory mayd,*  
*I put the tears of my contrition.*] Psal. lvi. 8. *Thou tellest my sittings, Put thy tears into thy bottle.* Spenser seems to allude to the lachrymatory bottles; the Italians call them *lacrimarii*.

## XXV.

—by his foolish feare.] i. e. companion. See *Feres*, in the Index. 'Tis spelt so that the letters might answer in the rhyme.

## XXXI.

And every body two, and two she four did read.] Euripides in *Bacch.* vers. 915. and *Virg.* IV. 470.

*Et solem geminum Et duplices se ostendere Thebas.*

## XXXIV.

Where being tyrd with travell, and opprest  
WITH SORROW, she betook herselfe to rest] 'Tis frequently mentioned in *Heliodorus*, that being opprest with sorrow they fell asleep: the same observation is made in the New Testament, *Luke* xxii. 45. he found his disciples sleeping for sorrow. There are many of these natural observations in our poet, which have a pleasing effect when introduced with art.

## XXXVIII.

For sleep, they sayd, would make her battil better.] See *Battill* in the Glossary.

*Ibid.*

Unto their god they would her sacrifice,  
Whose share, her guiltlesse bloud they would present.] In all sacrifices the gods had their share, which the Greeks called ἀπαρχαί. So *Horace*,

*Ante Larem proprium vescor, vernasque procaces  
Pasco, libatis dapibus,*

i. e. giving my household gods THEIR SHARE. As to this episode of the intended sacrifice of *Serena*, and her almost miraculous escape, it seems taken from *Achilles Tattius*; who wrote the romance of *Clitippe* and *Leucippe*. *Leucippe*, like *Serena*, is carried away and intended to be sacrificed. There is likewise a subitary altar erected: *Ἐαὐτὸς δὲ τῆς αὐτοσχέδιος ἢ παλῆς πεπραμένος, καὶ σαρξὲς τῆς Ἐαὐτὸς παλαιός.*

Of few green turfs an altar soone they sayned.

St. 44.

*Exiit subitos congesti cespitis aras.* *Lucan.* i. 9. So *Milton*, of the altar which *Abel* erected, xl. 432.

— 'Tib' midst an altar stood,

*Rythe* of grassy sod.

*Leucippe* is afterwards wonderfully preserved, and in a different manner from *Serena*. So likewise in *Heliodorus*, *Theagenes* and *Chariclea*, being taken captives, were intended to be sacrificed, but were miraculously preserved.

## XL.

As if they would have rent the brazen skies.] See note on B. iv. C. 8. St. 38.

*Ibid.*

—then out about she cras.] See out in the Glossary: and the note above, St. 20.

*Ibid.*

And rends her golden locks, and snowy breasts embrew.] For *embrews*. see note on B. iv. C. 11. St. 46.

## XLIII.

And closely tempted with their craftie spies.] See note on B. i. C. 2. St. 17. and on B. iii. C. i. St. 36.

*Ibid.*

—Religion held even theeres in measure.] So our truly theistical and Christian Poet exclaims,

*Tantum religio potuit suadere bonorum.*

An atheist, a *Lucretian*, a modern free-thinker —exclaims ever and anon,

*Tantum religio potuit suadere malorum.*

## XLV.

Tho whenas all things readie were ARIGHT.] So all the books read; which I have purposely consulted to find the reading I look'd for; a reading much more after *Spenser's* manner of expressing himself,

Tho whenas all things ready were BEDIGHT.

*Ibid.*

— with naked arms full net.] *French*, net, clean, neat. But as just below he says,

—ceremonies met,

for meet: so here, without going to the *French* language, he says net for neat. In both these places omitting a letter, the easier to introduce his jingling terminations: see note on B. iv. C. 11. St. 46.

## XLVII.

Ne ought was tyred with his endlesse toyles.] So the old quarto: which I have altered from the Folio 1609.

*Ibid.*

Ne ought was feared of his certaine harmes.] i. e. frayed, affrighted, on account of his certain harms.

## XLVIII.

— of their sacred fire.] Curled, abominable, superstitious.

*Ibid.*

And groaning sore from grieved hart intire.] See note on B. iii. C. 1. St. 47.

## XLIX.

Then to the rest his wrathful HAND he bends] Just above you have,

And even as his right HAND adowne descends,

i. e. the priest's hand, who was going to sacrifice *Serena*: and this word seems to have caught the printer's eye, and to have occasioned him to give us his wrathful HAND in the verse now before us, whereas variety and propriety rather claim another reading, viz.

Then

*Then to the rest his wrathful BRAND he lends.*

This is agreeable to Spenser's manner of expression, and preserving that iteration of letters, which he is so apparently fond of: besides the expression is more poetical, keeping up the idea of a soldier, *his wrathful brand*.---

L.

--- to cover what SHE ought by kind.] So the

## C A N T O IX.

II.

--- WHICH I forbore  
To finish then.] See B. vi. C. 3. St. 26.

III.

---But nature's dew.] only nature's dew.

IV.

---- where shepherds lie

*In winter's wrathfull TIME.*] I believe Spenser wrote *TINE* or *TEEN*: which see in the *Glossary*; 'tis Chaucer's expression, and he uses it, B. iv. C. 3. St. 23. where consult the note in page 588. He has Chaucer in view likewise in the following stanza,

*The whyles their bestes there in the budded broomes  
Beside them fed* ---

So in the house of Fame, Urry's edit. p. 466. ver. 134.

*And pipis made of grene corne,  
As have little herde gromes,  
That keepin bestis in the broomes.*

E. K. who wrote notes on Spenser's Pastorals, says he took the following verses in February, Ecl. ii. from Chaucer,

*So loyt'ring live you little herd gromes,  
Keeping your bestis in the budded broomes.*

He uses Chaucer's expression likewise in St. 7.

*Such homely what as serves the simple clown.*

Such homely fare, things, wherewithal, &c. So in the House of Fame pag. 470. ver. 651. *Ne ellis what* [nor any thing else] *fro women sent.* And in the Rom. of the Rose 6737.

*For to worchin, as he had what, [i. e. wherewithal.]*

So likewise our poet in his ixth Ecl. September, *Then plainly to speake of shepheards most what.*  
VOL. II.

Folios: but the old quarto, *what THEY ought by kind*, i. e. by nature. The reading of the old quarto is not to be entirely disregarded; for the transition from the singular to the plural, from *Serena* to women in general, is easy; and agreeable to the manner of the best writers of antiquity.

And in his viith Ecl. July,

*Come downe, and learne the little what  
That Thomalin can saine.*

Spenser in his letter to his friend Gabriel Harvey says that he is maintained abroad, *most what*, by the Earl of Leicester.---He likewise in St. 8. keeps still Chaucer in view,

*The lustie shepheard swaynes fate in a rout.*

Chaucer's Troil. and Cref. ii. 613.

*And men cried in the street, see Troilus  
Hath right now put to flight the Grekis rout.*

i. e. the Grecians. So in ver. 620.

*An easie pace riding, in routis twaine,*

i. e. in two companies. It seems to me that our poet had Chaucer perpetually in view in all these passages here cited, and all following each other: and as the emendation which I offer is more poetically expressed, and has its sanction too from Chaucer, so I make no question myself but he wrote

*In winter's wrathful TINE* ---

But we offer our emendations, and place them only in the notes, at a distance from the context, for the examination of the reader.

XIII.

*By this the moystie night ---] Humida nox.  
Virg. ii. 8.*

XIV.

--- but as old stories tell,  
*Found her by fortune* ---] See B. iv. C. 12. St. 9. This story of Pastorella is founded on the old Romance called *Dorastus and Fawnia*, from which Shakespeare borrowed the plot of his play called the *Winter's Tale*: Or rather Spenser might borrow from the original, viz. the

the pastoral of Daphnis and Cloe by Longus: which pastoral-romance if the reader consults, he will find some corresponding passages and imitations.

## XXI.

*And store of cares doth follow riches store.*] Almost literally from Horace,

*Crescentem sequitur cura pecuniam.*

*Ibid.*

*And my flocks father daily doth amend it.*] This expression is taken from the pastoral poets. Ο τράγος, τῶν λευκῶν ἀνθρώπων ἄσπερος. O birce, albarum caprarum vir. Theoc. viii. 49. Vir gregis ipse caper, Virg. Ecl. vii. 7.

*Thy flocks father his courage hath lost.*

Spens. in Feb. Ecl. 2.

Let me add a similar expression of Horace L. i. Od. 17. *Oletis uxores mariti.*

## XXIX.

*In vain, said then old Melibee, doe MEN  
The heavens of their fortunes fault accuse;  
Sith they know best what is the best for THEM:  
For they to each such fortune doe diffuse,  
As they doe know each can most aptly use.*] THEM rhymes so faintly to MEN that I consulted all the editions over again to see if I could find any difference, or the following reading,

*Sith they know best what is the best. And then  
They to each one such fortune doe diffuse,  
As they, &c.*

Spenser has made this fine reflection before; and, like Homer he repeats his fine reflections and good sayings, that you might not forget them.

*Right true: but faulty men use oftentimes  
To attribute their folly unto fate,  
And lay on heaven the guilt of their own crimes.*

B. v. C. 4. St. 28.

Old Homer led the way; thus translated by Mr. Pope Odyss. i. 32.

*Why charge mankind on heaven their own offence,  
And call their woes the crime of Providence?  
Blind! who themselves their miseries create,  
And perish by their folly, not their fate.*

Plato says very finely in Rep. x. αἴτια ἰδομένη, οὐδὲ ἀνάγνορος. Eligenis culpa est; Deus extra culpam. and dwells on this subject in his 2d Alcibiades, ἐγὼ μὲν ἐν ἀπορῷ μὴ ὡς ἀλλοῦδος μάτην θεῶν ἀνθρώπων ἀντιπρωταῖ ἐξ ἐκείνου φάμενοι κακὰ σφίσι ἐνεκαῖ ἐν οἷσι καὶ αὐτοὶ σφῆται ἢ τε ἀτασθαλίαν (scribe ἀτασθαλίαν.) Hom. Od. ἄ. 34, vel communi lingua ἀτασθαλίαν, ἢ τε ἀφροσύνας καὶ ἰσχυροῦς, ἢ τε μίαν ἀληγῶν ἔχουσι.

*Quælibet vereor equidam re homines temerè deos  
inagent quasi mala ab iis inferantur: ii vero seu  
protervitate quadam, sive insipientia sibi ipsi dolores  
morte acriter parant. So Ficinus: who should  
have translated it, sua stultitiâ præter satum  
[præter naturæ ordinem] calamitates patiuntur.  
Hom. Od. ἄ. 34. Juvenal from this Socratic  
chart has borrowed his xth Satire. Plautus has  
imitated it in Pseudol. Act. ii.*

*Stulti hand scimus, frustra ut finus, cum quod  
cupienter dari*

*Petimus nobis, quasi quid in rem sit, possimus  
nescere.*

*Certa amittimus, dum incerta petimus, atque hoc  
evenit,*

*In labore atque in dolore, ut mors obrepit interim.*

Shakesp. Ant. and Cleop. Act. II.

---We ignorant of ourselves

*Beg often our own harms, which the wife Powers  
Deny us for our good; so find we profit  
By losing of our prayers.*

Chaucer in the Knight's Tale, 1253.

*Alas! why pbleynin men so in comvane  
Of purveyance of God, or of Fortune,  
That giveth them full ofte in many a gise  
Will bettir than themselves can devise.*

In Troil. and Cref. IV. 179.

*O Juvenal (Lorde!) trewe is thy sentence,  
That litil wenin folke what is to yerne,  
That thei ne findin in ther desire offence,  
For cloud of error na lette hem discern  
What best is.*

Juvenal Sat. x.

*Pauci dignoscere possunt*

*Vera bona, atque illis multum diversa, remota  
Erroris nebula: quid enim ratione tinemus  
Aut cupinus?*

*Nil ergo optabant homines? si consilium  
Permittes ipsis expendere numinibus, quid  
Conveniat nobis, rebusque sit utile nostris:  
Nam pro jucundis aptissima quæque dabunt Dii:  
Carior est illis homo, quam sibi. Nos animorum  
Impulsi et cæca magnaue cupidine ducti  
Conjugium petimus-----*

This verse I formerly corrected: Juvenal was not so little of a philosopher as to bid us contradict all impulses and instincts of the mind; nor so bad a poet as to say *et cæca magnaue cupidine*, as if he wanted to prop his verse by a number of epithets; but he seems to have written,



--1105 *animorum*

*Impulsu cæca, magnaue cupidine ducti  
Conjugium petimus, partumque uxoris; at illis  
Notum, qui pueri, qualisque futura sit uxor.*

The only petition in the hymn of Adam and Eve is in verse 206.

