

UNIVERSITY OF TORONTO



3 1761 00590541 9

UNIVERSITY OF
TORONTO
LIBRARY



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation



LE
5748T
1805

THE

WORKS

OF

EDMUND SPENSER.

IN EIGHT VOLUMES.

WITH THE

PRINCIPAL ILLUSTRATIONS

OF

VARIOUS COMMENTATORS

VOLUME THE FOURTH.

LONDON :

PRINTED FOR F. C. AND J. RIVINGTON, T. PAYNE,
CADELL AND DAVIES, AND R. H. EVANS.

1805.

429034
1.11.94

PR
235
T62
v.4

CONTENTS

OF

VOL. IV.

	Page
The second Book of the Faerie Queene, Canto VIII	
—XII - - - - -	1
The thirde Booke of the Faerie Queene, Canto I	
—VIII - - - - -	239

THE FAERIE QUEENE

CANTO VIII.

*Sir Guyon, layd in frowne, is by
Acrates sonnes despoild ;
Whom Arthure soone hath rescued,
And Paynim brethren foild.*

I.

AND is there care in heaven? And is there
love
In heavenly spirits to these creatures bace,
That may compassion of their evils move?
There is:—else much more wretched were
the cace
Of men then beasts: But O! th' exceeding
grace

I. 1. *And is there care in heaven? And is there love &c.]*
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 in-
dignation. UPTON.

Of Higheſt God that loves his creatures ſo,
 And all his workes with mercy doth embrace,
 That bleſſed Angels he ſends to and fro,
 To ſerve to wicked man, to ſerve his wicked foe !

II.

How oft do they their ſilver bowers leave
 To come to ſuccour us that ſuccour want !
 How oft do they with golden pineons cleave
 The flitting ſkyes, like flying purſuivant,
 Againſt fowle ſeendes to ayd us militant !
 They for us fight, they watch and dewly ward,
 And their bright ſquadrons round about us
 plant ;

I. 9. *To ſerve to wicked man,*] The old English writers, as they ſaid “ to obey to,” ſo they ſaid “ to ſerve to.” See Wickliſſ, *Matt.* iv. 10. “ Thou ſchalt worſchippe thi Lord God, and to him aloone thou ſhalt ſerve.” UPTON.

II. 6. *They for us fight, they watch and dewly ward, And their bright ſquadrons round about us plant ;*] The guardianship of angels is a favourite theme of Spenser and of Milton. It is difficult to pronounce which of them has decorated the ſubject with greater elegance and ſenſibility. Spenser probably might here remember the following lines of Heſiod, *Op. et Dies*, ver. 121.

— Δαίμονες εἰσι Διὸς μεγάλε διὰ βελὰς,
 Ἔσθλοὶ, ἐπιχθόνει, φύλακες θνητῶν ἀνθρώπων.

Italian poetry, I ſhould obſerve, delights in deſcribing *angelick ſquadrons*. See my note on Milton’s *Par. L.* B. iv. 977. Milton, indeed, before he had become deeply verſed in Italian literature, borrowed from his favourite Spenser, this diſpoſition of the heavenly hoſt into *ſquadrons bright*. See his *Ode Nativ.* ver. 21. “ And all the ſpangled hoſt keep watch in *ſquadrons bright*.” We may therefore no longer ſuppoſe that Milton could here be much indebted to Sylveſter’s “ heaven’s glorious *hoſt* in nimble *ſquadrons*,” Du Bart. p. 13. See *Conſiderations on Milton’s early Reading*, 1800, p. 46. The fact is, that Sylveſter often plunders Spenser, but often alſo accommodates the theft to his purpoſe with little taſte or judgement. TODD.

And all for love and nothing for reward :
O, why should Hevenly God to men have such
regard !

III.

During the while that Guyon did abide
In Mammons Houfe, the Palmer, whom
whyleare
That wanton Mayd of paffage had denide,
By further fearch had paffage found else-
where ;
And, being on his way, approached neare
Where Guyon lay in traunce ; when fuddeinly
He heard a voyce that called lowd and cleare,
“ Come hether, come hether, O ! come
haftily !”

That all the fields refounded with the ruefull cry.

II. 9. *O, why should hevenly God to men have such regard !*
See *Pfal.* cxliv. 3. “ Lord, what is man that thou haft such
refpect unto him; or the fon of man, that thou fo regardeft
him!” UPTON.

III. 3. *That wanton Mayd*] Phædria. See C. vi. 19.

CHURCH.

III. 6. ————— when fuddeinly

He heard a voyce that called lowd and cleare.] Browne
has elegantly imitated this paffage, *Brit. Paft.* 1616. B. 1. S. 5.

“ When *fodainly* a voice as fweet as *cleare*

“ With words divine began entice his eare.” TODD.

III. 8. *Come hether, come hether, &c.*] So Spenser’s own
editions read. But the folio of 1609, [and later editions,]

“ *Come hither, hither, O come haftily !*”

Which perhaps should thus be printed :

“ Come hither, hither O come haftily !”

Printers and transcribers are often guilty of repeating the fame
words, which is an error to be met with in all books, more
or lefs. UPTON.

I prefer Spenser’s own reading; and the judicious reader, I

IV.

The Palmer lent his eare unto the noyce,
 To weet who called so impórtunely:
 Againe he heard a more efforced voyce,
 That bad him come in haste: He by and by
 His feeble feet directed to the cry;
 Which to that shady delve him brought at
 last,
 Where Mammon earst did funne his threa-
 fury:
 There the good Guyon he found slumbring
 fast
 In fencéles dreame; which sight at first him
 fore aghast.

V.

Beside his head there satt a faire young man,
 Of wondrous beauty and of freshest yeares,
 Whose tender bud to blossome new began,
 And florish faire above his equall peares:
 His snowy front, curled with golden heares,
 Like Phoebus face adornd with sunny rayes,
 Divinely shone; and two sharpe winged
 sheares,

think, must be pleased with the hasty repetition of the words,
Come hether. CHURCH.

V. 1. *Beside his head there satt a faire young man,*
Of wondrous beauty &c.] Milton, in his description
 of Satan under the form of a stripling-cherub, has highly im-
 proved upon Spenser's angel, and Tasso's Gabriel, C. i. ft. 13;
 both which he seems to have had in his eye, as well as in his
 Raphael, *Par. L. B. v. 276.* T. WARTON.

Decked with diuerſe plumes, like painted
 jayes,
 Were fixed at his backe to cut his ayery wayes.

VI.

Like as Cupido on Idæan hill,
 When having laid his cruell bow away
 And mortall arrowes, wherewith he doth fill
 The world with murdrous ſpoiles and bloody
 pray,
 With his faire mother he him dights to play,
 And with his goodly ſiſters, Graces three ;
 The goddeſſe, pleaſed with his wanton play,
 Suffers herſelfe through ſleepe beguild to bee,
 The whiles the other ladies mind theyr mery
 glee.

V. 9. ————— to cut his ayery wayes.] *Aerias vias*, Ovid, *Art. Am.* ii. 44.

————— “ Quis crederet unquam
 “ *Aerias* hominem carpere poſſe vias.” UPTON.

VI. 1. *Like as Cupido &c.*] Compare F. Q. i. Introduc't. ft. 3, F. Q. ii. ix. 34, iii. vi. 49. T. WARTON.

VI. 6. *And with his goodly ſiſters, Graces three :*] I have often obſerved how Spenſer varies his mythological tales, and makes them always ſubſeruiant to his poem. Another genealogy of the Graces is mentioned in F. Q. vi. x. 22, according to Heſiod. Concerning this genealogy, the reader may at his leiſure conſult Falkenburg. *Ad Nonnum*, p. 539. And Boccace, L. iii. C. 22. “ Dicunt *Venerem Gratias peperiffe* : nec mirum ; quis unquam amor abſque gratia fuit ?” So Milton :

“ But come, thou Goddeſs fair and free,
 “ In heaven yclepd Euphroſyne,
 “ And by men heart-eaſing Mirth,
 “ Whom lovely *Venus* at a birth,
 “ *With two ſiſter-Graces* more,
 “ To ivy-crowned Bacchus bore.” UPTON.

VII.

Whom when the Palmer saw, abasht he was
 Through fear and wonder, that he nought
 could say,
 Till him the Childe bespoke; “ Long lackt,
 alas,
 Hath bene thy faithfull aide in hard affay!
 Whiles deadly fitt thy Pupill doth dismay,
 Behold this heavy fight, thou reverend Sire!
 But dread of death and dolor doe away;
 For life ere long shall to her home retire,
 And he, that breathlesse seems, shal corage bold
 respire.

VIII.

“ The charge, which God doth unto me arrett,
 Of his deare safety, I to thee commend;
 Yet will I not forgoe, ne yet forgett
 The care thereof myselfe unto the end,
 But evermore him succour, and defend

VII. 3. ————— *Long lackt, alas, &c.*] The sense, I think, is this. “ Alas! your faithful aid has been much wanted in Guyon’s late adventures. But contemplate this melancholy fight! And yet, be not apprehensive that he is dead; he is only in a swoon, and shall soon come to himself.” All the editions place a comma only after *affay*; Spenser’s own editions, a semicolon after *dismay*; the first folio, Hughes, and the edition of 1751, a colon; and the subsequent folios, a full stop. All place a comma only after *Sire*. But the lines should be pointed as we have given them.

CHURCH.

VIII. 1. ————— arrett] *Appoint, allot.*
 Fr. *arrester, arreter*. See also F. Q. ii. xi. 7, iii. viii. 7.

UPTON.

Against his foe and mine: Watch thou, I
 pray;
 For evill is at hand him to offend.”
 So having said, eftfoones he gan display
 His painted nimble wings, and vanisht quite
 away.

IX.

The Palmer seeing his lefte empty place,
 And his slow eies beguiled of their sight,
 Woxe fore affraid, and standing still a space
 Gaz'd after him, as fowle escapt by flight:
 At last; him turning to his charge behight,
 With trembling hand his troubled pulse gan
 try;
 Where finding life not yet dislodged quight,

VIII. 6. *Watch thou, I pray;*] Considering the dignity of the angelical speaker, this reading I would alter; and either read, “*Watch thou and pray;*” because these words are joined in scripture, *Mark* xiii. 33. “*Take ye heed, watch and pray,*” and again xiv. 38. “*Watch ye and pray:*” or rather thus, “*Watch thou, I say:*” And this emendation is becoming the dignity of the angel, and is likewise scriptural. *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.*” UPTON.

IX. 1. *The Palmer seeing his lefte empty place,
 And his slow eies beguiled &c.*] That is, the Palmer seeing his place left empty, and his eyes *being* beguiled of their sight, *woxe fore afraid.* *And his slow eyes &c.* is put absolute. We have the same construction, *F. Q.* i. v. 45, ii. iii. 36.

UPTON.

IX. 5. ————— *to his charge behight,*] To the charge *entrusted* to him. See the note on *hight*, *F. Q.* i. iv. 6.

TODD.

He much reioyft, and courd it tenderly,
As chicken newly hatcht, from dreaded destiny.

X.

At laft he fpide where towards him did pace
Two Paynim Knights al armd as bright as
skie,
And them befide an aged Sire did trace,
And far before a light-foote Page did flie
That breathed frife and troublous enmitie.
Thofe were the two fonnes of Acrates old,
Who, meeting earft with Archimago flie
Foreby that Idle Strond, of him were told
That he, which earft them combatted, was
Guyon bold.

IX. 8. ————— and courd it tenderly,

As chicken newly hatcht,] And *protected* it, as a hen fits cowering over her young chicken. Skinner, "To *coure*, ab It il. *covare*, Fr. *couver*, incubare; metaphora fumpta a gallinis ovis incubantibus." See Menage in v. *Cover*. But Junius brings it from the old British word, *cwrrian*. Milton applies this expreffion to the beafts bending or *cowering* down, *Par. Loft*, B. viii. 530. But I believe Spenser uſes it in the former ſenſe, as Skinner and Menage explain it. In the Gloſſary, uſually printed with Spenser's Works, it is ſaid to be put for *covered*, as if corrupted from it. Spenser plainly had in view the affecting ſimile of our Lord, *Matt.* xxiii. 37. UPTON.

In the firſt edition of *Gammer Gurton's Needle*, we find "They *coure* fo over the coles;" which in all the ſubſequent ones is very improperly altered to *cover*. To *coure*, is to bend, ſtoop, hang or lean over. See Beaumont and Fletcher's *Monsieur Thomas*, A. iv. S. vi. and Nath's *Pierce Pennileſſe's Supplication to the Devil*, 1592, p. 8. (Old Pl. edit. 1780, vol. ii. p. 9.) REED.

X. 7. *Who meeting earft &c.*] See before, C. iv. ft. 41, and C. vi. ft. 47. UPTON.

XI.

Which to avenge on him they dearly vowd,
Whereever that on ground they mote him
find :

Falſe Archimage provokt their corage prowd,
And ſtryful Atin in their ſtubborne mind
Coles of contention and whot vengeance
tind.

Now bene they come whereas the Palmer
fate,

Keeping that flombred corſe to him affind :
Well knew they both his perſon, ſith of late
With him in bloody armes they raſhly did
debate.

XII.

Whom when Pyrochles ſaw, inflam'd with rage
That Sire he fowl beſpake ; “ Thou dotard
vile,

That with thy bruteneſſe ſhendſt thy comely
age,

Abandon ſoone, I read, the caytive ſpoile

XI. 4. *And ſtryful Atin in their ſtubborne mind
Coles of contention and whot vengeance tind.*] This
deſcription of the furious Atin is evidently drawn from the
pure fountain of wiſdom, *Prov.* xv. 18. “ A wrathfull man
tirreth up ſtriſe.” *Prov.* xxvi. 21. “ As coals are to burning
coals, and wood to fire; ſo is a contentious man to kindle
ſtriſe.” TODD.

XI. 5. _____ tind.] *Kindled, excited.*
See the note on *tind*, F. Q. iii. vii. 15. TODD.

XII. 3. _____ bruteneſſe] *Sottiſhneſs, ſtupidity of a
brute, brutiſhneſs.* UPTON.

Of that fame outcast carcas, that erewhile
 Made itselfe famous through false trechery,
 And crownd his coward crest with knightly
 stile ;

Loe ! where he now inglorious doth lye,
 To proove he lived il, that did thus fowly dye.”

XIII.

To whom the Palmer fearelesse answered ;

“ Certes, Sir Knight, ye bene too much to
 blame,

Thus for to blott the honor of the dead,
 And with fowle cowardize his carcas shame
 Whose living handes immortalizd his name.
 Vile is the vengeance on the ashes cold ;
 And envy bafe to barke at sleeping fame :
 Was never wight that treason of him told :
 Yourselfe his prowesse prov'd, and found him
 fiers and bold.”

XIV.

Then sayd Cymochles ; “ Palmer, thou doest
 dote,

Ne canst of prowesse ne of knighthood deeme,

XII. 9. *To proove &c.*] This sentiment is truly Pagan. In this and the four following stanzas, the characters of the speakers are admirably supported. CHURCH.

XIII. 6. *Vile is the vengeance on the ashes cold ;
 And envy bafe to barke at sleeping fame :*] “ At sleeping fame,” i. e. at the fame of a person now dead ; of one now fallen asleep, *κικουμημένε, mortui*. The sentence is proverbial, and perhaps from Homer, *Odyss.* χ'. 412.

Οὐχ' ὅσιν καταμένοισιν ἐπ' ἀνδράσιν εὐχετάασθαι.
 See also Virg. *Æn.* xi. 104, Tasso C. xix. 117. UPTON.

Save as thou seeft or hearft : But well I wote,
 That of his puiffaunce tryall made extreeme :
 Yet gold all is not that doth golden feeme ;
 Ne al good Knights that fhake well fpeare
 and fhield :

The worth of all men by their end esteeme ;
 And then dew praife or dew reproch them yield :
 Bad therefore I him deeme that thus lies dead
 on field."

XV.

" Good or bad," gan his brother fiers reply,
 " What do I recke, fith that he dide entire ?
 Or what doth his bad death now fatisfy
 The greedy hunger of revenging yre,
 Sith wrathfull hand wrought not her owne
 defire ?

Yet, fince no way is lefte to wreake my fpight,
 I will him reave of armes, the victors hire,
 And of that fhield, more worthy of good
 Knight ;

For why fhould a dead dog be deckt in armour
 bright ?"

XV. 2. ————— *fith that he dide entire ?*] That is, feeing that he died *a natural death*. This fenfe is fuitable to the mind of the fpeaker. CHURCH.

Entire, not mangled, or wounded ; as we fay, *in a whole skin*. And *integer* is thus used by Statius, *Sylv. L. II. i. 156*.

—————" *Manefque fubivit*
 " *Integer, et nullo temeratus corpora damno.*"

UPTON.

XV. 7. ————— *the victors hire,*] See the note on "*fhield renverft,*" F. Q. i. iv. 41. TODD.

XVI.

“Fayr Sir,” said then the Palmer suppliciant,
 “For knighthoods love doe not so fowle a
 deed,

Ne blame your honor with so shamefull vaunt
 Of vile revenge: To spoile the dead of weed
 Is sacrilege, and doth all finnes exceed:
 But leave these relicks of his living might
 To decke his herce, and trap his tomb-blacke
 steed.”

“What herce or steed,” said he, “should he
 have dight,
 But be entombed in the raven or the kight?”

XVI. 3. *Ne blame your honor*] Cast not *blame* or *reproach* on your honour. Fr. *blamer*. Ital. *blasfimare*, à Lat. *blasphemare*, βλασφημῆεν. UPTON.

XVI. 4. _____ of weed] Of *raiment*. We generally find the word used in the plural number. Thus, in Milton's *Comus*, the Spirit takes “the *weeds* and likenesse of a swain, &c.” Again, in *Allegro*, we have “*weeds* of peace.” See also *Par. Reg.* B. i. 314. So we now say, “a widow's *weeds*.” TODD.

XVI. 7. *To decke his herce, and trap his 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*. The Sarazin replies, “What herce or steed should he have prepared for him, but be entombed in the raven or the kight?” *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.”

UPTON.

XVI. 9. *But be entombed in the raven &c.*] Gorgias Leon-
 tinus called vulturs *living sepulchres*, γύπτις ἑμψυχοὶ τάφοι for
 which he incurred the censure of Longinus; whether justly or
 no I shall not say. JORTIN.

XVII.

With that, rude hand upon his shield he laid,
 And th' other brother gan his helme unlace;
 Both fiercely bent to have him difaraid:
 Till that they spyde where towards them did
 pace
 An armed Knight, of bold and bounteous
 grace,
 Whose Squire bore after him an heben launce
 And coverd shield: Well kend him so far
 space
 Th' Enchaunter by his armes and amenaunce,
 When under him he saw his Lybian steed to
 prounce;

XVIII.

And to those brethren fayd; "Rise, rise bylive,
 And unto batteil doe yourselves addressie;
 For yonder comes the prowest Knight alive,

XVII. 6. ————— *an heben launce*
And coverd shield:] See F. Q. i. vii. 33, and 37.
 CHURCH.

XVII. 8. ————— *amenaunce,]* *Carriage, be-*
haviour. Fr. amener, Ital. ammannare. See also F. Q. ii. ix. 5,
 iii. i. 41, iv. iii. 5. UPTON.

XVII. 9. ————— *his Lybian steed]* *His Arabian*
horse. CHURCH.

XVIII. 3. ————— *the prowest Knight]* *The bravest*
Knight. Prowest is the superlative of prow, which, Mr. Upton
observes, comes originally from probus. See Menage, vv. prou
and prouesse. The word is usually written in old French, preux.
And thus also in the old English Hist. of K. Arthur, Ch. xx.
"Duke Richarde of Normandye was taken there, which was
one of the Doufe Peres of Fraunce, and a ryghte noble and a
worthy Knyght, preu and hardy." Again, fol. xlvi. "He is
prue and valyaunte." TODD.

Prince Arthur, flowre of grace and nobileffe,
 That hath to Paynim Knights wrought gret
 distresse,
 And thousand Sar'zins fowly donne to dye."
 That word so deepe did in their harts im-
 presse,
 That both eftfoones upstarte furiously,
 And gan themselves prepare to batteill greedily.

XIX.

But fiers Pyrochles, lacking his owne sword,
 The want thereof now greatly gan to plaine,
 And Archimage besought, him that afford
 Which he had brought for Braggadochio
 vaine.
 "So would I," said th' Enchaunter, "glad
 and faine
 Beteeme to you this sword, you to defend,
 Or ought that els your honour might main-
 taine ;

XVIII. 4. ——— and nobileffe,] From the Italian, *nobilezza*. The French word, *nobleffe*, is of two syllables.

UPTON.

XIX. 6. Beteeme to you] That is, *give, deliver*, to you, as Shakspere uses the word in *Midf. Night Dream* :

"Belike for want of rain, which I could well

"Beteem them from the tempest of mine eyes."

UPTON.

Ibid. ——— this sword] The sword, which he intended for Braggadochio. See F. Q. ii. iii. 17, 18. It is rightly printed "*this sword*" in Spenser's own editions; but erroneously in the folios, "*his*." UPTON.

But that this weapons powre I well have kend
To be contráry to the worke which ye intend :

XX.

“ For that fame Knights owne sword this is,
of yore
Which Merlin made by his almightie art

XX. 1. ————— *this is, of yore*] So I point the passage with Mr. Church. All other editions place a comma after *yore*, but no stop after *is*. Mr. Upton, however, acknowledges that the pointing, now adopted, is to be preferred.

TODD.

XX. 2. *Which Merlin made*] 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 Æneas were made by Vulcan. But, as our poet mentions the sword in particular, I would observe that the sword of Hannibal was enchanted. See Sil. Ital. i. 429. Virgil, describing the sword of Turnus, says, it was made by Vulcan for Daunus, the father of Turnus, and tinged hissing hot in the Stygian lake. So Spenser:

“ And seven times dipped in the bitter wave

“ Of hellish Styx—”

Valerius Flaccus likewise bears testimony to the virtues and efficacy of the Stygian waters, L. vii. 364.

“ Prima Hecate Stygiis duratam fontibus harpen

“ Intulit.”

And this explains and illustrates Ariosto, C. xix. 84.

“ L'Usbergo suo di tempra era si duro,

“ Che non li potean contra le percosse,

“ E per incanto al fuoco de l'inferno

“ Cotto e temprato à l'acqua fu d' Averno.”

Merlin beside mixt the metal with *medawart*; that is, with the wort or herb called *medica*, concerning which see Virgil, *Georg.* 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, that he will endeavour to procure a sword, superiour to all enchantments: fortune, he says, may provide him such

For that his Nourling, when he knighthood
 fwore,
 Therewith to doen his foes eternall smart.
 The metall first he mixt with medæwart,
 That no enchauntment from his dint might
 fave ;
 Then it in flames of Aetna wrought apart,
 And feven times dipped in the bitter wave
 Of hellish Styx, which hidden vertue to it gave.

XXI.

“ The vertue is, that nether steele nor stone

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 Balfarda, the sword of Ruggiero, is described by Berni, *Orl. Innam.* L. ii. C. xvii. 13. See also Ariosto, C. xli. 83. So the sword is described, which the king of Arabia sent to Cambucan, Chaucer, p. 61. edit. Urr. And so the sword of Michael is described, *Par. Lost*, B. vi. 320.

This sword for its virtues was named *Morddure*: It bit hard and sharp; from *mordre* to bite, and *dur*, hard; 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*, that is, cut steel; or even of Jeffrey of Monmouth, who says, his sword's name was *Caliburn*, L. ix. C. iv. Compare Drayton's *Polyolbion*, p. 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 economy of his poem. UPTON.

The stroke thereof from entraunce may defend;
 Ne ever may be used by his sone;
 Ne forst his rightful owner to offend;
 Ne ever will it breake, ne ever bend;
 Wherefore *Morddure* it rightfully is hight.
 In vaine therefore, Pyrochles, should I lend
 The fame to thee, against his Lord to fight;
 For sure yt would deceive thy labor and thy
 might."

XXII.

" Foolish old man," said then the Pagan wroth,
 " That weeneft words or charms may force
 withftond:
 Soone shalt thou see, and then beleeve for
 troth,
 That I can carve with this inchaunted brond
 His Lords owne flesh." Therewith out of
 his hond
 That vertuous steele he rudely snatcht away;
 And Guyons shield about his wrest he bond:
 So ready dight, fierce battaile to assay,
 And match his brother proud in battailous aray.

XXIII.

By this, that straunger Knight in prefence came,
 And goodly salved them; who nought againe

XXII. 6. *That vertuous steele*] That is, the sword which had the *virtues* or *qualities* above mentioned. CHURCH.

XXIII. 2. *And salved*] *Saluted* them. See the note on *salwd.*, F. Q. iv. vi. 25. UPTON.

Him answered, as courtesie became ;
 But with sterne lookes, and stomachous dis-
 daine,
 Gave signes of grudge and discontentment
 vaine :

Then, turning to the Palmer, he gan spy
 Where at his feet, with sorrowfull demayne
 And deadly hew, an armed corse did lye,
 In whose dead face he redd great magnanimity.

XXIV.

Sayd he then to the Palmer; “ Reverend Syre,
 What great misfortune hath betidd this
 Knight ?

Or did his life her fatall date expyre,
 Or did he fall by treason, or by fight ?
 However, sure I rew his pitteous plight.”

“ Not one, nor other,” sayd the Palmer grave,
 “ Hath him befallne ; but cloudes of deadly
 night

Awhile his heavy eylids cover’d have,
 And all his fences drowned in deep fencelesse
 wave :

XXV.

“ Which those his cruell foes, that stand hereby,

XXIII. 7. ————— demayne] *Demeanour* or
appearance. See the note on *demeanor*, F. Q. vi. vi. 18. TODD.

XXIV. 9. *And all his fences drowned &c.*] See F. Q. i.
 xii. 17, ii. v. 35. CHURCH.

XXV. 1. *Which those his cruell foes, &c.*] Corrected from
 the Errata, subjoined to the first edition, by Church, Upton,

Making advantage, to revenge their spight,
 Would him difarme and treaten shamefully ;
 Unworthie ufage of redoubted Knight !
 But you, faire Sir, whose honourable fight
 Doth promife hope of helpe and timely
 grace,
 Mote I befeech to succour his fad plight,
 And by your powre protect his feeble cace ?
 Firft prayfe of knighthood is, fowle outrage to
 deface.”

XXVI.

“ Palmer,” faid he, “ no Knight fo rude, I
 weene,
 As to doen outrage to a fleeping ghof :
 Ne was there ever noble corage feene,
 That in advauntage would his puiffaunce boft :
 Honour is leaft, where oddes appeareth moft.
 May bee, that better reafon will afwage
 The rash revengers heat. Words, well difpoft,
 Have fecrete powre t’ appeafe inflamed rage :
 If not, leave unto me thy Knights laft patron-
 age.”

and Tonfon’s edition of 1758. In the firft and fecond editions, the verfe wants a foot, and reads

“ Which thofe *ſame* foes, that ſtand hereby,

“ Making advauntage, &c.”

The folios, without referring to the poet’s own direktion, offer a ſuppoſed emendation :

“ Which thofe *ſame* foes, that *doen awaite* hereby—”

Hughes has followed this conjectural alteration. The edition of 1751 reads, “ Which thofe *ſame cruell* foes, &c.” TODD.

XXVII.

Tho, turning to those brethren, thus bespoke ;
 “ Ye warlike payre, whose valorous great
 might,
 It seemes, iust wronges to vengeaunce doe
 provoke,
 To wreake your wrath on this dead-seeming
 Knight,
 Mote ought allay the storme of your def-
 pight,
 And fettle patience in so furious heat ?
 Not to debate the chalenge of your right,
 But for his carkas pardon I entreat,
 Whom fortune hath already laid in lowest feat.”

XXVIII.

To whom Cymochles said ; “ For what art thou,
 That mak’st thyselfe his dayes-man, to prolong

XXVII. 3. ————— doe *provoke*,] So Spenser’s own editions read ; the construction being, as Mr. Upton has observed, “ Whose valour iust wrongs (as it seems) do provoke to vengeaunce.” Some editions read, “ *doth* provoke.” TODD.

XXVIII. 1. ————— For *what art thou*, &c.] Observe *For* in the beginning of the sentence, marking passion and indignation. So Proteus, baffled in his various arts, addresses the swain in Virgil, *Georg.* iv. 445.

“ *Nam quis te, juvenum confidentissime, nostras*

“ *Iussit adire domos?*” UPTON.

XXVIII. 2. ————— *his dayes-man*,] *Arbitrator*, or *judge*. So, in Wickliffe’s translation of the New Testament, *I. Cor.* iv. 3. “ *Mannys dai*” is the *judgement* of men, as Mr. Upton has noticed ; and, as Mr. Church adds, *day* is the present marginal reading of that passage. The word *dayesman* is used in the same sense in the ancient drama of *Damon and Pythias*. See Reed’s *Old Pl.* vol. i. p. 260. TODD.

The vengeance prest? Or who shall let me
 now
 On this vile body from to wreak my wrong,
 And make his carcas as the outcast dong?
 Why should not that dead carrion satisfye
 The guilt, which, if he lived had thus long,
 His life for dew revenge should deare abyē?
 The trespasss still doth live, albee the person dye."

XXIX.

"Indeed," then said the Prince, "the evill
 donne
 Dyes not, when breath the body first doth
 leave;
 But from the grandfyre to the nephewes
 sonne
 And all his feede the curse doth often
 cleave,
 Till vengeance utterly the guilt bereave:
 So streightly God doth iudge. But gentle
 Knight,

XXVIII. 3. ——— prest?] *Ready at hand, or quick.*
 See Mr. Warton's note on *prest*, F. Q. vi. vii. 19. TODD.

XXVIII. 4. ——— from to wreak *my wrong*,] A
 Grecism, ἀπὸ τῆ τίσασθαι, *from wreaking*. Who shall now *hinder*
me from revenging my wrongs on this vile body? UPTON.

Some editions have converted *from* into *for*, supposing
 perhaps the preposition *from*, joined to the infinitive mood of
 an English verb, as unintelligible. TODD.

XXIX. 3. *But from the grandfyre &c.*] To the third and
 fourth generation, as Dr. Jortin has observed. See also Mr.
 Boyd's remark on F. Q. ii. ii. 3. TODD.

That doth against the dead his hand upreare,
 His honour stains with rancour and def-
 pight,
 And great disparagment makes to his former
 might."

XXX.

Pyrochles gan reply the second tyme,
 And to him said; " Now, felon, sure I read,
 How that thou art partaker of his cryme :
 Therefore by Termagaunt thou shalt be
 dead."
 With that, his hand, more sad than lomp of
 lead,
 Uplifting high, he weened with Morddure,
 His owne good sword Morddure, to cleave
 his head.

The faithfull steele such treason no'uld endure,
 But, swarving from the marke, his Lordes life
 did assure.

XXXI.

Yet was the force so furious and so fell,
 That horse and man it made to reele asyde :

XXIX. 7. ————— upreare,] So all the edi-
 tions. The rhyme requires, and I should suppose Spenser
 gave, *upheave*. CHURCH.

XXX. 4. *Therefore by Termagaunt*] In the 33d. stanza,
 the oath is, *By Mahoune*. They are generally joined together
 in the old romances. *Termagaunt* is the god of the Saracens,
 and *Mahound* is Mahomet. See the note on F. Q. vi. vii. 47.
 " And oftentimes by *Termagant* and *Mahound* swore." TODD.