*Hail universal Lord, be bounteous still*

TO GIVE US ONELY GOOD.

Which Milton did not take from that celebrated prayer in Plato *Ἰὼ Θεσιγενεῖ, κ. λ.* as Bentley thinks, but he literally translates Xenophon, *απομ. Bib. ἁ. κεφ. γ. καὶ εὐχετο δὲ πρὸς τὸν θεὸν ΑΠΑΝΤΕ ΤΑΓΑΘΑ ΔΙΔΟΝΑΙ, ὡς τὸς Θεὸς κάλλιστα εὐδότηας ἰστίῃσιν ἀγαθὰ ἰστί.* *Socrates autem precabatur deos simpliciter ut bona largirentur tanquam dii optime scirent, cuiusmodi res sint bonæ.* In our most excellent and truly divine Book of Common Prayer, we have several petitions of like sort.---*Fulfil the petitions of thy servants as may be most expedient for them---Almighty God, the fountain of all wisdom, who knowest our necessities before we ask, and our ignorance in asking, &c.---We beseech thee to put away from us all hurtful things, and to give us those things which be profitable for us, &c.* Many of the collects are drawn up in this true christian and philosophical spirit of prayer.

XXX.

*For wisdom is most riches.] i. e. the greatest.*  
Anglo-S. *mærc maximus.*

XXXI.

*Since then in each mans self, said Calidore,  
It is to fashion his owne lyses estate.]* So above, each hath his fortune in his breast.—*Sith each unto himself his life may fortunize. Quisque suæ fortunæ faber, Sallust. Valentior omni fortuna est animus; qui in utramque partem res suas ducit, beatæque ac miseræ vitæ sibi causa est: Seneca.*

*Nam sapiens quidem pol ipse fingit fortunam sibi.*

Plautus Trin. ii. 2.

*A manly grace and wit may shun the snare:  
Tis said a wise man all mishaps withstands:  
For though by starres we borne to mischiefs are,  
Yet grace and prudence bayles our careful bandes.  
Each man (they say) his fate hath in his hand,  
And what he marres or makes to lesse or saue,  
Of good or evil, is even self doe self have.*

Higgins Mirr. of Magittr. Fol. 252.

XXXII.

*So forth he drew much gold, and toward him it drive]  
For drives. See note on B. iv. C. 11. St. 46.*

XXXVI.

*That who had seen him then, would have bethought  
On Phrygian Paris by PLEXIPPUS brook,  
When he the love of faire BENONE sought,  
What time the golden apple was unto him brought.]*  
This is the reading of the quarto and all the folios: Hughes has printed it *Oenone*; which is indeed right; and yet Spenser I believe wrote *Benone*; for he loves to miswrite proper names.—Paris was educated on mount Ida, where he married the nymph *Oenone*,

*PEGASIS Oenone, Phrygiis celeberrima sylvis.*

Ovid. Epist. v. 3.

Observe this word *Pegasus*, and see if from hence we cannot get the true explanation and understanding of *Plexippus' brook*. [*Oenone fontis filia ἀπὸ τῆς πηγῆς.* See Burman's edit. and notes.] Spenser loves, as I said above, to miswrite proper names; he does not say *Pegæ*, *Pegasus*, *Pedasis* or *Pegasion*: nor follows any commentator; but as he corrupts the name of *Oenone* and writes *Benone*; so he corrupts the name of the *Brook* near which *Oenone* was educated, and who was said to be the daughter of a fountain, and writes it *Plexippus*.—This is my real opinion of this very difficult passage. I formerly understood it otherwise: viz. that *Plexippus* was the same as *Hippocrene*; from *πλήρω*, *ξω*, *percutio* and *ἵππος*, *equus*: imaging that this whole story of Paris and the three goddesses, which appeared on mount Ida, was invented by the drinkers of the fountain *Hippocrene*. But let the reader please himself, and improve the hint here given, if he thinks it not satisfactory.

XXXVII.

*—Love so much could.] Tantum amor potuit.*

XXXIX.

*Was ready oft his own hart to devoure.] ὃ θυμὸς κατέδου, Suum animum exedere, Hom. II. ζ' 202. Σὺνέδειν κραδίον, tuum edes cor. II. ὁ. 129.*

XLII.

*And did it put on Coridons instead.] i. e. in the stead or place of his own.* Anglo-S. *ƿƿeard locus.*

## C A N T O X.

## I.

*WHO now does follow—*] Sir Calidore neglects his quest for the love of Pastorella: so Ulysses was detained by Calypso, Æneas by Dido, Ruggiero by Alcina, Rinaldo by Armida.

## II.

*—and saying always in the port.]* Sailing in the port without ever getting on shore.

## VII.

*In the woods shade which did the waters crowne.]* *Sylvia coronat aquas,* Ov. Met. v. 388. *Summum myrica coronant,* ix. 355.

*There stands a fountain in a darksome wood,  
Nor stained with falling leaves nor rising mud,  
Untroubled by the breath of winds it rests,  
Unfully'd by the touch of men or beasts;  
High bowers of shady trees above it grow,  
And rising grass and chearful greens below.*

Addison's transl. of Ov. Met. iii. 407.

## VIII.

*Or else to course-about their bases light.]* See the Gloss. in *Bace*, and notes on B. iii. C. 11. St. 5. B. v. C. 8. St. 5. He seems to allude to the country sport called Prison-base, or Prison-bars.

*Ibid.*

*—mount Acidale.]* See note on B. iv. C. 5. St. 5.

## IX.

*That even her own Cytheron—]* See note on B. iii. C. 6. St. 29.

## XI.

*He durst not enter into th' open Greene,  
For dread of them unwares to be descryde,  
For breaking of their dance, if he were seene.]* Sir Calidore durst not enter into the open green, for fear of being unawares seen by them, *For breaking*, i. e. on account of, or lest they should break their dance, if he were seen. I cannot however help thinking that *For* twice thus repeated is the usual error in the printing this book; and a much better reading occurs, viz.

*He durst not enter into th' open Greene,  
For dread of them unwares to be descryde,  
And breaking off their dance, if he were seene.*

i. e. for dread to be descride—and for dread of breaking off their dance, if he were seen.

## XII.

*And like a girlond did in compasse stemme.]* Did stem or stay them in compass, i. e. did encompass them.

## XIII.

*Look how the crown—]* The comparison of these fair damzels, dancing in a ring, to the constellation called Ariadne's crown, is very elegant and just: but our poet differs from the mythologists, in supposing that the Centaurs and Lapithæ fought at the wedding of Theseus. If the reader at his leisure is desirous of seeing the various accounts of this constellation, he may consult Hyginus, Poet. Astron. L. ii. C. 5. The accounts of Ariadne, as well as of her constellation, are very various, as may be seen in Plutarch's life of Theseus; Homer's *Odyss.* xi. 324. and the Scholiast. This beautiful constellation is described by Ov. Met. viii. 178. *Fast.* iii. 511. And by Manilius i. 326.

*At parte ex aliâ claro volat orbe Corona,  
Luce micans variâ; nam stellâ vincitur unâ  
Circulus, in mediâ radians quæ maxima fronte,  
Candidaque ardenti distinguens lumina flammâ,  
Grossia desertæ fulget monumenta puellæ.*

In transcribing these verses I have made a very small alteration, viz. *distinguens* for *distinguit*: but Doctor Bentley has too far left the original in his alterations.

## XVI.

*She was to meet that jolly shepherds lass—]* Colin Clout is Spenser; this lass whom he so much praises and characterizes in St. 25. images her whom he married, being forsaken by the fair Rosalinde. This I have mentioned in the preface.

## XVIII.

*They vanish all away—]* Perhaps the allusion is that Sir Philip Sidney, imaged in Calidore, drew Spenser from his rustic muse to court.

## XXII.

*They are the daughters of sky-ruling Jove—]* See the note on B. ii. C. 8. St. 6. Our poet here follows Hesiod *Opér.* 907. Compare Hygin in *Præfat. Ex Jove et Eurynome Gratæ*: with the notes of the late learned editor: and Natal.

Comes

Comes L. iv. C. 15. But poets and mythologists relate very various stories of the Graces, both as to their parents, and names, and number.

## XXIV.

*But two of them still forward seemd to bee,  
But one still towards shrowd herself afore.]* This is wrongly printed from the old quarto and Folio, 1609. It should have been printed from the Folio 1617, and 1679.

*But two of them still froward seemd to bee—* i. e. as he explains it in the last verse of this Stanza, *that good should goe FROM US in greater store than come TOWARDS us.* Anglo-S. *pearþ*, *versus*. *þrampearþ*, froward. See Spenser's 4th Ecl. April: with the notes of his friend E. K.

## XXVI.

*So farre as doth the daughter of the day—]* the morning star. See the note on B. i. C. 12. St. 21.

## XXXV.

*— In which his heart was prayde.]* In which his own heart was the prey. So below, St. 40. *the which they did then pray*, i. e. did prey upon.

## XXXVI.

*And hewing off his heād it presented—]* Anglo-Sax. *heapod*, the heād.

## XXXVIII.

*Till fortune fraught with malice, BLINDE and BRUTE]* Cebes, *ἔτι δὲ τύχη ἢ μόνον ΤΥΦΛΗ ἀλλὰ καὶ μαινομένη καὶ ΚΡΟΦΗ.*

*Fortunam insanam esse et CÆCAM et BRUTAM perhibent philosophi:*

*Saxoque inflare globoso prædicant volubili:*

*Ideo, quo saxum impulerit fors, eo cadere Fortunam autumant:*

*CÆCAM ob eam rem iterant, quia nihil cernat quo sese applicet:*

*Insanam autem aiunt, quia atrox, incerta, instabilisque sit:*  
*BRUTAM, quia dignum atque indignum nequeat intermiscere.*

Pacuvius apud Auct. ad Heren.

## XXXIX.

*A lawless people Brigants' bight of yore.]* Ital. Ital. *Brigante*. Gall. *Brigand*. A robber, a vagabond. See Menage in V. *Brigand*. The *Brigantes* likewise are the inhabitants of the northern parts of England.

## XL.

*—that ever fight.]* of all that ever did *figh* or grieve.

## XLI.

*FOR underneath the ground—]* I believe he wrote *FAR underneath*—He said above *FOR overgrown gras*, which caught the printer's eye. The reader at his leisure may compare this episode of Pastorella, being carried away by these brigands to a cave, with a like description in Orl. Fur. Canto xii. and xiii. where Orlando finds Isabella in a cave of robbers. See likewise the description of the cave in Heliodorus, where the Egyptian Thyamis confines the beautiful Chariclea.

## Ibid.

*Ne lighted was with window nor with lover—]* *A lover* is an opening in a poor cottage at the top, to let out the smoke, and to let in the light. Gall. *l'ouverture*, *apertura*: *ouvert*, *aperire*. Spenser seems to have in view the Irish poor cottages which were thus built in his time.

## XLIV.

*But what befell her—]* So the quarto. I have printed from the Folios, *And what besel her—*

## C A N T O X I.

## IV.

*WITH looks, with words, with gifts he oft her wooed,*

*And mixed threats among—]* Ov. Fast. i.

*Nunc prece, nunc pretio, nunc agit ille mimis.*

Ov. Met. ii. 397.

*— precibusque minas regaliter addit.*

## VI.

*Sith in his powre she was to foe or friend.]* i. e.

for him to be a foe or a friend to her, *to see her* or *to friend her*. The substantiv is changed into a verb.

## Ibid.

*— by him gracing small.]* perhaps *graced*, i. e. by him little *graced* or favoured, unless *gracing* has a passive signification: See note on B. i. C. 5. St. 28. But this construction seems rather hard in this passage.

## XI.

—For that faire shepherdesse.] The Folio, *the*.  
XVI.

—*Ne leaving any talk,*  
*But making way for death at large to walke.*] *Ne leaving any talk*, i. e. making all even. *Death* should have been printed with a capital *D*. The image is very picturesque.

## XIX.

*His target alwayes over her pretended.*] i. e. held, opposed, Virg. ix. 599. *morti præterendere mores*, i. e. opponere. See note on B. vi. C. 4. St. 1c.

## XXV.

*That even his heart for very fell despight,*  
*And his own flesh he ready was to teare.*] *To teare or rend the heart* is a scriptural phrase, and a metaphor from peoples using to tear their garments, or their hair in affliction: *Rend* (or *teare*) *your hearts, and not your garments*, Joel. ii. 13. Old Homer has the same expression, Il. á 243. εὖ δ' ἔσθλοισι θυμὸν ἀμείλιχον, *tu verò intus animum lacerabis*. The same allusion our poet has in B. i. C. 5. St. 39.