XXX. 5. ————— *more sad*] More *heavy*. See
 the note on *sad*, F. Q. i. iii. 10. TODD.

Nath'lesse the Prince would not forsake his
fell,

(For well of yore he learned had to ryde,)

But full of anger fiersly to him cryde ;

“ False traitour, miscreaunt, thou broken hast

The law of armes, to strike foe undefide :

But thou thy treasons fruit, I hope, shalt
taste

Right fowre, and feele the law, the which thou
hast defat.”

XXXII.

With that his balefull speare he fiercely bent
Against the Pagans brest, and therewith
thought

His cursed life out of her lodg have rent :

But, ere the point arrived where it ought,

That seven-fold shield, which he from Guyon
brought,

He cast between to ward the bitter stownd :

Through all those foldes the steelehead pas-
sage wrought,

And through his shoulder perst ; wherwith
to ground

He groveling fell, all gored in his gushing
wound.

XXXIII.

Which when his brother saw, fraught with
great grieve

And wrath, he to him leaped furiously,

And fowly faide; “ By Mahoune, curfed
thiefe,

That direfull ftroke thou dearely fhalt aby.”

Then, hurling up his harmefull blade on hy,

Smote him fo hugely on his haughtie creft,

That from his faddle forced him to fly :

Els mote it needes downe to his manly brest
Have cleft his head in twaine, and life thence
difpoffeft.

XXXIV.

Now was the Prince in daungerous diftreffe,

Wanting his fword, when he on foot fhould
fight :

His fingle fpeare could doe him fmall re-
drefle

Againft two foes of fo exceeding might,

The leaft of which was match for any

Knight.

And now the other, whom he earft did daunt,

Had reard himfelfe againe to cruel fight

Three times more furious and more puiffaunt,

Unmindfull of his wound, of his fate ignoraunt.

XXXV.

So both attonce him charge on either fyde

With hideous ftrokes and importable powre,

XXXV. 2. ——— and importable powre,] Power *not to be borne*, as Mr. Upton observes; who adds, that *importable* is ufed by Chaucer. I muft alfo remark, that the accent is here placed on the firft fyllable of *importable*. The pronunciation of *insupportable*, with the accent on the fecond fyllable, F. Q. i. vii. 11. is analogous to the example before us. TODD.

That forced him his ground to traverſe wyde,
 And wifely watch to ward that deadly ſtowre:
 For on his ſhield, as thicke as ſtormie ſhowre,
 Their ſtrokes did raine; yet did he never
 quaile,
 Ne backward ſhrinke; but as a ſtedfaſt
 towre,
 Whom foe with double battry doth aſſaile,
 Them on her bulwarke beares, and bids them
 nought availe.

XXXVI.

So ſtoutly he withſtood their ſtrong aſſay;
 Till that at laſt, when he advantage ſpyde,
 His poynant ſpeare he thruſt with puiſſant
 ſway
 At proud Cymochles, whiles his ſhield was
 wyde,
 That through his thigh the mortall ſteele did
 gryde:

XXXV. 5. *For on his ſhield,*] This emendation, made by the firſt folio, is admitted into all ſubſequent editions, except that of 1751, which reads, with Spenser's own editions, "For in his ſhield." TODD.

XXXV. 7. ————— *but as a ſtedfaſt towre,*] I have obſerved, in another place, that Milton probably remembered Dante's "Sta, come torre ferma," *Purgat. C. v. 14*, when he ſaid that Satan "ſtood like a tower," *Par. L. B. i. 591*. Spenser's ſimile, in the preſent paſſage, might not have been forgotten; although indeed Milton has drawn a picture, unrivalled and *proudly eminent*. TODD.

XXXVI. 5. ————— *did gryde:*] *Cut or pierce.* See the note on *gride*, Shep. Cal. *Feb.* TODD.

He, swarving with the force, within his flesh
 Did breake the launce, and let the head
 abyde :

Out of the wound the red blood flowed fresh,
 That underneath his feet soone made a purple
 pleth.

XXXVII.

Horribly then he gan to rage and rayle,
 Curfing his gods, and himselfe damning
 deepe :
 Als when his brother saw the red blood rayle
 Adowne so fast, and all his armour steepe,
 For very felnesse lowd he gan to weepe,

XXXVII. 2. ————— *himselfe damning deepe:]* Thus Macbeth anticipates

“*Curfés, not loud, but deep.*” TODD.

XXXVII. 3. ————— *the red blood rayle,]* So Spenser's own editions read, to which the edition of 1751, and Mr. Upton, adhere. The rest read *trayle*; which I reject, not only as being an unauthorized, but also as a very mean, expression. To *raile* is often used by Spenser for to *flow*. See the note on F. Q. i. vi. 43. The rhymes here are indeed the same in sound, but not in sense; a practice not infrequent in the Italian poets, and in the *Faerie Queene*. It is my duty respectfully to notice the improper introduction of this passage into Dr. Johnson's Dictionary, as an illustration of the verb *trail*; for certainly *trail* here is not Spenser's word. TODD.

XXXVII. 4. ————— *and all his armour steepe,]* Observe again the attention of Milton to his matter; for he says that, from the wound of Satan,

“A stream of nectarous humour issuing flow'd

“Sanguine, such as celestial Spirits may bleed,

“*And all his armour stain'd.*” TODD.

XXXVII. 5. *For very felnesse lowd he gan to weepe,]* He gan to *cry* aloud for very *fiercenesse*. The rhyme, Mr. Upton observes, muſt excuse the catachrestical use of *weepe*: *Ἀπειθήνης ὁ ἄμωξεν*, *Il. 7. 364.* TODD.

And faid; “ Caytive, curſe on thy cruell hond,
That twiſe hath ſpedd; yet ſhall it not thee
keepe

From the third brunt of this my fatall
brond :

Lo, where the dreadfull Death behynd thy
backe doth ſtond !”

XXXVIII.

With that he ſtrooke, and th’ other ſtrooke
withall,

That nothing ſeemd mote beare ſo monſtrous
might :

The one upon his covered ſhield did fall,
And glauncing downe would not his owner
byte :

But th’ other did upon his troncheon ſmyte;
Which hewing quite aſunder, further way
It made, and on his hacqueton did lyte,
The which dividing with impórtune ſway,
It feizd in his right ſide, and there the dint did
ſtay.

XXXVII. 9. *Lo, where &c.*] Spenser was probably thinking of ſome of the representations in *The Dance of Death*, which thus paint the tyrant *behind* the man. See alſo the poet’s alluſion to the ſame deſcription, *Shep. Cal. Nov.* TODD.

XXXVIII. 7. ————— hacqueton] *A jacket without ſleeves*, according to the Gloſſary in Urry’s Chaucer; more properly, the ſtuffed jacket worn under the armour. The Black Prince’s *hacqueton*, compoſed of quilted cotton, is yet to be ſeen in Canterbury cathedral. The *hacqueton* was ſometimes made of leather. TODD.

XXXIX.

Wyde was the wound, and a large lukewarme
 flood,
 Red as the rose, thence gushed grievously ;
 That when the Paynym spyde the streaming
 blood,
 Gave him great hart and hope of victory.
 On th' other side, in huge perplexity
 The Prince now stood, having his weapon
 broke ;
 Nought could he hurt, but still at warde
 did ly :
 Yet with his troncheon he so rudely stroke
 Cymochles twise, that twise him forst his foot
 revoke.

XL.

Whom when the Palmer saw in such distresse,
 Sir Guyons sword he lightly to him raught,
 And said ; “ Fayre sonne, great God thy
 right hand bleffe,
 To use that sword so well as he it ought !”

XL. 1. *Which when the Palmer saw &c.*] Spenser here plainly had Homer in view, where Minerva gives Achilles his spear, *λάζε δ' Ἐκτορα, Il. χ'. 276.* *She gave him his sword so lightly, that Hector knew not of it.* So Iuturna gives Turnus his sword, who had broken his former sword on the Vulcanian arms of Æneas. UPTON.

XL. 2. ————— raught,] *Reached, from reach ; as taught from teach : which I mention, because Hughes has printed it, wrought.* UPTON.

XL. 4. ————— *so well as he it ought!*] That is, So well as the owner of it could have used it. This is the reading

Glad was the Knight, and with fresh courage
fraught,

When as againe he armed felt his hond :
Then like a lyon, which had long time faught
His robbed whelpes, and at the last them
fond

Emongst the shepheard swaynes, then wexeth
wood and yond :

XLI.

So fierce he laid about him, and dealt blowes
On either side, that neither mayle could hold,
Ne shield defend the thunder of his throwes :
Now to Pyrochles many strokes he told ;
Eft to Cymochles twise so many fold ;

of the first edition. The second reads, "so *wisely* as it ought;" and is followed by Hughes, and the edition of 1751. The folios read, "so *wisely* as it *ought*." CHURCH.

By the last reading Mr. Upton is led to conjecture, that the poet might perhaps have intended "so *wisely* as *itaught*," that is, as *thou hast been taught* to use it. Yet he has admitted, into his text, the original reading; which seems to me the most judicious. The relative *who* is understood. To *owe* is to *own* or *possess*. Thus in *Acts* xxi. 11. "So shall the Jews at Jerusalem bind the man that *oweth* this girdle." Tonson's edition of 1758 follows the second edition, "so *wisely* as it ought;" which alters the sense of *ought*, and leaves also a less allowable elleipsis. TODD.

XL. 7. ————— which had long time faught

His robbed whelpes,] Perhaps the poet was thinking of the simile in Scripture, *Prov.* xvii. 12. "Let a bear, robbed of her whelps, meet a man, rather than a fool in his folly." See also *Hosea* xiii. 8. TODD.

XL. 9. ————— wood and yond.] *Fierce* and *furiosus*. See the note on *wood*, F. Q. i. iv. 34. And *yond* is thus used, F. Q. iii. vii. 26. where see the note. TODD.

XLI. 5. Eft] *Afterwards*. CHURCH.

Then, backe againe turning his busie hond,
 Them both attonce compeld with courage
 bold

To yield wide way to his hart-thrilling brond;
 And though they both stood stiffe, yet could
 not both withstond.

XLII.

As salvage bull, whom two fierce mastives bayt,
 When rancour doth with rage him once
 engore,

Forgets with wary warde them to awayt,
 But with his dreadfull hornes them drives
 afore,

Or flings aloft, or treads downe in the flore,
 Breathing out wrath, and bellowing disdaine,
 That all the forest quakes to hear him rore:
 So rag'd Prince Arthur twixt his foemen
 twaine,

That neither could his mightie puiffaunce sus-
 taine.

XLIII.

But ever at Pyrochles when he smitt,
 (Who Guyons shield cast ever him before,
 Whereon the Faery Queenes pourtract was
 writt,)

XLII. 1. *As salvage bull,*] “Come toro salvatico,” Ariosto, C. xi. 42. UPTON.

XLII. 2. ————— engore,] From *en* and *gore*, to pierce, to prick, to make bloody or gory. See also F. Q. iii. viii. 48, iii. x. 45. UPTON.

His hand relented and the stroke forbore,
 And his deare hart the picture gan adore ;
 Which oft the Paynim fav'd from deadly
 ftowre :

But him henceforth the fame can save no
 more ;

For now arrived is his fatall howre,
 That no'te avoyded be by earthly skill or powre.

XLIV.

For when Cymochles saw the fowle reproch,
 Which them appeached ; prickt with guiltie
 shame

And inward grieffe, he fiercely gan approach,
 Refolv'd to put away that loathly blame,
 Or dye with honour and desert of fame ;
 And on the haubergh stroke the Prince fo
 fore,

That quite disparted all the linked frame,

XLIV. 2. ——— appeached ;] *Censured or impeached.*
 See the note on *appeached*, F. Q. v. ix. 47. TODD.

XLIV. 6. ——— haubergh] *A coat of mail*, without
 sleeves, made of plate or of chain-mail: See the next line,
 "That quite disparted all *the linked frame.*" See also the note
 on F. Q. i. v. 4. The *haubergh*, according to Chaucer, was
 that part of the warrior's dress which was next to the outward
 armour, edit. Urr. p. 146.

"And next his shirt an *haketon*,

"And ovir that an *habergeon*—

"And over that a fine HAUBERKE

"Was all iwrought of Jewis werke,

"Full strong it was *of plate.*

"And over that his *cote armoure*

"As white &c." TODD.

And piercèd to the skin, but bit no more ;
 Yet made him twife to reele, that never moov'd
 afore.

XLV.

Whereat renfierft with wrath and fharp regret,
 He stroke fo hugely with his borrowd
 blade,
 That it empierft the Pagans burganet ;
 And, cleaving the hard fteele, did deepe in-
 vade
 Into his head, and cruell paffage made
 Quite through his brayne: He, tumbling
 downe on ground,
 Breath'd out his ghofst, which, to th' infer-
 nall fhade
 Fast flying, there eternall torment found
 For all the finnes wherewith his lewd life did
 abound.

XLIV. 8. ————— *but bit no more ;*] So the fecond edition reads, to which every fubfequent edition has adhered, except the later one of Hughes and that of Mr. Church. They conform to the firft edition, “ but bit *not thore*.” The word *thore* may be often found indeed in old Englifh poetry for *there* ; or it might perhaps have been here intended for *thorough*. Yet the fecond reading, as Mr. Upton obferves, feems to be the poet's own emendation : The weapon piercèd to the skin, but bit or wounded no more. Mr. Warton alfo conforms to this reading, except with the variation of *not* for *no*. See his *Obf. on Faer. Qu.* vol. i. p. 170. TODD.

XLV. 1. ————— renfierft] *Reinforced*, again made *fierce* and bold. UPTON.

XLV. 3. ————— burganet,] Fr. *Bourguignote*, a Spanifh murrion, or fteel headpiece. CHURCH.

XLVI.

Which when his german saw, the stony feare
 Ran to his hart, and all his fence dismayd ;
 Ne thenceforth life ne corage did appeare :
 But, as a man whom hellish feendes have
 frayd,
 Long trembling still he stoode ; at last thus
 sayd ;
 “ Traytour, what hast thou doen ! How ever
 may
 Thy curfed hand so cruelly have swayd
 Against that Knight ! Harrow and well
 away !
 After so wicked deede why liv’st thou lenger
 day !”

XLVII.

With that all desperate, as loathing light,
 And with revenge desyring soone to dye,
 Asssembling all his force and utmost might,
 With his owne sward he fierce at him did flye,
 And strooke, and soynd, and lasht outrage-
 ously,
 Withouten reason or regard. Well knew
 The Prince, with paciencē and sufferance fly,

XLVI. 1. ——— his german] His brother, as in Virg.
Æn. i. 346.

————— “ sed regna Tyri germanus habebat .
 “ Pygmalion—” TODD.

XLVII. 4. *With his owne sward*] With the Prince’s own
 sword Morddure. CHURCH.

So haſty heat ſoone cooled to ſubdew :
 Tho, when this breathleſſe woxe, that batteil
 gan renew.

XLVIII.

As when a windy tempeſt bloweth hye,
 That nothing may withſtand his ſtormy
 ſhowre,
 The clowdes, as thinges affrayd, before him
 flye ;
 But, all ſo ſoone as his outrageous powre
 Is layd, they fiercely then begin to ſhowre ;
 And, as in ſcorne of his ſpent ſtormy ſpight,
 Now all attonce their malice forth do poure :
 So did Prince Arthur beare himſelfe in fight,
 And ſuffred rath Pyrochles waſte his ydle
 might.

XLIX.

At laſt whenas the Sarazin perceiv'd
 How that ſtraunge ſword refus'd to ſerve his
 neede,

XLVII. 9. *Tho, when this breathleſſe woxe, that batteile gan renew.*] Then, when this Paynim grew breathleſſe, that Prince renewed battle. So Spenſer's own editions, and the folio of 1609, read; but the ſubſequent folios, "Tho, when *he* &c."

UPTON.

XLVIII. 8. ——— *Prince Arthur*] This emendation, made in the firſt folio, is followed by every ſubſequent edition, except that of 1751, which conforms to the overlooked miſtake of the poet's own editions, viz. *Sir Guyon*. Mr. Upton has obſerved, that it is no unuſual thing for proper names to be written wrong, with a ſeeming kind of correctneſs. Thus *Cleon* for *Timon*, F. Q. i. ix. 9. *Scudamore* for *Blandamour*, F. Q. iv. iv. 35, &c. TODD.

But, when he stroke most strong, the dint
deceiv'd ;

He slong it from him ; and, devoyd of dreed,
Upon him lightly leaping without heed
Twixt his two mighty armes engrasped fast,
Thinking to overthrowe and downe him
tred :

But him in strength and skill the Prince
surpast,

And through his nimble sleight did under him
down cast.

L.

Nought booted it the Paynim then to strive ;
For as a bittur in the eagles clawe,
That may not hope by flight to scape alive,
Still waytes for death with dread and trem-
bling aw ;
So he, now subiect to the victours law,
Did not once move, nor upward cast his eye,
For vile disdaine and rancour, which did
gnaw

XLIX. 2. — *that straunge sword*] That is, the sword
that was not his own. CHURCH.

XLIX. 3. *But, when he stroke most strong, the dint deceiv'd ;*]
The impression made by the sword, or force with which he
stroke, *deceived him* ; for it did not wound its true master. See
ft. 21. The Sarazin's flinging away his sword, and leaping
upon Prince Arthur, is not unlike what Homer writes of Me-
nelaus thus seizing on Paris, ἢ κ' ἐπαίξας κόρυθος λάβειν, *Il.* γ'. 369.
Compare likewise the combat between Tancred and Argante,
Tasso, C. xix. 17. UPTON.

His hart in twaine with sad melánocholy;
As one that loathed life, and yet despysd to
dye.

LI.

But, full of princely bounty and great mind,
The Conqueror nought cared him to slay;
But, casting wronges and all revenge behind,
More glory thought to give life then decay,
And sayd; “ Paynim, this is thy dismall
day;
Yet if thou wilt renounce thy miscreaunce,
And my trew liegeman yield thyselfe for ay,
Life will I graunt thee for thy valiaunce,
And all thy wronges will wipe out of my fove-
naunce.”

LII.

“ Foole,” sayd the Pagan, “ I thy gift defye;
But use thy fortune, as it doth befall;
And say, that I not overcome doe dye,
But in despight of life for death doe call.”

L. 8. ————— with *sad* melánocholy,] See the note on *mclancholy*, thus accented, F. Q. i. v. 3. TODD.

LII. 2. *But use thy fortune, as it doth befall;*] “ The young knight, disdainig to buy life with yielding, had him *use his fortune*; for he was resolved never to yield.” Sidney’s *Arcadia*, p. 270. Compare the duel between Tancred and Argante, where the Pagan has the same expression, Tasso, C. xix. 22.

“ *Ufa la sorte tua, che nulla io temo.*”

See also Sil. Ital. xv. 804.

“ *Contra Sidonius, leto non terreor ullo,*

“ *Utere Marte tuo.*”

And Virgil, “ *Utere sorte tuá,*” Æn. xii. 932, whom all the above-mentioned poets seem to have imitated. UPTON:

Wroth was the Prince, and fory yet withall,
 That he so wilfully refused grace ;
 Yet, sith his fate so cruelly did fall,
 His shining helmet he gan soone unlace,
 And left his headlesse body bleeding all the
 place.

LIII.

By this, Sir Guyon from his traunce awakt,
 Life having maystered her sencelesse foe ;
 And looking up, whenas his shield he lakt
 And sword saw not, he wexed wondrous woe :
 But when the Palmer, whom he long ygoe
 Had lost, he by him spyde, right glad he grew,
 And saide ; “ Deare Sir, whom wandring to
 and fro

LIII. 4. ————— *he wexed wondrous woe :*] That is, *very sad*. Anglo-Sax. *waa, mastus*. So Chaucer, *Rom. Rose*, 312. “ Was never wight yet half so *woe*.” And in the *Wife of Bathes Tale*, 913. “ *Wo* was the knight.” Dryden, in his poetical version, has kept this old expression, “ *Woe* was the knight at this severe command.” UPTON.

LIII. 7. ————— *Deare Sir,*] So Hughes’s [first] edition, and the folio of 1679. But it ought to be “ *Deare Sire*.” In this canto the Palmer is often called *Sire*, as also in other cantos in this book. JORTIN.

At the end of the preceding canto, Guyon is represented as falling into a swoon. When he recovers, and finds the Palmer (from whom he had long been separated) standing by him, he very affectionately cries out *Dear Sir!* which, to my ear at least, has a more tender effect than *Dear Sire*. All the editions read *Sir*, except Hughes’s second edition, which gives *Sire*. CHURCH.

The word is originally the same, whether written *Sir* or *Sire*. See Menage, v. *Sire*. Yet it may admit of a doubt, whether Spenser did not intend to distinguish this reverend Palmer;

I long have lackt, I ioy thy face to vew!
 Firme is thy faith, whom daunger never fro me
 drew.

LIV.

“ But read what wicked hand hath robbed mee
 Of my good fword and shield ?” The Palmer,
 glad
 With so fresh hew upryng him to see,
 Him answered; “ Fayre sonne, be no whit sad
 For want of weapons; they shall soone be
 had.”

So gan he to discourse the whole debate,
 Which that straunge Knight for him sustained
 had,
 And those two Sarazins confounded late,
 Whose carcafes on ground were horribly prof-
 trate.

LV.

Which when he heard, and saw the tokens trew,
 His hart with great affection was embayd,

from the Knights, by the address of *Sire*, and not *Sir*; for this Palmer, in the historical view of the poem, alludes perhaps to Archbishop Whitgift, formerly tutor of the Earl of Essex, imaged in Sir Guyon. Yet the boatman, addressing the Palmer, says “ *Sir* Palmer,” *F. Q.* ii. xii. 18. UPTON.

LIV. 6. _____ debate,] *Fight*. See the note on *debate*, *F. Q.* vi. viii. 13. TODD.

LIV. 9. _____ prostrate.] *Prostrate*, accented on the last syllable, often occurs in Spenser; and from this usage Milton adopted it, *P. L. B.* vi. 841. TODD.

LV. 2. _____ embayd,] *Delighted*. See the note on *embay*, *F. Q.* ii. xii. 60. TODD.

And to the Prince, with bowing reverence
 dew,
 As to the patrone of his life, thus sayd ;
 “ My Lord, my Liege, by whose most gra-
 tious ayd
 I live this day, and see my foes subdewd,
 What may suffice to be for meede repayd
 Of so great graces as ye have me shewd,
 But to be ever bound” —

LVI.

To whom the Infant thus ; “ Fayre Sir, what
 need
 Good turnes be counted, as a servile bond,
 To bind their dooers to receive their meed ?
 Are not all Knightes by oath bound to with-
 stond

LV. 3. *And to the Prince, with bowing reverence dew,*] So intended to be corrected in the list of Errata, subjoined to the first edition, which reads *with bowing*, and which is noticed among the errors thus, *with bowing bowing*; apparently directing the order of the words to be inverted. Compare the similar expressions, noticed by Dr. Jortin, F. Q. i. x. 44, ii. ix. 26 and 36, iv. ii. 23, &c. Milton, as Mr. Church observes, might have had this passage in his recollection, *Par. Lost*, B. iii. 736, &c. and B. v. 358, &c. I may add an earlier testimony of Milton's attention to it in his *Arcades*, ver. 37.

“ Whom with *low reverence* I adore as mine.” TODD.

LV. 9. *But to be ever bound* —] I am inclined to think that the poet never intended to fill up this hemistich. The speech of Sir Guyon is plainly unfinished: The Prince breaks in upon him, *Faire Sir*, &c. CHURCH.

LVI. 1. ——— *the Infant*] That is, the *Prince*. See the note on *Infant*, F. Q. vi. viii. 25. TODD.

Oppressours powre by armes and puissant
hond?

Suffise, that I have done my dew in place."

So goodly purpose they together fond

Of kindnesse and of courteous aggrace;

The whiles false Archimage and Atin fled apace.

LVI. 8. _____ aggrace;] *Favour,*
kindnes. Ital. *aggratiare.* UPTON.

CANTO IX.

*The House of Temperaunce, in which
Doth sober Alma dwell,
Besiegd of many foes, whom straung-
er Knightes to flight compell,*

I.

OF all Gods workes, which doe this worlde
adorne,

There is no one more faire and excellent
Then is mans body, both for powre and forme,
Whiles it is kept in sober government;
But none then it more fowle and indecent,
Distempred through misrule and passions
bace;

It grows a monfter, and incontinent
Doth lose his dignity and native grace:
Behold, who list, both one and other in this place.

ARG. 4. ——— *to flight compell.*] That is, put to flight. So the first edition, Hughes's second edition, and the edition of 1751, read. Spenser's second edition, the folios, and Hughes's first edition, read "to fight compell." CHURCH.

Mr. Upton's edition, and Tonson's edition of 1758, conform also to the original reading, *flight*. TODD.

I. 5. ——— *indecent.*] Mr. Church here observes that the first edition reads *incedent*; but he should have added that the word is corrected, in the Errata, *indecent*. TODD.

I. 9. ——— *in this place.*] That is, in the opposite characters of Prince Arthur and the Two Brethren. CHURCH.

II.

After the Paynim brethren conquer'd were,
 The Briton Prince recov'ring his stolne sword,
 And Guyon his lost shield, they both yfere
 Forth pass'd on their way in fayre accord,
 Till him the Prince with gentle court did
 bord ;

“ Sir Knight, mote I of you this court'sy read,
 To weet why on your shield, so goodly scord,
 Beare ye the picture of that Ladies head ?
 Full lively is the semblaunt, though the sub-
 stance dead.”

III.

“ Fayre Sir,” sayd he, “ if in that picture dead
 Such life ye read, and vertue in vaine shew ;
 What mote ye weene, if the trew lively-head
 Of that most glorious visage ye did vew !
 But yf the beauty of her mind ye knew,
 That is, her bounty, and imperiall powre,
 Thousand times fairer then her mortall hew,
 O ! how great wonder would your thoughts
 devoure,
 And infinite desire into your spirite poure !

II. 9. *Full lively &c.*] That is, the features are highly animated, though the substance of which the picture is made is inanimate. Mr. Hearn, in his Gloss. to Robert of Gloucester's *Chronicle*, observes, that the word *semblant* was very properly used of Ladies with very fine faces. Hence, says he, Robert of Brunne, in his *Chronicle*, speaking of king Arthur's queen :

“ Of body was scho avenant, [comely,]

“ Faire countenance with suete *semblant*.” CHURCH.

IV.

“ She is the mighty Queene of Faëry,
 Whose faire retraits I in my shield doe beare ;
 Shee is the flowre of grace and chastity,
 Throughout the world renowned far and
 neare,
 My Life, my Liege, my Soveraine, my
 Deare,
 Whose glory shineth as the morning starre,
 And with her light the earth enlumines cleare ;
 Far reach her mercies, and her praises farre,
 As well in state of peace, as puissance in warre.”

V.

“ Thrife happy man,” said then the Briton
 Knight,
 “ Whom gracious lott and thy great valiaunce
 Have made thee foldier of that Princeſſe
 bright,
 Which with her bounty and glad countenance
 Doth bleſſe her ſervaunts, and them high
 advance !
 How may ſtraunge Knight hope ever to aſpire,
 By faithfull ſervice and meete amenaunce,

IV. 2. ——— retraits] *Picture*, portrait. Ital. *ritratto*.
 CHURCH.

IV. 7. ————— enlumines] Chaucer's word.
 See the note on *enmored*, F. Q. i. ix. 48. TODD.

V. 3. *Have made thee foldier*] This is the more perſpicuous
 reading of Spenser's own editions, which the folios have con-
 verted into “ a foldier ;” but have miſſed no ſubſequent editor,
 except Hughes. TODD.

Unto such blisse? sufficient were that hire
For losse of thousand lives, to die at her desire."

VI.

Said Guyon, " Noble Lord, what meed fo
great,

Or grace of earthly Prince so soveraine,
But by your wondrous worth and warlike feat
Ye well may hope, and easely attaine?

But were your will her sold to entertaine,
And numbred be mongst Knights of May-
denhed,

Great guerdon, well I wote, should you re-
maine,

And in her favor high bee reckoned,
As Arthegall and Sophy now beene honored."

VII.

" Certes," then said the Prince, " I God avow,
That sith I armes and knighthood first did
plight,

My whole desire hath beene, and yet is now,
To serve that Queene with al my powre and
might.

VI. 5. *But were your will her sold to entertaine,*] *To receive her pay.* Fr. *solde*, a soldier's pay. CHURCH.

VI. 9. *Arthegall and Sophy*] *Arthegall* and *Sophy* are mentioned here, to raise a curiosity of further inquiry in the reader; which curiosity the poet 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. See Drayton's *Polyolbion*, Song xxiv. UPTON.

Now hath the funne with his lamp-burning
 light
 Walkt round about the world, and I no leffe,
 Sith of that Goddesse I have fought the fight,
 Yet nowhere can her find: such happineffe
 Heven doth to me envý and fortune favourlesse."

VIII.

" Fortune, the foe of famous chevifaunce,

VII. 5. *Now hath the sunne &c.*] This is the reading of Spenser's second edition, and of the folios. *One year is past*, says Prince Arthur, since I have been seeking the Faerie Queene. That this is the true reading, appears plain from F. Q. i. ix. 15. The poet's first edition reads,

" Seven times the sunne with his lamp-burning light

" Hath walkt about the world, and I no leffe,

" Sith of that Goddesse &c." UPTON.

The Prince is told afterwards, that he has been *three years* in pursuit of the Faerie Queene, lt. 38, according to the first edition; *twelve months*, according to the second. In the present passage, the reading of Spenser's second edition best agrees with what the Prince says, F. Q. i. ix. 15. "*Nyne months* I seek in vaine &c." But I cannot think the alteration was made by our poet. *And I no leffe* seems improper, unless the sun had more revolutions than one. The reader will please to take notice, that Spenser always speaks of the heavenly bodies according to the system of Ptolomy, who supposed the sun to revolve round the earth in the space of year. CHURCH.

I think with Mr. Upton, that the second edition presents the true reading. Tonson's edition of 1758 also follows it. TODD.

VIII. 1. *Fortune, the foe of famous chevifaunce,*] *Chevifaunce* is *enterprisè*, from the Fr. *cheviffaunce*. See note on F. Q. iii. xi. 24. The sentiment expressed in this line resembles the following passage, as Mr. Upton has noticed in Seneca's *Herc. Fur.* ver. 523.

" O Fortuna, viris invidia fortibus,

" Quàm non æqua bonis præmia dividis!"

And in Statius, *Theb.* x. 384.

" Invida Fata piis, et Fors ingentibus ausis

" Rara comes."

And in Sidney's *Arcadia*, p. 102. " Lady, how falls it out

“ Seldom,” said Guyon, “ yields to vertue
aide,

But in her way throwes mischiefe and mis-
chance,

Whereby her course is stopt and passage staid.

But you, faire Sir, be not herewith dismaid,

But constant keepe the way in which ye stand ;

Which were it not that I am els delaid

With hard adventure, which I have in hand,
I labour would to guide you through al Fary
land.”

IX.

“ Gramercy Sir,” said he ; “ but mote I weete
What straunge adventure doe ye now pursue ?
Perhaps my succour or advizement meete

that you, in whom all virtue shines, will take the patronage of *Fortune, the only rebellious handmaid against virtue.*” Probably there may be here an allusion also to a popular ballad, entitled *Fortune my foe* ; to which Shakspeare has certainly alluded in the *Merry Wives of Windsor*, and of which Mr. Malone has printed, in a note on the passage, the first stanza, A. iii. S. iii. This ballad is mentioned in Chettle’s *Kind harts dreame*, 1592 ; and is hinted at in Gabriel Hervey’s *Four Letters*, of the same date. The old ballad of *The most cruel Murther of Edw. V. &c.* is directed to be sung to the tune of *Fortune my foe*. Sir Robert Naunton, in his *Fragmenta Regalia*, thus also affords a proper comment on Spenser’s verse, where he speaks of *the brave Raleigh* : “ Those that he relyed on, began to take this his suddain favour for an allarum, and to be sensible of their own supplantation, and to project his, which made him shortly after sing, *Fortune my foe, &c.*” TODD.

IX. 1. ————— *but mote I weete*] So the edition of 1751, Tonson’s edition of 1758, and Upton’s, rightly read. The rest follow Spenser’s own editions, which, by a manifest error of the press, give *wote*. TODD.

Mote stead you much your purpose to subdew."
 Then gan Sir Guyon all the story shew
 Of false Acrafia, and her wicked wiles ;
 Which to avenge, the Palmer him forth drew
 From Faery Court. So talked they, the
 whiles
 They wafsted had much way, and meafurd many
 miles.

X.

And now faire Phoebus gan decline in hafte
 His weary wagon to the westerne vale,
 Whenas they fpide a goodly Castle, plaste
 Foreby a river in a pleafaunt dale ;
 Which choofing for that evenings hospitale,
 They thether marcht : but when they came
 in fight,
 And from their fweaty courfers did avale,
 They found the gates fast barred long ere
 night,
 And every loup fast lockt, as fearing foes de-
 fpight.

X. 5. _____ hospitale,] *Inn.* Lat. *hospitiolum.* CHURCH.

X. 7. _____ *from their sweaty courfers*] Sir Guyon's horse was stolen, and he does not say how he got another. *Their* must include Sir Guyon, as well as Prince Arthur and his Squire. There are some few, in this poem, of these kind of inaccuracies, if passing over little circumstances may be so called. And perhaps the mentioning them may appear as trifling, as the inaccuracies themselves. UPTON.

Ibid. _____ avale,] *Come down, dismount.* Fr. *avaller.* See the note on *avayles*, Shep. Cal. Feb. TODD.

XI.

Which when they saw, they weened fowle reproch
 Was to them doen, their entraunce to forfall ;
 Till that the Squire gan nigher to approch,
 And wind his horne under the Castle wall,
 That with the noise it shooke as it would fall.
 Estfoones forth looked from the highest spire
 The Watch, and lowd unto the Knights did
 call,
 To weete what they so rudely did require :
 Who gently answered, They entraunce did
 desire.

XII.

“ Fly fly, good Knights,” said he, “ fly fast
 away,
 If that your lives ye love, as meete ye should ;
 Fly fast, and save yourselves from neare decay ;

XI. 4. *And wind his horne*] See F. Q. i. viii. 3, where the *bugle horn* breaks the enchantment at a single blast. Concerning other uses, to which the *bugle horn* was applied, I refer the reader to Mr. Walker's *Historical Memoirs of the Irish Bards*, 4to. Dubl. 1786, pp. 85, 86 ; but I will not omit his judicious observations on what concerns the application of it in the present sense. “ Sometimes we discover it, in the Gothic romances, *hanging over the entrance of castles*, on the blowing of which by an hasty courier, or a wandering knight, the porter appears at the battlements, and inquires, whence the stranger—his errand—and the nature of the business.—May we not suppose, that the bugle horn was sometimes suspended over the entrances of those stately castles which are now “ nodding to their fall” in many parts of *this kingdom* (i. e. Ireland) ? For the fictions of romantick chivalry have, for their basis, the real manners of the feudal times ; and such times undoubtedly there were in *Ireland*. TODD.

Here may ye not have entraunce, though we
would :

We would and would againe, if that we
could ;

But thousand enemies about us rave,

And with long siege us in this Castle hould :

Seven yeares this wize they us besieged have,
And many good Knights flaine that have us
fought to save."

XIII.

Thus as he spoke, loe ! with outrageous cry

A thousand Villeins rownd about them swarmd

Out of the rockes and caves adioyning nye ;

Vile caitive wretches, ragged, rude, deformd,

All threatning death, all in straunge manner
armd ;

XII. 8. *Seven yeares this wize they us besieged have,*] See the first 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 *Orl. Fur. C. vi. 59.* Or rather Plato *De Repub. Lib. viii,* where he mentions the perturbed affections feizing on the citadel of the youthful soul, τῆς ψυχῆς ἀκρόπολιν, Alma's castle, or strong hold. Spenser 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 Egypt. 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 man's life. Consult Cenforinus *De Die Nat. cap. vii,* and cap. xiv. And likewise Macrobius *In Somn. Scip. i. vi.* UPTON.

Some with unweldy clubs, some with long
 speares,
 Some rusty knives, some staves in fier warmd :
 Sterne was their looke; like wild amazed
 steares,
 Staring with hollow eies, and stiffe upstanding
 heares.

XIII. 6. *Some with unweldy clubs, some with long speares,
 Some rusty knives, &c.]* Statius, *Theb.* iv. 64.

————— “ Pars gefa manu, pars robora flammis

“ Indurata diu.”

See also Q. Curtius, iii. 2. Virgil, *Æn.* vii. 523. Arrian,
Indic. c. 24. JORTIN.

XIII. 7. *Some rusty knives,]* So, in F. Q. i. iv. 35.

“ Bitter Despight with Rancours *rustie knife.*”

Again, F. Q. ii. iv. 44.

————— “ When Rancour rife

“ Kindles revenge, and threats his *rustie knife.*”

Again, of a wound, F. Q. i. ix. 36.

“ In which a *rustie knife* fast fixed stood.”

The steeds of Night are described champing “ their *rustie bits,*”
 F. Q. i. v. 20. The word *rustie* seems to have conveyed the
 idea of somewhat very loathsome and horrible to our author.
 In *Virgil's Gnat*, he applies it to *Horror*, st. 56. I will hence
 take occasion to correct a passage in Chaucer, in his character
 of the Reve, *Prolog.* ver. 620.

“ And by his side he bare a *rustie blade:*”

I do not perceive the consistency of the Reve's wearing a *rustie*
 sword; I should rather be inclined to think that the poet
 wrote “ *trusty blade.*” But this alteration will perhaps be
 disapproved by those who recollect, that Chaucer, in another
 passage, has attributed the epithet *rusty* to the sword of Mars,
Test. of Cress. 188.

“ And in his hand he had a *rusty sword.*” T. WARTON.

Ibid. ————— *some staves in fier warmd.]* *Staves,*
 “ *ambustas sine cuspide,*” as Silius Italicus expresses it, L. vi.
 550. Bufbequius, in his account of the Colchians, says, their
 common soldiers had no other arms but arrowes or stakes
burnt at one end, or great wooden clubs. UPTON.

XIV.

Fierfly at first those Knights they did assayle,
 And drove them to recoile : but, when againe
 They gave fresh charge, their forces gan to
 fayle,
 Unhable their encounter to sustaine ;
 For with such puissaunce and impetuous maine
 Those Champions broke on them, that forst
 them fly,
 Like scattered sheepe, whenas the shepherds
 fwaine
 A lion and a tigre doth espye
 With greedy pace forth rushing from the forest nye.

XV.

A while they fled, but soone retournd againe
 With greater fury then before was found ;
 And evermore their cruell Capitaine

XV. 3. ————— Capitaine] So all the editions, except Spenser's own ; which read *Captaine*, a blunder of the press. CHURCH.

Mr. Upton, however, preserves and defends the original reading, contending that *Captaine* here consists of three syllables, which is in Spenser's manner, as *heroës*, *safëty*, &c. He adds that Shakspeare has *serjeant* and *captain* of three syllables in *Macbeth*, A. i. S. ii.

“ The newest state. This is the *serjënt*—”

“ Our *captains*, Macbeth and Banquo ? Yes.”

These officers, I must confess, appear to me to be very unfairly pressed into the service of the critick ! In passages like these, the violation of precise conformity to metre may be easily pardoned, and requires not the aid of elaborate rectification. However, *capitaine* might certainly be fairly extended for the sake of the rhythm, and be pronounced, as in French, *capitaine* ; because it appears to have been used as a word of three syllables, even in prose. See A Lamentation, in which

Sought with his raskall routs t'enclose them
rownd,
And overronne to tread them to the grownd :
But soone the Knights with their bright-
burning blades
Broke their rude troupes, and orders did con-
fownd,
Hewing and slashing at their idle shades ;
For though they bodies seem, yet substance
from them fades.

XVI.

As when a swarme of gnats at eventide
Out of the fennes of Allan doe arise,
Their murmuring small trompetts sownden
wide,
Whiles in the aire their clustring army flies,

is shewed what ruine and destruction cometh of seditious re-
bellyon, 4to. 1536. bl. l. Sign. A. iiij. "A cobbler shall be
counted a *capitayne*." Again, B. i. "Julius Cesar, the best
capitayn that euer the Romans had." See also the next canto
of this poem, ft. 65, which completely overthrows Mr. Upton's
argument; *Capitaynes* being the reading of the poet's first
edition. And again, F. Q. ii. xi. 14. TODD.

XV. 4. ————— *his raskall routs*] This expression
appears to have been common for a mob of the lowest kind.
Thus, in *The First Part of K. Edw. IV.* 4to. bl. l. 1600.

"We do not rise like Tiler, Cade, and Straw,

"Blewbeard, and other of that *raskall route*,

"Basely like tinkers, &c." TODD.

XV. 5. *And overronne to tread them to the ground:]* And
to tread them to the ground, being run over. UPTON.

XVI. 4. ————— *clustring army*] The metaphor is
from a cluster of grapes, and the expression literally from Homer,
Il. β. 89. Βοτρύδων δὲ πείονται. See the note, F. Q. i. i. 23.

UPTON,

That as a cloud doth seeme to dim the skies ;
 Ne man nor beast may rest or take repast
 For their sharpe wounds and noyous iniuries,
 Till the fierce northerne wind with bluftring
 blast
 Doth blow them quite away, and in the ocean
 cast.

XVII.

Thus when they had that troublous rout disperst,
 Unto the Castle gate they come againe,
 And entraunce crav'd, which was denied erst.
 Now when report of that their perlous paine,
 And combrous conflict which they did sus-
 taine,
 Came to the Ladies eare which there did dwell,
 Shee forth issued with a goodly traine
 Of Squires and Ladies equipaged well,
 And entertained them right fairely, as befell.

XVIII.

Alma she called was ; a Virgin bright,
 That had not yet felt Cupides wanton rage ;
 Yet was shee woo'd of many a gentle Knight,
 And many a Lord of noble parentage,
 That fought with her to lincke in marriage :
 For shee was faire, as faire mote ever bee,
 And in the flowre now of her freshest age ;

XVIII. 1. Alma] That is, *The Mind*. Prior's poem, called ALMA, or, THE PROGRESS OF THE MIND, probably took its rise from this canto. CHURCH,

Yet full of grace and goodly modestee,
That even heven reioyced her sweete face to see.

XIX.

In robe of lilly white she was arayd,
That from her shoulder to her heele downe
raught ;
The traine whereof loofe far behind her
strayd,
Braunched with gold and perle most richly
wrought,
And borne of two faire damfels which were
taught.
That service well : Her yellow golden heare
Was trimly woven and in tresses wrought,
Ne other tire she on her head did weare,
But crowned with a garland of sweete rosiere.

XIX. 5. *And borne of two faire damfels, &c.*] These “two faire damfels,” I think, are what Plato calls, *Επιδουρητικὴ* and *Θυμητικὴ*, who, when *well taught their service*, are of excellent use to Alma. Cicero, *Tusc. Disp.* i. 10. “Animo duas parere voluit Plato, iram et cupiditatem.” See likewise Apuleius, and Diogen. Laert. iii. 67, and Max. Tyr. p. 265, 267. edit. London: UPTON.

XIX. 9. ——— *crowned*] Mr. Church has observed that the poet’s first edition here reads *crown’d*; but the critick forgot to notice that the word is corrected in the Errata subjoined to that edition. These minute remarks will not seem trifling to the lovers of the poet, as they serve to rescue him from the supposition of habitual inaccuracy. In like manner, I may add, *lenger time*, in the 21st stanza, is so corrected by the poet; but the same critick has only noticed the error “*lenger a time*,” without mentioning the emendation. ΤΟ ΔΔ.
Ibid. ————— rosiere.] *The rose-tree.*
So Chaucer, p. 236, edit. Urr.

XX.

Goodly flee entertaind those noble Knights,
 And brought them up into her Castle hall ;
 Where gentle court and gracious delight
 Shee to them made, with mildnesse virginall,
 Shewing herselfe both wise and liberall.
 There when they rested had a season dew,
 They her befought of favour speciall
 Of that faire Castle to affoord them vew :
 Shee graunted ; and, them leading forth, the
 same did shew.

XXI.

First she them led up to the Castle wall,
 That was so high as foe might not it clime,
 And all so faire and sensible withall ;

“ And me to plesin badde that I
 “ Should drawe to the bothom nere,
 “ Prese in to touchin the *rosere*
 “ That bare the rose.” CHURCH.

XX. 4. ————— virginall,] The Italian adjective *virginale*, an epithet very frequent, as Mr. Thyer has observed, in the poets of Italy when describing beauty, or modesty. TODD.

XX. 6. There *when &c.*] Such is the reading of the second edition, which every subsequent edition follows, except that of Mr. Church. Mr. Church reads, with the first edition, “ *Then when &c.*”, but thinks that “ *Tho when &c.*” would have been better. TODD.

XXI. 1. ————— *them*] So the second and all the subsequent editions. The first reads *him*. CHURCH.

XXI. 3. ————— *sensible*] This is the reading of the first edition, to which Mr. Church, Mr. Upton, and Tonsen’s edition of 1758, have adhered. The second edition reads *sensible*, which the rest have followed. I am persuaded that *sensible* is the poet’s reading. Compare F. Q. iii. x. 10. “ No fort so FENSIBLE, no walls so strong, &c.” TODD.

Not built of bricke, ne yet of stone and lime,
 But of thing like to that Ægyptian slime,
 Whereof king Nine whilome built Babel
 towre :

But O great pittie, that no lenger time
 So goodly workmanship should not endure !
 Soone it must turne to earth: No earthly thing
 is sure.

XXII.

The frame thereof seemd partly circulare,
 And part triangulare ; O worke divine !
 Those two the first and last proportions are ;
 The one imperfect, mortall, fœminine ;
 Th' other immortal, perfect, masculine ;
 And twixt them both a quadrate was the base,

XXI. 5. *But of thing like to that Ægyptian slime, &c.*] 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 Ægyptian, 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. 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*, γῆινος σκῆνος. Compare II *Cor.* 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*, ἄσπιον ἰδέει φύσειν, *Heliad*, *Op. et Dies*, ver. 61.

UPTON.

XXII. 1. *The frame thereof &c.*] The length of Sir Kenelm Digby's commentary on this stanza, together with Mr. Upton's remarks, occasions the notes to be transferred to the end of the canto. TODD.

Proportiond equally by seven and nine ;
 Nine was the circle sett in heavens place :
 All which compacted made a goodly diapase.

XXIII.

Therein two gates were placed seemly well :
 The one before, by which all in did pas,
 Did th' other far in workmanship excell ;
 For not of wood, nor of enduring bras,
 But of more worthy substance fram'd it was :
 Doubly disparted, it did locke and close,
 That, when it locked, none might thorough
 pas,
 And, when it opened, no man might it close ;
 Still opened to their friendes, and closed to
 their foes.

XXIV.

Of hewen stone the porch was fayrely wrought,

XXII. 9. *All which compacted &c.*] 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 *twise sixteen*, ft. 26.) And *those that look out at the windows* be darkned;" (viz. the eyes, *Septuag.* αἱ ἐλπίσεις ἐν ταῖς ὀφθαλμοῖς, the *spyers*, or *spyes*, as Spenser calls them, F. Q. i. ii. 17. iii. i. 36. and vi. viii. 43.) "And the *doors* shall be shut;" (i. e. the lips, or the mouth, ft. 23, 24.) Compare the *Timæus* of Plato, where the description of the human body takes up several pages. Spenser had plainly in view also the discourse of Socrates with the atheistical and doubting Aristodemus, L. i. C. iv; and Cicero, *Nat. Deor.* L. ii. 54, &c.

UPTON.

Stone more of vales, and more smooth and
fine,

Then iett or marble far from Ireland brought;
Over the which was cast a wandring vine,
Enchaced with a wanton yvie twine:

And over it a fayre portcullis hong,
Which to the gate directly did incline

With comely compasse and compacture strong,
Nether unseemly short, nor yet exceeding long.

XXV.

Within the barbican a Porter fate,

Day and night duely keeping watch and
ward;

Nor wight nor word mote passe out of the
gate,

XXIV. 3. *Then iett or marble &c.*] In the neighbourhood of Kilcolman, the residence of the poet, there was, it seems, a red and grey *marble-quarry*. See Smith's *Hist. of Cork*, vol. i. 343. In the same county, other valuable *marbles* also are to be found. See *ibid*, vol. i. 156, and more particularly ii. 375.

TODD.

XXIV. 7. ——— *the gate*] In one of his Sonnets, Spenser has also given the appellation of the *gate* to the *mouth*. He probably bore in remembrance *Psal.* cxli. 3. "Keep the door of my lips." See also the next stanza. And compare Homer, *Il.* ̑. 83. ἕρκος ὀδόντων. TODD.

XXV. 1. ——— *barbican*] *The watch-tower*, generally meaning a strong and lofty wall with turrets, intended for the defence of the gate and drawbridge of the old castles. It is written in French *barbacane*, and is interpreted by Cotgrave, "A casemate, or hole, in a parrapet or towne-wall, to shoot out at; some hold it also to be, A sentrie, scout-house, or hole; and therupon our Chaucer vseth the word *barbican* for a *watch-tower*, which, in the Saxon tongue, was called a *borough-kenning*." TODD.

But in good order, and with dew regard ;
 Utterers of secrets he from thence debarde,
 Bablers of folly, and blazers of cryme :
 His larum-bell might lowd and wyde be hard
 When cause requyrd, but never out of time ;
 Early and late it rong, at evening and at prime.

XXVI.

And rownd about the porch on every fyde
 Twife fixteene Warders satt, all armed bright
 In gliftring steele, and strongly fortifyde :
 Tall yeomen seemed they and of great might,
 And were enraunged ready still for fight.
 By them as Alma passed with her gwestes,
 They did obeyfaunce, as befeemed right,
 And then againe retourned to their restes :
 The Porter eke to her did lout with humble
 gestes.

XXVII.

Thence she them brought into a stately hall,
 Wherein were many tables fayre dispred,
 And ready dight with drapets festivall,
 Against the viaundes should be ministred.
 At th' upper end there sate, yclad in red
 Downe to the ground, a comely personage,
 That in his hand a white rod menaged ;
 He Steward was, hight Diet ; rype of age,
 And in demeanure sober, and in counsell sage.

XXVII. 3. ————— drapets] *Linen cloths.* Ital.
drappo. URTON.

XXVIII.

And through the hall there walked to and fro
 A iolly yeoman, Marshall of the fame,
 Whose name was Appetite; he did bestow
 Both guesfes and meate, whenever in they
 came,
 And knew them how to order without blame,
 As him the Steward badd. They both at-
 tone
 Did dewty to their Lady, as became;
 Who, passing by, forth ledd her guesfes anone
 Into the kitchin rowme, ne spard for nicenesse
 none.

XXIX.

It was a vault ybuilt for great dispenche,
 With many raunges reard along the wall,
 And one great chimney, whose long tonnell
 thence
 The smoke forth threw: And in the midst
 of all
 There placed was a caudron wide and tall
 Upon a mightie fornace, burning whott,
 More whott then Aetn', or flaming Mongi-
 ball:

XXIX. 1. _____ dispenche,] *Consumption.*
 He uses it for *expence*, F. Q. ii. xii. 42. CHURCH.

XXIX. 7. *More whott then Aetn' or flaming Mongiball:]*
Aetna, or, as it is likewise called, *Montgibel*. OR is not a dis-
 junctive particle. See *L'Adone del Marino*:

"Fumar *Etna* si vede e *Mongibello*,

"Fiamme eruttar dalle pevole cine." UPTON.

For day and night it brent, ne ceased not,
So long as any thing it in the caudron gott.

XXX.

But to delay the heat, leaft by mifchaunce
It might breake out and fet the whole on
fyre,
There added was by goodly ordinaunce
An huge great payre of bellowes, which did
fityre
Continually, and cooling breath in fpyre.
About the caudron many Cookes accoyld
With hookes and ladles, as need did requyre;
The whyles the viaundes in the veffell boyld,
They did about their bufineffe fweat, and forely
toyl.

XXXI.

The maifter Cooke was cald Concoction;
A carefull man, and full of comely guyfe:
The kitchin Clerke, that hight Digestion,
Did order all th' achâtes in feemely wife,

XXX. 1. ——— delay] *Temper.* Wine is faid to be *delayed*, when it is tempered with water. CHURCH.

XXX. 5. ————— in fpyre.] *Blow*, or *breathe*, as in F. Q. ii. iii. "When the winde emongft them did *in fpyre*." TODD.

XXX. 6. ————— accoyld] *Stood around*, coiled up together, gathered together. Ital. *accogliere*, from *ad* and *colligere*. UPTON.

XXXI. 4. *Did order all th' achates*] *Provisions*, old French, *achet*, a thing bought. See Kelham's Norman Dict. The word is ufed by Chaucer, and continued to be employed in this fenfe after the time of Spenser. Thus, in B. Rich's *Faults and nothing but Faults*, 4to. 1606, p. 24. "There be not many

And fet them forth, as well he could devise.
 The rest had severall offices affynd;
 Some to remove the scum as it did rise;
 Others to beare the same away did mynd;
 And others it to use according to his kynd.

XXXII.

But all the liquour, which was fowle and waste,
 Not good nor serviceable elles for ought,
 They in another great rownd vessell plaste,
 Till by a conduit pipe it thence were brought;
 And all the rest, that noyous was and nought,
 By secreet wayes, that none might it espy,
 Was close convoid, and to the backgate
 brought,
 That cleped was Port Esquiline, whereby
 It was avoided quite, and throwne out privily.

XXXIII.

Which goodly order and great workmans skill
 Whenas those Knightes beheld, with rare
 delight
 And gazing wonder they their mindes did fill;
 For never had they seene so straunge a sight.

that wil bestowe giftes on her, that will lend her mony, that will send her in daily prouision of capons, conies, partridges, pigeons, wine, sugar, spice, and such other *acates*, both costly and dainty." The folios have converted Spenser's own word *achates* into *the cates*; but they have missed only Hughes.

TODD.

XXXII. 8. *That cleped was Port Esquiline,*] Alluding to *Porta Esquilina*. See the commentators on Horat. Epod. xvii. ver. 58. UPTON.

Thence backe againe faire Alma led them
 right,
 And soone into a goodly parlour brought,
 That was with royall arras richly dight,
 In which was nothing p^ourtrahed nor wrought;
 Not wrought nor p^ourtrahed, but easie to be
 thought :

XXXIV.

And in the midst thereof upon the floure
 A lovely bevy of faire Ladies fate,
 Courted of many a iolly paramoure,
 The which them did in modest wise amate,
 And each one sought his Lady to aggrate:
 And eke emongst them litle Cupid playd
 His wanton sportes, being retourned late
 From his fierce warres, and having from him
 layd
 His cruell bow, wherewith he thousands hath
 difmayd.

XXXIII. 6. *And some into a goodly parlour &c.*] That is, 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. Τὰ ἡγεμονικόν. Τὸ ἔνδον κυριεῶν. Τὸ νομοθετικόν καὶ βασιλικόν. Such are the words that the Stoicks give to Alma, recognizing her power, dignity; and regal state. UPTON.

XXXIV. 2. *A lovely bevy*] *Company*. See the notes on "a bevie of Ladies," *Shep. Cal.* April. TODD.

XXXIV. 6. *And eke emongst them &c.*] See a similar description of Cupid, F. Q. iii. vi. 49. T. WARTON.

XXXV.

Diverse delights they fownd themselves to
 please ;
 Some song in sweet consórt ; some laught
 for ioy ;
 Some plaid with strawes ; some ydly fatt at
 ease ;
 But other some could not abide to toy,
 All pleasaunce was to them griepe and annoy :
 This fround ; that faund ; the third for shame
 did blush ;
 Another seemed envious, or coy ;
 Another in her teeth did gnaw a rush :
 But at these straungers prefence every one did
 hush.

XXXVI.

Soone as the gracious Alma came in place,
 They all attonce out of their feates arose,
 And to her homage made with humble grace :
 Whom when the Knights beheld, they gan
 dispose
 Themselues to court, and each a damzell
 chose :
 The Prince by chaunce did on a Lady light,
 That was right faire and fresh as morning rose,

XXXV. 3. _____ ydly] So Spenser's own editions read. The folios converted the word into *idle*, and misse Hughes in his first edition. TODD.

But fomewhat fad and folemne eke in sight,
As if fome penfive thought conſtraind her gentle
ſpright.

XXXVII.

In a long purple pall, whoſe ſkirt with gold
Was fretted all about, ſhe was arayd ;
And in her hand a poplar braunch did hold :
To whom the Prince in courteous maner
ſayd ;
“ Gentle Madáme, why beene ye thus dif-
mayd,
And your faire beautie doe with fadnes ſpill ?
Lives any that you hath thus ill apayd ?
Or doen you love, or doen you lack your
will ?

Whatever bee the cauſe, it ſure beſeemes you
ill.”

XXXVII. 3. *And in her hand a poplar braunch did hold :*] Emblematically representing her character. The poplar branch was worn in the athletick games, and ſacred to Hercules. See the note on F. Q. ii. v. 31. and the Commentators on Horat. L. i. Od. vi. Servius on Virg. *Æn.* viii. 276. Broukh. on Tibull. p. 82. and Burman on Ovid, *Epist.* ix. ver. 64.

UPTON.

XXXVII. 5. ———— *Madáme,*] The word is thus accented on the ſecond ſyllable, F. Q. i. vii. 3. So Chapman, Spenser's contemporary, uſes it, in his tranſlation of Homer, *Iliad* iii.

————— “Loue's Empreſſe came,
“ Puld Hellen by the heauenly veile, and ſoftly ſaid, *Ma-
dáme, &c.*” TODD.

XXXVII. 8. *Or doen you love,*] The folio of 1609 appears to me to have thus rightly printed the paſſage. The ſubſequent folios, Hughes, and Tonſon's edition in 1758, conform to the emendation. The edition of 1751, and thoſe of Church and

XXXVIII.

“Fayre Sir,” said she, halfe in disdaine-
 ful wife,
 “How is it that this word in me ye blame,
 And in yourselfe doe not the same advise?
 Him ill befcemes anothers fault to name,
 That may unwares be blotted with the same:
 Pensive I yeeld I am, and sad in mind,
 Through great desire of glory and of fame;
 Ne ought I weene are ye therein behynd,
 That have twelve months sought One, yet no
 where can Her find.”

XXXIX.

The Prince was inly moved at her speach,
 Well weeting trew what she had rashly told;
 Yet with faire semblaunt sought to hyde the
 breach,
 Which change of colour did perforce unfold,
 Now seeming flaming whott, now stony cold:
 Tho, turning soft aside, he did inquire
 What wight she was that poplar braunch did
 hold:

Upton, follow the poet's own editions, which read “Or doen *your* love;” but *your* embarrasses the sense, and most probably was an unperceived error of the press. TODD.

XXXVIII. 2. *How is it &c.*] That is, How is it that you blame me for being in love, and *see not* that it is your own case? For, although all the editions read *advise*, I think it should be *avise*, *see*. Fr. *aviser*. See st. 59. CHURCH.

The rebuke of the Lady to the Prince bears a double meaning, considering him as in pursuit both of glory and of Gloriana. See F. Q. i. ix. 15, ii. ix. 7. UPTON.

XXXIX. 2. ————— rashly] *At a venture*, that is, without knowing that she spake true. CHURCH.

It answered was, her name was Prays-desire,
That by well doing fought to honour to aspyre.

XL.

The whiles the Faery Knight did entertaine
Another Damfell of that gentle crew,
That was right fayre and modest of demayne,
But that too oft she chaung'd her native hew:
Straunge was her tyre, and all her garment
blew,

Clofe rownd about her tuckt with many a
plight :

Upon her fist the bird, which shoneth vew
And keepes in coverts clofe from living wight,
Did sitt, as yet ashamd how rude Pan did her
dight.

XLI.

So long as Guyon with her communed,
Unto the grownd she cast her modest eye,

XL. 7. *Upon her fist the bird, which shoneth vew &c.*] 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. Compare Chaucer, *Kn. T.* 1930.

————— “ And Jeloufie

“ That werd of yelow goldis a garland,

“ And had a *cuckow* sitting on her hand.” UPTON.

XLI. 1. ————— communed,] Spenser's own editions read *commoned*, but all the subsequent editions, except that of 1751, read *communed*. TODD.

And ever anone with rofy red
 The bathfull blood her fnowy cheekes did
 dye,
 That her became, as polisht yvory
 Which cunning craftesman hand hath over-
 layd

XLI. 3. *And ever and anone with rofy red*

The bathfull blood &c.] Spenser is fond of thus describing personal beauty. Again,

“ And his sweet lips on which, before that stound,

“ The bud of youth to blossome fair began,

“ Spoyld of their *rosie red* were woxen pale and wan.”

See also F. Q. ii. i. 41. From these elegant passages Milton transferred the enchanting smile to the Angel, *Par. L.* B. viii. 618; and not from *rosie red* applied to *apples*, (F. Q. i. xi. 46.) as Mr. Thyer and Mr. Church have supposed. Sylvester, I should add, has adorned one of his ladies with Spenser's description in the passage before us. See *Du Bart.* 1621, p. 498.

“ The lillies of her breasts, the *rosie red*

“ In either cheek—” TODD.

XLI. 4. *The bathfull blood &c.*] From Virg. *Æn.* xii. 64.

“ Accipit vocem lacrimis Lavinia matris,

“ Flagrantis perfusa genas : cui plurimus ignem

“ Subjecit rubor, et calefacta per ora cucurrit.

“ Indum sanguineo veluti violaverit ostro

“ Si quis ebur, aut mixta rubent ubi lilia multa

“ Alba rosa : talis virgo dabat ore colores.”

Compare F. Q. v. iii. 23, Hom. *Il.* 8. 141; Claudian, *Rapt. Prof.* i. 271; Statius, *Achill.* i. 304; Ovid, *Amor.* ii. v. 34, *Met.* iv. 330. Many more passages of ancient writers might be pointed out, in which these favourite comparisons occur.

JORTIN.

XLI. 6. ————— craftesman hand] So Spenser's own editions read, which, as Mr. Upton observes, is more poetical than the reading of the folios, “ *craftesman's hand* ;” the substantive being used adjectively, as in F. Q. i. ii. 1. “ In ocean waves.” Again, F. Q. i. vi. 27. “ The *lyon* whelpes.” It is therefore remarkable that Mr. Church, who defends the reading of “ *lyon whelpes*,” and proposes to read “ *shepherd swayne*” ft. 14, should follow the supposed emendation of the

With fayre vermilion or pure castory.
 Great wonder had the Knight to see the
 Mayd
 So straungely passioned, and to her gently said ;

XLII.