*Which hearing his rash fire began to rend*  
*His hair and hasty tongue that did offend.*

*Ibid.*

*And fared like a furious wyld beare,*  
*Whose whelps are stolne away.*] This simile is scriptural, 2 Sam. xvii. 8. Prov. xvii. 12.

## XXVII.

*And yet his Feare*] See note on B. iii. C. 10. St. 35.

## XXIX.

*Die! out alas! then Calidore did cry,*  
*How could the death dare ever her to quell?*] *Out* is frequently used as an exclamation. *The death*, ὁ θάνατος, *la morte*.

## XXX.

*Where shall I then commence*  
*This woful tale? or how those Brigants vyle.*] The construction is designedly embarrassed; for the words are spoken by a man in a fright and hurry.

## XXXVII.

*Thendid they find that which they did not feare.*] That which they neither feared for, nor cared for.

## XLIV.

*Like him that being long*—] Compare this simile with B. i. C. 3. St. 31. and with Homer, Od. xxiii. 233, and Tasso iii. 4.

## XLVII.

--- *There gan a dreadful fight.*] None of the books read, *Then gan*—

## XLVIII.

*How many flies*---] See note on B. i. C. 1. St. 23. Here are two similes following each other; the one of the lowest kind, the other great and majestic: the thieves were as deserving of the one image as Sir Calidore of the other. This ordering of various comparisons is agreeable to Homer's manner; for in the second Iliad, where the troops are assembled for battle, he compares the troops to a swarm of flies, and their general to a majestic bull. In the following Stanza the relative is omitted, which occasions some little embarrassment in the construction: though he might easily have given it,

*Like as a lion amongst an heard of deer,*  
*Dispersing them to catch.*---

*Ibid.*

*That none his danger daring to abide,*  
*Fled from his wrath, and did themselves convey*  
*Into their caves.*] *his danger*---*themselves*---*their caves*: one would be apt to think that *his wrath* caught the printer's eye, and occasioned, *his danger*: for the construction properly requires,

*That none THEIR danger daring to abide,*  
*Fled from his wrath, and did themselves convey*  
*Into THEIR caves*---

Tho' changing from the singular to the plural number may be vindicated from the best writers, yet in this passage now before us, this change seems rather too much forced: however we leave it to the reader's consideration. See concerning this change of numbers, Critical observations on Shakespeare, page 358.

## C A N T O XII.

*L I K E* as a ship that through the ocean wyde,]  
*Directs her course unto one certain coast*  
 Is met of many a counter-winde and tyde,  
*With which her winged speed is let and crost---*  
 Here seems the usual mistake, Is met for I MET  
 or YMET. This simile Milton seems to have in  
 some measure imitated, ix. 513.

*As when a ship by skilful steersman wrought*  
*Nigh river's mouth or foreland, where the wind*  
*Veers oft, as oft so steers and shifts her sail:*  
*So vary'd he--*

The expression just following *still winneth way* is  
 used by Milton ii. 1016.

*And through the shock*  
*Of fighting elements on all sides round*  
*Environ'd wins his way.*

## III.

*Unto the castle of Belgard---*] I am apt to imagine  
 that Spenser, beside his moral allegory,  
 has here an historical allusion: and it seems to me  
 that the castle of Belgard hints at *Belvoir castle*; for  
*garder, regarder* is the same as *voir*: and the  
*Lord of the castle, viz. the good Sir Bellamour*, by  
 no far-fetched equivocal allusion, leads us to  
 the real name of the *Lord of the castle*: for the  
 name *Bellamour* might contain in its compo-  
 sition *mours, manners*, as well as *amour, love*.  
 Nor does the poet stop here; but carries you  
 still farther into the history of this noble fam-  
 ily, who married into the royal house of York.  
 See St. 4. This lady seems to have been in-  
 tended for the King of Scotland.

*This daughter thought in wedlocke to have bound*  
*Unto the prince of Picteland bordering nere.*

But the privately gave her love to Sir Bella-  
 mour. There seems other allusions, which if  
 the reader looks for, perhaps he will find out; if  
 he slight this information, he will see no allu-  
 sion or allegory, though the poet says his poem  
 is a continued allegory.

## VI.

*For dread lest if her Syre*  
*Should know thereof, to slay her would have sought.]*  
 All the books read, *HE would have sought*. This  
 is a fault of the printer; and yet perhaps this  
 fault might be the true reading.

## VII.

*Upon the little brest---*] Perhaps, *Her*.

*Ibid.*

--- a little purple mold] for *mole*. See note on  
 B. v. C. 6. St. 32. a letter is added.

## IX.

*At length a shepherd---*] This is taken, as  
 mentioned above, from the old story of Do-  
 raxtus and Faunia, from which Shakespeare  
 borrowed his *Winter-tale*; or from the Pastoral  
 of Longus, 'Tis to be observed, that when in-  
 fants were exposed, they generally exposed  
 with them several trinkets and tokens, by  
 which they might be known hereafter; and  
 these trinkets were as a kind of gratification to  
 those who took up the exposed infant: the  
 Greeks call them *γνωρίσματα*; so Heliodorus,  
 L. iv. and Terence *Eun. Act iv.*

*Abi tu cistellam, Pythias, domo effer cum MONU-*  
*MENTIS.*

Shakespeare alludes to them in the *Winters-*  
*tale, Act iii.*

*Blossom, speed thee well!*

*There lye, and there thy character; there THESE*  
*Which may if fortune please, both breed thee, pretty one,*  
*And still rest thine.*

See below, St. 20.

*She found at last by very certain signs*  
*And speaking markes of passed MONUMENTS,---*

## XII.

*Besides the losse of so much loos and fame.]* *Loos*  
 is Chaucer's word for praise, from the French:  
 and our poet so wrote at first, and so 'tis printed  
 in the old quarto edition: but he altered it af-  
 terward, I believe, (as the Folio 1609. directs  
 us to read) into --- *praise and fame*. There is  
 a disagreeable jingle in *lofs and loos*, without any  
 addition of beauty or turn of thought.

## XIV.

*And her own handmayd that Melissa light]* The  
 necessary-women which attended the temple of  
*Ceres* were from their industry named *Μημοσαι*,  
*bees*. One of the same name nursed Jupiter.  
 Melissa

Melissa is likewise the name of a prophetess in Ariosto, Canto iii.

## XXVII.

---that *solaine thro'*] thro' or agony. See note on B. iv. C. 11. St. 46.

*Ibid.*

--- the *which ye chylded tho.*] Ye then brought forth. See the Glossary. The word is used by Gower and Chaucer.

## XXI.

*Let her by proefe of that which she hath fylde*] i. e. feeled, felt: the spelling answers to the rhymes. Compare this simile with Ariosto, i. 53.

## XXIII.

*And to the clergy---*] The beast imaging scandal and calumny made havock among the clergy: i. e. the scandalous behaviour of the popish clergy gave just occasion for calumny; and this their scandalous behaviour was one of the reasons given for the entire suppressing of monasteries and abbies.

## XXIV.

---- *Their dortours sad.*] So Chaucer writes it. Gall. *dortoir*. *Dormitorium*, a dormitory.

## XXVI.

*All set with yron teeth*—] So the beast is described in Daniel vii. 7. Spenser loves to mix the terrible and the ludicrous: just above he says, *with open mouth that did containe a full good pecke*—ludicrously expressing a terrible subject.

## XXVIII.

*That spat out poyson and gore, bloody gere.*] This is wrongly printed, for, *gore-bloody gere*, i. e. gore blood.

## XXX.

*Like as a bullocke, that in bloody stall  
Of butchers balefull hand to ground IS FELD,  
Is forcibly kept downe, till he be thoroughly queld.*] Instead of IS FELD, I hardly doubt myself, but Spenser wrote IFELD or YFELD.

*Like as a bullocke, that in bloody stall  
Of butchers balefull hand to ground IFELD  
Is forcibly kept downe, till he be thoroughly queld.*

## XXXIV.

*For never more defaming gentle knight.*] i. e. on account that he never more might defame gentle knight. For, i. e. on account of, is frequently thus used.

## XXXV.

*Like as whylone that strong Tyrinthian swaine.*] Sir Calidore's taming and leading this monstrous beast, is aptly compared to Hercules,

that dragged to light Cerberus. Homer mentions this story, Il. 3. 368. I will cite the Greek, because Spenser translates from it.

Ἴε Επειε; ἀξοτα κίρα συγαῖς Ἄδρα.

*Brought forth with him the dreadful dog of hell.*  
Compare Virgil, vi. 395. and Ov. Met. vii. 412.

*Ibid.*

*And to the other damned ghosts WHICH dwell  
For aye in darkness WHICH daylight doth shewme.*] A small alteration, (upon supposition that the printer here has erred his usual error) makes this passage easy,

## --- which dwell

*For aye in darkness and daylight do shewme.*

If we keep the old reading, *which agrees with darknesse: which darknesse doth shew daylight*: and he might mean *utter darknesse*: darknes palpable, which no light can penetrate. See note on B. ii. C. 5. St. 22. This interpretation confirms the correction there offered.

## XXXIX.

*Abe that long time after Calidore,  
The good Sir Pelleas him tooke in hand,  
And after him Sir Lamoracke of yore,  
And all his brethren torn in Britain land.*] All

his brethren---He says this in allusion to the knights of the round table of king Arthur's court. Sir Pelleas and Sir Lamoracke are two knights that are frequently mentioned in the history of Prince Arthur. But Sir Palomides is the knight mentioned in part ii. Chap. 53. who follows the Questing Beast. 'This mean  
' while there came Sir Palomides the good  
' knight, following the Questing Beast, that  
' had in shape, an head like a serpent's head,  
' and a body like a liberd, buttocks like a lion,  
' and footed like a hart; and in his body there  
' was such a noise, as it had been the noise of  
' thirty couple of hounds questing; and such a  
' noise that beast made wherever he went.  
' And this beast Sir Palomides followed, for it  
' was called the Quest. And right so, as he  
' followed this beast, came Sir Tristram and  
' Sir Lamoracke: and to make short tale,  
' Sir Palomides smote down Sir Tristram and  
' Sir Lamoracke, both with one spear, and so  
' departed after the quest GLATISAUNT, that  
' was called the Questing Beast. What is here  
meant by GLATISAUNT? This silly romance is a collection of many French and Italian romances, put together with no art, by one Sir Thomas Malcor knight, and finished in the ninth year of the Reign of King Edward the IV<sup>th</sup> entitled *La Mort d'Arthur*. In the French

French romance, from which he had this story. The Queſting Beaſt was called *Glapiſtant*, i. e. yelping, queſting, or barking; from *glapir*, to yelp, bark, or *QUEST* as a ſpaniel. But Spenser takes its name from the Latin *Blaterare*, or the Italian *Blatterare*, to make a noiſe: and calls it the *Blattant* or *Blatant* beaſt. Compare Voſſius's Etymol. in *Blaterones*; and ſee note on B. v. C. 12. St. 37. and on B. vi. C. 1. St. 7. Skinner, '*Blatant*, Auctori Dict. Angl. apud quem *ſolum* occurrit, exp. latrans, ululans. 'Nefcio an à Lat. balatus, q. d. balans vel balatans.' This dictionary writer had it from Spenser.

*BARKING* and biting all that him do bate. that him do bate, i. e. that have any thing to do with him: that do contend or debate with him.

## XLI.

*More than my former writs—*] What were theſe former writs, that brought him into a mighty peere's diſpleaſure? Doubtleſs his Paſtorals, in which he ſo ſeverely reflects on biſhop Elmor in particular; ſcarcely hiding his ſatire under the transparent covering of an anagram; and this mighty peere means the lord treaſurer Burleigh. There is nothing in mother Hubbard's tale that could give any juſt offence; for the ſatire is there general. But his encomiums on arch-biſhop Grindal, and his ſeveral reflections on biſhop Elmor, could not but give very juſt reaſons for the lord treaſurer to be offended.

*Ibid.*

*And ſeeks to pleaſe, that now is counted wiſe men's threaſure.*] He ſeems to have Horace in view, *Principibus placuiſſe viris non ultima laus eſt.*

Let us cloſe our notes on this Sixth Book, with a ſhort review of the Legend of Courteſy. The reader needs not be put in mind, that the Fairy Queen annually held a ſolemn feaſt, which continued with great magnificence for twelve ſeveral days. In one of thoſe days, (ſuppoſing the ſixth) there came in preſence a hermit, who complained of the cruel ravagings of a monſtrous beaſt, called the *Blatant* Beaſt; and at the ſame time deſired ſome knight might be appointed, that alone might undertake the enterprize, not of deſtroying, but ſubduing this monſter of ſcandal. The petition was granted; and the adventure aſſigned to Sir Calidore; who binding himſelf by a vow to perform it without aid or companion, ſets forward on his queſt, and after many a courteous enterprize firſt atchieved, he at length overtakes and entirely maſters and tames the *Blatant* Beaſt.