“ Fayre Damzell, seemeth by your troubled
 cheare,
 That either me too bold ye weene, this wise
 You to molest, or other ill to feare
 That in the secreet of your hart close lyes,
 From whence it doth, as cloud from sea,
 aryse :
 If it be I, of pardon I you pray ;
 But, if ought else that I mote not devyse,
 I will, if please you it discure, assay
 To ease you of that ill, so wisely as I may.”

XLIII.

She answerd nought, but more abasht for shame
 Held downe her head, the whiles her lovely
 face
 The flashing blood with blushing did inflame,
 And the strong passion mard her modest
 grace,

folios. See also ft. 59 of the present canto, “*Briton monuments.*” The editions of Hughes, of 1751, and of Tonson’s in 1758, read also *craftesman’s*. TODD.

XLI. 9. ——— passioned,] *Disordered*. So, in ft. 43.
 “And the strong *passion*,” i. e. disorder, commotion. CHURCH.

XLIII. 4. *And the strong passion mard her modest grace,*] I believe Milton had this expressioun in his mind, *Par. Lost*, B. iv. 114.

That Guyon mervayld at her uncouth cace ;
 Till Alma him bespake ; “ Why wonder yee,
 Faire Sir, at that which ye so much embrace ?
 She is the fountaine of your modestee ;
 You shamefast are, but Shamefastnes it selfe is
 shee.”

XLIV.

Thereat the Elfe did blush in privitee,
 And turnd his face away ; but she the same
 Dissembled faire, and faynd to oversee.
 Thus they awhile with court and goodly game
 Themselvedid solace each one with his Dame,
 Till that great Lady thence away them fought
 To vew her Castles other wondrous frame :
 Up to a stately turret she them brought,
 Ascending by ten steps of alablafter wrought.

“ Thus while he spake, each *passion* dim'd his face,

“ Thrice changd with pale ire, envy, and despair,

“ Which *marr'd* his borrowd image.” UPTON.

XLIII. 9. *You shamefast are, &c.*] Mr. Upton thinks that here is an historical allusion, and that the character of the Earl of Effex is particularly hinted at. Perhaps the poet was rather thinking of Lord Surry's elegant description in *Songes and Sonets*, edit. 1587, fol. 18. b. where “ *The lover for shamefastnes hideth his desire within his faithfull heart.*” Concerning the personification of *Shamefacednes*, see the note on F. Q. iv. x. 50.

TODD.

XLIV. 8. *Up to a stately turret she them brought,*] Cicero, *Tusc. Disp.* i. 10. “ *Plato triplicem finxit animum, cujus principatum, i. e. rationem, in capite sicut in arce posuit.*” Plato calls it the *αρχόπολις*. UPTON.

XLIV. 9. *Ascending by ten steps of alablafter wrought.*] There may be many reasons why he says by “ *ten steps* :” Perhaps to show the completion and finishing of the building; for

XLV.

That turrets frame most admirable was,
 Like higheft heaven compaffed around,
 And lifted high above this earthly maffe,
 Which it furvewd, as hils doen lower ground:
 But not on ground mote like to this be found;
 Not that, which antique Cadmus whylome
 built
 In Thebes, which Alexander did confound;
 Nor that proud towre of Troy, though richly
 guilt,
 From which young Hectors blood by cruell
 Greekes was fpilt.

XLVI.

The rooffe hereof was arched over head,

ten is the completion and finishing of number. Μέγιστος μὲν ἀριθμὸς ὁ ΔΕΚΑ, κατὰ τὰς Πυθαγορικὰς, ὁ τετρακτὸς τε ὢν, καὶ πάντας τὰς ἀριθμητικὰς καὶ τὰς ἀρμονικὰς, περιέχων λόγος, Athenag. *Apol. pro Christianis*. “Pefectum 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 κλιμακτῆρες, and Pliny (L. vii. C. xlix.) *anni scansiones*, 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 lxxth year. See Censorinus *De Die Nat.* C. xiv. A. Gellius, L. iii. C. 10. and L. xv. C. 7. and Macrob. p. 28, 29. See also *Pfalms* xc. 10. “The days of our age are threescore years and ten.” UPTON.

XLV. 8. *Nor that proud towre of Troy, though richly guilt, From which young Hectors blood by cruell Greekes was fpilt.*] *Astyanax* (the young Hector) was flung from the battlements of Troy. See Ovid. *Met.* xiii. 415. *Though richly guilt*, alludes to the description of Virgil, *Æn.* ii. 448. “*Aurataque trabes*,” and ver. 504. “*Barbarico postes auro*.” And to what Paris says in his Epistle to Helena,

“*Innumeras urbes atque aurca tecta videbis*.” UPTON.

And deckt with flowers and herbars daintily;
 Two goodly beacons, set in watches stead,
 Therein gave light, and flamd continually:
 For they of living fire most subtilly
 Were made, and set in silver sockets bright,
 Cover'd with lids deviz'd of substance sly,
 That readily they shut and open might.
 O, who can tell the prayfes of that Makers
 might!

XLVII.

Ne can I tell, ne can I stay to tell,
 This parts great workemanship and wondrous
 powre,
 That all this other worldes worke doth excell,
 And likest is unto that heavenly towre
 That God hath built for his owne blessed
 bowre.
 Therein were divers rowmes, and divers
 stages;
 But three the chiefest and of greatest powre,

XLVI. 3. *Two goodly 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.*” Cicero, *De Nat. Deor.* ii. 56. UPTON.

XLVI. 7. *Covered with lids devizd of substance sly,*] That is, *finely wrought.* Xenophon, *Επιὶ ἀσθενῆς ἔστιν ἡ ὄψις ἐλεφάντοις αὐτὴν θυρῶσαι, ἃ, ὅταν μὲν αὐτῇ χεῖρσδάι τι δέη, ἀναπετάσσεται κ. τ. λ.* See also Cicero, *De Nat. Deor.* ii. 57. UPTON.

Sly is here used in the sense of *thin, fine.* See also my note on “with which he charmed semblants *sly*,” *F. Q.* ii. xii. 49. *Subtle* appears to have been employed in the same manner.

TODD.

In which there dwelt three honorable Sages,
The wisest men, I weene, that lived in their
ages,

XLVIII.

Not he, whom Greece, the nourfe of all good
arts,

By Phœbus doome the wifest thought alive,
Might be compar'd to these by many parts:
Nor that sage Pylvian fyre, which did survive
Three ages, such as mortall men contrive,
By whose advise old Priams cittie fell,
With these in praise of pollicies mote strive.
These three in these three rowmes did sondry
dwell,

And counfelled faire Alma how to governe well.

XLIX.

The First of them could things to come foresee;
The Next could of thinges present best advise;

XLVII. 8. *In which there dwelt three honorable Sages,*] Cicero, De Fin. ii. 33. "Trium temporum particeps est animus." See also De Off. i. 4. UPTON.

XLVIII. 3. ————— to these] The first edition, and the edition of 1751, read "to this." CHURCH.

XLVIII. 5. ————— contrive,] Spenser abounds with Latinisms, which makes me think that *contrive* may be from *conterere*, to wear out. JORTIN.

This word is used, in the same sense, in Shakspeare's *Taming of the Shrew*:

"Please you, we may *contrive* this afternoon:"

That is, *spend* this afternoon. UPTON.

XLIX. 1. *The First of them &c.*] The allegorical persons here spoken of, are Imagination, Judgement, Memory.

CHURCH.

The Third things past could keep in memorec:
 So that no time nor reason could arize,
 But that the same could one of these comprize.
 Forthy the First did in the forepart sit,
 That nought mote hinder his quicke preiudize;
 He had a sharpe foresight and working wit
 That never idle was, ne once would rest a whit.

L.

His chamber was dispaigned all within
 With fondry colours, in the which were writ
 Infinite shapés of thinges disperfed thin;
 Some such as in the world were never yit,
 Ne can devized be of mortall wit;
 Some daily seene and knowen by their names,
 Such as in idle fantasies do flit;
 Infernall hags, centaurs, feendes, hippodames,
 Apes, lyons, aegles, owles, fooles, lovers, chil-
 dren, dames.

LI.

And all the chamber filled was with flyes
 Which buzzed all about, and made such
 found

XLIX. 7. *That nought mote hinder his quicke preiudize;*] To understand our poet's expressions, we should very often translate them; *preiudize*, præjudicium, a *fore-judging*, a *pre-conjecture*; or rather, simply, a conjecture or judgement: he explains it after by *a sharp foresight and working wit*, such as is proper to the poetical faculty here personified. UPTON.

XLIX. 9. _____ would] The folios, and Hughes's first edition, read *could*. CHURCH.

L. 8. _____ hippodames,] *Sea-horses*. See the note on the word, F. Q. iii. vi. 40. TODD.

That they encombred all mens eares and
 eyes ;
 Like many swarmes of bees assembled round,
 After their hives with honny do abound.
 All those were idle Thoughtes and Fantasies,
 Devices, Dreames, Opinions unfound,
 Shewes, Visions, Sooth-fayes, and Prophefies ;
 And all that fained is, as Leafings, Tales, and
 Lies.

LII.

Emongst them all fate he which wonned there,
 That hight Phantastes by his nature trew ;
 A man of yeares yet fresh, as mote appere,
 Of swarth complexion, and of crabbed hew,
 That him full of meláncholy did shew ;
 Bent hollow beetle browes, sharpe staring eyes,
 That mad or foolish seemd : one by his vew
 Mote deeme him borne with ill-disposed skyes,
 When oblique Saturne sate in th' house of
 agonyes.

LI. 8. ——— *Visions,*] This word, or *Soothfayes*, must be pronounced as of three syllables. Perhaps the poet wrote *Sooth-fayings*. TODD.

LII. 2. ——— Phantastes] *The Imagination*. CHURCH.

LII. 9. *When oblique Saturne sate in th' house of agonyes.*] The aspect of Saturn by aitiologers was always deemed malignant, *in pio Saturno*, as Horace, alluding to this opinion, says, L. ii. O. xvii. And Chaucer calls him "pale Saturnus the cold," *Kn. T.* 2445.

" I do vengeaunce, and plain correction,

" While I dwell in the house of the Lyon—

" My loking (i. e. *aspect*.) is fathir of pestilence."

UPTON.

LIII.

Whom Alma having shewed to her Guestes,
 Thence brought them to the second rowme,
 whose wals

Were painted faire with memorable gestes
 Of famous wifards; and with picturals
 Of magistrates, of courts, of tribunals,
 Of commen wealthes, of states, of pollicy,
 Of lawes, of iudgementes, and of décretals,
 All artes, all science, all philosophy,

And all that in the world was ay thought wittily.

LIV.

Of those that rowme was full; and them among
 There fate a Man of ripe and perfect age,
 Who did them meditate all his life long,
 That through continuall practise and usâge
 He now was growne right wise and wondrous
 sage:

Great plesure had those straunger Knightes
 to see

His goodly reason and grave personage,
 That his disciples both desyrd to bee:

But Alma thence them led to th' hindmost
 rowme of three.

LV.

That chamber seemed ruinous and old,
 And therefore was removed far behind,
 Yet were the wals, that did the same uphold,

Right firme and strong, though fomwhat they
 declind ;
 And therein sat an Old old Man, halfe blind,
 And all decrepit in his feeble corse,
 Yet lively vigour rested in his mind,
 And recompent them with a better scorse :
 Weake body well is chang'd for minds redoubled
 forse.

LVI.

This Man of infinite remembraunce was,
 And things foregone through many ages held,
 Which he recorded still as they did pas,
 Ne suffred them to perish through long eld,
 As all things els the which this world doth
 weld ;
 But laid them up in his immortall scrine,
 Where they for ever incorrupted dweld :
 The warres he well remembred of king Nine,
 Of old Affaracus, and Inachus divine.

LVII.

The yeares of Nestor nothing were to his,
 Ne yet Mathusalem, though longest liv'd ;
 For he remembred both their infancis :
 Ne wonder then if that he were depriv'd

LV. 8. _____ scorse:] *Exchange*. See
 Lye in Junius: "*Scourse* has the same signification with *cofê*,
 to exchange. In Devonshire they still use *scofê*." So Drayton,
Polyolb. p. 196.

_____ "after they should *scorse*
 "Blows with the big-boan'd Dane." CHURCH.

Of native strength now that he them surviv'd.
 His chamber all was hangd about with rolls
 And old records from auncient times derivd,
 Some made in books, some in long parchment
 scrolls,

That were all worm-eaten and full of canker
 holes.

LVIII.

Amidst them all he in a chaire was sett,
 Tossing and turning them withouten end;
 But for he was unhable them to sett,
 A litle Boy did on him still attend
 To reach, whenever he for ought did fend;
 And oft when things were lost, or laid amis,
 That Boy them fought and unto him did
 lend:

Therefore he Anamnestes cleped is;
 And that Old Man Eumnestes, by their prop-
 pertis.

LVIII. 3. But for] *But because.* CHURCH.

LVIII. 8. *Therefore he Anamnestes cleped is;*

And that Old Man Eumnestes, by their propertis.]

These two are known "by their properties." The old man, being of *infinite remembrance*, was hence called *Eumnestes*, from *eu bene* and *μνήμη*, *memoria*, *μνησθῆναι*, *meminisse*. And the boy, that attended on this old man was called *Anamnestes*, from *ἀναμνάω*, or *ἀναμνήσκω*, *reminiscor*, *recordor*. 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*, Ἀναγνώστης, whose office was to read, and to be employed about literary affairs,

"And oft when things were lost, or laid amis,

"That boy them fought and unto him did lend."

LIX.

The Knightes there entring did him reverence
dew,

And wondred at his endlesse exercife.

Then as they gan his library to vew,

And antique regefters for to avife,

There chaunced to the Princes hand to rize

An auncient booke, hight *Briton Moniments*,

That of this lands firft conquest did devize,

And old divifion into regiments,

Till it reduced was to one mans governements,

LX.

Sir Guyon chaunft eke on another booke,

That hight *Antiquitee of Faery Lond* :

In which whenas he greedily did looke,

Th' ofspring of Elves and Faryes there he
fond,

As it delivered was from hond to hond :

So Cicero, *Ad Attic.* " Puer festivus *anagnostes* nofter." And
Cornel. Nep. " In familiâ erant pueri literatiffimi, *anagnostæ*
optimi." UPTON.

LIX. 4. _____ avife,] *To look upon.*
See ft. 38. CHURCH.

LIX. 6. _____ *Briton Moniments*,] That is,
Briton's monuments, or, *The antiquities of Britain.* See the
note, F. Q. i. vi. 27. CHURCH.

LIX. 8. *And old divifion into regiments*,] That is, *independent governments*: Cæfar tells us that Britain was divided into various provinces, and ruled by various petty kings, " Till it reduced was to *one man's* governments:" he means here *Prince Arthur.* See F. Q. ii. x. 49. Geoffry of Monmouth gives an account of Arthur's reigning sole monarch in this island; to fay nothing of the more fabulous Romance History of Prince Arthur. UPTON.

Whereat they, burning both with fervent fire
 Their Countreys Auncestry to understond,
 Crav'd leave of Alma and that aged Sire
 To read those bookes; who gladly graunted
 their desire.

LX. 8. *Crav'd leave of Alma and that aged Sire*

To read those bookes;] 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 Geoffry of Monmouth, or in some *Briton monuments*: and 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, F. Q. iii. 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 F. Q. ii. x. 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 Eumnestes 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. UPTON.

XXII. 1. See p. 57.

*The frame thereof seemed partly circulare,
 And part triangulare; O worke divine!
 Those two the first and last proportions are;
 The one imperfect, mortall, feminine,
 Th' other immortal, perfect, masculine; &c.*

To my Honourable Friend, Sir EDWARD ESTERLING, alias

Stradling, aboard his Ship. *My most honoured Friend*: I am too well acquainted with the weaknesse 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 matchles poem, *The Faerie Queene*, written by our English Virgil, whose words are these :

- “ The frame thereof seem’d partly circulare,
 “ And part triangulare : O work divine !
 “ Those two the first and last proportions are ;
 “ The one imperfect, mortall, fæminine,
 “ Th’ other immortal, perfect, masculine :
 “ And ’twixt them both a quadrate was the base,
 “ Proportiond equally by seven and nine ;
 “ Nine was the circle sett in heavens 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 begun, leaving his readers to wander up and down in much obscurity, 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 preferre 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 judgement (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 judgement 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 severall 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 severall clause thereof by itself.

“ The frame thereof seem'd partly circulare,

“ And part triangulare.”

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 she 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 severall 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 drossly 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 a nature, that their uniting seems to be a miracle: for how can the one inform and work in the other, since 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 straight 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.

“ Those 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 elementated 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, mortall, fœminine,

“ Th' 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 admitteth only the organs, which, if they were not employed by the soul, would of themselves serve to nothing. And as there is a mutual appetence 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 prin-

cial humors in man's body, *to wit*, choler, blood, phlegm, and melancholy: which, if they be dis tempered and unfitly 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 unsound 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 soveraign 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 mens' 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 whilome did plant this flower,

“ Whence he it fetch'd out of her native place,

“ And did in stock of earthly flesh enrace.”

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 several natures, communicate to it several proprieties, 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 aromack 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 founds (that consist of friendly consonants and accords) is to mingle themselves with one another, and to slide into 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 founds, 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 musick 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 musick is spoiled; and instead of eternal life, pleasure, and joy, it causeth perpetual death, horror, pain, and misery; which unfortunate estate the poet describes elsewhere, 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 atherial 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 indiscretion 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 to 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 founded 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.

Perhaps the reader might have thought some fraud intended him, if, having heard that Sir K. Digby had commented on this mysterious stanza, he should have found 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 letter was first printed in 1644, and afterwards reprinted in a collection of letters, entitled *Cabala*.

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 a 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. See Manil. L. iv. 893.

——— “ Quid mirum noscere mundum

“ Si possint homines, quibus est et mundus in ipsis,

“ Exemplumque Dei quisque est in imagine parvâ ?”

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 fong for St. Cecilia’s day.

“ From harmony, from heavenly harmony

“ This univerfal frame began:

“ From harmony to harmony

“ Through all the compafs of the notes it ran,

“ The *diapafon* clofing full in man.”

This may ferve as a general view of this dark paffage: but a more particular explication fhould be likewife given. Let it then be premifed, that Pythagoras and his followers made ufe of mathematical fciences in almoft all their metaphyfical and abftract reasonings; and they illuftrated by figure and number, juft as poets by fimilitude. And fo our Pythagorean poet, uſing mathematics as a kind of mean between fenſible and intellectual objects, fays

“ The frame thereof feemed 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*, pp. 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,” Salluſt. *Bell. Jugurth.* Compare Plato’s *Timæus*, p. 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 νοεῖ ὧς. 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.* p. 244. edit. Steph. The world itſelf is σφαιροειδής, See Plato’s *Timæus*, p. 33. And hence is to be explained the following verſes of Manilius, L. i. 211.

“ Hæc æterna manet, diviſque ſimillima forma,

“ Cui neque principium eſt uſquam, nec ſinis in ipſo,

“ Sed ſimilis toto remanet, perque omnia par eſt.”

Spencer ſays *the triangular frame*, imagining that the Body is mortal and imperfect: this I believe wants no interpretation; and that the *circular frame*, imagining 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 ἀρρενός τε καὶ πατρὸς. The Mind is the form generating, as it were, and working into essence the passive and feminine matter: ἃ δ' ἴλα θήλειός τε καὶ μητέρης, *Timæus Locrus*, p. 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*? He adds,

“ And twixt them both a quadrate was the base :”

That is, 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, Επισήμη. Δόξα, Αισθησις; Temperance, Justice, Fortitude, Prudence. Hope, Fear, Joy, Grief. Cold, Hot, Moist, Dry. Fire, Air, Earth, Water. Καὶ ἀπλῶς τὰ ὄντα πάντα ἢ ΤΕΤΡΑΣ ἀνειδησαίη, Hierocles, p. 169. Compare Plato's *Timæus*, p. 32. He proceeds,

“ 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 harmonick proportion, relation, and temperaments, from the *seven* planetary orbs, and from the *ninth* orb, enfolding 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 et continens cæteros,—What theft doubts this influence? This is the source, the sea, the sun, of all beauty, truth, and *mind*. But hear Cicero: “ *Novem tibi orbibus, vel potius globis, connexa sunt omnia: quorum unus est cælestis extimus, qui reliquos omnes complectitur, summus ipse Deus, arcens et continens cæteros, in quo infixi sunt illi, qui volvuntur, stellarum cursus sempiterni: cui subjecti sunt septem qui versantur retro contrario motu, &c.*” See what he says afterwards of the musick of the spheres; and compare with Macrobius, L. i. C. 6. And Pliny, L. ii. C. 22. “ Ita

septem tonos effici quam diapason harmoniam, hoc est, universitatem concentus." UPTON.

I must not here omit to refer the reader to the preliminary remarks on Spenser's *allegorical manner of writing*; among which I have pointed out some poems formed on a plan similar, in several respects, to that which distinguishes the present canto; and have also drawn, from works hitherto little known or unnoticed, other illustrations subservient to this curious subject. TODD.

CANTO X.

*A Chronicle of Briton Kings,
From Brute to Uthers rayne;
And Rolls of Elfin Emperours,
Till time of Gloriane.*

I.

WHO now shall give unto me words and sound
Equall unto this haughty enterprife?
Or who shall lend me wings, with which from
ground
My lowly verse may loftily arise,
And lift it selfe unto the highest skyes?
More ample spirit than hetherto was wount
Here needes me, whiles the famous Auncestryes
Of my most dreaded Soueraigne I recount,
By which all earthly Princes she doth far sur-
mount.

I. 1. *Who now shall give unto me words and sound
Equall unto this haughty enterprife? &c.*] Spenser
very apparently has translated Ariosto, where he, in compli-
ment to his patron Cardinal Hippolito of Este, mentions the
descendents from Bradamante, *Orl. Fur.* C. iii. 1.

“ Chi mi darà la voce, e le parole

“ Convenienti à sì nobil foggetto?

“ Chi l' ale al verso presterà, che vole

“ Tanto ch' arrivi all' alto mio concetto?

“ Molto maggior di quel furor, che suole,

“ Ben or convien, che mi riscaldi il petto.” UPTON.

II.

Ne under funne that shines so wide and faire,
 Whence all that lives does borrow life and
 light,
 Lives ought that to her Linage may compaire;
 Which though from earth it be derived right,
 Yet doth itselſe stretch forth to heavens hight,
 And all the world with wonder overſpred;
 A labor huge, exceeding far my might!
 How ſhall fraile pen, with fear diſparaged,
 Conceive ſuch ſoveraine glory and great bounty-
 hed!

III.

Argument worthy of Mæonian quill;
 Or rather worthy of great Phoebus rote,
 Whereon the ruines of great Offa hill,
 And triumphes of Phlegræan Iove, he wrote,

III. 1. *Argument worthy &c.*] It is an argument worthy, he ſays, of Homer's quill, or the harp of Phœbus, on which he wrote, i. e. deſcribed, ſung, and played, (a catachreſtical expreſſion, which the rhymes muſt excuſe,) the triumphs of Jupiter over the giants on the Phlegræan plains. The poets often mention that Phœbus ſung the victories of the gods over the giants. See Seneca, *Agamemnon*, ver. 332, Statius, *Silv.* iv. ii. 53, *Theb.* vi. 258, and Arioſto, *Orl. Fur. C.* iii. 3.

UPTON.

III. 2. ————— rote,] *A muſical inſtrument.* Chaucer, *Prol.* 236.

“ Wel coud he ſinge and plaien on a rote:”

See “ Du Cange, in v. *Roſta*. Notker, who lived in the tenth century, ſays, that it was the ancient *Pſalterium*, but altered in its ſhape and with an additional number of ſtrings. Schilter, in v. *Rotta*.” Tyrwhitt's Gloſſ.—Spencer uſes the word again, *F. Q.* iv. vi. 9, where ſee the note. TODD.

That all the gods admird his lofty note.
 But, if some relish of that heavenly lay
 His learned daughters would to me report
 To decke my song withall, I would affay
 Thy name, O soveraine Queene, to blazon far
 away.

IV.

Thy name, O soveraine Queene, thy realme, and
 race,
 From this renowned Prince derived arre,
 Who mightily upheld that royall mace
 Which now thou bear'st, to thee descended
 farre
 From mighty kings and conquerours in warre,
 Thy fathers and greatgrandfathers of old,
 Whose noble deeds above the northern starre
 Immortall Fame for ever hath enrold ;
 As in that Old Mans booke they were in order
 told.

V.

The Land which warlike Britons now possesse,
 And therein have their mighty empire rayfd,
 In antique times was salvage wilderneffe,
 Unpeopled, unmannurd, unprovd, unprayfd ;

V. 1. *The Land which warlike Britons now possesse,*
Ne was it Island then,] Britain is thought, by some,
 to have been formerly joined to France, *to the Celticke mayn-*
land ; and to have been rent from thence by earthquakes and
 inundations ; just as Sicily was from Italy. UPTON.

V. 4. *Unpeopled, unmannurd, &c.*] This alliteration was
 frequent both in Spenfer, and in succeeding poets. See F. Q.

Ne was it island then, ne was it payfd
 Amid the ocean waves, ne was it fought
 Of merchants farre for profits therein prayfd ;
 But was all defolate, and of some thought
 By sea to have bene from the Celticke mayn-land
 brought.

VI.

Ne did it then deserve a name to have,
 Till that the venturous mariner that way
 Learning his ship from those white rocks to
 save,
 Which all along the southerne sea-coast lay
 Threatning unheedy wrecke and rash decay,
 For safëty that fame his sea-marke made,
 And nam'd it ALBION: But later day,
 Finding in it fit ports for fishers trade,
 Gan more the fame frequent, and further to
 invade.

vii. vii. 46, &c. Milton has copied it, *Par. L.* B. ii. 185, where see several instances of this kind, both in prose and rhyme, cited in my note. TODD.

V. 5. ————— payfd] *Poifed.* Fr. *pefer.* *To paife* is thus used in Scotland. TODD.

V. 8. ————— *and of some thought &c.*] So Verstegan, Chap. iv. Which opinion is examined and confuted by Sammes. See his *Britannia*, Ch. iv. CHURCH.

VI. 6. *For safëty*] *Safëty* is often used by Spenser as a trisyllable; and this is the reading of his first edition; to which Mr. Church and Mr. Upton adhere. The second reads "For *safeties sake*," which the rest have followed. TODD.

VI. 7. ————— *Albion:*] So called from the *white rocks.* CHURCH.

VII.

But far in land a salvage nation dwelt
 Of hideous giaunts, and halfe-beastly men,
 That never tasted grace, nor goodnes felt;
 But wild like beastes lurking in loathsome den,
 And flying fast as roebucke through the fen,
 All naked without shame or care of cold,
 By hunting and by spoiling liveden;
 Of stature huge, and eke of corage bold,
 That sonnes of men amazd their sterneesse to be-
 hold.

VIII.

But whence they sprong, or how they were
 begott,
 Uneath is to assure; uneath to wene
 That monstros error which doth some affott,

VII. 1. *But far in land a salvage nation dwelt*

Of hideous giaunts,] This puts me in mind of Geoffry of Monmouth's account of the original state of Albion: "Erat tunc nomen insulæ Albion, quæ a nemine nisi a *paucis gigantibus* inhabitabatur." A few giants in that historian's opinion were but of little consideration. T. WARTON.

VII. 7. *By hunting and by spoiling liveden;]* So the first edition: but the second, 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, as *fearen*, F. Q. ii. xii. 25. *spredden*, F. Q. iii. i. 20, and in many other passages; from the Anglo-Sax. Ex. gr. *pærson*, *weren*, *were*; *lusodon*, *loveden*, *did love*; and thus Chaucer, *Kn. T.* 1200. "So well they *lovedyn* as olde bokys feyn:" But altered in Urry's edition, "they *lovid*." Dr. Hicks is very angry with Mr. Urry for such arbitrary alterations. UPTON.

VIII. 3. *That monstros error &c.]* So Camden calls it, in his *Britannia*; and Milton says it is a story too absurd and unconcionably gros. UPTON.

Ibid. ————— affott,] *Beguile*, *bewitch*,

That Dioclesians fifty daughters shene
 Into this Land by chaunce have driven bene ;
 Where, companing with feends and filthy
 sprights

'Through vaine illusion of their lust unclene,
 They brought forth geaunts, and such dread-
 ful wights

As far exceeded men in their immeasurd mights.

IX.

'They held this Land, and with their filthinesse
 Polluted this fame gentle foyle long time ;
 That their owne mother loathd their beaftli-
 nesse,

And gan abhorre her broods unkindly crime,
 All were they borne of her owne native slime :

Until that Brutus, anciently deriv'd

From roiall stocke of old Assaracs line,

Driven by fatall error here arriv'd,

And them of their unjust possession depriv'd.

or *deceive* ; a word frequent in romance. Thus, in the *Hist. of Kyng Arthur*, bl. l. fol. B. iv. Ch. i. "How Merlin was *assotted* and doted on one of the ladies of the lake." Again, B. xi. Ch. ii. "And, as soone as he had droncke that wine, he was so *assotted*, and so madde, &c. TODD.

IX. 7. ————— of old Assaracs line,] Brutus was descended from Æneas, "Assaraci proles," Virg. *Georg.* iii. 35. This story is all taken from Geoffry of Monmouth. UPON.

IX. 8. *Driven by fatall error*] That is, by *wandering* (Lat. *error*) as the *fates* directed. So, in F. Q. iii. ix. 41.

"Where he through *fatall error* long was led

"Full many yeares, and weetlesse *wandered*

"From shore to shore." CHURCH.

It may be a question whether Spenser meant, by "driven by

X.

But ere he had established his throne,
 And spred his empire to the utmost shore,
 He fought great batteils with his salvage sone;
 In which he them defeated evermore,
 And many giaunts left on groning flore:
 That well can witnes yet unto this day
 The westerne Hogh, besprincled with the gore
 Of mighty Goëmot, whome in stout fray
 Corineus conquered, and cruelly did slay.

fatal error," that Brutus was banished for killing his father by a fatal mischance; or that he was a fugitive hither by the will of the fates and the oracle of Diana. UPRON.

"Driven by *fatal error*," is, driven by error ordained by the fates. So, in F. Q. iii. ix. 49. "At last by *fatal* course they driven were." See also F. Q. ii. viii. 24, iii. iii. 15, iv. xii. 27. *Fatalis* has sometimes the same signification as Spenser's *fatal*; as in Virg. *Æn.* xi. 232, and in other places of the *Æneid*. T. WARTON.

Ibid. ————— *here arriv'd*,] This happened about the year of the world 3083, and 1132 years before the Birth of Christ, according to our oldest chronicler, who lived in the reigns of Henry 3d. and Edward 1st. See Robert of Gloucester's *Chronicle*, published by Hearne in 1724, p. 20.

CHURCH.

X. 7. *The westerne Hogh*,] That is, as Camden calls it, the *Haw*. See also Drayton, *Polyolb.* p. 12.

"Upon that loftie place at Plimmouth call'd the *Hoe*,
 "Those mighty wraflers met." CHURCH.

X. 8. ————— *Goëmot*, &c.] This giant is named Goëmagot; and the place where he fell, *Lam-Goemagot*, that is, Goëmagot's leap. See Geoff. of Monmouth's *Brit. Hist.* B. i. Ch. 16. Compare Carew's *Survey of Cornwall*, and Drayton's *Polyolbion*, p. 12. Corineus, Debon, and Canutus, were the chief captains whom Brutus brought with him into Albion, and among whom he divided the conquered country. UPRON.

X. 9. *Corineus*] The word must be pronounced as a trisyllable, and again in st. 12: but in st. 18, it is to be pronounced as having four syllables. CHURCH.

XI.

And eke that ample pitt, yet far renownd
 For the large leape which Debon did compell
 Coulin to make, being eight lugs of grownd,
 Into the which retourning backe he fell:
 But those three monstros stones doe most
 excell,
 Which that huge sonne of hideous Albion,
 Whose father Hercules in Fraunce did quell,
 Great Godmer threw, in fierce contention,
 At bold Canutus; but of him was slaine anon.

XII.

In meed of these great conquests by them gott,
 Corineus had that province utmost west
 To him assigned for his worthy lott,
 Which of his name and memorable gest
 He called Cornwaile, yet so called best:
 And Debons shayre was, that is Devonshyre:
 But Canute had his portion from the rest,
 The which he cald Canutum, for his hyre;
 Now Cantium, which Kent we comenly inquire.

XIII.

Thus Brute this Realme unto his rule subdewd,
 And raigned long in great felicity,

XI. 3. ——— lugs] A *lug* is a perch or rod with which land is measured, containing sixteen feet and an half.

CHURCH.

XII. 4. *Which of his name &c.*] So Drayton relates, *Polyolb.* p. 12. But see Selden's notes on the passage, p. 21. CHURCH.

XIII. 2. *And raigned long*] Hardyng thinks sixty years.

CHURCH.

Lov'd of his freends, and of his foes eschewd :
 He left three sonnes, his famous progeny,
 Borne of fayre Inogene of Italy ;
 Mongst whom he parted his imperiall state,
 And Loctrine left chiefe lord of Britany.
 At last ripe age bad him surrender late
 His life, and long good fortune, unto finall fate.

XIV.

Loctrine was left the soveraine lord of all ;
 But Albanact had all the northerne part,
 Which of himselfe Albania he did call ;
 And Camber did possesse the westerne quart,
 Which Severne now from Logris doth depart :
 And each his portion peaceably enjoyd,
 Ne was there outward breach, nor grudge in
 hart,

That once their quiet government annoyd ;
 But each his paynes to others profit still employd.

XV.

Untill a Nation straung, with visage swart
 And corage fierce that all men did affray,
 Which through the world then swarmd in
 every part,

XIV. 4. _____ quart,] *Division*,
 the fourth part. Fr. *quart*. UPTON.

XIV. 5. _____ depart:] *Separate*. See
 F. Q. iii. iv. 6, vi. ii. 4. So Chaucer, edit. URR. p. 571.

“ For in gode soth of corage I pursue

“ To serve my Make, tyll Deth us must depart :”

So, in our first Liturgy, “ *Till Death us DEPART* ;” which was
 altered (in the last Review, Ch. II.) to “ *Till Death us do
 part.*” CHURCH.

And overflowd all countries far away,
Like Noyes great flood, with their impórtune
fway,

This Land invaded with like violence,
And did themselves through all the north
display :

Untill that Locrine for his Realmes defence,
Did head against them make and strong mu-
nificence.

XV. 5. *Like Noyes great flood, &c.*] Compare Petrarch,
Canz. xvi.

“ O diluvio raccolto

“ Di che deserti frani

“ Per inondar i nostri dolci campi.”

See also Milton, *Par. L. B. i.* 354. But the simile of all these
poets owes its origin perhaps to Holy Writ. See *Isaiah* lix. 19.
“ When the enemy shall come in *like a flood.*” TODD.

XV. 9. ————— *municence.*] Quære,
Whether by *making strong MUNIFICENCE* he means, he forti-
fied himself against them. JORTIN.

The first edition reads *municence*, to which all other editions
conform except the second, and that reads *muniticence*. I in-
cline to think our poet gave *muniticence*, fortification, Lat.
munitio; which is the proper military term. CHURCH.

By *strong municence*, the poet means, I believe, subsidies,
aids, &c. given, and sent in, from the *municence* and free gifts
of the subject; and, by an easy kind of metonymy, calls
that *municence*, which was sent, in or given by munificence,
viz. *subsidies*. I cannot think the poet meant *munitio*, *ammu-
nition*, or *fortifications*; but however the reader is to think for
himself. UPTON.

By *municence* our author signifies *defence*, or *fortification*;
from *munio* and *facio*. This is a word injudiciously coined by
Spenser, as the same word in our language signifies quite
another thing. T. WARTON.

I agree with Mr. Warton in the interpretation of *municence*,
but suspect that Spenser did not coin the word. In the poet's
time words of this kind were not uncommon. Thus, for in-
stance, *edijed*, applied to a building erected, was then a word

XVI.

He them encountred, a confused rout,
 Foreby the river that whylôme was hight
 The ancient Abus, where with courage stout
 He them defeated in victorious fight,
 And chaste so fiercely after fearefull flight,
 That forst their chiefetain, for his safeties
 fake,
 (Their chiefetain Humber named was aright,)
 Unto the mighty streame him to betake,
 Where he an end of batteill and of life did
 make.

XVII.

The King retourned proud of victory,
 And insolent vox through unwonted ease,
 That shortly he forgot the ieopardy,
 Which in his Land he lately did appease,
 And fell to vaine voluptuous disease:
 He lov'd faire Ladie Estrild, leudly lov'd,
 Whose wanton pleasures him too much did
 please,
 That quite his hart from Guendolene remov'd,
 From Guendolene his wife, though alwaies faith-
 ful prov'd.

of frequent occurrence; although it now signifies quite another thing. See the note on "holy chappel *edified*," F. Q. i. i. 34. The reading of the second edition seems merely an error of the press. TODD.

XVI. 3. *The ancient Abus,*] The *Humber* in Yorkshire. *Abus* is from the British *Aber*, which signifies the *mouth* of a river. CHURCH.

XVIII.

The noble daughter of Corinëus
 Would not endure to bee so vile disdaind,
 But, gathering force and corage valorous,
 Encountred him in batteill well ordaind,
 In which him vanquisht she to fly constraind :
 But she so fast pursewd, that him she tooke
 And threw in bands, where he till death re-
 maind ;
 Als his faire leman flying through a brooke
 She overhent, nought moved with her piteous
 looke ;

XIX.

But both herselfe, and eke her daughter deare
 Begotten by her kingly paramoure,
 The faire Sabrina, almost dead with feare,
 She there attached, far from all succoure :
 The one she slew upon the present floure ;
 But the sad virgin innocent of all
 Adowne the rolling river she did poure,
 Which of her name now Severne men do call :
 Such was the end that to disloyall love did fall.

XVIII. 4. ————— *in batteill well ordaind,*] This is a Latinism, *Prælio benè ordinato.* UPTON.

XIX. 5. ————— *upon the present floure;*] That is, upon the spot, as Mr. Church has explained by the same expression, F. Q. vi. i. 23.

————— “ and slew the porter *on the flore.*”

The second edition reads “ *in that impatient flore,*” to which all subsequent editors have conformed, except Mr. Church, with whom I join in following the first edition. Hughes’s second edition has converted *impatient* into *important.* TODD.

XX.

Then for her sonne, which she to Locrin bore,
 (Madan was young, unmeet the rule to sway,)
 In her owne hand the crowne she kept in flore,
 Till ryper years he raught and stronger stay :
 During which time her powre she did display
 Through all this Realme, the glory of her sex,
 And first taught men a woman to obey :
 But, when her sonne to mans estate did wex,
 She it surrendred, ne her selfe would lenger vex.

XXI.

Tho Madan raignd, unworthie of his race ;
 For with all shame that sacred throne he filld.
 Next Memprise, as unworthy of that place,
 In which being comforted with Manild,
 For thirst of single kingdom him he kild.
 But Ebranck salved both their infamies
 With noble deedes, and warreyd on Brunchild

XX. 2. ————— the *rule to sway*,] So the first edition reads, to which the editions of 1751 and of Mr. Church rightly adhere. Mr. Upton, by an error of the press, I presume, reads “to rule *the* sway.” Spenser’s second edition reads “the rule *of* sway;” which all other editions follow. *Rule*, as Mr. Church has observed, is here used for *realm*, as in st. 66. The sense is thus perspicuous: Madan was young, unfit to sway the realm. TODD.

XXI. 1. ————— *unworthie of his race* ;] Mr. Church says, that, “from his severity in putting the laws in execution, *Madan* was esteemed a tyrant: See Sammes’s *Brit.* p. 161.” Milton, I must observe, gives a very different account of this prince: “*Madan* hath the praise to have well and peacefully rul’d the space of 40 years.” *Hist. of Eng.* B. i. TODD.

In Henault, where yet of his victories
 Brave monuments remaine, which yet that land
 envies.

XXII.

An happy man in his first dayes he was,
 And happy father of faire progeny :
 For all so many weekes, as the yeare has,
 So many children he did multiply ;
 Of which were twentie sonnes, which did apply
 Their mindes to prayse and chevalrous desyre :
 Those germans did subdew all Germany,
 Of whom it hight ; but in the end their fyre
 With foule repulse from Fraunce was forced to
 retyre.

XXIII.

Which blott his sonne succeeding in his feat,
 The second Brute, the second both in name
 And eke in semblaunce of his puissance great,
 Right well recur'd, and did away that blame
 With recompence of everlasting fame :
 He with his victour sword first opened
 The bowels of wide Fraunce, a forlorne Dame,
 And taught her first how to be conquered ;

XXII. 3. *For all so many weekes, &c.*] Geoffry of Monmouth and Milton both say he had twenty wives, of whom he had issue twenty sons and thirty daughters. CHURCH.

XXIII. 2. *The second Brute, (the second both in name, And eke in semblaunce of his puissance great,)]*
 Virgil, *Æn.* vi. 768.

“ Et qui te nomine reddet

“ Silvius Æneas, paritèr pietate vel armis

“ Egregius.” JORTIN.

Since which, with fondrie spoiles she hath been
ranfacked.

XXIV.

Let Scaldis tell, and let tell Hania,
And let the marsh of Esthambruges tell,
What colour were their waters that fame day,
And all the moore twixt Elversham and Dell,
With blood of Henalois which therein fell.
How oft that day did sad Brunchildis see
The *greene shield* dyde in dolorous vermell?
That not *scuith guiridh* it mote seeme to bee,
But rather *y scuith gogh*, signe of sad crueltee.

XXIV. 8. *That not scuith guiridh &c.*] In the collations prefixed to the edition of 1751, it is observed that the collator's copy of the first edition wanted the Welch words. Mr. Upton also relates that he had two copies of the first edition, in one of which neither the Welch words existed, nor the close of the stanza *signe of sad crueltee*; in the other, these omissions were supplied. Mr. Church appears to have possessed two copies of 1590, in neither of which was there any deficiency. His account exactly corresponds with the edition of 1590 now before me; which reads precisely thus:

“ That not *Scuith guiridh* he mote seeme to bee.

“ But rather *y Scuith gogh*, signe of sad crueltee.”

In the Errata to this copy we are directed to read, in the former of the lines, *Scuith* instead of *Scuith*. The second edition rightly alters *he* to *it* in the same line, but has not converted the period into a comma at the end of the line, which it ought to have done. To account satisfactorily for the variations of the copies which I have mentioned, is beyond my power. Perhaps the poet's manuscript had not been in these lines filled up, when his copy was sent to the press; and several sheets might have been worked off, before he recollected the omissions.

TODD.

XXIV. 9. *But rather &c.*] The sense is, Inasmuch that it might then not so properly have been called “*scuith guiridh*,” *green shield*, as “*y scuith gogh*,” *The red shield*. CHURCH.

XXV.

His sonne king Leill, by fathers labour long,
 Enioyd an heritage of lasting peace,
 And built Cairleill, and built Cairleon strong.
 Next Huddibras his realme did not encrease,
 But taught the Land from wearie wars to cease.
 Whose footsteps Bladud following, in artes
 Exceld at Athens all the learned preace,
 From whence he brought them to these salvage
 parts,
 And with sweet science mollifide their stubborne
 harts.

XXVI.

Ensample of his wondrous faculty,
 Behold the boyling bathes at Cairbadon,
 Which feeth with secreet fire eternally,
 And in their entrailles, full of quick brimstón.
 Nourish the flames which they are warmed
 upon,

XXV. 3. *And built Cairleill and built Cairleon strong.*] “Leill the son of Brute Greenshield, being a lover of peace, builded 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 Cãirleõn strõng.”

Pronounce *Cairleon* as of two syllables. UPTON.

XXV. 4. *But taught the land &c.*] Lud or Lud Huddibras composed the troubles which had arisen in the latter part of his father's reign, and then applied himself to beautify Britain. See Sammes's *Brit.* p. 163. CHURCH.

XXV. 9. *And with sweet science mollifide &c.*] Ovid,

“Adde quòd ingenuas didicisse fidelitèr artes

“Emollit mores, nec sinit esse feros.” JORTIN.

XXVI. 2. ————— Cairbadon,] So Hardyng:

“*Cair Bladud* so that nowe is *Bathe I rede.*” CHURCH.

That to their people wealth they forth do well,
 And health to every forreyne nation :
 Yet he at last, contending to excell

XXVI. 6. *That to their 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-Sax. *hira*, *hepe*, *illorum*. Urry,
 in his edition of Chaucer, (very unwarrantably) changes the
 old English *her*, i. e. *their*, into *ther*; and *hem* into *them*; for
 which he is censured by Dr. Hickes in his *Sax. Gram.* p. 29.
 I have observed that, in some passages in his *Shepherd's Cal-*
endar, Spenser uses *her* for *their*; but he thought it too antique
 for his epick poem. There are other passages, however, where
her is printed for *their*, as it seems to me. Thus, F. Q. ii. vii. 7.

“ And these rich heapes of wealth doest hide apart,
 “ From the world's eye and from *her* right usance?”

From *their* right usance; to be referred to *heapes of wealth*.
 Again, F. Q. iii. xii. 31.

“ And all perforce to make *her* him to love,
 “ Ah! who can love the worker of *her* smart?”

Spenser loves to introduce general sentences, and general ob-
 servations. *Her* in the first line seems to have caught the
 printer's eye; and to have occasioned 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, F. Q. ii. ii. 28.

“ But her two other sisters standing by
 “ Her lowd gainsaid, and both *her* champions bad
 “ Purfew —”

So the first edition reads; but others read, “ *their* champions.”

UPTON.

Her for *their* was not confined to poetry. In *An Exposicion*
upon the v. vi. vii. chapters of Mathewe, 12mo. bl. without date,
 in my possession, the following passage occurs in fol. xii.
 “ Chryste here in his fyrst farmone begynneth to restore the
 lawe of the ten commaundementes to *her* ryght vnderstandinge.”

TODD.

XXVI. 8. *Yet he &c.*] Bladud studied magick; and, at-
 tempting to fly to the upper regions of the air, fell upon the
 temple of Apollo, and was dashed to pieces. Geoffry of Mon.
 B. ii. C. 10. See also the *Mir. for Mag.* fol. 30. 2, where 'tis

The reach of men, through flight into fond mischief fell.

XXVII.

Next him king Leyr in happie peace long raynd,
 But had no issue male him to succeed,
 But three faire daughters, which were well
 uptraine
 In all that seemed fitt for kingly feed ;
 Amongst whom his Realme he equally decreed
 To have divided : Tho, when feeble age
 Nigh to his utmost date he saw proceed,
 He cald his daughters, and with speeches sage
 Inquyrd, which of them most did love her parentage.

XXVIII.

The eldest Gonorill gan to protest,
 That she much more than her owne life him
 lov'd ;
 And Regan greater love to him profest
 Then all the world, whenever it were prov'd ;

mentioned that he studied at Athens, and brought with him from thence some learned men, whom he settled at Stamford in Lincolnshire, and there built a college. See Drayton, *Polyolb.* p. 112, and Selden's notes. Compare *F. Q.* iv. xi. 35.

UPTON.

XXVII. 9. ————— her *parentage*.] All the editions read "*her parentage*." I have corrected it, from the Errata, "*their parentage*." CHURCH.

Perhaps the direction, in the list of Errata, might be rather intended for the preceding stanza, viz. "*their people*," instead of "*her people*;" for both stanzas are in the same page of the original edition. The editions of 1751 and of Mr. Upton conform to this opinion. TODD.

But Cordeill said she lov'd him as behoov'd :
 Whose simple answere, wanting colours fayre
 To paint it forth, him to displeasaunce moov'd,
 That in his crown he counted her no hayre,
 But twixt the other twain his Kingdom whole
 did shayre.

XXIX.

So wedded th' one to Maglan king of Scottes,
 And th' other to the king of Cambria,
 And twixt them shayrd his Realme by equall
 lottes ;
 But, without dowre, the wife Cordelia
 Was sent to Aganip of Celtica :
 Their aged fyre, thus eased of his crowne,
 A private life ledd in Albania
 With Gonorill, long had in great renowne,
 That nought him griev'd to beene from rule
 depofed downe.

XXX.

But true it is that, when the oyle is spent,
 The light goes out, and weeke is throwne
 away ;
 So, when he had resign'd his regiment,
 His daughter gan despise his drouping day,
 And wearie wax of his continuall stay :

XXIX. 5. ——— Aganip] *Aganippus* king of France, who, upon hearing of Cordelia's beauty, (according to Geoffry of Monmouth,) or rather wisdom and goodness, (as Robert of Gloucester says,) sent and demanded her in marriage without any portion. CHURCH.

Tho to his daughter Regan he repayrd,
 Who him at first well used every way ;
 But, when of his departure she despayrd,
 Her bountie she abated, and his cheare empayrd.

XXXI.

The wretched man gan then avise too late,
 That love is not where most it is profest ;
 Too truely tryde in his extremest state !
 At last, resolv'd likewise to prove the rest,
 He to Cordelia himselfe addrest,
 Who with entyre affection him receav'd,
 As for her fyre and king her seemed best ;
 And after all an army strong she leav'd,
 To war on those which him had of his Realme
 bereav'd.

XXXII.

So to his crowne she him restord againe ;
 In which he dyde, made ripe for death by eld,
 And after wild it should to her remaine :
 Who peaceably the same long time did weld,
 And all mens harts in dew obedience held ;
 Till that her sisters children, woxen strong,
 Through proud ambition against her rebeld,
 And overcommen kept in prison long,
 Till weary of that wretched life herselfe she hong.

XXXI. 8. ————— leav'd,] *Levied*, raised.
 Gall. *lever*. UPTON.

XXXII. 9. ————— *herselfe she hong.*] Geoffry of
 Monmouth says she killed herself. So says Hardyng. Robert

XXXIII.

Then gan the bloody brethren both to raine:
 But fierce Cundah gan shortly to envy
 His brother Morgan, prickt with proud dis-
 daine

To have a pere in part of soverainty;
 And, kindling coles of cruell enmity,
 Raifd warre, and him in batteill overthrew:
 Whence as he to those woody hilles did fly,
 Which hight of him Glamorgan, there him
 flew:

Then did he raigne alone, when he none equal
 knew.

XXXIV.

His sonne Rivall' his dead rowme did supply;
 In whose sad time blood did from heaven
 rayne.

Next great Gurgustus, then faire Cæcily,

of Gloucester is silent as to her death. He only says that her nephews put her in prison, and divided the kingdom between them. CHURCH.

XXXIII. 1. ——— *the bloody brethren*] As all the historians, I have met with, say they were *cousins*; I incline to think Spenser here uses *brethren* (and in the third line *brother*) for relation in general, as in F. Q. iii. iii. 52, where he calls Oeta and Oza, who were *cousins* only, "the Paynim *brethren*."

CHURCH.

XXXIV. 3. ——— Cæcily,] So all the editions. *Silvius*, or *Silius*, or (as Hardyng calls him) *Scicilius*, was son of Gurgustus. Probably Spenser, for the rhyme's sake, gave *Sicity*. Slatyer calls him *Sicilius*; Milton, *Sifillius*.

CHURCH.

There are evidences of *Cicilius* also, in Mr. Upton's note on ff. 43. TODD.

In constant peace their kingdomes did containe.

After whom Lago, and Kinmarke did rayne,
 And Gorbogud, till far in years he grew :
 Then his ambitious sonnes unto them twayne
 Arraught the rule, and from their father drew ;
 Stout Ferrex and sterne Porrex him in prison
 threw.

XXXV.

But O ! the greedy thirst of royall crowne,
 That knowes no kinred, nor regards no right,
 Stird Porrex up to put his brother downe ;
 Who, unto him assembling forreigne might,
 Made warre on him, and fell himselfe in fight :
 Whose death t'avenge, his mother mercileffe,
 Most mercileffe of women, Wyden hight,
 Her other sonne fast sleeping did oppresse,
 And with most cruell hand him murdred pit-
 tileffe.

XXXVI.

Here ended Brutus sacred progeny,

XXXIV. 7. *Then*] So the first edition reads. The second, and the edition of 1751, *Till*. The folios, Hughes, Upton, and Tonson's edition of 1758, *When*. There seems no occasion to alter the original reading. Mr. Church has followed it. TODD.

XXXIV. 8. Arraught] *Seized*. Fr. *arracher*, to snatch or wrest. TODD.

-XXXVI. i. *Here ended &c.*] The race of Brutus ended with Ferrex and Porrex, "Which had *seven hundred* years this sceptre borne;" but according to Geoffry of Monmouth, 650 years. But poets use round numbers. He says *sacred progeny*, because descended from the Trojan kings and heroes, who

Which had seven hundred years this scepter
borne

claimed kindred with the gods. This account of Brutus and his sacred progeny, is taken chiefly from Geoffry 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 romantick 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

With high renowne and great felicity :
 'The noble braunch from th' antique stocke
 was torne
 Through discord, and the roiall throne for-
 lorne.

an infamous reign was devoured by wolves. His son *Ebranch*, or *Ebraucus*, valved 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*. After him reigned in order, *Leil*, *Rudhuddibras* or *Hudibras*, *Bladud*, *Leir*: The *three well-known daughters* of *Leir* were married, the eldest to the duke of *Albania*, the second to the duke of *Cornwal*, and the youngest to a king in *Gaul*; who, though most injured by her father, was the most dutiful; for she restored him to the crown of *Britain*, which she enjoyed after him; but was deposed by *Margannus* and *Cunedagius*, (*Morgan* and *Cundah*,) 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 *Cunedagius*, reigned *Rivallo*, in whose time (says *Geoffry* of *Monmouth*) it rained blood. Next succeeded *Gurgustus*, *Sifillius*, *Lago* or *Jago*, *Kimmarchus*, *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 *Geoffry* of *Monmouth*, 650 Years; or, as *Spenser* in a round number says, 700 years.

UPTON.

Hardyng, as *Mr. Church* has observed, has made *Ferrex* the victim of his mother merciless. The chronicler seems to have been mistaken. *Lord Buckhurst*, in his affecting tragedy of *Gorboduc*, written long before the *Faerie Queene*, has described *Porrex* slain by his mother, in the fourth Act, with peculiar energy and pathos. TODD.

Thenceforth this Realme was into factions
 rent,
 Whilest each of Brutus boasted to be borne,
 That in the end was left no monument
 Of Brutus, nor of Britons glorie auncient.

XXXVII.

Then up arose a man of matchlesse might,
 And wondrous wit to menage high affayres,
 Who, stird with pittie of the stressed plight
 Of this sad Realme, cut into sondry shayres
 By such as claymd themselves Brutes right-
 full hayres,
 Gathered the princes of the people loose

XXXVI. 6. *Thenceforth &c.*] Compare the reflections made by Eubulus at the close of Lord Buckhurst's tragedy :

- " Lo, here the end of Brutus' royal line ;
- " And lo the entry to the woful rack
- " And bitter ruin of this noble Realm.
- " The royal King, and both his sons, are slain ;
- " No Ruler rests within the regal seat ;
- " The Heir, to whom the scepter 'longs, unknown :
- " So to each force of foreign prince's power,
- " Whom 'vantage of your wretched state may tempt
- " By sudden arms to gain so rich a Realm ;
- " And to the proud and greedy mind at home,
- " Whom blinded lust to reign leads to aspire ;
- " Lo, Britain Realm is left an open prey !" TODD.

XXXVII. 1. *Then up arose a man of matchlesse 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 dide.* This hero, on whom Spenser so finely expatiates, was Dunwallo Molmutius. See Geoff. of Monmouth, B. ii. C. 17. And Drayton's *Polyolbion*, p. 113. UPTON.

To taken counsell of their common cares ;
 Who, with his wifedom won, him streight did
 choofe
 Their King, and swore him fealty to win or
 loofe.

XXXVIII.

Then made he head againft his enimies,
 And Ymner flew of Logris miscreate ;
 Then Ruddoc and proud Stater, both allyes,
 This of Albány newly nominate,
 And that of Cambry king confirmed late,
 He overthrew through his owne valiaunce ;
 Whofe countries he redus'd to quiet ftate,
 And shortly brought to civile governaunce,
 Now one, which earft were many made through
 variaunce.

XXXIX.

Then made he facred lawes, which fome men fay

XXXIX. 1. ——— *facred lawes,*] The *Molmutian Laws* were feven, and were to this effect.

- i. That the temples of the gods fhould enjoy fuch privileges and immunities, that no malefactor flying to them for fanctuary could be feized, or by force be drawn from them, before he had obtained pardon.
- ii. That high-waies leading to temples, or roads to great cities, fhould have the like privileges.
- iii. That ploughs, oxen and other labouring cattle, fhould enjoy the fame immunities ; and the reafon of this Law is given, becaufe otherwife the ground might lie untilld, and the people perifh for want of bread.
- iv. He fet out the number of ploughs that fhould be in every Shire and Hundred, with fevere penalties upon all that fhould be the occafion of leffening the number.

Were unto him reveald in vision ;
 By which he freed the travellers high-way,
 The churches part, and ploughmans portion,
 Restraining stealth and strong extortion ;
 The gracious Numa of great Britany :
 For, till his dayes, the chiefe dominion
 By strength was wielded without pollicy :
 Therefore he first wore crowne of gold for dignity.

XL.

Donwallo dyde, (for what may live for ay ?)
 And left two sonnes, of pearelesse prowesse
 both,
 That sacked Rome too dearely did assay,
 The recompence of their periured oth ;
 And ranfact Greece wel tryde, when they
 were wroth ;
 Besides subiected France and Germany,

v. The *fifth* is the same almost with the *third* ; only it seems a little to restrain it, *viz.* that no oxen or labouring beast should be seized for debt, unless there were no other goods or chattels to make satisfaction.

vi. He ordained set weights and measures for buying and selling.

vii. A Law against *thieves* and *robbers*.

See *Sammes, Brit.* p. 172. Our poet has compris'd the substance of *These Laws* in three lines. CHURCH.

XXXIX. 9. *Therefore &c.*] So *Hardyng* :

“ The first he was, as chronicles expreme,

“ That in this Isle of *Britain* had *crowne of golde* ;

“ For all afore *copre* and *gilt* was to beholde.”

CHURCH.

XL. 4. _____ *periured*] With the Latin accent on the second syllable. The edition of 1751 has crippled the line by the misprint, *perjur'd*. TODD.

Which yet their praises speake, all be they
 loth,
 And inly tremble at the memory
 Of Brennus and Belinus, kings of Britany.

XLI.

Next them did Gurgunt, great Belinus sonne,
 In rule succede, and eke in fathers praise;
 He Easterland subdewd, and Denmarke
 wonne,
 And of them both did foy and tribute raise,
 The which was dew in his dead fathers daies:
 He also gave to fugitives of Spayne,
 Whom he at sea found wandring from their
 waies,
 A feate in Ireland safely to remayne,
 Which they should hold of him as subiect to
 Britayne.

XLII.

After him raigned Guitheline his hayre,
 The iustest man and trewest in his daies,

XLI. 1. ——— Gurgunt,] *Gurguntius*, as Milton calls him. *Gurgunt* is the reading of the second edition, which all other editions follow, except those of Mr. Upton and Mr. Church. They adhere to the first edition, which reads *Gurgunt*; the former tacitly; but the latter with a remark that this prince is called *Gurguint* in Sammes's *Brit.* p. 174, and *Gurgwintus* by Borlase; and that Spenser perhaps gave *Gurguint*. I prefer the second edition, which the poet himself, probably, here corrected. TODD.

XLI. 4. ——— foy] *The tribute due from subjects.* An expression borrowed from the old French. *Homme de foy* is a vassal, or tenant, that holds by fealty. See Cotgrave's *Fr. Dict.* V. *Foy*. TODD.

Who had to wife Dame Mertia the fayre,
 A woman worthy of immortall praise,
 Which for this Realme found many goodly
 layes,
 And wholesome statutes to her husband
 brought :
 Her many deemd to have beene of the Fayes,
 As was Aegerié that Numa tought :
 Those yet of her be Mertian lawes both nam'd
 and thought.

XLIII.

Her sonne Sifillus after her did rayne ;
 And then Kimarus ; and then Danius :
 Next whom Morindus did the crowne suf-
 tayne ;

XLII. 3. ————— *Mertia*] That is, *Martia*, of whom
 Hardyng says ;

- “ That was so wife in her feminine,
- “ That lawes made of her singularite
- “ (That called were the Lawes of Marcian)
- “ In Britaine tongue of her owne wit alane.”

CHURCH.

XLII. 5. ————— layes,] *Laws*, for the
 rhyme's sake. CHURCH.

XLIII. 1. ————— *Sifillus*] It is with great doubt and
 difficulty I am led to propose any alteration in the proper
 names, very well knowing what latitude our poet particularly,
 and all the old poets allowed themselves, in spelling and alter-
 ing as they pleased. I would read *Sifilius*. In the *Mir. for*
Mag. 'tis written *Cicilius*. In Stow, *Cicilius*. In Holinshed,
Sicilius. UPTON.

All the editions here read *Sifillus*. Hardyng and Sammes
 call him *Sicilius* ; Milton, *Sifilins*. This was the second of that
 name, (see ft. 34.) and son of Guitheline, who was regent
 during his minority. Borlase calls him *Sifillus*, which, I should
 suppose, was as Spenser wrote the name. CHURCH.

Who, had he not with wrath outrageous
 And cruell rancour dim'd his valorous
 And mightie deedes, should matched have
 the best :

As well in that same field victorious
 Against the forreine Morands he exprest ;
 Yet lives his memorie, though carcas sleepe in rest.

XLIV.

Five sonnes he left begotten of one wife,
 All which successively by turnes did rayne :
 First Gorboman, a man of vertuous life ;
 Next Archigald, who for his proud disdayne
 Deposed was from pryncedome soverayne,
 And pitteous Elidure put in his sted ;
 Who shortly it to him restord agayne,
 Till by his death he it recovered ;
 But Peridure and Vigent him dithronized :

XLIII. 4. *Who, had he not &c.*] So Hardyng:

“ His yre exceeded his wytte and governall.” CHURCH.