VOL. II.

The meeting of Arthegal and Calidore ſhows the connexion of this, with the former book, ſo likewiſe does the introducing of Timias in the fifth Canto; but more particularly prince Arthur, the hero of the poem; who is to be perfected in all virtues, that he might be worthy of the glory to which he aſpires. If we turn our thoughts towards thoſe myſteries that lie enveloped in types and allegories, we cannot help applying the following verſes of our poet in the introduction to the ſecond Book, to many of the epiſodes herein related,

*And thou, O faireſt princeſs under ſky,  
In this fair mirrour mayſt behold thy face,  
And thine own realms in lond of Fairy.*

Methodically by no far-fetched alluſions, we might diſcover pictured out to us that truly courteous knight Sir Philip Sidney, in the character of Sir Calidore; whoſe name Καλλιόδορος leads us to conſider the many graceful and goodly endowments that heave peculiarly gave him. This is that *brave courtier* mentioned by our poet in another poem,

*Yet the brave courtier, in whoſe beautious thought  
Regard of honour barboours—  
He will not creep, nor crouch with ſained face,  
But walks upright with comely ſtedfaſt pace,  
And unto all doth yield due COURTESIE.*

Moth. Hub. Tale.

With this hint given, who can help thinking of Sidney's Arcadia, when he finds Sir Calidore miſpending his time among the Shepherds? And when this knight of courteſy meets in his paſtoral retirement with Colin Clout, and by his abrupt appearance drives away the rural Nymphs and Graces, which makes the ſhepherd,

*— for fell deſpight  
Of that diſpleaſure break his bag-pipe quite.*

B. vi. C. 10. St. 8.

Do not all theſe circumſtances, agreeable to the tenor of this poem, allude to our poet's leaving the country, and the rural Muſe, at Sir Philip Sidney's requeſt? I make no doubt myſelf, but the *Country Laſs* deſcribed in C. 10. St. 25, 26, 27, is the ſame as deſcribed in his Sonnets, lxi. &c. her name was Elizabeth, as he tells us in Sonnet lxxiv. and he was married to her after his unſucceſſful love of the fair Roſalind, who ſeems imaged in that *Wondrous Fair* (as her name imports) who is ſo juſtly puniſhed for love's diſdain in Canto vii. I have mentioned in the notes that *Belgard caſtle*, in Canto xii. ſeems from its very name to point out *Belvoir caſtle*: If this is granted, Sir Bella-

mourne

moure must be the noble lord of the castle, who married into the royal house of York: and this seems hinted at in Canto 12. St. 4. Another of this noble family likewise married the daughter of Sir Philip Sidney: but how far the Story told of Pastorella, who found her parents in Belvoir castle, may allude to this alliance, I neither affirm nor deny. In these kind of historical allusions Spenser usually perplexes the subject; he leads you on, and then designedly misleads you: for he is writing a Fairy poem, not giving you the detail of an historian. It seems to me that our poet makes use of the same perplexing manner in hinting at the calumnious tale, then in every good woman's mouth, told of a certain lady at court, no less than a maid of honour to queen Elizabeth, and a daughter of Sir Nicholas Throgmorton, who had been too free of her favours before marriage to Sir Walter Raleigh: This lady he married afterwards, and she made him the most quiet, the most serene, and best of wives. But the reader will not fail to apply this story, when he finds Serena and Timias (in whom all along, and almost in every circumstance is imaged Sir Walter Raleigh) both carried to the hermit's cell, to be cured of their sore maladies that they had contracted by the

bite of Calumny and Scandal. This story too he will apply, when he finds Timias under the discipline of Disdain and Scorn, in Canto vii. and viii. The *Salvage man* characterized in Canto 4. St. 2. and in Canto 5. St. 2 and 41. was intended to be shewn in a new light in some other part of this poem, now left unfinished; and this salvage perhaps represents by way of type the heir of Lord Savage mentioned by Spenser in his view of Ireland, *now* (he says) *a poor gentleman of very mean condition, yet dwelling in the Ardes*. And the episode of the infant sav'd from a bear, and delivered to the wife of Sir Bruin to be brought up as their son, might allude to the noble Irish family of the Mac-Mahoons, descended from the Fitz-Urfulas. These kind of types and symbols, and historical allusions, the English reader will not fail to apply to many parts of this poem, when he considers what Spenser himself tells us in his introduction to B. ii. St. 4. namely, that there are certain SIGNS by which Fairy land may be found. Hence the poem itself, by this pleasing mask, partakes of the nature of fable, mystery and allegory, not only in its moral representations of virtues and vices, and in what relates to nature and natural philosophy, but likewise in its history.



## N O T E S

## O N T W O

## CANTOS of MUTABILITY.

**P**ROUD Change or Mutability, that insulting Titaness, who has plaid her cruel pranks to many a man's decay and ruin, has made her depredations likewise

on our poet's poem: for these two Cantos, that treat of Mutability, are the only relics of part of the Seventh Book, intitled The Legend of Constance.

## C A N T O VI.

## II.

*As I have found it registred of old  
In Faery land amongst records permanent]*  
Spenser had admission to these most authentic records of Fairies and Fairy land by favour of the Muse, who alone had the custody of them. We must take his word for the truth of this, as he has so confidently asserted it in many passages throughout his poem.

## III.

*As Hecate in whose almighty hand  
He plac'd all rule and principality.]* Hecate was the same as Luna, and Luna was the daughter of Hyperion, one of the Titans. See *Natales Comes*, Mythol. L. iii. C. 15. In heaven she was named Luna, on earth Diana, in hell Hecate. Hence Virgil, vi. 247.

*Voce vocans Hecaten, cœloque Ereboque potentem.*

## Ibid.

*And drad Bellona that doth sound on his  
Warres and allarums unto nations wide.]* Bellona, another of the Titanesses, was the same as Enyo.

—ἦρχε δ' ἄρα σφιν Ἄρης κ' πρότιν' Ἐνυώ.  
Hom. *é.* 592.

Ἄουτ' ἄρ' Ἀδριαίναι, ἔτι πτελίπερθεσ Ἐνυώ.  
Ibid. ver. 333.

So that Enyo or Bellona is to be distinguished from Pallas or Minerva, the goddess of Wisdom: and this is the reason why I have departed from the first quarto in B. iii. C. 9. St. 22. which reads *Bellona*: and have printed it *Minerva* from other editions.

## IV.

*And heavenly honours, yield as to them twaine]*  
viz. to Hecate and Bellona.

## V.

*She did pervert, and all THEIR statutes burst]* I would rather read,

—and all HER statutes burst,  
viz. Nature's. So below, St. 6. *She broke the laws of Nature.*

## VIII.

*Ne staid till she the highest STAGE had seand  
Where Cynthia did sit—]* I believe Spenser wrote SIEGE NOT STAGE.

*Ne staid till she the highest siege had seand  
Where Cynthia did sit.*

This is plain from St. 12.  
*But seee that had to her that sovereign seat  
By highest Jove assign'd—*

*Siege* is an old word for *seat*, and used generally for a seat of dignity: Fairf. x. 35.

*Who thus from lustie siege his pleasure told.*

Tasso, *dal seggio*. Spensf. B. ii. C. 2. St. 39.  
From *lusty siege* began the words *aloud to found*. Both Tasso and Spenser had in view Virg. *Æn.* 2.

*Inde toro pater Æneas sic orsus ab alto.*

which G. Douglas translates, *his siege riall*. Cynthia did not sit on a *stage*, but on a *siege* royal, or *sovereign seat*: and the gods of the highest order had their proper thrones or *sieges* royal. See Ovid. *Met.* i. 174. 177. and Homer. *Il. Æ.* 606. where each god has his apartment, agreeably to the astrological system of the planetary *Houses*. Hence Milton at the conclusion of his 1st Book,

—But *far within*

*And in their own dimensions, like themselves,  
The great seraphic Lords and Cherubim  
In close recess and secret conclave SAT,  
A thousand deny-gods on golden SEATS  
Frequent and full.*

Cynthia did not therefore SIT upon a STAGE, but on a SEAT or SIEGE.

XV.

To *Jove's saive PALACE*—] Ovid, *Met.* i. 175.

*Hic locus est, quem, si verbis audacia detur,  
Haud timeam magni dixisse Palatia Cæli.*

XXI.

*If that her might were match to her desire.]* This is the reading of all the Books excepting the Fol. Edit. of 1679. where 'tis printed *matcht*.

*Ibid.*

*Areed, ye sonnes of GOD*—] Spenser would have avoided, I should think, this manner of speaking: I believe he gave it,

*Areed ye sonnes of GODS*—

XXII.

*What course was best to take in this HOT bold emprise.]* So all the Editions, excepting Hughes: who reads

—in *this* her bold emprise.

*Hot*, *bold*, two epithets, are joined without a connective particle to one substantive *emprise*: and this construction is used by the most classical authors.

*Illa saporiferum, parvos initura penates,  
Colligit agresti lenè papaver humo.*

Ov. *Fast.* iv. 531.

*Anxia nec mater discordis mæsta puellæ  
Secubit, caros mittit sperare nepotes.*

Catull. Epith. *Thet.*

*Hinc fessæ pecudes pingues per pabula læta  
Corpora deponunt—* Lucret. i. 258.

See other instances, if necessary, in Broukhuisius' notes on Tibullus, Lib. iii. Eleg. v. vers. 22. *Hot* is likewise a very proper epithet, and used in the same sense as Cicero uses *Calidus*, in *Offic.* L. i. C. 24. *periculosa et Calida consilia*. And Terent. *Eun. Act.* ii. *vide ne nimium calidum hoc sit modo*. So the Greeks use *ὑπερθερῶν, ἐχιδνῶν*. Aristoph. *Plut.* vers. 415. *ἢ ὑπερθερῶν ἐπὶ τοῦ καλιδύμου φαίνουσιν*, i. e. *animo nimis calido et accenso patratum*. H. Stephens. *Hinc ὑπερθερῶν, ἀυδάξ et temerarium φαίνουσιν*.— If we have been somewhat prolix in vindicating our author, 'tis to show how classical he is in his manner of expressing himself, even where he is thought to be faulty.

XXIII.

*Before they could new counsells reallie*] i. e. *rallic*: get in order, from *rallier*: q. d. *realligare*: fo Skinner; agreeable to our poet's spelling.

XXV.

*Whence art thou, and what doest thou here now make?  
What idle errand hast thou?* Earth's mansion to forsake! ] Hughes omits *thou* in the second verse: but as 'tis absorb't in scanston, it might fairly be admitted without any violence to the measure.

XXIX.

*I would have thought that bold Procrustes hire  
Or Typhans fall—] I was willing to have thought,* that the just punishments inflicted by me, as a reward for their wickedness, either immediately, as on Typhans, Ixion, or Prometheus; (great in wisdom as well as in descent;) or mediately, by the powers I delegated, viz. by Hercules, Theseus, &c. who slew tyrants, and oppressors of mankind, such for instance was Procrustes, &c. &c.—Spenser writes *Procrustes*, following his usual way of miswriting proper names: and Procrustes is put here for any robber or oppressor of mankind, that met with his due punishment.

XXX.

— *With that he spooke  
His nectar-deawed locks, with which the skyes  
And all the world beneath for terror quooke.]*

*Terrificam capitis concussit terque quaterque  
Cæsariem, cum quâ terram, mare, sidera, movit.*

Ov. *Met.* i. 179.

*Così dicendo il capo mosse: e gli ampi  
Cielì tremaro—* Tasso, xiii. 74.

— *so was his will*

*Pronounc'd among the gods; and by an oath  
That shook heav'n's whole circumference, confirm'd.*  
Milton, ii. 331.  
Milton

Milton says by an *oath*, not by a *nod*: for Milton does not give God the Father, human parts or form; besides the expression is scriptural: not so for other poets,

Η, ἡ κυανέησιν ἐπ' ἔφρησι νῦστα Κροῖων.  
 ——— μίγαν δ' ἐδάλεζεν Ὀλυμπον.

This verse Spenser had in view above, St. 22.

*His black eye-brow, whose doleful dreaded beck  
 Is wont to wield the world*——

So Horace, L. 3. Od. i.

*Cuncta supercilio moventis.*

And Virgil, ix. 106.

*Annuat, et totum nutu tremfecit Olympum.*

Mr. Pope thus translates Homer's well-known verses,

*He spoke, and awful bends his sable brows;  
 Shakes his ambrosial curls, and gives his nod,  
 The stamp of fate, and sanction of the god:  
 High heaven with trembling the dread signal took,  
 And all Olympus to the centre shook.*

This one word *curls* degrades the whole image; and what was great in Homer becomes ludicrous as expressed by the translator.

## XXXI.

*But ah! if gods should strive with flesh yfere  
 Then shortly shoul' the progeny of man*

*Be rooted out, if Jove should doe still what he can.]*

*My spirit shall not always strive with man, for that he also is flesh, Gen. vi. 3. Yea, many a time turned he his wrath away— for he considered that they were but flesh, Psa. lxxviii. 39. The construction is somewhat confused, If gods should strive together with flesh, and if Jove should doe still what he is able to do, then shortly would the progeny of man be rooted out. In Chaucer and our old poets we frequently meet with yfere, ifere, in fere, for together.*

## XXXIII.

*May challenge ought in heavens interest] In Hughes' edit. 'tis printed interest: which spoils the jingle. Spenser uses the Ital. intérêt.*

## XXXV.

*But to the highest Him, that is beight  
 Father of gods and men by equal might  
 To weat, the god of Nature, I appeale] Him the  
 highest father of gods and men—the god of Nature:*  
 But below, Canto viii. St. 5. he says,  
*Then forth issu'd (great godde) great dame Nature.*  
 The reader must not be surprized to find in one place a deity called a *God*, in another a *Godde*: for as Milton observes, i. 423.

*Spirits when they please  
 Can either sex assume, or both.*

According to the Orphick verses Jupiter (i. e. as there intended, universal Nature, or in Spenser's words, *The God of Nature*) is of both sexes, male and female; as consisting of active and passive principles. Pan likewise (as the name imports) is said to be the god of Nature: *Pan totius Naturæ deus est*: Servius in Virg. Ecl. ii. 31. *Pan ab antiquis diebus fuit [lego, dictus fuit] deus naturæ.* Albricus de Deor. Imag. Cap. ix. *Nature* is spoken of as the chiefest of the deities in Statius, xii. 561.

--- *Heu princeps Natura! ubi numina, ubi ille  
 Fulminis injusti jaculator?---*

When Lucretius, and the like atheistical writers, speak of Nature, with the epithets, *creatrix rerum, gubernans, omniparens*, &c. they mean some unknown power working blindly for the general good: but Seneca, as a good thief, says, *By Nature I mean the God of Nature.* And the Stoics when they address Nature, mean not that blind goddess of the Epicureans, but an universal mind acting for the good of the whole, hereby recognizing a divine nature, or making nature a kind of handmaid of the Deity. From these and the like considerations of the various energies of Nature, and her mysterious appearances, we may see into the meaning of Stanza 5. and 6. in Canto vii. Nor will that ancient inscription in Gruter want any further explanation:

ΦΥΣΙΣ ΠΑΝΑΙΘΙΟΣ

ΠΑΝΤ. ΜΗΤ.

*Ibid.*

*And bade Dan Phœbus scribe—] Dan Phœbus the scribe of the gods.*

## XXXVI.

*Of my old father Mole, whom shepherds quill  
 Renowned bath---] Alluding to his poem intitled Colin Clout's come home again.*

*One day (quoib he) I sat as was my trade,  
 Under the foot of Mole, that mountaen bore  
 Keeping my sheep---  
 Old father Mole (Mole high that mountaen gray  
 That walls the north-side of Armulla dale)  
 He had a daughter, &c. &c.*

XL.

*That shepheard Colin dearly did condole.] Which story Colin Clout (Spenser himself) did dearly condole in his poem intitled Colin Clout's come home again.*

— *fav*

## XLV.

—*save only one*] viz. Acteon.

## XLVIII.

*Like as an huswife*---] This simile is of the same ludicrous turn and comic cast, as that in Ariosto, Canto 4. St. 22. where the Necromancer Atlanta, intending to take Bradamante by the help of his enchanted shield, is compared to a cat, and Bradamante to a mouse.

## XLIX.

--- *now within their bail.*] now in their power and custody. Concerning the original meaning of this word, the reader at his leisure may consult Menage and Skinner.

## LIV.

--- *that may els be rid.*] *Red, rad*, be spoken of or declared, from the Anglo-Sax. *ruadan*. The spelling is for the sake of the jingling terminations.

## C A N T O VII.

## II.

--- **FOR** *who but thou alone*  
That art yborne of heav'n and heavenly fire,  
Can tell things doem in heav'n so long agoe.] The poet, reassuming his subject, calls upon the assistance of the Muse, in imitation of his brother poets. Compare Homer. Il. ii. 484.

*Dicite nunc Musæ cœlestia tecta tenentes ;  
Nam vos divæ estis, nec abestis, cunctaque nostis ;  
Ad nos vix tenuis famæ perlabitur aura.*

See likewise Virg. vii. 641. and Milton i. 27.

*Say first, for heav'n hides nothing from thy view*—

## IV.

*And had not Nature's sargeant, that is Order.]* Order is introduced as a marshal in B. v. C. 9. St. 23. And Luis de Camoens in his Lusiad, Canto i. makes Order the herald and marshal of the deities.

## V.

*For with a veil that wimpled every where*---] See note on B. i. C. i. St. 4. page 337. This reading is occasioned by the printer, who took y for yt. The poet, I doubt not, gave it *ywimpled*.

## VIII.

*But th' earth herself of her own motion  
Out of her fruitful bosome made to grow  
Most dainty trees*---] He explains what he means by *herself*, viz. of her own motion; spontaneously: to the Greeks use *αὐτὸς*, and the Latins *ipse*: and in a similar passage, Virg. iv. 23.

*Ipsa tibi blandos fundent curiabula flores.*

*Ipsa*, i. e. *sponte sua*. And in ver. 21.

*Ipsæ lætæ demum referent discenta capellæ  
Uleru.*

*Ipsæ*, i. e. *sponte sua*. Compare a like image in Lucretius i. *Tibi survas dædala Tellus summittit flores*. And in Homer. Il. ε' 347. From whom Milton, in B. viii. 513. So our poet again in St. 10.

*And all the earth for underneath her feet  
Was dight with flowers that voluntary grew  
Out of the ground*---

## IX.

*So hard it is*---] This Stanza I think misplaced, it seems to me that it should be put after the 12th Stanza. For see how regularly they follow each other.

*But th' earth itself of her free motion  
Out of her fruitful bosome made to grow  
Most dainty trees*—St. 8.

*And all the earth for underneath her feet  
Was dight with flowers*—St. 10.

*And Mole himself to honour her the more—  
Was never so great joyance*—St. 11.

*So hard it is for any living wight*—St. ix.

*Ibid.*

*That old dan Geoffrey*--- in his Fowles parley] viz. *The assemble of Fowles* [edit. Urry. page 413. See ver. 302, &c.]

*Ibid.*

*But it transfers to Alane, who he thought  
Had in his plaint of KINDES described it well.* We must read *plaint of kinde*: so Chaucer, in the Assemble of Fowles, vers. 316.

*And right as Alaine in the plaint of KINDE  
Deviseth Nature of soch arais and face*—

He refers to a treatise written by Alanus de Insulis,

fulis, DE PLANCTU NATURÆ contra *Sodamie vitium*: This book was never (so far as I can find) printed, nor ever seen by Spenser, which makes him say,

*Which who will read set forth, so as it ought,  
Go seek he out that Aene, where he may be sought.*

There is a MS. of this *Alanc, De Planctu Naturæ*, of the plaint of kinde, or of Nature, in the Bodley Library: which begins thus,

*In lacrymas risus, in luctus gaudia verto,  
In planctum plausus, in lacrymosa jocos.*

## X.

*Tenne thousand mores of sundry sent and bezv.]* In Hughes' edition 'tis spelt *more*: we use the word in the West of England for roots, &c. Somner, Anglo-S. *moþan, acini, baccæ, femina.*

## XII.

*On Haemus hill—'twixt Peleus and dame Thetis.--]* He says the bridale of Peleus and Thetis was celebrated on Haemus (a hill on the confines of Thessaly) because Ovid reciting the amours of Peleus and Thetis (Met. xi. 229.) begins, *Est finis Haemoniæ, &c.* And Peleus is called *Haemonius Peleus*, by Tibullus, L. i. Eleg. vi. vers. 9. But Apollodorus says expressly, p. 218. that the marriage was celebrated on mount Pelion: and Catullus who wrote the Epithalamium (Spenser alluding to it says *Phæbus self did sing the spousall hymne*) begins with, *Peliaco quondam, &c.*

## XIII.

*This great grandmother of all creatures bred,  
Great Nature—]* This great grandmother of all creatures that ever were bred or born, viz. great Nature, &c. He seems to call Nature great grandmother, &c. in imitation of Orpheus' hymn to Nature,

Ω φύσι, παμμήτηρα θεά, πολυμήχαν μήτηρ.

See the note above on Canto vi. St. 35. And speaking of Nature, *still moving, yet unmoved from her sted*, he seems to have Boetius in his eye, who thus addresses the God of Nature,

—*Stabilisq; manens das cuncta movere.*

## XVII.

*I do possess the worlds most regiment] The chief government of the world.*

## XVIII.

*Yet out of their decay, and mortal crime] i. e. mortality.*

## XIX.

*As for her tenants, that is men and beasts.] 'Tis a happy expression to call man and beasts joint tenants of the earth. Sidney very elegantly*

calls the beasts *The wild burgessis of the forest.* And Davenant in Gondibert, B. ii. C. 6. St. 69. with Spenser, perhaps, in his eye, says,

*Each humbled thus his beasts led from abroad,  
As fellow passengers and heirs to breath,  
Joint tenants to the world, he not their lord.*

The thought was too pretty to escape the notice of Mr. Pope, hence in his Essay of Man, iii. 152.

*Man walk'd with beast joint tenant of the shade.*

## XXV.

*Thus all these four (the which the ground-work be  
Of all the world—]* The poet had his eye on Pythagoras' doctrine in Ovid. Met. xv. 239.

*Quatuor æternas genitalia corpora mundus  
Continet—*

## XXX.

*Laden with fruits that made him laugh, full glad  
That he—]* The context is faulty by an error of the press. These four seasons are characterized as persons in Ovid. Met. ii. 27. xv. 206. Lucretius v. 736. And in Spanheim's notes on Callimachus, pag. 726. there is an engraving of a medal, representing the four seasons with their proper symbols.

## XXXII.

*And in a bag all sorts of seeds ysame,] i. e. collected together: 'tis a participle, from the Anglo-Sax. *ƿamnian*, or *Ʒƿamnian*, to collect or gather together: the Anglo-S. *Ʒe* was afterwards by our old English writers changed into *y*, and prefixed ostentimes to participles. *Ysame* is not in this passage now before us, the adverb, *ƿame, simul, unà, pariter*: though the very learned editor of Junius seems to think so, 'YSAME, *yfome, simul, unà.* Spenserus. Anglo-S. 'ƿam. Goth. *Samana*, quod consonum est 'Gr. *ἄμα.*' 'Tis not *ysame*, that is an adverb; but *fame* or *sam*: as our poet uses it in his Eclogue named May, vers. 168.*

*For what concord have light and darke SAM?*

i. e. together. Let me add in confirmation of my interpretation the Teutonic, *SAMMEN Colligere*. Hence our word *Sum*, meaning the sum total of many particulars collected together: though a Latinist will not doubt but that we had this word from them.

## XXXVI.

*The Nemæon forest, till th' Amphitricionide] We must read, Th' Nemæon—* See note on B. iii. C. 7. St. 5. pag. 556. *Through th' tops, &c.* and let this verse be added as another instance.

## XXXVII.

## XXXVII.

*A lovely maid—the which was crown'd  
With ears of corn, and full her hand was found.]*  
i. e. *And her hand was found full of ears of corn:*  
see the figure of *Virgo* in Hyginus: she is there  
pictured with three ears of corn in her right  
hand: Aratus seems to say she had but one ear  
of corn,

*Spicum illustre tenens splendenti corpore Virgo.*  
Cic. de Nat. Deor. ii. 42.

*Virginis inde subest facies, cui plena sinistra  
Fulget spica manu, maturisq; ardet aristis.*

Germanicus.

Compare Theo's commentary on Aratus: from which, and the translators of Aratus, as well as from her figure in the globes, I would correct Aratus, and read,

—ἢ εἰ ἐν ΧΕΙΡΙ φέρεται σάκκος ἀργύρεος,  
not ἐν ΧΕΡΕΙ. So Spenser *her hand*, not *her hands*.

## XXXIX.

—*in the wine fats see.]* See, or *Sea*, is, by a kind of a catachresis, used for the liquor in the vats.