XLIII. 8. *Against the forreine Morands*] In the reign of *Morvidus*, whom Spenser names *Morindus*, a certain king of the *Morincs*, i. e. the old inhabitants of the Boulognois in France, landed with an army in Northumberland; but *Morvidus* marched against him and slew him. Geoff. of M. B. iii. C. 15. Compare Holinshed, p. 20. The *Morands* or *Morincs*, 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. UPTON.

XLIV. 4. ——— Archigald,] Or *Archigallo*. Hardyng calls him *Arthegall*. He endeavoured to depress the nobility.

CHURCH.

XLIV. 6. ——— pitteous *Elidure*] He was called *Elidure the meek*. CHURCH.

XLV.

In wretched prison long he did remaine,
 Till they out-raigned had their utmost date,
 And then therein reſeized was againe,
 And ruled long with honorable ſtate,
 Till he ſurrendred realme and life to fate.
 Then all the ſonnes of theſe five brethren
 raynd
 By dew ſucceſſe, and all their nephewes late;
 Even thriſe eleven deſcents the crowne re-
 taynd,
 Till aged Hely by dew heritage it gaynd.

XLVI.

He had two ſonnes, whoſe eldeſt, called Lud,
 Left of his life moſt famous memory,
 And endleſſe monuments of his great good :

XLV. 1. *In wretched priſon &c.*] He was confined for ſeventeen years in the Tower of London, during the ſucceſſive reigns of Vigent and Peridure; after whoſe deaths he reſumed the throne a third time, reigned four years with great applauſe, and was buried at Carlisle. See Sammes's *Brit.* p. 177.

CHURCH.

XLV. 3. ——— reſeized] *Had ſeiſin or poſſeſſion again;* reſtated in his kingdom. UPTON.

XLV. 7. *By dew ſucceſſe,*] That is, by due ſucceſſion; *in their dew deſcents,* as he expreſſes it, ſt. 74. CHURCH.

Ibid. ——— nephewes] *Nephews* are *nepotes*, grandſons. See before, F. Q. ii. viii. 29. JORTIN.

XLV. 8. *Ev'n thriſe eleven &c.*] Geoffry of Monmouth, Sammes, and Borlaſe, give the names of thirty three princes between Elidure and Hely. But the poet has judiciously paſſed over this period, as there is a great difference (as Sammes obſerves) in the hiſtorians, not only concerng the names of theſe princes, but the number of them, and the times of their reigns; and thereby great confuſion is made in the Britiſh hiſtory.

CHURCH.

The ruin'd wals he did reædifye
 Of Troynovant, gainst force of enemy,
 And built that Gate which of his name is
 hight,
 By which he lyes entomb'd solemnly :
 He left two sonnes, too young to rule aright,
 Androgeus and Tenantius, pictures of his might.

XLVII.

Whilst they were young, Cassibalane their eme
 Was by the people chosen in their sted,
 Who on him tooke the roiall diademe,
 And goodly well long time it governed ;
 Till the prowde Romanes him disquieted,
 And warlike Cæsar, tempted with the name
 Of this sweet Island never conquered,
 And envying the Britons blazed fame,
 (O hideous hunger of dominion !) hether came.

XLVIII.

Yet twife they were repulsd backe againe,

XLVI. 8. *He left two sonnes, too young to rule aright, &c.]* Geoff. of Monmouth, B. iii. C. xx. UPTON.

XLVII. 1. ————— *their eme]* Their *uncle*. So Hardyng :

“ Cassibalayn their uncle then was kyng.”

See also the next stanza. CHURCH.

Eme is used by Chaucer, as Mr. Upton has observed. Anglo-Sax. *Eame*, uncle. The Glossary to Urry's Chaucer notices that the word was then employed in this sense in the northern parts of England. TODD.

XLVIII. 1. *Yet twife they were repulsd backe againe,]* Geoff. of Monmouth mentions two victories of Cassibelaun over Cæsar; and cites, in honour of his countrymen, the following verse of Lucan, which he applies to Cæsar,

And twife renforst backe to their ships to fly;
The whiles with blood they all the shore did
staine,

And the gray ocean into purple dy:
Ne had they footing found at last perdie,
Had not Androgeus, false to native foyle,
And envious of uncles soveraintie,
Betrayd his country unto forreine spoyle.
Nought els but treason from the first this land
did foyle!

XLIX.

So by him Cæsar got the victory,
Through great bloodshed and many a sad
assay,

“Territa quæsitis ostendit terga Britannis.”

Horace plainly speaks of Britain as an unconquered country:

“Intactus aut Britannus ut descenderet

“Sacra catenatus via.” UPTON.

XLVIII. 2. ——— renforst] So all the editions. I think it should be *enforst*, i. e. forced, obliged. CHURCH.

XLVIII. 9. ——— foyle!] So all the editions read. I once thought it should be *foyle*; but now suppose it is used for *foul*, *stain*. So Fletcher uses *foil*, *Purp. Ill. C. xi. 33.*

——— “with loathsome spot to *foil*.” CHURCH.

Mr. Church is mistaken, I think, in his explanation of *foil* as used by Spenser. *Foil* here signifies to *defeat* or *conquer*, as it also, signifies, in *F. Q. v. xi. 33*, and in other places. *Foil*, both as a substantive and verb in this sense, was frequent in the time of Spenser, and long after. See my note on Milton's *Paraphr. Pf. cxiv.*

——— “Jordan's clear streams recoil,

“As a faint host that hath receiv'd the *foil*.”

That this is the sense of *foyle* in the present passage, is obvious by the context: The country had been betrayed; yet nought else but treason had *conquered* it. TODD.

In which himfelfe was charged heavily
 Of hardy Nennius, whom he yet did flay,
 But loft his fword, yet to be feene this day.
 Thenceforth this Land was tributarie made
 T'ambitious Rome, and did their rule obay,
 Till Arthur all that reckoning defrayd:
 Yet oft the Britou Kings againft them ftrongly
 fwayd.

XLIX. 5. *But loft his fword, yet to be feene this day.*] According to our old Britifh hiftorian, Cæfar and Nennius fighting in fingle combat, the fword of Cæfar faftned fo hard in the fhield 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 Caffibelaun; and Cæfar's fword was put into his tomb with him. See likewise the *Mirror for Magiftrates*, fol. 70. UPTON.

XLIX. 7. ————— their rule] I think it fhould be "*her rule*," Rome's: And fo in the laft line it fhould be *her* inftead of *them*. CHURCH.

XLIX. 8. *Till Arthur all that reckoning defrayd;*] 'Tis mentioned in Geoff. of Monmouth, and in the Hiftory of Arthur: "How Embaffadors came from Rome to demand truage for the realm of Britain:" and afterwards we read of his victories againft the Romans. Arthur reads this account of himfelf, but knows not that he is pointed at. See F. Q. i. ix. 3. Having above mentioned the fucceffion of Kings from Brutus to Ferrex and Porrex, when the line of Brutus ended; I fhall here from the fame author, Geoffry of Monmouth, whom Spenser in great meafure follows, give a fhort account of the Britifh kings, from Ferrex and Porrex, to the times of Julius Cæfar. 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 fons, Brennus and Belinus, who took Rome, and over-run Gaul. Next Gurguntius was king, who fubdued the Dane, refufing to pay the tribute covenanted to his father Belinus: As Gurguntius was returning from his victories in Denmark, he found near the Orkneys 30 Spanifh fhips, whose captain, Bartholinus, being wrongfully

L.

Next him Tenantius raignd ; then Kimbeline,
 What time th' Eternall Lord in fleshly slime
 Enwombed was, from wretched Adams line
 To purge away the guilt of sinful crime.
 O ioyous memorie of happy time,
 : That heavenly grace so plenteoufly displayd !
 O too high ditty for my simple rime !—
 Soone after this the Romanes him warrayd ;
 For that their tribute he refusd to let be payd.

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 Sifillius, Kimarus, Danius, Morvidus; who left behind him five sons, viz. Gorbonian, Arthgallo, Elidure, Vigenius, Peredure: 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 *three* sons, Lud, Cassibelaun, and Nennius: (for I think 'tis a mistake of Spenser, or rather of 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 Cassibelaun: in whose time Julius Cæsar invaded Britain. UPTON.

XLIX. 8. ————— *defrayd* ;] So the first edition reads; to which those of 1751, Tonson's in 1758, Upton, and Church, adhere. The second reads *did defray*, a mistake which the folios and Hughes have followed. TODD.

L. 1. ————— *then Kimbeline, &c*] He succeeded his father in the third year before Christ. See Sammes, p. 203.

CHURCH.

L. 8. *Soone after this &c.*] As Kimbeline is last mentioned, it should seem that *he* was the person whom the Romans invaded for refusing to pay tribute; but he was not. The King

LI.

Good Claudius, that next was Emperour,
 An army brought, and with him batteile
 fought,
 In which the King was by a treachetour
 Disguised slaine, ere any thereof thought :
 Yet ceased not the bloody fight for ought :
 For Arvirage his brothers place supplyde
 Both in his armes and crowne, and by that
 draught
 Did drive the Romanes to the weaker fyde,
 That they to peace agreed. So all was pacifyde.

then reigning was Guiderius, Elder Brother to Arvirage (see the next stanza) and Son to Kimbeline. So Robert of Gloucester, p. 62. And so Geoffry of Monmouth, Slatyer, &c. This omission therefore, in our poet, (as to the historical part) may be supplied from Hardyng :

“ Guyder his sonne and heyre full corageous,
 “ That crowned was and Kyng of excellence,
 “ The tribute whiche the Romans had of us
 “ Denied then, and made great resistence
 “ With great trouble and manly violence,
 “ Unto the tyme that he had reigned clere
 “ In Britain by fourty and foure yere.” CHURCH.

LI. 1. ———— *that next was Emperour,*] He means that Claudius was the next emperor (after Julius Cæsar) that invaded Britain. But why does he call him *good*? CHURCH.

LI. 7. Both *in his armes and crowne* ;] So the first edition reads, to which the editions of 1751, of Church, Upton, and Tonson's in 1758, adhere. The second edition has omitted *his* ; and the folios have supplied the loss by reading

“ In arms, and *eke* in crown”—

Hughes has been misled by them. TODD.

Ibid. ———— *by that draught*] That is, by that *resemblance*, by the stratagem of putting on his Brother's armour. A *draught* is the resemblance of a thing drawn upon paper, &c. CHURCH.

LII.

Was never King more highly magnifide,
 Nor dredd of Romanes, then was Arvirage ;
 For which the Emperour to him allide
 His daughter Genuifs' in marriage :
 Yet shortly he renounst the vassallage
 Of Rome againe, who hether hastily sent
 Vespasian, that with great spoile and rage
 Forwasted all, till Genuiffa gent
 Persuaded him to cease, and her lord to relent.

LIII.

He dide ; and him succeded Marius,
 Who ioyd his dayes in great tranquillity.
 Then Coyll ; and after him good Lucius,
 That first received Christianity,
 The sacred pledge of Christes Evangely.
 Yet true it is, that long before that day
 Hither came Ioseph of Arimathy,

LII. 1. *Was never King &c.*] As no mention is made, in the Roman histories, of the several circumstances in this stanza, Sammes suspects the whole to be fabulous, p. 211. Unless, says he, we may take Holinshed's word, that Arviragus was the same with Prasutagus mentioned by Tacitus, *ibid.* p. 238. Milton likewise treats the whole as fabulous, p. 66. CHURCH.

LII. 4. *His daughter Genuifs'*] Claudius, emperor of Rome, married his daughter Genuiffa to Arviragus. Geoff. of Mon. B. iv. C. xv. See also Holinshed, p. 36. UPTON.

LIII. 2. ————— in *great tranquillity.*] So the first edition reads, which the editions of 1751, Church, Upton, and Tonson's in 1758, follow. The rest read "*with great tranquillity.*" TODD.

LIII. 3. *Then Coyll;*] Coyll the second, son to Marius. Coyll the first is of the number of the thirty three princes spoken of in ft. 45. CHURCH.

Who brought with him the Holy Grayle,
 (they fay,)
 And preacht the truth; but since it greatly did
 decay.

LIV.

This good King shortly without issue dide,
 Whereof great trouble in the Kingdome grew,
 That did herselfe in fondry parts divide,
 And with her powre her owne selfe overthrew,
 Whilest Romanes daily did the weake subdew:
 Which seeing, stout Bunduca up arose,
 And taking armes the Britons to her drew;
 With whom she marched straight against her
 foes,
 And them unwares besides the Severne did en-
 close.

LIII. 8. ——— *the Holy Grayle,*] Mr. Upton is anxious to prove that *Grayle* here means the sacred dish in which our Saviour ate the passover; and more particularly relies on the authority of Menage, viz. "*Graal, ou greal, un vaseau de terre, une terrine. Ce mot vient de grais; parce que ces vaisseaux sont fait de grais cuit. Il y a un Roman ancien, intitulé La Conquête du Saingreal, c'est à dire, du S. VAISSEAU 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 vaisseau ou le sang.*" Enough, however, has been said, in the preliminary remarks on the poet's Imitations from the Old Romances, to show its precise meaning here. TODD.

LIV. 6. ——— *Bunduca*] The same with Bonduca and Boadicea. CHURCH.

LIV. 9. ——— *besides*] *Near.* So all the editions. See F. Q. ii. i. 41. "*Besides* them both, &c."

CHURCH.

LV.

There ſhe with them a cruell batteill tryde,
 Not with ſo good ſucceſſe as ſhee deſerv'd ;
 By reaſon that the captaines on her ſyde,
 Corrupted by Paulinus, from her ſwerv'd :
 Yet ſuch, as were through former flight pre-
 ſerv'd,
 Gathering againe, her hoſt ſhe did renew,
 And with freſh corage on the victor ſervd :
 But being all defeated, ſave a few,
 Rather than fly, or be captiv'd, herſelfe ſhe ſlew.

LVI.

O famous monument of womens prayſe !
 Matchable either to Semiramis,
 Whom ántique hiſtory ſo high doth rayſe,
 Or to Hypſiphil', or to Thomiris :
 Her hoſt two hundred thouſand numbred is ;
 Who, whiles good fortune favoured her might,
 Triumphed oft againſt her enemies ;

LV. 4. — *Paulinus,*] The Roman General. CHURCH.

LVI. 4. — Hypſiphil', or to Thomiris:] *Tomyris* it ſhould be, though 'tis likely enough that Spenser might write it as it is printed. But ſurely he never intended *Hypſiphil'*. It ſhould be *Hypſiphyl'*, Hypſiphyle. JORTIN.

Dr. Jortin's conjecture in regard to the ſpelling of *Thomiris* is right, both the poet's editions herein agreeing. But the learned critick did not look into the firſt edition ; for, if he had examined it, he would have found *Hypſiphil'* to have been given by Spenser himſelf, and the reading of the folios, *Hypſiphil'*, to have been in conformity to the error of the poet's ſecond edition, which Hughes alſo has followed. The editions of 1751, of Upton, Church, and Tonſon's in 1758, rightly admit the genuine reading, *Hypſiphil'*. TODD.

And yet, though overcome in haplesse fight,
Shee triumphed on death, in enemies despight.

LVII.

Her reliques Fulgent having gathered,
Fought with Severus, and him overthrew;
Yet in the chace was flaine of them that fled;
So made them victors whome he did subdew.
Then gan Carausius tirannize anew,
And gainst the Romanes bent their proper
powre;
But him Allectus treacherously slew,
And tooke on him the robe of Emperoure:
Nath'lesse the fame enjoyed but short happy
howre:

LVIII.

For Asclepiodate him overcame,
And left inglorious on the vanquishit playne,
Without or robe or rag to hide his shame:

LVII. 1. ——— *Fulgent*] King of the Picts. CHURCH.

LVII. 2. ——— *Severus*,] The Roman General. Hardyng calls him "Sever the senatour." So does Geoff. of Monmouth. CHURCH.

LVII. 5. ——— *tirannize anew*, &c.] As the British history is much confused after the reign of Lucius, who died without issue, Spenser here seems to use the word *tirannize*, as the Greek writers do, and means only that Carausius affected to be called *king*: Coyll the third was afterwards made such by the joint suffrages of the Realm. See the next stanza. Carausius had artfully contrived to obtain a commission from the Romans to defend the maritime Coasts of Britain. So Geoffry of Monmouth. CHURCH.

LVII. 7. ——— *Allectus*] The Roman General. Robert of Gloucester calls him "a gret lordyng," p. 79.

CHURCH.

Then afterwards he in his stead did raigne ;
 But shortly was by Coyll in batteill slaine :
 Who after long debate, since Lucies tyme,
 Was of the Britons first crownd Soveraine :
 Then gan this Realme renew her passed prime :
 He of his name Coylchester built of stone and
 lime.

.LIX.

Which when the Romanes heard, they hether
 sent

Constantius, a man of mickle might,
 With whome King Coyll made an agreëment,
 And to him gave for wife his daughter bright,
 Fayre Helena, the fairest living wight,
 Who in all godly thewes and goodly praise
 Did far excell, but was most famous hight
 For skil in musicke of all in her daies,
 As well in curious instruments as cunning laies :

LX.

Of whome he did great Constantine begett,
 Who afterward was emperour of Rome ;
 To which whiles absent he his mind did sett,
 Octavius here lept into his roome,

LVIII. 5. ———— *Coyll*] This was *Coyll* the third: Afclepiodate reigned about one year. Robert of Gloucester, after Geoffry of Monmouth, says ten. CHURCH.

LVIII. 6. ———— *Lucies*] Lucius's. See Stanza 53. CHURCH.

LX. 4. *Octavius*] Hardyng calls him Duke of Westefex. He was King of North Wales, rebelled against the Roman proconsuls appointed by Constantine, and having slain them made himself King of Britain. CHURCH.

And it ufurped by unrighteous doome :
 But he his title iuffide by might,
 Slaing Traherne, and having overcome
 The Romane legion in dreadfull fight :
 So fettled he his kingdome, and confirmd his
 right :

LXI.

But, wanting yfiew male, his daughter deare
 He gave in wedlocke to Maximian,
 And him with her made of his kingdome heyre,
 Who foone by meanes thereof the Empire wan,
 Till murdred by the freends of Gratian.
 Then gan the Hunnes and Piëts invade this
 Land,
 During the raigne of Maximinian ;
 Who dying left none heire them to withftand ;
 But that they overran all parts with eafy hand.

LXII.

The weary Britons, whose war-hable youth
 Was by Maximian lately ledd away,
 With wretched miferyes and woefull ruth
 Were to thofe Pagans made an open pray,
 And daily fpectacle of fad decay :

LX. 7. ———— *Traherne*.] Robert of Gloucefter fays, Helen had three uncles, Honyn, *Trahen*, and Maryn. Hardyng too calls *Traherne* "Saint Elyn's uncle." CHURCH.

LXII. 1. ———— *whose war-hable youth*] See the notes on *all hable armes to fownd*, F. Q. i. xii. 5. See alfo Geoff. of Mon. B. v. C. xvi. Maximian is faid to have left only husbandmen, who had neither fenfe nor arms, for the defence of their country. TODD.

Whome Romane warres, which now four
 hundred yeares
 And more had wasted, could no whit dismay;
 Til, by consent of Commons and of Peares,
 They crownd the second Constantine with ioy-
 ous teares :

LXIII.

Who having oft in batteill vanquished
 Those spoylefull Piets, and swarming Easter-
 lings,
 Long time in peace his Realme established,
 Yet oft annoyd with fondry bordragings
 Of neighbour Scots, and forrein scatterlings

LXII. 6. *Whome Romane warres, &c.*] He means from the first Invasion by Julius Cæsar. CHURCH.

LXIII. 2. *The spoylefull Piets, and swarming Easterlings,*] The *Piets* came originally (as Geoffry of Monmouth, B. iv. C. xvii, writes,) from Scythia, and settled in the north part of Britain; where likewise the Huns settled under their leader Humber, B. ii. C. 1. The *Easterlings*, or *Osterlinghers*, mean the northern nations in general. As to the famous *Piets Wall* (the *mighty mound*) here mentioned, the reader at his leisure may consult Geoffry of Mon. B. vi. C. 1, Bede, Camden's *Britannia*, and Gordon's *Itinerarium Septentrionale*. Compare F. Q. iv. xi. 36. UPTON.

LXIII. 4. ————— bordragings] *Bordraging*, as Mr. Upton has observed, is an incursion on the borders or marches of a country. See Spelman, in v. *Bordarii*. It is perhaps the same word in the poet's *Colin Clout's come home again* :

“ No nightly *bodrags*, nor no hue and cries :”

Bodrags, intended probably for *bordrags*. TODD.

LXIII. 5. ————— scatterlings] *Scattered* or *dispersed rovers* or *ravagers*. Spenser uses the word in his *View of the State of Ireland* : “ *Lofels and scatterlings.*” Again, “ *scatterlings and outlaws.*” UPTON.

With which the world did in those dayes
about: -

Which to outbarre, with painefull pyonings
From sea to sea he heapt a mighty mound,
Which from Alcluid to Panwelt did that border
bownd.

LXIV.

Three sonnes he dying left, all under age;
By meanes whereof their uncle Vortigere
Ufurpt the crowne during their pupillage;
Which th' infants tutors gathering to feare,
Them closely into Armorick did beare:
For dread of whom, and for those Picts an-
noyes,

LXIII. 7. _____ pyonings] *Works of pioneers*: military works raised by pioneers. UPTON.

LXIV. 1. *Three sonnes*] Constance, who was a weak prince, and therefore by his father devoted to a monastery; Ambrose; and Uther. CHURCH.

LXIV. 4. _____ *gathering to feare,*] That is, gathering together, carried into Armorica, *to-ferre*, together. UPTON.

Gathering to feare is, fearing the usurpation of Vortigere. So, F. Q. iv. vii. 26.

_____ "and gather great delight."

And, in his *Muipotmos*:

"Whereof the goddess *gathering jealous fear*." CHURCH.

LXIV. 5. *Them closely into Armorick did beare*:] These three sons did not all take refuge in Armorica: for Constance, the eldest, having led a monastick life, was crowned king by Vortegrin; and afterwards murdered by his contrivance. The governours of the two remaining brothers, fearing lest their uncle Vortegrin would murder them in like manner, fled with them into lesser Britain. Geoffry of Mon. B. vi. UPTON.

LXIV. 6. *For dread of whom,*] Vortegrin, now king of Britain, for dread of the two surviving sons of the second Con-

He sent to Germany straunge aid to reare ;
 From whence eftsoones arrived here three
 hoyes
 Of Saxons, whom he for his safèty imployes.

LXV.

Two brethren were their capitayns, which hight
 Hengift and Horfus, well approv'd in warre,
 And both of them men of renowned might ;
 Who making vantage of their civile iarre,
 And of those forreyners which came from
 farre,
 Grew great, and got large portions of land,
 That in the Realme ere long they stronger
 arre
 Then they which fought at first their helping
 hand,
 And Vortiger enforst the Kingdome to aband.

stantine, 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 *Keyles*, “tribus ut lingua ejus exprimitur *Cyulis*, ut nostrâ longis navibus,” Gildas, C. 23. Hengift and Horfa were their leaders. UPTON.

LXIV. 7. ————— [*straunge aid to reare* ;] To hire foreign troops. CHURCH.

LXV. 9. ————— enforst] This is the reading of Spenser's second edition, to which all editions have conformed except that of Mr. Church, which reads, with the first edition, *have forst*. Mr. Church, however, proposes to read *enforce*, as the poet speaks here, and in the beginning of the next stanza, in the present tense. I consider *enforst* as the poet's own correction. TODD.

LXVI.

But, by the helpe of Vortimere his sonne,
 He is againe unto his rule restord ;
 And Hengist, seeming fad for that was donne,
 Received is to grace and new accord,
 Through his faire daughters face and flattring
 word.

Soone after which, three hundred lords he flew
 Of Britith blood, all sitting at his bord ;
 Whose dolefull monuments who list to rew,
 Th' eternall marks of treason may at Stonheng
 vew.

LXVII.

By this the sonnes of Constantine, which fled,
 Ambrose and Uther, did ripe yeares attayne,

LXVI. 1. *But, by the helpe of Vortimere his sonne,*

He is againe unto his rule restord ;] Geoffry of Monmouth tells the story with some little difference, B. vi. C. xv : 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, 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 Geoff. of Mon. B. viii. C. ix, x, &c. and Stowe, p. 56. Upton.

LXVI. 5. *Through his faire daughter's 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,) “ *Lafonðe cýnýng parþal, i. e. Lord king be in health ;*” which the king understanding by the interpreter, answered, “ *ðpincheil, 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. Upton.

And, here arriving, strongly challenged
 The crowne which Vortiger did long detain :
 Who, flying from his guilt, by them was
 slayne ;

And Hengist eke soone brought to shamefull
 death.

Thenceforth Aurelius peaceably did rayne,
 Till that through poyson stopped was his
 breath ;

So now entombed lies at Stoneheng by the
 heath.

LXVIII.

After him Uther, which Pendragon hight,
 Succeeding—There abruptly it did end,

LXVII. 6. *And Hengist eke soone brought to shamefull death.*] He was not killed in battle ; but cut to pieces by Eldol, duke of Gloucester, after the battle. Geoff. of Mon. B. viii. C. vii.

UPTON.

LXVII. 8. *Till that through poyson stopped was his breath ; &c.*] Aurelius was poisoned by a Saxon. Geoff. of Mon. B. viii. C. xiv. And was buried at Stonehenge, *by the heath*, viz. Salisbury plain, C. xvi. UPTON.

LXVIII. 1. *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 second from the end of Brutus' progeny, to the landing of Julius Cæsar ; the third from the landing of Julius Cæsar, to the times of prince Arthur. Having mentioned the two former periods, I shall here consider the third.—Castibelaune, with the consent of the people, held the reins of empire when Julius Cæsar landed : after Castibelaune, Tenantius, the younger son of Lud, was made king ; who was succeeded by Kimbeline or Cymbe-

Without full point, or other cesure right;
 As if the rest some wicked hand did rend,
 Or th' author selfe could not at least attend
 To finish it: that so untimely breach
 The Prince himfelfe halfe seemed to offend;
 Yet secreet pleasure did offence empeach,
 And wonder of antiquity long stopt his speach.

line, 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 Briton: Alectus, sent by the Senate of Rome: Aselepiodate, or Aselepiodorus, duke of Cornwall: Coyll, or Coilus the second: 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 Armorica, or Bretagne in France: 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 Geoffrey of Monmouth. See the history continued, F. Q. iii. iii. 26. UPTON.

There is great propriety in breaking off so abruptly at the mention of Uther Pendragon; as he was the father of Prince Arthur, who is supposed by the poet to have been, at that time, ignorant of his parentage. See F. Q. i. ix. 3. CHURCH.

LXVIII. 7. _____ seemed] So the first edition reads, which Hughes's second edition, the editions of 1751, Church, and Upton, follow. Spenser's second edition reads *seemeth*, to which the folios, Hughes's first edition, and Toulson's in 1758, conform. TODD.

LXVIII. 8. _____ empeach,] *Hinder*. Fr. *empecher*. Some editions have correctly printed the word *impeach*. TODD.

LXIX.

At last, quite raviſht with delight to heare
 The royall ofspring of his native land,
 Cryde out; “ Deare Countrey! O how
 dearely deare
 Ought thy remembraunce and perpetuall
 band
 Be to thy foſter childe, that from thy hand
 Did commun breath and nouriture receive !
 How brutiſh is it not to underſtand
 How much to Her we owe, that all us gave ;
 That gave unto us all whatever good we have !”

LXX.

But Guyon all this while his booke did read,
 Ne yet has ended : for it was a great
 And ample volume, that doth far exceed
 My leaſure ſo long leaves here to repeat :
 It told how firſt Prometheus did create
 A man, of many parts from beaſts deryv’d,
 And then ſtole fire from heven to animate
 His worke, for which he was by Iove de-
 pryv’d
 Of life himſelfe, and hart-ſtrings of an aegle
 ryv’d.

LXX. 8. ————— for which he was by Iove deprivd
 Of life himſelfe,] That Jupiter ſlew Prometheus,
 is a fiction of our poet. JORTIN.

Prometheus was deprived by Iove of life, that is, of all the
 happineſs of life. So, in Luke xii. 15. “ Life,” (that is, the
 happineſs of life,) “ conſiſteth not in abundance.” And as life

LXXI.

That man so made he called Elfe, to weet
 Quick, the first author of all Elfin kynd;
 Who, wandering through the world with wearie
 feet,
 Did in the gardins of Adonis fynd
 A goodly creature, whom he deemd in mynd
 To be no earthly wight, but either spright,
 Or angell, th' authour of all woman kynd;
 Therefore a Fay he her according hight,
 Of whom all Faryes spring, and fetch their
 lignage right.

LXXII.

Of these a mighty people shortly grew,
 And puissant kinges which all the world
 warrayd,
 And to themselves all nations did subdew:
 The first and eldest, which that scepter
 swayd,
 Was Elfin; him all India obeyd,
 And all that now America men call:

is used for *happines*s, so *death* is used for *torment*. Thus Spenser, speaking of Tantalus, who was tormented in hell, F. Q. ii. vii. 60.

“ And eke blaspheming Heaven bitterly,

“ As author of injustice, there to let him *dye* :”

That is, to be in misery. See also F. Q. i. ix. 54. UPTON.

LXXI. 1. *That man so made he called Elfe, &c.*] See the explanation of *Elfe* and *Fay*, and of the poet's narrative in this and the following stanzas, in the preliminary remarks on Spenser's Imitations from old Romances. TODD.

Next him was noble Elfinan, who laid
 Cleopolis foundation first of all:
 But Elfiline enclofd it with a golden wall.

LXXIII.

His sonne was Elfinell, who overcame
 The wicked Gobbelines in bloody field:
 But Elfant was of most renowned fame,
 Who all of chriftall did Panthea build:
 Then Elfar, who two brethren gyauntes kild,
 The one of which had two heades, th' other
 three:

Then Elfinor, who was in magick skild;
 He built by art upon the glaffy see
 A bridge of bras, whose found heavens thunder
 seem'd to be.

LXXIV.

He left three sonnes, the which in order raynd,
 And all their ofspring, in their dew descents;
 Even seven hundred princes, which main-
 taynd
 With mightie deedes their fondry govern-
 ments;
 That were too long their infinite contents
 Here to record, ne much materiall:
 Yet should they be most famous monuments,
 And brave enfample, both of martiall
 And civil rule, to kinges and states imperiall.

LXXIV. 7. *Yet should they be &c.*] That is, Yet if their histories were related, they would be &c. CHURCH.

LXXV.

After all these Elficleos did rayne,
 The wife Elficleos in great maiestie,
 Who mightily that scepter did sustayne,
 And with rich spoyles and famous victorie
 Did high aduance the crowne of Faëry:
 He left two sonnes, of which faire Elferon,
 The eldest brother, did untimely dy;
 Whose emptie place the mightie Oberon
 Doubly supplide, in spoufall and dominion.

LXXVI.

Great was his power and glorie over all
 Which, him before, that sacred feate did fill,
 That yet remains his wide memoriall:
 He dying left the fairest Tanaquill,
 Him to succede therein, by his last will:
 Fairer and nobler liveth none this howre,
 Ne like in grace, ne like in learned skill;
 Therefore they Glorian call that glorious
 flowre:
 Long mayst thou, Glorian, live in glory and
 great powre!

LXXVII.