## XXXIX.

*The same which by Dianus doom unjust  
Slew great Orion—]* Orion was a famous hunter, in love with Aurora; (or the morning, as hunters generally are;) Diana out of a fit of womanish jealousy, because she was not the sole object of his care and love, sent a scorpion that killed him. Her *doom* was therefore *unjust*.

## XL.

*The seed of Saturne and faire Nais----]* Chiron was the son of Saturne, and of a faire Naid, viz. Philyra daughter of the Ocean. See note on B. iii. C. 11. St. 43.

## XLI.

*Upon a shaggy bearded goat he rode;  
The same wherewith dan Jove in tender years,  
They say, was nourish'd by the Iæan mayd.]* So these verses should have been printed; *shaggy* and *bearded* are two distinct epithets joined without any connective particle to one substantive; See the note above, Canto 6. St. 22. There should not have been so full a point after *yeares*. But what does he mean by *the Iæan mayd*? The Mythologists (Hyginus and Eratosthenes) inform us that Capricornus was made a constellation, because he was educated with Jupiter: and when Jupiter assumed the throne of heaven, he placed Capricorn, and the goat his foster-mother among the stars. *Capricorn* is called *Caper* in the verses describing the names of the Zodiac: hence perhaps Spenser, in the

hurry of a poet, took the goat that nourished Jupiter for the goat that was nourished with Jupiter.

*Nais Amalthea, Cretæa nobilis Idæa,  
Dicitur in silvis occuluisse Jovem.*

So that *Iæan mayd* is probably an error of the press for *Idean mayd*.

## XLII.

*Yet did he quake and quiver like to quell.]* like to die; or to be starved.

## Ibid.

*Upon an huge great earth-pot steane he stood,  
From whose wide mouth there flowed forth the  
Roman flood]* *Earth-pot steane*, viz. *Amphora*: so the constellation is named in the well-known verses that mention the twelve signs of the Zodiac: by Eratosthenes called *ἰσοχόος*, by Ovid and Manilius, *Urna*. Spenser's spelling *steane* is agreeable to the Belgic word *steen*, a *steen-pot*. Aquarius is painted pouring out from his *steen-pot* or *urn*, a flood, *ῥέων ἰδάτων*, *effusa aquæ*, which Spenser calls *the Roman flood*: not to be confounded with the constellation called by various names, viz. ὁ ποταμὸς, *Fluvius*, *Oceanus*, *Nilus*, *Eridanus*, *Padus*, &c.

## XLV.

*The Hours ---]* Spenser says they were daughters of Jupiter and Night, i. e. of day and night: Our poet has a mythology of his own: Hesiod says, of Jupiter and Themis, Theog. ver. 900. They were *porters of Heaven's gate*: So Homer, *Iliad* i. 749. Ovid introduces Janus in his *Fast*. Lib. i. saying that he and the Hours together were porters of Heaven,

*Præsideo foribus cæli cum mitibus Horis.*

Milton, likewise, who could not keep himself from mingling his mythological lore with his more divine subject, assigns the Hours an office in Heaven; and 'tis remarkable that he gives it an angel's sanction, for Raphael speaks, B. vi. ver. 3.

---- till Morn,  
Wak'd by the circling Hours, with rosy hand  
Unbarr'd the gates of light.

## L.

*Now horn'd, now round, now bright, now brown,  
and gray.]*

None of the editions have the reading that I looked for, viz.

— *now bright, now brown, now gray.*

He seems to have in view Pythagoras' speech in Ovid. Met. xv. 196.

*Nec par aut eadem nocturnæ forma Dianæ.*

## LIII.

--- Some say in Crete by name,

Others in Thebes, and others elsewhere.] Præter Cretam, & Arcadium, Bœotia etiam, ac in ea Thebæ natales Jovis sibi vindicarunt.

Spanhemius ad Callim. i. ver. 7.

## LIX.

But time shall come that all shall changed be,

And from thenceforth none no more change shall see.] We shall all be changed—this mortal must put on immortality—Death is swallowed up in victory, 1 Corinth. xv. 51.

## C A N T O V I I I .

**B**UT thenceforth all shall rest eternally  
With him, that is the God of Sabaoth  
hight :

O that great Sabaoth God grant me that Sabaoth's fight !] These verses are not printed right in any of the editions, because there is not a distinction observed between *Sabaoth* and *Sabbath*. The former word means hosts or armies, as in Romans ix. 29. *Κίριος Σαβαωθ, the Lord of Sabaoth*. So in the hymn called *Te*

*Deum Laudamus*—*Holy, holy, holy, Lord God of Sabaoth*. Hence that expression, *God of Hosts, God of Armies*, &c. The other word *Sabbath*, signifies *rest*. These verses therefore should thus be written,

With him, that is the God of Sabaoth hight :  
O that great Sabaoth's God, grant me that Sabaoth's fight!

i. e. grant me a fight of that day of rest : that great Sabbath and eternal rest.

\* \* \* \* \*

## ADDENDA &amp; CORRIGENDA.

PAGE 332. column 1. line 13. *for* B. iv. C. 2. St. 10. read B. iv. C. 11. St. 10.  
 P. 333. C. 1. l. 45. *for* B. ii. C. 6. St. 76. read B. ii. C. 10. St. 76.

P. 334. C. 2. l. 1. *for* del mi' read del mio.  
 P. 337. C. 1. l. 4. *for* typefied read tyfified.  
 P. 338. C. 1. l. 25. *for* Perrigil read Pervigil: Veneris.

P. 339. C. 2. l. 13. *dele* at a time.  
 P. 340. C. 2. l. 40. *add*, This last seems plainly the truest interpretation; but it may admit a question whether the poet did not write, *The Mirrhe, sweet bleeding in her bitter wound*.  
 P. 341. C. 1. l. 16. *for* in Comus read in his Mask.  
 P. 347. C. 2. l. 13. read Gallicifim.

\_\_\_\_\_ l. 41. *dele* more.  
 P. 350. C. 2. l. 37. *for* find his hero, read fend his hero.

P. 357. C. 1. l. 33. *after* beforehand, *add*, See note on B. ii. C. 1. St. 36.

P. 365. C. 2. l. 22. *add* xxxi. *Much like*—] See note on B. vi. C. 11. St. 44.

P. 372. C. 2. l. 48. *add* xli. *Whose shield he bears reverst*—] Compare B. v. C. 3. St. 37. where Braggadocio is disgraced and degraded,

*Then from him rest his shield, and it reverst.*

The punishment of these recreant knights was *reputari pro felino ac arma sua reverfari*. See *Reverst* in the Glossary.

P. 383. C. 2. l. ult. read History of the world. B. i. Chap. x. Sect. 1.

P. 391. C. 2. l. 37. *after* need another place, *add*, I believe that Cervantes has abruptly broken off the combat between the valorous Biscainer and Don Quixote in imitation of Boyardo and Ariosto: and hence likewise we may illustrate *Hudibras* in the first Canto, where the author tells us,

*Th' adventure of the Bear and Fiddle,  
 Is sung, but breaks off in the middle.*

N. B. The printer after page 392. has wrongly numbered some of the following pages.

P. 391. note. XLV. place this in page 398. C. 2. after note XLIV.

P. 419. after note L. *add* LI. *With merry note her loud salutes the mewing lark.*] He seems to have Chaucer in view, in the Knight's Tale, 1493.

*The merry lark, messenger of day,  
 Saluting in her song the morrow gray.*

P. 432. C. 2. l. 30, *after* stir, *add*, a letter is added according to our poet's licence: See note on B. v. C. 6. St. 32.

P. 433. C. 1. l. 31, *add*, to confirm this emendation, *viz.* *Virgin Sheen*, I shall add Chaucer, no small authority,

— *Antigone the sheene.*

Troil. & Cress. ii. 824.

*And Emelie her young sustir sheene.*

Knight's Tale, 974.

*Thereas this freeth Emelia the sheene.* Ibid. 1070.

P. 438. C. 1. l. 26. *for* sacris read sævis.

P. 441. C. 2. l. 37. *for* oras read orbis.

P. 442. C. 1. l. 20. *for* orbis, read orbis.

P. 443. C. 1. l. 28, read *medallesi*.

P. 444. C. 2. l. 18. *for* is the abstract, read in the abstract.

\_\_\_\_\_ l. 23. *for* esti read est.

P. 449. C. 1. l. 13. *for* he is not, read he is no.

P. 456. C. 2. l. 15, read *præpositâ literâ* fibilâ.

P. 469. C. 1. l. 31. *after* of mind intemperate, *add*, And this reading, namely,

*Ensample be of mind intemperate.*

I rather think to be our poet's true reading: he uses *ensampl* for punishment. Let us hear A. Gellius, L. vi. C. 14. *Poenitio propter exemplum est necessaria—idcirco veteres quoque nostri exempla pro maximis gravissimisque poenâ dicebant.* So Plautus Captiv. Act III. *Quando ego te exemplis excruciavero.*

P. 470. C. 2. l. 18. *at the end of* note LXVI. *add*, It may allude likewise to the time allowed for surveying, according to the sacred mysteries, the infernal regions, which was two nights and one day: And this time Spenser calls three days. See Plutarch de Genio Socratis: and consult the commentators on Virgil vi. 535.

P. 481. *at the end of* note XXII. *add*, Perhaps the reader might think some fraud intended him, if he should hear that Sir Kenhelm Digby had commented on this mysterious Stanza, and no notice taken of it in my notes; which I am very glad were written before I had suffered myself to have been prepossessed by this ingenious adept, whose following letter was first printed in the year 1644, and afterwards reprinted in a collection of letters entitled *Cabala*.



To my Honourable FRIEND

Sir EDWARD ESTERLING, *alias* STRADLING,  
aboard his Ship.

*My most honourable FRIEND,*

I AM too well acquainted with the weaknesses of mine abilities (far unfit to undergo such a task as I have in hand) to flatter myself with the hope I may either inform your understanding, or do myself honour by what I am to write. But I am so desirous you should be possessed with the true knowledge of what a bent will I have upon all occasions, to do you service, that obedience to your command weigheth much more with me than the lawfulness of any excuse can, to preserve me from giving you in writing such a testimony of my ignorance, and erring phantasies, as I fear this will prove. Therefore, without any more circumstance, I will, as I can, deliver to you in this paper what the other day I discoursed to you upon the 22d Staff of the ninth Canto, in the second Book of that matchless poem, The Fairy Queen, written by our English Virgil, whose words are these,

*The frame thereof seem'd partly circular,  
And part triangular: Ob work divine!  
These two the first and last proportions are  
The one imperfect, mortal, feminine:  
Th' other immortal, perfect, masculine:  
And 'twixt them both a quadrate was the base.  
Proportion'd equally by seven and nine;  
Nine was the circle set in heaven's place  
All which compacted made a goodly diapase.*

In this Staff the author seems to me to proceed in a differing manner from what he doth elsewhere, generally through his whole book; for in other places, altho' the beginning of his allegory or mystical sense may be obscure, yet in the process of it he doth himself declare his own conceptions in such sort, as they are obvious to any ordinary capacity: But in this he seems only to glance at the profoundest notions that any science can deliver us; and then on a sudden, as it were recalling himself out of an enthusiasm, he returns to the gentle relation of the allegorical history he had began, leaving his readers to wander up and down in much ob-

scurity, and to come within much danger of erring at his intention in these lines; which I conceive to be dictated by such a learned spirit, and so generally a knowing soul, that were there nothing else extant of Spenser's writing, yet these few words would make me esteem him no whit inferior to the most famous men that ever have been in any age; as giving an evident testimony herein, that he was thoroughly versed in the mathematical sciences, in philosophy, and in divinity; to which this might serve for an ample theme to make large commentaries upon. In my praises upon this subject, I am confident, that the worth of the author will preserve me from this censure; that my ignorance only begets this admiration, since he hath written nothing that is not admirable. But that it may appear I am guided somewhat by my own judgment (though it be a mean one) and not by implicit faith; and that I may in the best manner I can, comply with what you expect from me, I will no longer hold you in suspense, but begin immediately (though abruptly) with the declaration of what I conceive to be the true sense of this place, which I shall not go about to adorn with any plausible discourses, or with authorities and examples drawn from others writings; (since my want both of conveniency and learning would make me fall very short herein) but it shall be enough for me to intimate mine own conceptions, and offer them up to you in their own simple and naked form, leaving to your better judgment the examination of the weight of them; and after perusal of them, beseeching you to reduce them and me, if you perceive us erring. It is evident, that the author's intention in this Canto, is to describe the body of a man informed with a rational soul; and in prosecution of that design, he sets down particularly the several parts of the one, and of the other. But in this Stanza he comprehends the general description of them both, as (being joined together to frame a compleat man) they make one perfect compound; which will the better

appear by taking a survey of every several clause thereof by itself.