Beguyld thus with delight of novelties,
 And naturall desire of Countryes state,
 So long they redd in those antiquities,
 That how the time was fled they quite for-
 gate;
 Till gentle Alma, seeing it so late,

Perforce their studies broke, and them be-
fought
To thinke how supper did them long awaite :
So halfe unwilling from their bookes them
brought,
And fayrely feasted as so noble Knightes she
ought.

CANTO XI.

*The Enimies of Temperaunce
Besiege her dwelling place ;
Prince Arthure them repelles, and fowle
Maleger doth deface.*

I.

WHAT warre so cruel, or what siege so fore,
As that, which strong Affections doe apply
Against the forte of Reason evermore,
To bring the fowle into captivity !
Their force is fiercer through infirmity
Of the fraile flesh, relenting to their rage ;
And exercise most bitter tyranny
Upon the partes, brought into their bondage :
No wretchednesse is like to sinfull vellenage.

II.

But in a body which doth freely yeeld

I. 4. *Their force is fiercer &c.*] This and the following impressive lines are probably indebted to the solemn caution given by St. Paul, *Rom. vi. 12.* " Let not sin therefore reign in your mortal body, that ye should obey it in the lusts thereof." Compare also the 19th verse of the same chapter, and the 23d and 24th verses of the next chapter. TODD.

I. 9. ————— vellenage.] *Servitude*, old Fr. any base or servile tenure. See Cotgrave, in v. *Villénage*. See also the low Latin *Villanus* and *Villénagium*, Gloss. ad Cragii Jus Feudale, p. 24. edit. 1716. TODD.

His partes to Reasons rule obedient,
 And letteth Her that ought the sceptor weeld,
 All happy peace and goodly government
 Is fetled there in fure establistment.

There Alma, like a Virgin Queene most
 bright,

Doth florish in all beautie excellent ;

And to her guesstes doth bounteous banquet
 dight,

Attempred goodly well for health and for delight.

III.

Early, before the Mornè with cremosin ray

The windowes of bright heaven opened had,

Through which into the world the dawning

Day

Might looke, that maketh every creature glad,

Uprose Sir Guyon in bright armour clad,

And to his purposd iourney him prepar'd :

With him the Palmer eke in habit sad

Himselfe addrest to that adventure hard :

So to the rivers fyde they both together far'd :

IV.

Where them awaited ready at the ford

The Ferriman, as Alma had belight,

II. 3. *And letteth Her that ought the sceptor weeld,*] This is philosophically and learnedly expressed; recognising the regal jurisdiction and rightful power of reason. "*Rex noster est animus; hoc incolumi, cetera manent in officio.*" Seneca, *Epist.* 114. "Τὸ ἡγεμονικόν, regium illud et principale." Seneca *de Ira*, L. i. C. 3. The Stoicks are fond of this expression.

With his well-rigged bote: They goe aboard,
And he eftfoones gan launch his barke forth-
right.

Ere long they rowed were quite out of fight,
And fast the land behynd them fled away.

But let them pas, whiles winde and wether right
Doe serue their turnes: here I a while must stay,
To see a cruell fight doen by the Prince this day.

V.

For, all so soone as Guyon thence was gon
Upon his voyage with his trustie Guyde,
That wicked band of Villeins fresh begon
That Castle to assaile on every side,
And lay strong siege about it far and wyde.
So huge and infinite their numbers were,
That all the land they under them did hyde;
So fowle and ugly, that exceeding feare
Their visages imprest, when they approched
neare.

VI.

Them in twelve Troupes their Captein did dispart,
And round about in fittest steades did place,

V. 8. *So fowle and ugly, &c.*] That is, Fear sat in person on their countenances; so that to behold their foul and ugly visages would cause fear and dread. Fear (in Homer) is an attendant on Mars, to strike terrour on his beholders.

UPTON.

VI. 1. *Them in twelve Troupes their Captein did dispart,*] Why into twelve?—*Seven of them*, i. e. the *seven deadly Sins*, attacked the castle gate: *the other five*, imaging *the vices that attack the senses*, he set against the five great bulwarks of the castle. UPTON.

Where each might best offend his proper part,
 And his contráry obiect most deface,
 As every one seem'd meetest in that cace.
 Seven of the same against the Castle-Gate
 In strong entrenchments he did closely place,
 Which with incessaunt force and endlesse hate
 They battred day and night, and entraunce did
 awate.

VII.

The other Five five sondry wayes he sett
 Against the five great Bulwarkes of that pyle,
 And unto each a Bulwarke did arrett,
 T' assaile with open force or hidden guyle,
 In hope thereof to win victorious spoile.
 They all that charge did fervently apply
 With greedie malice and importune toyle,
 And planted there their huge artillery,
 With which they dayly made most dreadfull
 battery.

VIII.

The first Troupe was a monstrous rablement

VII. 3. _____ arrett,] *Appoint, or assign.* The poet often uses the word in this sense. See the note on *arrett*, F. Q. iii. viii. 7. TODD.

VII. 6. _____ apply] *Mind, observe.* See Barret's *Dict.* 1580, in v. *Applie*. "To *applie* his office." Again, "With diligent endeavour to *applie* their studies."

TODD.

VIII. 1. *The first Troupe was &c.*] Such is Alcina's crew, as Mr. Upton has observed, Ariost. C. vi. 61. And such also is Comus's "rout of monsters, headed like sundry forts of wild beasts, &c." in Milton's moral Mask. TODD.

Of fowle misshapen wightes, of which some
were

Headed like owles, with beekes uncomely bent;
Others like dogs; others like gryphons dreare;
And some had wings, and some had clawes
to teare:

And every one of them had lynces eyes;
And every one did bow and arrowes beare:
All those were lawlesse Lustes, corrupt
Envyes,

And covetous Aspécts, all cruel enemyes.

IX.

Those same against the Bulwarke of the Sight
Did lay strong siege and battailous assault,
Ne once did yield it respitt day nor night;
But soone as Titan gan his head exault,
And soone againe as he his light withhault,
Their wicked engins they against it bent;
That is, each thing by which the eyes may
fault:

But two then all more huge and violent,
Beautie and Money, they that Bulwarke forely
rent.

VIII. 8. *All those were lawlesse Lustes,*] See I Peter ii. 11.
“Fleshly lusts which war against the soul,” (Alma.) UPTON.

IX. 7. *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.

UPTON.

IX. 9. ——— *they that Bulwarke forely rent.*] This is
the reading of Spenser's edition, and is plainly, as Mr. Upton

X.

The second Bulwarke was the Hearing Sence,
Gainst which the second Troupe desfiguration
makes;

Deformed creatures, in strange difference:
Some having heads like harts, some like to
snakes,

Some like wild bores late roused out of the
brakes:

Slauderous Reproches, and fowle Infamies,
Leafinges, Backbitings, and vain-glorious
Crakes,

Bad Counsels, Prayses, and false Flatteries:
All those against that Fort did bend their
batteries.

XI.

Likewise that same third Fort, that is the Smell,
Of that third Troupe was cruelly assayed;
Whose hideous shapes were like to fiendes of
hell,

observes, the poet's own alteration. The first edition reads, "they *against* that Bulwarke *lent*;" which Mr. Church alone adopts, and explains *lent* by *pressed hard*. TODD.

X. 2. ————— desfiguration] This is the reading of the second edition, and is spelt, after the old French, *desfiguration*. The folios, Mr. Church, Mr. Upton, and Tonson's edition of 1758, admit this reading. Hughes has modernised it into *desfigment*. Spenser's first edition, which the edition of 1751 follows, reads *assignment*. TODD.

X. 7. ————— Crakes,] *Boastings*. To *crack*, is still used in the North of England, and in Scotland, for to *brag* or *boast*. See also F. Q. vii. vii. 50.

"Then is she mortall borne, howso ye *crake*." TODD.

Some like to houndes, some like to apes,
 dismayd ;
 Some, like to puttockes, all in plumes arayd ;
 All shap't according their conditions :

XI. 4. ————— dismayd ;] *Dismayd* is *frightened*. But I can hardly think that Spenser uses it here in that sense. Possibly by *dismayd* or *dismade* he means *ugly, ill shap'd*, in French *malfait*. Quære, whether it should be *mismade*? JORTIN.

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 *frightened* ape, an ape *dismaid*, is still more ugly. A wild boar is a frightful creature ; but a wild boar, roused from the brake, is more frightful. See ft. 10. So, in F. Q. ii. ix. 13.

“ Sterne was their look like wild *amazed* steares.”

Take away the comma after apes, and read “ some like to apes *dismayd*.” UPTON.

As *dismayd* in Spenser's own editions is included between two commas, and there is only a comma after *hell*, I should suppose it does not agree either with *apes* or *houndes*, but with *feends of hell* ; and that “ Some like to houndes, some like to apes,” should be read as in a parenthesis : and then the expression will be parallel to “ ghastly spectacle *dismayd*,” F. Q. iii. iii. 50. *Dismayd*, i. e. *ugly, ill shap'd*. CHURCH.

Mr. Warton has collected a variety of instances to shew generally that Spenser often prefixes *mis* to words, as *misfeigning*, *misdiet*, &c. &c. ; but particularly also to justify Dr. Jortin's very happy conjecture, as he terms it, without which it will be difficult to make sense of this passage. Mr. Warton therefore approves of *mismade*, and adds, that probably Spenser sent it to the press *mismayd*, that it might rhyme more exactly, a point in which the poet was very exact ; but the compositors were better acquainted with *dismayd*, which they accordingly adopted. I must confess, that Mr. Church's explanation of this passage appears to me judicious, namely, the preservation of the comma after *apes*, the application of *dismayd* to the *feends*, and the parallel usage of *dismayd*. I may also add, that Spenser often prefixes *dis* as well as *mis* to words ; however, here he seems to have applied it, as Milton has applied it to the word *allied* in his *Samson*, ver. 1022. “ Nor both so loosely *disallied* their nuptials,” that is, *misallied, badly contracted*. So *dismayd* may mean *badly made, ill shap'd*. TODD.

For, by those ugly formes, weren pourtrayd
Foolish Delights, and fond Abusions,
Which doe that Sence besiege with light illusions.

XII.

And that fourth Band which cruell battry bent
Against the fourth Bulwarke, that is the Taste,
Was, as the rest, a gryfie rablement ;
Some mouth'd like greedy oystriges ; some faste
Like loathly toades ; some fashioned in the waste
Like swine : for so deformd is Luxury,
Surfeat, Misdiet, and unthriftie Waste,
Vaine Feastes, and ydle Superfluity :
All those this Sences Fort assayle incessantly.

XIII.

But the fift Troupe, most horrible of hew
And ferce of force, is dreadfull to report ;

XII. 3. ————— a gryfie rablement ;] Here Mr. Upton, with an air of triumph, mentions the repeated mistake, in his opinion, of *gryfie* or *griefie* for *griestly*, that is, *hideous*. Mr. Church also imagines that here the word might be *gryffie*. But, when the poet's own editions preserve *gryfie*, I think we are not to discard the word so hastily, especially as it appears to have been not unusual for *filthy* or *squalid*. See the note on *griefie locks*, F. Q. i. ix. 35. And Barret's *Dict.* 1580, No. 503. And why should not this *rablement* be characterised by an epithet denoting *filth*, as well as by an epithet denoting *frightfulness*? Are not *toads* and *swine* deserving rather of the former epithet? TODD.

XII. 4. ————— faste] *Faced*, having faces. So, in F. Q. ii. xii. 36.

"The ill *fajte* owle." CHURCH.

XIII. 2. ————— is *dreadfull to report* ;] So the first edition reads, to which Hughes's second edition, Mr. Church's, and Mr. Upton's, adhere. The poet's second edition reads *was*, which the rest follow. But the first, as Mr. Upton

For some like fnailes, some did like fpyders
shew,

And some like ugly urchins thick and fhort :
Cruelly they affayled that fift Fort,
Armed with dartes of fenfuall Delight,
With ftinges of carnall Luft, and ftrong effort
Of feeling Pleafures, with which day and
night

Against that fame fift Bulwarke they continued
fight.

XIV.

Thus thefe twelve Troupes with dreadfull pu-
iffaunce

Against that Caſtle reſtleſſe ſiege did lay,
And evermore their hideous ordinaunce

has obſerved, ſeems to be the true reading: "Horreſco re-
ferens," Virg. *Æn.* ii. 204. "Res horrenda relatu," Ovid
Met. xv. 298. TODD.

XIII. 4. ————— urchins] *Hedge-hogs*, which make
indeed a conſiderable figure in the demonologiſtick ſyſtem. See
Mr. Warton's note on "*urchin blaſts*," Milton's *Comus*, ver.
845. TODD.

XIII. 5. *Cruelly they*] So the poet's own editions read.
All the editions, however, have inverted the poſition of theſe
words, except thoſe of 1751, of Upton, and Church.

TODD.

Ibid. ————— affayled] The firſt edition
reads *affayed*, which yet may be right. See ft. 14. CHURCH.

All the editions however appear to have preferred the read-
ing of the ſecond edition, *affayled*. TODD.

XIV. 3. ————— *their hideous ordinaunce*] Chaucer,
in his deſcription of the battle of Antony and Cleopatra, men-
tions guns, *Leg. of Cleop.* ver. 58. Salvator Roſa has placed
a cannon at the entrance of the tent of Holofernes. But theſe
examples will not acquit Spenser. Ariosto was ſomewhat more
cautious in this particular. For though he ſuppoſes the uſe

Upon the Bulwarkes cruelly did play,
 That now it gan to threaten neare decay:
 And evermore their wicked Capitayn
 Provoked them the breaches to assay,
 Sometimes with threats, sometimes with hope
 of gayn,
 Which by the ranfack of that Peece they should
 attayn.

of fire arms, on a certain occasion, in the age of Charlemagne, yet he prudently suggests, that they were soon afterwards abolished, and that the use of them continued unknown for many years. He attributes the revival, no less than the invention, of these infernal engines to the devil, C. xi. 22.

T. WARTON.

Their *ordinaunce* means *battering engines*; such as are described in Lipsius: these he calls *huge artillery*, ft. 7. 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.

UPTON.

In Barret's *Dict.* 1580, *Ordinance* signifies generally *instruments of war*. But the word appears to have been particularly applied to *cannon* in Spenser's time. Thus Sir I. Harrington, in his remarks on Ariosto's guns: "Virgil hath a verse in the sixth *Æneados*, which myself have wondered at many times, to see how plainly it expresseth the qualitie of a peece of *Ordinance*:—Dum flammæ Jovis et sonitus imitatur Olympi."

TODD.

XIV. 7. ————— Capitayn] See the note on *Capitaine*, F. Q. ii. ix. 15. TODD.

XIV. 9. ————— that Peece] *Peece* is often used by Spenser for *castle*. See F. Q. i. x. 59, iii. x. 10, v. ii. 21. And Mr. Upton, in his Glossary, says it is so used in *Nehemiah* iii. 11. "Malchijah repaired the other *peece*." But the word there seems adopted to denote merely a *part* or *piece* of the work, *the second measure*, as the marginal reading from the Hebrew is rendered. See also *Synopsis Crit.* p. 943. "*Partem vel portionem muri alteram, &c.*" *Peece* for *castle* may perhaps have been adopted from the Ital. *piazza*, which is sometimes

XV.

On th' other fyde, th' assieged Castles Ward
 Their stedfast stonds did mightily maintaine,
 And many bold repulse and many hard
 Atchievement wrought, with perill and with
 payne,
 That goodly Frame from ruine to sustaine:
 And those two brethren Gyautes did defend
 The walles so stoutly with their sturdie mayne,
 That never entraunce any durst pretend,
 But they to direfull death their groning ghosts
 did fend.

XVI.

The noble virgin, Ladie of the place,
 Was much dismayed with that dreadful sight,
 (For never was she in so evill cace,)
 Till that the Prince, seeing her wofull plight,

used for a *fortified place*. See Della Crusca. The Spanish have *pieça* for a *room*. See Steevens's Span. Dict. See also Tesoro de las tres Lenguas, fol. Genev. 1671. p. 430. "*Pieça*, vne sale ou chambre d'un logis, qui se dit in terme de guerre aussi vne piece." Spenser's word has been discarded by Hughes in his second edition, and by Tonson's editor in 1758; and they have substituted *place*. TODD.

XV. 1. _____ Ward] - *The guards, or garrison*. He uses the word also in his *View of the State of Ireland*. So, in G. Douglas's *Virgil*, edit. fol. 1710, p. 430.

"Affoun this wyfe the *oistis* and *WARDS* hale

"On athir part returnyt in batale." TODD.

XV. 6. _____ *those two brethren Gyautes*] Prince Arthur, and his Squire Timias: giants in prowess and in courage. UPTON.

XVI. 1. _____ the *place*,] The folios and Hughes corruptly read "*that place*:" All the rest, *the*.

TODD.

Gan her recomfort from so sad affright,
 Offring his service and his dearest life
 For her defence against that Carle to fight,
 Which was their Chiefe and th' authour of
 that strife :

She him remerci'd as the patrone of her life.

XVII.

Eftsoones himselfe in glitterand armes he dight,
 And his well proved weapons to him hent ;
 So taking courteous congè, he behight
 Those gates to be unbar'd, and forth he
 went.

Fayre mote he thee, the prowest and most
 gent,

That ever brandished bright steele on hye !
 Whom soone as that unruly rablement

XVI. 9. ——— remerci'd] *Thanked*. Fr. CHURCH.

XVII. 3. ————— behight] *Commanded*.
 See the note on *hight*, F. Q. i. iv. 6. TODD.

XVII. 5. *Fayre mote he thee*,] *Thrive, prosper*. See the
 note on F. Q. ii. i. 33. UPTON.

Ibid. ————— gent,] *Gent* is a frequent epithet, in the old romances, as applied to *ladies*. See the note on "*Lady gent*," F. Q. i. ix. 27. So, in the French *Cronicque du petit Saintre*, 4to. bl. l. f. d. at the end of which *Floridan* is added, folio ii. "*Comment messire Floridan & la gente pucelle Ellinde furent amoureux lung de lautre.*" Chaucer's *Sir Thopas* is distinguished, however, by this epithet, *Rime of Sir Thopas*, ver. 3.

" Al of a knight was faire and *gent*

" In bataille and in turnament—".

Where *gent* is probably used for *courteous*, or *free*. This adjective is also used for *noble*, and in this sense appears to have been originally a Provençal word. See Della Crusca, *Gente*, *Gentile*, *nobile*, *grazioso*, *venuta dal Provenzale*. TODD.

With his gay Squyre iffewing did espye,
 They reard a most outrageous dreadfull yelling
 cry :

XVIII.

And therewithall attonce at him let fly
 Their fluttring arrowes, thicke as flakes of
 fnow,
 And round about him flocke impetuoufly,
 Like a great water-flood, that tombling low
 From the high mountaines, threatens to over-
 flow
 With fuddein fury all the fertile playne,
 And the sad husbandmans long hope doth
 throw
 Adowne the streame, and all his voves make
 vayne ;
 Nor bounds nor banks his headlong ruine may
 fustayne.

XVIII. 1. In this stanza are two comparifons; both of which frequently occur in the poets: The first of flights of arrows to flakes of fnow, as in Hom. *Il.* μ'. 156, 278, and Virg. *Æn.* xi. 610. The second, of a great water-flood burfting its bounds, compared to these impetuous troops, is likewise frequently to be met with in Homer. See *Iliad*, δ'. 452, *Il.* ε. 87, *Il.* κ'. 492, and Virg. *Æn.* ii. 305, 496, xii. 523, and Ovid, *Fast.* ii. 219; *Sil. Ital.* iv. 522, xvii. 122; Ariosto, C. xxxix. 14, xl. 31; Taffo, C. i. 75, ix. 46. UPTON.

XVIII. 7. *And the sad husbandmans long hope doth throw
 Adowne the streame, &c.*] Ovid, *Met.* i. 272.

“ Sternuntur fegetes, et deplorata coloni

“ Vota jacent : longique perit labor irritus anni.”

And Virgil, *Georg.* i. 224.

———— “ anni spem credere terræ.” JORTIN.

XIX.

Upon his shield their heaped hayle he bore,
 And with his sword disperst the raskall flockes,
 Which fled asonder, and him fell before ;
 As withered leaves drop from their dried
 ftockes,
 When the wroth western wind does reave their
 locks :
 And underneath him his courageous steed,
 The fierce Spumador, trode them downe like
 docks ;
 The fierce Spumador borne of heavenly seed ;
 Such as Laomedon of Phœbus race did breed.

XX.

Which suddaine horreur and confused cry
 When as their Capteine heard, in haste he
 yode
 The cause to weet, and fault to remedy :

XIX. 8. *The fierce Spumador borne of heavenly seed ;*] 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, Briigliadore. Hence (by way of ingenious irony) you find in Don Quixote how sollicitous he was to find a proper name for his horse, which at length he calls Rosinante. The Prince's horse *Spumador*, seems to have received his name from his froth and foam, shewing his fiery nature. See Virg. *Æn.* vi. 881.

“ *Seu spumantis equi foderet calcaribus armos :*”
 The fierce Spumador born of heavenly seed, “ *Semine ab ætherio,*” *Æn.* viii. 281. UPTON.

XIX. 9. *Such as Laomedon &c.*] Jupiter gave immortal horses to Tros, which were afterwards possessed by Laomedon.

JORTIN.

Upon a tygre swift and fierce he rode,
 That as the winde ran underneath his lode,
 Whiles his long legs nigh raught unto the
 ground :

Full large he was of limbe, and shoulders
 brode ;

But of such subtile substance and unsound,
 That like a ghost he seem'd whose grave-clothes
 were unbound :

XXI.

And in his hand a bended bow was feene,
 And many arrowes under his right side,
 All deadly dangerous, all cruell keene,
 Headed with flint, and fethers bloody dide ;
 Such as the Indians in their quivers hide :
 Those could he well direct and streight as line,
 And bid them strike the marke which he had
 eyde ;

Ne was there salve, ne was there medicine,
 That mote recure their wounds ; so inly they
 did tine.

XXII.

As pale and wan as ashes was his looke ;
 His body leane and meagre as a rake ;

XXI. 8. In the poet's own editions *there* is printed *their* in this line ; an oversight which the folio of 1609 corrected, and to which succeeding editions, except that of 1751, have attended. TODD.

XXI. 9. _____ tine.] *Inflame, rage,*
 Anglo-Sax. *zenðan, accendere.* UPTON.

And skin all withered like a dried rooke ;
 Thereto as cold and drery as a snake ;
 That seemd to tremble evermore and quake :
 All in a canvas thin he was bedight,
 And girded with a belt of twisted brake :
 Upon his head he wore an helmet light,
 Made of a dead mans skull, that seemd a ghastly
 fight :

XXIII.

Maleger was his name : And after him
 There follow'd fast at hand two wicked Hags,
 With hoary lockes all loose, and visage grim ;
 Their feet unshod, their bodies wrapt in rags,
 And both as swift on foot as chased stags ;
 And yet the one her other legge had lame,
 Which with a staffe all full of litle snags
 She did support, and Impotence her name :
 But th' other was Impatience armd with raging
 flame.

XXIV.

Soone as the Carle from far the Prince espyde
 Gliftring in armes and warlike ornament,
 His beaft he felly prickt on either syde,
 And his mischiévous bow full readie bent,

XXIII. 6. *And yet the one her other legge had lame,*] That is, her left leg: literally from Homer, *Il. β. 217. χαλῶς ἕτερον πόδα.* See the note on F. Q. ii. iv. 4. UPTON.

XXIII. 8. ——— *support,*] So the first edition reads, to which those of 1751, of Upton, and Church, adhere. The reading of the second, is *disport*, which seems hardly intelligible, yet is admitted into all other editions. ΤΟΥΟ.

With which at him a cruell shaft he sent:
 But he was warie, and it warded well
 Upon his shield, that it no further went,
 But to the ground the idle quarrell fell:
 Then he another and another did expell.

XXV.

Which to prevent, the Prince his mortall speare
 Soone to him raught, and fierce at him did
 ride,
 'To be avenged of that flit whyleare:
 But he was not so hardy to abide
 That bitter stownd, but, turning quicke aside
 His light-foot beast, fled fast away for feare:
 Whom to pourfue, the Infant after hide
 So fast as his good courser could him beare;
 But labour lost it was to weene approach him
 neare.

XXVI.

Far as the winged wind his tigre fled,
 That vew of eye could scarce him overtake,
 Ne scarce his feet on ground were seene to
 tred;
 Through hils and dales he speedy way did
 make,
 Ne hedge ne ditch his readie passage brake,
 And in his flight the Villeine turn'd his face

XXIV. 8. ————— quarrell] Fr. *Carreau*,
 or *Quarreau*, a short thick square dart shot out of cross-bows.
 Gloss. Urr. Chaucer. See also Chaucer, p. 227, edit. Urr.

“ And ground *quarclis* sharpe of stele.” CHURCH.

(As wons the Tartar by the Caspian lake,
 Whenas the Ruffian him in fight does chace,)
 Unto his tygres taile, and shot at him apace.

XXVII.

Apace he shot, and yet he fled apace,
 Still as the greedy Knight nigh to him drew;
 And oftentimes he would relent his pace,
 That him his foe more fiercely should pourfew:
 But, when his uncouth manner he did vew,
 He gan avize to follow him no more,
 But keepe his standing, and his shaftes eschew,
 Untill he quite had spent his perlous store,
 And then assayle him fresh, ere he could shift
 for more.

XXVIII.

But that lame Hag, still as abroad he strew
 His wicked arrowes, gathered them againe,
 And to him brought, fresh batteill to renew;
 Which he espying cast her to restraine
 From yielding succour to that cursed Swaine,

XXVI. 7. *As wons the Tartar &c.*] The sudden attack of the Parthians, and their sudden flight; and, when flying, their facing and shooting at their pursuers; are facts 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. UPTON.

XXVIII. 1. *But that lame Hag,*] Impotence; weakness or want of power; "animi impotentia, à temperantiâ et moderatione plurimum dissidens." Cic. *Tuf. Quæst.* 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. UPTON.

And her attaching thought her hands to tye;
 But, foone as him dismounted on the plaine
 That other Hag did far away espie
 Binding her Sister, she to him ran hastily;

XXIX.

And catching hold of him, as downe he lent,
 Him backward overthrew, and downe him
 stayd
 With their rude handes and gryesly graplement;
 Till that the Villein, comming to their ayd,
 Upon him fell, and lode upon him layd:
 Full litle wanted, but he had him flaine,
 And of the battell balefull end had made,
 Had not his gentle Squire beheld his paine,
 And commen to his reskew ere his bitter bane.

XXX.

So greatest and most glorious thing on ground
 May often need the helpe of weaker hand;
 So feeble is mans state, and life unfound,
 That in affuraunce it may never stand,
 Till it dissolved be from earthly band!

XXIX. 3. *With their rude handes and gryesly graplement;
 Till that the Villein, comming to their ayd,*] As
 it was Impatience who threw the Prince down, I think it should
 be "With *her* rude handes," and "to *her* ayd." But see a
 like change of the number, F. Q. v. xii. 42. CHURCH.

XXIX. 6. *Full litle wanted, but he had him flaine,*] Instead
 of *he*, perhaps it was written *they*, viz. Maleger with the two
 hags. UPTON.

Proofe be thou, Prince, the prowefst man alyve,
 And nobleft borne of all in Briton land ;
 Yet thee fierce Fortune did fo nearely drive,
 That, had not Grace thee bleft, thou fhouldeft
 not furvive.

XXXI.

The Squyre arriving, fiercely in his armes
 Snatcht firft the one, and then the other Jade,
 His chiefeft letts and authors of his harmes,
 And them perforce withheld with threatned
 blade,
 Leaft that his Lord they fhould behinde in-
 vade ;
 The whiles the Prince, prickt with reprochful
 fhame,
 As one awakte out of long flombring fhade,
 Revivying thought of glory and of fame,
 United all his powres to purge himfelfe from
 blame.

XXXII.

Like as a fire, the which in hollow cave
 Hath long bene underkept and down fuppreft,

XXX. 7. ————— in Briton land ;] So the fecond edition reads, to which all others conform, except thofe of 1751 and Mr. Upton, which have attended to the Errata of Spenser's firft edition, wherein *Britom*, here mifprinted, is corrected *Britayne*. But *Briton* feems to be the poet's choice on fecond thoughts. And thus in ft. 33. "The Briton Prince." See alfo C. ix. ft. 59. "*Briton* Moniments." TODD.

XXX. 9. ————— *survive*.] So corrected from the Errata by the editions of 1751, of Tonfon's in 1758, of Upton, and Church. The reft read *revive*. TODD.

With murmurous disdayne doth inly rave,
 And grudge, in so streight prison to be prest,
 At last breakes forth with furious unrest,
 And strives to mount unto his native feat;
 All that did earst it hinder and molest,
 Yt now devoures with flames and scorching
 heat,
 And carries into smoake with rage and horror
 great.

XXXIII.

So mightely the Briton Prince him rouzd
 Out of his holde, and broke his caytive bands;
 And as a beare, whom angry cures have
 touzd,
 Having off-shakt them and escapt their hands,
 Becomes more fell, and all that him with-
 stands
 Treads down and overthrowes. Now had
 the Carle

XXXII. 5. ————— *with furious unrest,*] The first edition, and Hughes's second edition, read *infect*. Either *infect* is used as a substantive for *annoyance*, or here are two adjectives and no substantive to agree with them. I am inclined to think Spenser gave "with furious *blast* infect;" see F. Q. iv. ix. 15: or, "with furious *force* infect;" see F. Q. vi. iv. 5. Either monosyllable might escape the printer's eye. The second edition, and all the rest, read, "with furious *unrest*;" but I cannot believe it to be an alteration of Spenser's, notwithstanding *unrest* is a word of his own, used elsewhere. CHURCH.

Mr. Upton, and Tonson's edition of 1758, read "with furious *unrest*;" and I am inclined to think it is the genuine reading; for the poet says elsewhere, making use of similar imagery,

————— "Wife behest
 "Those creeping *flames* by reason to subdew,
 "Before *their rage* grew to so great *unrest*." TODD.

Alighted from his tigre, and his hands
 Discharged of his bow and deadly quar'le,
 To seize upon his foe flatt lying on the marle.

XXXIV.

Which now him turnd to disavantage deare ;
 For neither can he fly, nor other harme,
 But trust unto his strength and manhood
 meare,
 Sith now he is far from his monstrous swarme,
 And of his weapons did himfelfe disarme.
 The Knight, yet wrothfull for his late dis-
 grace,
 Fiercely advaunst his valorous right arme,
 And him so sore smott with his yron mace,
 That groveling to the ground he fell, and fild
 his place.

XXXV.

Wel weened hee that field was then his owne,
 And all his labor brought to happy end ;
 When suddein up the Villeine overthrowne
 Out of his swowne arose, fresh to contend,
 And gan himfelfe to second battaill bend,

XXXIII. 8. _____ quar'le,] *Quarrell*, as before, in st. 24. CHURCH.

XXXIV. 2. *For neither can he fly, nor other harme,*] That is, *otherwise*. Nor can he in any other respect harm him ; but trust he must unto his own strength, &c. UPTON.

XXXIV. 9. _____ and fild his place.] That is, and he filled or covered the place on which he lay with his body. UPTON.

As hurt he had not beene. 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 signe of
fundry way :

XXXVI.