*The frame thereof seem'd partly circular,  
And part triangular.* —

By these figures I conceive that he means the mind and body of man; the first being by him compared to a circle, and the latter to a triangle: For as a circle of all figures is the most perfect, and includeth the greatest space, and is every way full, and without angles, made by the continuance of one only line; so man's soul is the noblest and most beautiful creature that God hath created, and by it we are capable of the greatest gifts that God can bestow, which are grace, glory, and hypostatical union of the human nature to the divine; and he enjoyeth perfect freedom and liberty in all her actions, and is made without composition (which no figures are that have angles, for they are caused by the coincidence of several lines) but of one pure substance, which was by God breathed into a body made of such compounded earth, as in the preceding Stanza the author describes: And this is the exact image of him (that breathed it, representing him as fully as it is possible for any creature which is infinitely distant from a creator: For as God hath neither beginning nor ending, so neither of these can be found in a circle; although that being made of the successive motion of a line, it must be supposed to have a beginning somewhere. God is compared to a circle, whose centre is every where, but his circumference no where; but man's soul is a circle, whose circumference is limited by the true centre of it, which is only God; for as a circumference doth in all parts alike respect that indivisible point, and as all lines drawn from the inner side of it do make right angles within it, when they meet therein, so all the interior actions of man's soul ought to have no other respective point to direct themselves unto but God; and as long as they make right angles, which is, that they keep the exact middle of virtue, and decline not to either of the sides, where the contrary vices dwell, they cannot fail but meet in their centre.

By the triangular figure he very aptly designs the body: For as the circle is of all other figures the most perfect and most capacious; so the triangle is most imperfect, and includes least space: It is the first and lowest of all figures; for fewer than three right lines cannot comprehend and inclose a superficies; having but three angles, they are all acute (if

it be equilateral) and but equal to two right, in which respect all other regular figures, consisting of more than three lines, do exceed it.

May not these be resembled to the three great compounded elements in man's body, *to wit*, salt, sulphur and mercury? which mingled together make the natural heat and radical moisture, the two qualities whereby man liveth. For the more lines that go to comprehend a figure, the more and greater the angles are, and the nearer it comes to the perfection and capacity of a circle.

A triangle is composed of several lines, and they of points, which yet do not make a quantity by being contiguous to one another, but rather the motion of them doth describe the lines: In like manner the body of man is compounded of the four elements, which are made of the four primary qualities, not compounded of them (for they are but accidents) but by their operation upon the first matter.

And as a triangle hath three lines, so a solid body hath three dimensions, *to wit*, longitude, latitude, and profundity: But of all bodies man is of the lowest rank (as the triangle is among figures) being composed of the elements, which make it liable to alteration and corruption. In which consideration of the dignity of bodies, I divide them, by a general division, into sublunary, which are the elementated ones; and æthereal (which are supposed to be of their own nature incorruptible;) and peradventure there are some other species of corporeal substances, which is not of this place to dispute.

#### *O work divine!*

Certainly of all God's works the noblest and the perfectest is man, and for whom indeed all others were done: For if we consider his soul, it is the very image of God; if his body, it is adorned with the greatest beauty and most excellent symmetry of parts of any created thing; whereby it witnesseth the perfection of the architect, that of so drossy mold is able to make so rare a fabric; if his operations, they are free; if his end it is eternal glory; and if you take altogether, man is a little world, an exact type of the great world, and of God himself.

But in all this, methinks, the admirablest work is the joining together of the two different, and indeed opposite substances in man, to make one perfect compound, the soul and the body, which are of so contrary nature, that their uniting seems to be a miracle: for how can the one inform and work in the other, since  
there

there is no mean of operation (that we know of) between a spiritual substance and a corporeal? yet we see that it doth. As hard it is to find the true proportion between a circle and a triangle; yet that there is a just proportion, and that they may be equal, *Archimedes* has left us an ingenious demonstration; but in reducing it to a problem, it fails in this, That because the proportion between a crooked line and a streight one is not known, one must make use of a mechanick way of measuring the periphery of the one, to convert it to the side of the other.

*These two the first and last proportions are.*

What I have already said concerning a circle and a triangle, doth sufficiently unfold what is meant in this verse; yet it will not be amiss to speak one word more hereof in this place. All things that have existence may be divided into three classes, which are either what is pure and simple in itself, or what hath a nature compounded of what is simple, or what hath a nature compounded of what is compounded. In continued quantity this may be exemplified by a point, a line, and a superficies, in bodies; and in numbers, by an unity, a denary, and a centenary. The first, which is only pure and single, like an indivisible point, or an unity, hath relation only to the divine nature; that point then moving in a spherical manner (which serves to express the perfections of God's actions) describes the circles of our souls, and of angels, and of intellectual substances, which are of a pure and simple nature; but receiveth that from what is so in a perfecter manner, and that hath his from none else; like lines that are made by the flowing of points, or denaries, that are composed of unities, beyond both which there is nothing.

In the last place, bodies are to be ranked, which are composed of the elements, and they likewise suffer composition, and may very well be compared to the lowest of the figures, which are composed of lines, that owe their being to points (and such are triangles) or to centenaries, that are composed of denaries, and they of unities. But if we will compare these together by proportion, God must be left out; since there is as infinite distance between the simplicity and perfection of his nature, and the composition and imperfection of all created substances, as there is between an indivisible point, and a continue quantity; or between a simple unity and a compound number; so that only the other two kinds of substance do

enter into this consideration; and of them I have already proved, that man's soul is one of the noblest, being dignified by hypostatical union above all other intellectual substances, and his alamentated body of the other, the most low and corruptible; whereby it is evident, that these two are the first and last proportions, both in respect of their own figure, and of what they express.

*The one imperfect, mortal, feminine:  
The other immortal, perfect, masculine:*

Man's body hath all the properties of imperfect matter; it is but the patient, of itself alone it can do nothing: it is liable to corruption and dissolution, if it once be deprived of the form, which actuates it, and which is incorruptible and immortal.

And as the feminine sex is imperfect, and receives perfection from the masculine; so doth the body from the soul, which to it is in lieu of a male: And as in corporeal generations the female affords but gross and passive matter, to which the male gives active heat, and prolific virtue; so in spiritual generations (which are the operations of the mind) the body administers only the organs, which, if they were not employed by the soul, would of themselves serve to nothing. And as there is a mutual appetite between the male and the female, between matter and form; so there is between the body and soul of man: But what ligament they have, our author defineth not (and it may be reason is not able to attain to it) yet he tells us what is the foundation that this machine rests upon, and what keeps the parts together, in these words:

*And 'twixt them both a quadrate was the base.*

By which quadrate I conceive that he meaneth the four principal humors in man's body, *to wit*, choler, blood, phlegm, and melancholy: which, if they be distempered and unfitness mingled, the dissolution of the whole doth immediately ensue: like to a building which falls to ruin, if the foundation or base of it be un-found or disordered. And in some of these the vital spirits are contained and preserved, which the other keep in convenient temper; and as long as they do so, the soul and the body dwell together like good friends: So that these four are the base of the conjunction of the other two, both which, he saith, are

*Proportion'd equally, by seven and nine.*

In which words I understand, that he meaneth the influences of the superior substances, which govern the inferior, into the two differing parts of man, *to wit*, of the stars (the most powerful of which are the seven planets) into his body, and of the angels (divided into nine hierarchies or orders) into his soul, which, in his Astrophel, he saith is

*By sovereign choice from th' heavenly quires select,  
And lineally deriv'd from angels race.*

And as much as the one govern the body, so much the other do the mind; wherein is to be considered, that some are of opinion, how at the instant of a child's conception, or rather, more effectually, at the instant of his birth, the conceived sperm, or tender body, doth receive such influence of the heavens, as then reign over that place where the conception or birth is made; and all the stars, and virtual places of the celestial orbs, participating of the qualities of the seven planets; according to the which they are distributed into so many classes, or the compounds of them, it comes to pass, that according to the variety of the several aspects of the one and the other, there are various inclinations and qualities in men's bodies, but all reduced to seven general heads, and the compounds of them; which being to be varied innumerable ways, cause as many different effects, yet the influence of some one planet continually predominating: But when the matter in the woman's womb is capable of a soul to inform it, then God sendeth one from heaven into it.

————— *Eternal God*

*In paradise whileme did plant this flower,  
Whence he it fetch'd out of her native place,  
And did in stock of earthly flesh embrace.*

And this opinion the author expresseth himself more plainly to be of, in another work, where he saith,

*There she beholds with high aspiring thought,  
The cradle of her own creation,  
Amongst the seats of angels, heavenly wrought.*

Which whether it hath been created ever since the beginning of the world, and reserved in some fit place till due time, or be created on the emergent occasion, no man can tell: But certain it is, that it is immortal, according to what I said before, when I spake of the circle, which hath no ending, and an uncertain beginning.

The messengers to convey which soul into the body are the intelligences which move the orbs of heaven, who, according to their sever-

ral natures, communicate to it several properties, and they most, who are governors of those stars at that instant, who have the superiority in the planetary aspects; whereby it comes to pass, that in all inclinations there is much affinity between the soul and the body, being that the like is between the intelligences and the stars, both which communicate their virtues to each of them. And these angels being, as I said before, of nine several hierarchies, there are so many principal differences in human souls, which participate most of their properties, with whom, in their descent, they made the longest stay, and that had most active power to work on them, and accompanied them with a peculiar genius; which is, according to their several governments, like the same kind of water that running through various conduits, wherein several aromatic and odoriferous things are laid, do require several kinds of taste and smells; for it is supposed, that in their first creation all souls are alike, and that their differing proprieties arrive to them afterwards, when they pass through the spheres of the governing intelligences; so that by such their influence it may truly be said,

*Nine was the circle set in heaven's place.*

Which verse, by assigning this office to the nine, and the proper place to the circle, gives much light to what is said before. And for further confirmation that this is the author's opinion, read attentively the sixth Canto of the Third Book, where most learnedly, and at large, he delivers the tenets of this philosophy; and for that I commend to you to take particular notice of the second, and thirty-second Stanzas, as also the last of his Epithalamium; and surveying his works, you shall find him a constant disciple of Plato's school.

*All which compacted made a goodly diapase.*

In nature there is not to be found a more compleat and more exact concordance of all parts, than that which is between the compaction and conjunction of the body and soul of man; both which, although they consist of many and most different faculties and parts, yet when they keep due time with one another, they altogether make the most perfect harmony that can be imagined. And as the nature of sounds (that consist of friendly consonants and accords) is to mingle themselves with one another, and to slide into the

the ear with much sweetness, where by their unity they last a long time, and delight it; whereas, contrarily, discords continually jar and fight together, and will not mingle with one another; but all of them striving to have the victory, their reluctance and disorder gives a speedy end to their sounds, which strike the ear in a harsh and offensive manner, and there die in the very beginning of their conflict. In like manner, when a man's actions are regular, directed towards God, they become like the lines of a circle, which all meet in the centre; then his music is most excellent and compleat, and all together are the authors of that blessed harmony which maketh him happy in the glorious vision of God's perfections, wherein the mind is filled with high knowledges, and most pleasing contemplations; and the senses are, as it were, drowned with eternal delight; and nothing can interrupt this joy, this happiness, which is an everlasting diapase: Whereas, on the contrary, if a man's actions be disorderly, and consisting of discords, which is, when the sensitive part rebels, and wrestles with the rational, and striving to oppress it, then this music is spoiled; and instead of eternal life, pleasure and joy, it causeth perpetual death, horror, pain and misery; which unfortunate estate the poet describes else where, as in the conclusion of this Staff he intimates. The other happy one, which is the never-failing reward of such an obedient body, and æthereal and virtuous mind, as he makes to be the seat of the bright virgin Alma, man's worthiest inhabitant, reason. Her I feel to speak within me, and chide me for my bold attempt, warning me to stray no further. For what I have said (considering how weakly it is said) your command is all the excuse that I can pretend; but since my desire to obey may be seen as well in a few lines, as in a large discourse, it were indifcretion in me to trouble you with more, and to discover to you more of my ignorance: I will only beg pardon of you for this blotted and interlined paper, whose contents are so mean, that it cannot deserve the pains of a transcription; which if you make difficulty to grant it for my sake, let it obtain it for having been yours; and now I return to you also the book that contains my text, which yesterday you sent me, to fit this part of it with a comment, which peradventure, I might have performed better, if either I had afforded myself more time, or had had the convenience of some other books, apt to quicken my invention, to whom I might have been beholden

for enlarging my understanding in some things that are treated here, although the application should still have been my own: With these helps, perhaps, I might have dived farther into the author's intention, the depth of which cannot be sounded by any that is less learned than he was. But I persuade myself very strongly, that in what I have said there is nothing contradictory to it; and that an intelligent and well-learned man, proceeding on my grounds, might compose a worthy and true commentary on this theme; upon which I wonder how I stumbled, considering how many learned men have failed in the interpretation of it, and have all at the first hearing approved my opinion. But it was fortune that made me fall upon it, when first this Stanza was read unto me for an indissoluble riddle: and the same discourse I made upon it, the first half quarter of an hour that I saw it, I send you here, without having reduced it to any better form, or added any thing at all unto it, which I beseech you receive benignly, as coming from

Your most affectionate friend

and humble servant

KENHELM DIGBY.

P. 496. C. 1. l. 6. *after* Arthur and Henry, *add* *The wife Elfeless* [Henry VII.]

*He left two somes, of which faire Elferon* [Arthur] *The eldest brother did untimely dy;*  
*Whose empty place the mighty Oberon* [Henry] *Doubly supplide in spousal* [i. e. in marrying Catharine his brother's widow] *and dominion.*

P. 496. C. 1. l. 17. *read* Hefychius.

— 1. 22. *read* Gibbelines.

P. 499. C. 2. l. 27. *read* Never designedly but twice. See B. v. C. 8. St. 37. and B. v. C. 11. St. 26.

P. 503. C. 1. Note XVI. *Them gan to bord—* *To bord* rather here means to accost. See *Bord* in the Glossary.

P. 507. C. 2. l. 30. *read* Δάμωρ.

P. 510. C. 2. l. 44. *read* avide depascens delicias.

P. 512. C. 1. l. ult. *read* formerly.

P. 522. C. 2. l. 11. *after* construction, *add* See note on B. ii. C. 11. St. 42.

P. 536. C. 2. *after* note XXXIII. *add* XXXIV. *That even the wild best shall dy in starved den.* See note on B. ii. C. 11. St. 42.

P. 538. C. 2. l. 25. *after* necessitas magistra, *and*

add Homer calls those whom need makes good soldiers, *ἀγαθοὶ πολεμισταί*, Od. 24. 498.

P. 542. C. 2. l. 1. for himself read herself.

P. 550. C. 1. l. 3. for Bio read Mofchufs.

P. 557. C. 2. l. 30. for that monster read that tyrant.

P. 570. C. 1. at the end of the note on St. XLII. add Perhaps greave is for Grove. See the Glossary.

P. 571. C. 2. l. 14. after cur male bonis? add see Cicero Nat. Deor. iii. 32.

*Nam si curent [Dii] bene bonis fit, male malis: quod nunc abest.*

P. 593. C. 1. l. 29. place a full point after construction.

P. 596. C. 2. l. 22. after Nec mora ille subitus silentium rupit, add not unlike is that passage in B. i. C. 5. St. 10. At last the Paynim chaunst to cast his eye, His fuddaine eye, &c.

P. 600. C. 2. l. 33. note VI. after architrave, add, see Vitruvius, L. vi. C. 1. *Dorica columna virilis corporis proportionem & firmitatem et venustatem in aedificiis præstare capit.*

P. 606. C. 1. l. 2. read the whole paragraph as follows, Atræus unkend, i. e. unknowingly, defiled his sister Alceppe, and afterwards for grief drowned himself. The story is related in Plutarch de Fluviis, p. 41. Geograph. vet. script. edit. Hudson.

P. 608. C. 1. after l. 7. add *ibid. Of Scots and English both that tynded on his strand*] tynded, i. e. were killed, Ill. tyna: tynde: *perdidi*. See

Junius in Tyne: and the Glossary of G. Douglas.

P. 609. C. 2. l. 22. after Apollo, add, or rather (upon second thoughts) the passage is to be explained, and it may mean *but yet of the kindred of Jupiter and Apollo*. It may signify likewise, besides, or excepting, the kindred of Jupiter and Apollo. So *But* is used by our old writers.

P. 619. C. 2. l. 22. read Sidney in his Arcadia, pag. 379.

————— l. 48. read the gods.

P. 620. C. 1. after note XXXVII. add *Ibid.* By a false trap— These kind of adventures are frequent in romances: in like manner the knight of the sun by a trap-door, that sunk under him, as he was in a certain castle, found himself in a deep dungeon. See Don Quixote, B. iii. C. 1.

P. 627. C. 1. l. 38. read *purpureo*.

P. 628. C. 1. l. 28. after Adolph. Metkerk. add, see this history in Camden's *Éliz.* p. 221.

P. 637. C. 2. l. 22. read, *that he who was no knight*.

P. 646. C. 1. l. 5. after St. Valentine's day, add It seems proper here to observe, that Spenser wrote a poem called *The Court of Cupid*: which is mentioned by E. K. in his epistle to Mr. Gabriel Harvey, prefixed to Spenser's Pastorals. This poem, I believe was never published; but he has introduced it here new modelled, and adapted to his Fairy Tale.

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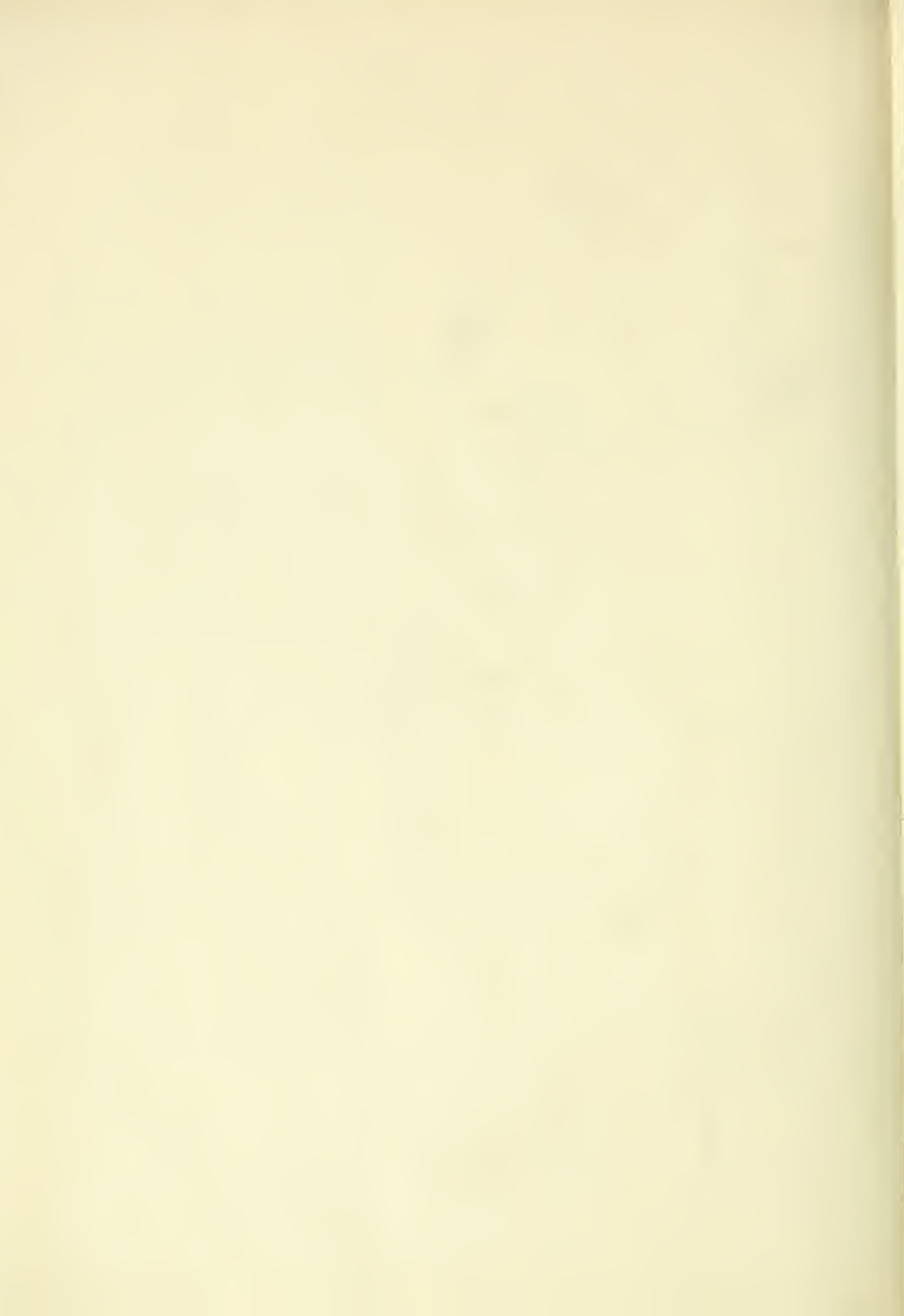
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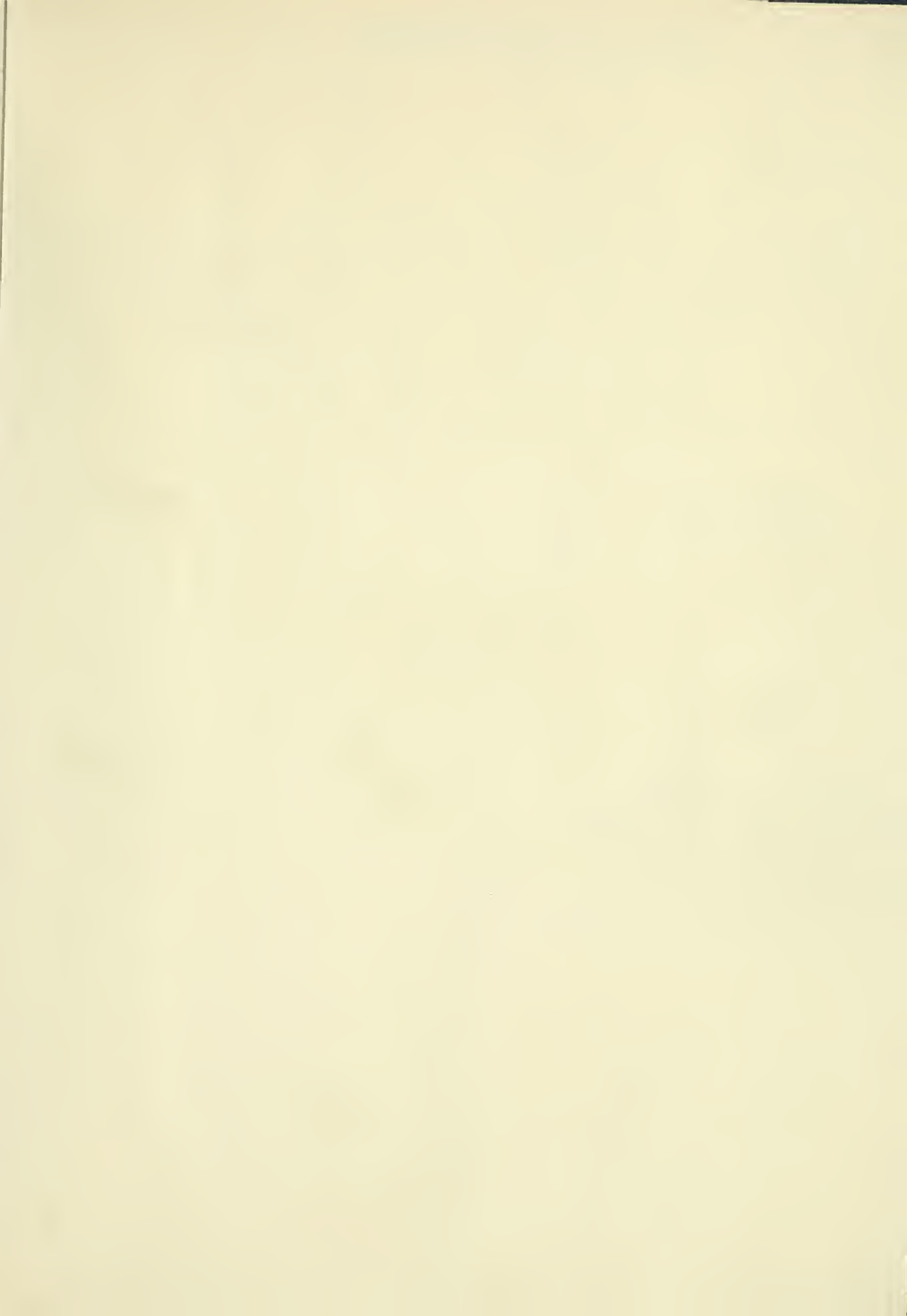
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