The fame he snatcht, and with exceeding sway
Threw at his foe, who was right well aware
To shonne the engin of his meant decay ;
It booted not to thinke that throw to beare,
But grownd he gave, and lightly lept areare :
Eft fierce retourning, as a faulcon fayre,
That once hath failed of her soufe full neare,
Remounts againe into the open ayre,
And unto better fortune doth herselfe prepayre :

XXXVII.

So brave retourning, with his brandisht blade,

XXXV. 6. ————— *Thereby there lay*
An huge great stone, &c.] Virg. *Æn.* xii. 896.

————— “ Saxum circumspicit ingens,

“ Saxum antiquum, ingens, campo quod forte jacebat,

“ Limes agro positus, litem ut discerneret arvis.—

“ Ille manu raptum trepida torquebat in hostem.” JORTIN.

Among other instances of the extraordinary strength exerted by ancient heroes in lifting huge stones, as described by the ancient poets, I think the passage in Apollonius, where Jason crushes the growing warriors with a prodigious stone, has never been alleged by the commentators. See *Argon.* iv. 1364, &c. But Jason was assisted in his miraculous effort by the enchantments of Medea. T. WARTON.

XXXVI. 1. *The fame, he snatcht,]* That is, *the Carle* snatcht the stone, &c: CHURCH.

He to the Carle himselfe agayn addrest,
 And strooke at him so sternely, that he made
 An open passage through his riven brest,
 That halfe the steele behind his backe did rest;
 Which drawing backe, he looked evermore
 When the hart blood should gush out of his
 chest,

Or his dead corse should fall upon the flore;
 But his dead corse upon the flore fell nathemore:

XXXVIII. *Yet nathemore* &c.]

Ne drop of blood appeared shed to bee,
 All were the wound so wide and wonderous
 That through his carcas one might playnly see.
 Halfe in amaze with horror hideous,
 And halfe in rage to be deluded thus,
 Again through both the sides he strooke him
 quight,

That made his spright to grone full piteous;
 Yet nathemore forth fled his groning spright,
 But freshly, as at first, prepard himselfe to fight.

XXXIX.

Thereat he smitten was with great affright,
 And trembling terror did his hart apall;

XXXVIII. 8. *Yet nathemore* &c.] The difficulty, which Prince Arthur finds in killing Maleger, seems to be copied from the encounter of Griffin and Aquilant with Orillo, who, like Maleger, receives no injury from all the wounds that are given him: And the circumstances, by which Maleger's death is effected, partake much of the fantastick extravagance of those by which Orillo is at last killed. See *Orl. Fur. C. xv. 67, &c.*

Ne wist he what to thinke of that same sight,
 Ne what to say, ne what to doe at all :
 He doubted least it were some magicall
 Illusion that did beguile his sence,
 Or wandring ghost that wanted funerall,
 Or aery spirite under false pretence,
 Or hellish feend rayfd up through diuelish sci-
 ence.

XL.

His wonder far exceeded reasons reach,
 That he began to doubt his dazeled sight,
 And oft of error did himselfe approach :
 Flesh without blood, a person without spright,
 Wounds without hurt, a body without might,
 That could doe harme, yet could not harmed
 bee,
 That could not die, yet seemd a mortall wight,
 That was most strong in most infirmittee ;
 Like did he never heare, like did he never see.

XLI.

Awhile he stood in this astonishment,
 Yet would he not for all his great dismay
 Give over to effect his first intent,
 And th' utmost meanes of victory assay,
 Or th' utmost yflew of his owne decay.
 His owne good sword Mordure, that never
 fayld
 At need till now; he lightly threw away;

And his bright shield that nought him now
 awayld ;
 And with his naked hands him forcibly assayld.

XLII.

Twixt his two mighty armes him up he snatcht,
 And crusht his carcas so against his brest,
 That the disdainfull fowle he thence dispatcht,
 And th' ydle breath all utterly exprest :
 Tho, when he felt him dead, adowne he keft
 The lumpish corse unto the fencelesse grownd ;

XLII. 8. *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 awayle* : See the description of this shield, F. Q. i. vii. 33, 34, 35. He seldom used this shield, thinking he was sufficient without its extraordinary assistance. See F. Q. i. viii. 19. Never but once. See F. Q. v. viii. 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 *mote* 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. UPTON.

XLII. 1. *Twixt his two mighty armes &c.*] The combat of Prince Arthur with Malcger is taken from that of Hercules with Antæus. Compare Spenser with Lucan, iv. 693, &c.

JORTIN.

XLII. 4. _____ exprest :] *Pressed out.* Eat. *exprimo*. The French use *exprimer* and *expression* in the same sense. TODD.

XLII. 7. _____ adowne he keft

The lumpish corse unto the fencelesse grownd ;]

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 F. Q. v. x. 33.

“ Which (*corse*) tumbling down upon the *fencelesse* ground.”

Adowne he keft it with fo puiffant wrefte,
 That backe againe it did alofte rebownd,
 And gave againft his mother Earth a gronefull
 fownd.

XLIII.

As when Loves harnesse-bearing bird from hye
 Stoupes at a flying heron with proud difdayne,
 The ftone-dead quarrey falls fo forciblye,
 That yt rebownds againft the lowly playne,
 A fecond fall redoubling backe agayne.
 Then thought the Prince all peril fure was
 pafte,
 And that he victor onely did remayne ;
 No fooner thought, then that the Carle as faft
 Gan heap huge ftrokes on him, as ere he down
 was caft.

XLIV.

Nigh his wits end then woxe th' amazed Knight,

And in F. Q. iii. iii. 34.

“ That even the wild beaft fhall dy in *ftarved* den :”

Starved properly belongs to *the beaft*. Again, F. Q. iii. vii. 27.

“ Did thruft the fhallow from the *floting* ftand :”

The *shallop* was *floating* when thruft from the ftand. This con-
 ftruction gives a figurative air to the diction, and places it above
 vulgar ufe : and hence it has been adopted by the beft of poets.
 Virgil, *Æn.* xii. 732.

——— “ *poftquam arma dei ad Vulcania ventum eft.*”

i. e. *arma Vulcani Dei.* Again, *Æn.* viii. 528.

“ *Tyrrhenusque tubæ mugire per æthera clangor.*”

i. e. *clangor Tyrrhenæ tubæ.* UPTON. :

XLIII. 3. ———— *quarrey*] A term in falconry. Any
 fowl that is flown at and killed. It is ufed for *game* in general.
 “ Sagacious of his *quarry*,” Milton ; *Par. L.* B. x. 281.

CHURCH.

And thought his labor loft, and travell wayne,
 Against this lifelesse shadow fo to fight :
 Yet life he saw, and felt his mighty mayne,
 That, whiles he marveild still, did still him
 payne ;

Forthy he gan some other wayes advize,
 How to take life from that dead-living
 fwayne,

Whom still he marked freshly to arize
 From th' earth, and from her womb new spirits
 to reprize.

XLV.

He then remembred well, that had bene sayd,
 How th' Earth his mother was, and first him
 bore ;

XLIV. 3. ————— *this*] Corrected from the Errata,
 and followed by all the editions. The first reads *his*.

CHURCH.

XLIV. 9. ————— *to reprize.*] To take again.
 Fr. *repandre.* CHURCH.

XLV. 1. *He then remembred well, that had been sayd,*
How th' Earth his mother was,] Being of the earth,
 he was gloomy and earthly, *ὁ ὦν ἐκ τῆς γῆς, ἐκ τῆς γῆς ἐστίν,* John
 iii. 31. Compare Fulgentius, who allegorises the fable of An-
 tæus and Hercules, L. ii. C. vii. "Antæus in modum libidinis
 ponitur: unde et ἀντίον Græcè contrarium dicimus. Ideo et de
 Terrâ natus, quod sola libido de carne dicitur. Denique etiam
 tactâ terrâ validior exfurgebat. Libido enim quanto carni con-
 fenserit, tanto surgit iniquior." When ever this miscreant
 touched the earth, he arose more vigorous. See ft. 42, 44.
 And Ariost. C. ix. 77.

"Quale il Libico Anteo sempre più fiero

"Surger solea da la percossa arena."

For which reason the Knight caught him up from the ground
 in his arms, and squeezed the life out of his carrion corse.
 Compare Tasso, C. xix. 17.

"Nè con più forza da l'adusta arena

"Sospese Alcide il gran gigante, e strinse." UPTON.

She eke, so often as his life decayd,
 Did life with usury to him restore,
 And reyfd him up much stronger then before,
 So soone as he unto her wombe did fall:
 Therefore to grownd he would him cast no
 more,

Ne him committ to grave terrestriall,
 But beare him farre from hope of succour usuall.

XLVI.

Tho up he caught him twixt his puiffant hands,
 And having seruzd out of his carrion corse
 The lothfull life, now loofd from sinfull bands,
 Upon his shoulders carried him perorse
 Above three furlongs, taking his full course,
 Until he came unto a standing lake;
 Him thereinto he threw without remorse,
 Ne stird, till hope of life did him forsake:
 So end of that Carles dayes and his owne
 paynes did make.

XLVII.

Which when those wicked Hags from far did spye,
 Like two mad dogs they ran about the lands;
 And th' one of them with dreadfull yelling
 crye,
 Throwing away her broken chaines and bands,
 And having quencht her burning fier-brands,
 Hedlong herselfe did cast into that lake:

XLVI. 2. ——— seruzd] *Pressed out*, as in F. Q. iii. v. 33, where see the note. TODD.

But Impotence with her owne wilfull hands
 One of Malegers cursed darts did take,
 So ryv'd her trembling hart, and wicked end
 did make.

XLVIII.

Thus now alone he conquerour remaines :

Tho, cumming to his Squire that kept his
 steed,

Thought to have mounted ; but his feeble
 vaines

Him faild thereto, and ferved not his need,
 Through losse of blood which from his wounds
 did bleed,

That he began to faint, and life decay :

But his good Squire, him helping up with
 speed,

With stedfast hand upon his horse did stay,
 And led him to the Castle by the beaten way.

XLIX.

Where many Groomes and Squiers ready were

To take him from his steed full tenderly ;

And eke the fayrest Alma mett him there

With balme, and wine, and costly spicery,

XLIX. 1. ————— *Squiers*] A diffyllable; and, thus spelt, is the reading of Spenser's second edition, to which the folio of 1609, and Mr. Church, have rightly attended. The poet's first edition reads *Squyres*, and all the remaining editions have improperly printed the word as a monosyllable. TODD.

XLIX. 4. *With balme, and wine, and costly spicery,*] See the note on *wine* and *spicerec*, F. Q. iii. i. 42. TODD.

To comfort him in his infirmity :
 Estefoones she cauld him up to be conuayd,
 And of his armes despoyled easly
 In sumptuous bed shee made him to be layd ;
 And, al the while his wounds were dressing, by
 him stayd.

XLIX. 5. *To comfort him &c.*] This is an usual mark of attention paid by heroines, in romances, to wounded heroes. So, in *Bevis of Hampton* :

“ He said, Faire daughter Josian,
 “ Heale Bevis wounds if you can :—
 “ Josian did Bevis to chamber lead,
 “ To stop the wounds they should not bleed ;
 “ With salves and drinks shee healed him soft, &c.”

And, in *Palmerin of England*, P. i. Ch. xxxvi. The wounded “ Knight of Fortune departed with the gentleman his host to his house againe, whither being carefully brought in a chariot, such prouision was ordained for him, that by the helpe of the gentlemans daughter, who was marvailous expert in the art of medicine, his weake estate was relieued &c.” TODD.

CANTO XII.

*Guyon, by Palmers governaunce,
 Passing through perilles great,
 Doth overthrow the Bower of Blis,
 And Acrasy defeat.*

I.

NOW ginnes that goodly frame of Temperaunce
 Fayrely to rise, and her adorned hed
 To pricke of highest prayfe forth to advaunce,
 Formerly grounded and fast setteled
 On firme foundation of true bountyhed:
 And this brave Knight, that for this vertue
 fightes,

ARG. 1. *Guyon, by Palmers governaunce,
 Passing through perilles great,*] So the poet's
 second edition reads. The first reads, "*Guyon through Palmers
 governaunce through passing &c.*" No edition, however, fol-
 lows it, except that of 1751. TODD.

I. 1. ——— that] Corrected from the Errata by the
 editions of 1751; of Church, Upton, and Tonson's in 1758.
 The rest read *this*. TODD.

I. 4. Formerly grounded] *Formerly grounded* is, heretofore
 grounded and fast settled on the firm foundation of magnifi-
 cence, imaged in Prince Arthur, who routed the foes of Alma.
 UPTON.

Formerly grounded is, being first of all grounded. See st. 67,
 and again F. Q. vi. i. 38, vi. iii. 38. CHURCH.

I. 6. *And this brave Knight, that for this vertue fightes,*] So
 Spenser's own editions read, and indeed all the rest except that

Now comes to point of that same perilous
 fled,
 Where Pleasure dwelles in sensuall delights,
 Mongst thousand dangers and ten thousand
 magick mights.

II.

Two dayes now in that sea he fayled has,
 Ne ever land beheld, ne living wight,
 Ne ought save perill, still as he did pas :
 Tho, when appeared the third Morrow bright
 Upon the waves to spred her trembling light,
 An hideous roring far away they heard,
 That all their fences filled with affright ;
 And streight they saw the raging furies reard
 Up to the skeyes, that them of drowning made
 affeard.

of Mr. Church, which reads " And *that* brave knight, that for *that* vertue fightes ;" and this reading Mr. Church considers, in his note on the line, as an emendation adopted from Spenser's list of Errata, which directs *this* in p. 362 of the first edition to be corrected *that* ; but this direction is single, and belongs to the first line of this Canto, as several editors, among whom is Mr. Church himself, appear to have understood. Mr. Upton ingeniously questions whether *this* is not repeated, in the present line, by the carelessness of the printer ; and thinks it might have been, " And THE *brave Knight*, that for *this* vertue fightes," viz. Sir Guyon. TODD.

I. 8. ——— *Pleasure*] The same as Acrasy or Acrasia.
 See ft. 48. CHURCH.

II. 5. *Upon the waves to spread her trembling light*] *Il tremolante lume*, Ariost. *Orl. Fur.* C. viii. 71. " Tremulum lumen," Virg. *Æn.* viii. 22. " Splendet tremulo sub lumine pontus," *Æn.* vii. 9. Virgil took this expression from Ennius :

" *Lumine sic tremulo terra et cava cœrula candent.*"

UPTON.

III.

Said then the Boteman, “ Palmer, stere aright,
 And keepe an even course; for yonder way
 We needes must pas (God doe us well
 acquight!)

That is the Gulfe of Greedineffe, they say,
 That deepe engorgeth all this worldès pray;
 Which having swallowd up excessively,
 He soone in vomit up againe doth lay,
 And belcheth forth his superfluity,
 That all the seas for feare doe seeme away to
 fly.

IV.

“ On th’ other syde an hideous Rock is pight
 Of mightie magnes stone, whose craggie clift
 Depending from on high, dreadfull to fight,
 Over the waves his rugged armes doth lift,
 And threatneth downe to throw his ragged
 rift

On whofo cometh nigh; yet nigh it drawes
 All passengers, that none from it can shift:
 For, whiles they fly that Gulfe’s devouring
 iawes,

III. 4. ———— *the Gulfe of Greedineffe,*] This gulf is imaged from the gulf and whirlpool of Charybdis. The reader at his leifure may see Virgil’s description, *Æn.* iii. 420, which Spenser seems to have imitated. UPTON.

III. 9. ———— *the seas for feare doe seeme away to fly.*] It is probable that the sublime description in *Psal.* cxiv. 3. might suggest this expression to Spenser: Ἡ ΘΑΛΑΣΣΑ ἰδὼς καὶ ἔφυγεν: “The sea saw that and fled.” TODD.

They on the rock are rent, and funck in helples
wawes."

V.

Forward they passe, and strongly he them rowes,
Untill they nigh unto that Gulfe arryve,
Where streame more violent and greedy
growes :

Then he with all his puifauce doth fryve
To strike his oares, and mightily doth dryve
The hollow vessell through the threatfull wave ;
Which, gaping wide to swallow them alyve
In th' huge abyffe of his engulphing grave,
Doth rore at them in yaine, and with great ter-
rour rave.

VI.

They, passing by, that grisely mouth did see
Sucking the seas into his entralles deepe,
That seemd more horrible than hell to bee,
Or that darke dreadfull hole of Tartare sleepe

IV. 9. ————— in helples wawes.] *Wawes* put,
for the sake of the rhyme, for *waves*, or perhaps for *woes*.

HUGHES.

Chaucer uses *wawe* for *wave*, but not particularly for the
rhyme's sake. See p. 520, ed. Urr.

"Plongid in the *wawe* of mortal distresse."

Helples wawes are waves from which there is no being saved.
See *mercilesse despair*, F. Q. iv. viii. 51. CHURCH.

Gower and Lidgate, as well as Chaucer, use *wawes* for
waves. UPTON.

VI. 4. ————— Tartare] See the note on
Tartary, F. Q. i. vii. 44. To which, add the following illu-
stration from *The troublesome Raigne of King John*, 1611.

"And let the blacke tormenters of deep *Tartary*

"Vpbraide them with this damned enterprife." TODD.

Through which the damned ghosts doen often
 creep
 Backe to the world, bad livers to torment :
 But nought that falles into this direfull deepe,
 Ne that approacheth nigh the wyde descent,
 May backe retourne, but is condemned to be
 drent.

VII.

On th' other side they saw that perilous Rocke,
 Threatning itfelfe on them to ruinate,
 On whose sharp cliftes the ribs of vessels
 broke ;
 And shivered ships, which had beene wrecked
 late,
 Yet stuck with carcafes exanimate
 Of such, as having all their substance spent
 In wanton ioyes and lustes intemperate,
 Did afterwarde make shipwrack violent
 Both of their life and fame for ever fowly blent.

VIII.

Forthy this hight the Rock of vile Reproch,
 A daungerous and détestable place,
 To which nor fish nor fowle did once approach,

VII. 2. _____ to ruinate,] To fall.
 Ital. *ruinare*. See the note on *ruinate*, F. Q. v. x. 26. TODD.

VII. 8. _____ make shipwrack &c.] This is Scrip-
 tural. See I *Tim.* i. 19. Compare Cebes, *Ναυαγῶσιν ἐν ἑσέρῳ*.

UPTON.

VIII. 2. _____ détestable] See the note on the
 word thus accented, F. Q. i. i. 26. See also *délectable* with
 the same accent in the 12th ft. of this canto. TODD.

But yelling meawes, with seagulles hoars and
 bace,
 And cormoyraunts, with birds of ravenous
 race,
 Which fill fat wayting on that wastfull clift
 For spoile of wretches, whose unhappy cace,
 After lost credit and consumed thrift,
 At last them driven hath to this despairefull drift.

IX.

The Palmer, seeing them in safetie past,
 Thus saide; " Behold th' ensamples in our
 fights
 Of lustfull luxurie and thriftlesse wast!
 What now is left of miserable wightes,
 Which spent their looser daies in leud de-
 lightes,
 But shame and sad reproch, here to be red
 By these rent reliques speaking their ill
 plights!
 Let all that live hereby be counfelled
 To shunne Rock of Reproch, and it as death to
 dread!"

X.

So forth they rowed; and that Ferryman
 With his stiffe oares did brush the sea so strong,

X. 2. *With his stiff oares did brush the sea so strong,*] Stiff oares, *validis remis*, Virg. *Æn.* v. 15. Brush the sea, "*Verri-mus & proni certantibus aquora remis*," *Æn.* iii. 668. So below, ft. 29.

" But with his oares did sweep the watry wildernesse."

That the hoare waters from his frigot ran,
 And the light bubbles daunced all along,
 Whiles the salt brine out of the billowes
 sprong.

At last far off they many Islandes spy
 On every side floting the floodes emong:
 Then said the Knight; "Lo! I the land
 descry;

Therefore, old Syre, thy course doe thereunto
 apply."

XI.

"That may not bee," said then the Ferryman,
 "Least wee unweeting hap to be fordonne:
 For those same Islands, seeming now and than,
 Are not firme land, nor any certein wonne,
 But stragling plots, which to and fro doe ronne
 In the wide waters; therefore are they hight
 The Wandring Islands: Therefore doe them
 shonne;

For they have oft drawne many a wandring
 wight

Into most deadly daunger and distressed plight.

And so Fairfax, C. xv. 12.

"Some spread their sailes, some with strong owers sweep
 The waters smooth, and brush the buxome wave."

UPTON.

X. 3. — the hoare waters] Homer, *Il. 6.* 190. ΠΟΛΙΗΝ
 ἀλα. Catullus, *De Nupt. Pel. & Thet.* ver. 13.

"Tortaque remigio spumis incanuit unda."

And thus, in our translation of *Job*, xli. 32. "One would
 think the deep to be hoary." TODD.

XII.

“ Yet well they seeme to him, that farre doth
 view,
 Both faire and fruitfull, and the grownd
 disfred
 With grassy greene of délectable hew ;
 And the tall trees with leaves appareled
 Are deckt with blossoms dyde in white and red,
 That mote the passengers thereto allure ;
 But whosoever once hath fastened
 His foot thereon, may never it recure,
 But wandreth evermore uncertein and unsure.

XIII.

“ As th’ isle of Delos whylome, men report,

XII. 3. ————— délectable] This accent on the first syllable of *delectable*, continued in use long after Spenser’s time : Thus, in Quarles’s address to P. Fletcher, at the end of his *Pisc. Eclogs*, &c. 1633.

“ In every garden, full of new-born flowers,
 “ Delicious banks, and délectable bowers.”

So, in Fanshew’s translation of Camoëns’s *Lusiad*, C. vii. 71.

“ They threw out of their délectable seates
 “ By golden Tagus.” TODD.

XII. 8. ————— recure,] Recover.
 So, in ft. 19, *recur’d* for *recover’d*. CHURCH.

XIII. 1. *As the isle of Delos whylome men report &c.*] Delos was once a wandering or floating island, *πλωτή νῆσος*, as Æolia described by Homer, (*Od.* x’ 2.) ’till Latona travelling 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. And Virgil, *Æn.* iii. 73. Milton had this stanza of our poet in view, in his xiith *Sonnet* :

——— “ Latona’s twin-born progenie,
 “ Which after held the sun and moon in fee.” UPTON.

Amid th' Aegæan sea long time did stray,
 Ne made for shipping any certeine port,
 Till that Latona travailing that way,
 Flying from Iunoës wrath and hard affay,
 Of her fayre twins was there delivered,
 Which afterwards did rule the night and day ;
 Thenceforth it firmly was established,
 And for Apolloes temple highly herried."

XIV.

They to him hearken, as beseemeth meete ;
 And passe on forward : so their way does ly,
 That one of those same Islands, which doe fleet
 In the wide sea, they needes must passen by,
 Which seemd so sweet and pleasaunt to the eye,
 That it would tempt a man to touchen there :
 Upon the banck they sitting did espy
 A daintie Damfell dressing of her heare,
 By whom a little skippet floting did appeare.

XV.

She, them espying, loud to them can call,

XIII. 9. *And for Apolloes temple highly herried.*] So Spenser's first edition reads, which the editions of 1751, Mr. Church, and Mr. Upton, follow. The second reads, "Apolloes honour," to which the rest adhere. But this, I think, is not the poet's alteration; for it is a tautology to say, "And for Apolloes honour highly herried;" the word *herried* signifying *honoured*; But the first reading is perspicuous, viz. Delos was *highly honoured* on account of Apollo's temple. TODD.

XV. 1. ————— can] So Spenser's own editions read; but the folios, Hughes, and Tonson's edition of 1758, have improperly converted it into 'gan. See the note on *can praise*, F. Q. i. i. 8. The edition of 1751 has affected to mend the expression, by reading *did*. TODD.

Bidding them nigher draw unto the shore,
 For she had cause to busie them withall;
 And therewith lowdly laught: But nathëmore
 Would they once turne, but kept on as afore:
 Which when she saw, she left her lockes un-
 dight,
 And running to her boat withouten ore,
 From the departing land it launched light,
 And after them did drive with all her power and
 might.

XVI.

Whom overtaking, she in merry fort
 Them gan to bord, and purpose diversly;
 Now faining dalliaunce and wanton sport,
 Now throwing forth lewd wordes immodestly;
 Till that the Palmer gan full bitterly

XV. 8. *From the departing land it launched light,*] Phæ-
 dria's boat had neither oar nor sail, but she managed it by the
 turning of a magical pin. See F. Q. ii. vi. 5. *Departing land*
 is happily expressed, for the land seems to depart from the
 launched vessel. So, in C. xi. st. 4.

“ And fast the land behind them fled away.”

See also Ariost. *Orl. Fur.* C. xli. 8. “ Il lito fugge.” And
 Seneca, *Troas.* 1044.

“ Cum simul ventis properante remo”

“ Prenderint altum, fugietque litus.”

And compare Lucret. L. iv. 388, Ov. *Met.* xi. 466, and Virg.
Æn. iii. 72. UPTON.

XVI. 2. *Them gan to bord,*] To *accoft*. Often used in
 this sense by Spenser. Fr. *Aborder*. See Cotgrave, in v.
Boorded, and in v. *Abordé*, approached, accosted, boorded, &c.
 The substantive *bord* is used for a *jest*, F. Q. iii. iii. 19, where
 see the note. TODD.

Ibid. ————— *and purpose diversly;*] That is,
 and discourse of different things. CHURCH.

Her to rebuke for being loofe and light :
 Which not abiding, but more scornfully
 Scoffing at him that did her iustly wite,
 She turnd her bote about, and from them rowed
 quite.

XVII.

That was the wanton Phædria, which late
 Did ferry him over the Idle Lake :
 Whom nought regarding they kept on their
 gate,
 And all her vaine allurements did forsake ;
 When them the wary Boteman thus bespake ;
 “ Here now behoveth us well to avyse,
 And of our safëty good heede to take ;
 For here before a perlous passage lyes,
 Where many Mermayds haunt making false
 melodies :

XVIII.

“ But by the way there is a great Quickfand,
 And a Whirlepoole of hidden ieopardy ;
 Therefore, Sir Palmër, keepe an even hand ;
 For twixt them both the narrow way doth ly.”
 Scarfe had he faide, when hard at hand they spy

XVI. 8. _____ wite,] *Blame.* See the note on *witen*, Shep. Cal. *May.* TODD.

XVII. 2. _____ him] Not the Palmer, but Sir Guyon. See C. vi. ft. 19. CHURCH.

XVIII. 4. *For twixt them both the narrow way doth ly.*] *Inter utrumque tene: medio tutissimus.* Our Knight is to keep the golden mediocrity, between the quicksand and whirlpool.

That Quickfand nigh with water covered ;
 But by the checked wave they did descry
 It plaine, and by the sea discoloured :
 It called was the Quickefand of Unthriftyhed.

XIX.

They, passing by, a goodly ship did see
 Laden from far with precious merchandize,
 And bravely furnished as ship might bee,
 Which through great disaventure, or mes-
 prize,
 Herselfe had ronne into that hazardize ;
 Whose mariners and merchants with much
 toyle
 Labour'd in vaine to have recur'd their prize,
 And the rich wares to save from pitteous
 spoyle ;
 But neither toyle nor travaill might her backe
 recoyle.

XX.

On th' other side they see that perilous Poole,
 That called was the Whirlepoole of Decay ;
 In which full many had with haplesse doole

XVIII. 6. ——— *nigh with water covered* ;] That is, almost covered with water. So Spenser's own editions read ; but the folios and Hughes place a comma after *nigh*, which spoils the sense. CHURCH.

XVIII. 7. — *the checked wave*] The poet uses *checked* for *checquer'd*, as the context shows. TODD.

XIX. 9. ——— *might her backe recoyle*.] Might cause her to *recoyle* or *come back*. Fr. *reculer*. Ital. *riculare*, G. Douglas has *recolis bakwart*, recoils, goes back, or gives ground. UPTON.

Beene funcke, of whom no memorie did stay:
 Whose circled waters rapt with whirling sway,
 Like to a refllesse wheele, still ronning round,
 Did covet, as they passed by that way,
 To draw their bote within the utmost bound
 Of his wide labyrinth, and then to have them
 dround.

XXI.

But th' heedful Boteman strongly forth did
 stretch
 His brawnie armes, and all his bodie fraine,
 That th' utmost sandy breach they shortly
 fetch,
 Whiles the dredd daunger does behind re-
 maine.
 Suddene they see from midst of all the maine
 The surging waters like a mountaine rise,
 And the great sea, puft up with proud dif-
 daine,

XX. 8. ——— their *bote*] So Spenfer's first edition reads, which the editions of 1751, of Church, Upton, and Toulson's in 1758, follow. The rest read, "*the boat*." TODD.

XXI. 1. ——— *th' heedful Boteman*] The first edition reads "*th' earnest Boteman*," to which Mr. Church alone adheres. The second reads "*th' heedfull*," an epithet seemingly more appropriate in this place; and therefore admitted, as the poet's emendation, into every other edition. TODD.

XXI. 3. ——— *sandy breach they shortly fetch*,] So all the editions. I think it should be *beach*, that is, they *fetch* or pass by the extreme part of that *sandy BEACH* or *Quicksand*.

CHURCH.

What is made by the breaking in of the sea, they call a *breach*. None of the books read *beach*. They *fetch*, that is, they come up to, arrive at. UPTON.

To swell above the measure of his guise,
As threatning to devoure all that his powre
despise.

XXII.

The waves come rolling, and the billowes rore
Outragiously, as they enraged were,
Or wrathfull Neptune did them drive before
His whirling charet for exceeding feare ;
For not one puffe of winde there did appeare ;
That all the three thereat woxe much afraid,
Unweeting what such horreur straunge did
reare.

Eftsoones they saw an hideous hoast arrayd
Of huge sea-monsters, such as living fence dif-
mayd :

XXIII.

Most ugly shapes and horrible aspects,
Such as dame Nature selfe mote feare to see,
Or shame, that ever should so fowle defects
From her most cunning hand escaped bee ;
All dreadfull pourtraicts of deformitee :
Spring-headed hydres ; and sea-shouldring
whales ;

XXIII. 2. *Such as Dame Nature selfe mote feare to see,*
Or shame, &c.] Compare Boyardo, *Orl. Innam.*
p. 143 ; Berni, L. ii. C. 13. st. 58, 59, 60. From Boyardo,
Ariosto took what he says of the Witch Alcina, C. vi. st. 36, 37.

UPTON.

XXIII. 3. *Or shame,] Be ashamed.* So, in F. Q. ii. i. 20,
and again F. Q. v. iv. 24. CHURCH.

XXIII. 6. *Spring-headed hydres ;]* That is, hydras with

Great whirlpooles, which all fishes make to
flee ;

Bright scolopendraes arm'd with silver scales ;
Mighty monoceros with immeasured tayles ;

XXIV.

The dreadful fish, that hath deserv'd the name
Of Death, and like him lookes in dreadfull
hew ;

heads springing or budding forth from their bodies. See Gesner, p. 459. UPTON.

XXIII. 6. ————— *sea-shouldring whales* ;] Whales that shouldered on the seas before them. UPTON.

XXIII. 7. *Great whirlpooles*,] The *whirlpoole* is a large fish of the whale kind, that spouts out water at the top of his head. Lat. *physeter*. CHURCH.

See Skinner : “ *Whirlpoole* ab Anglis dictus cetus balæna est—Videtur a vorticibus, quos turbinis instar in aqua excitare, nomen habere—Nec alius puto piscis est ille quem *horlopoole* vocitant Angli, &c.” In *Job* xli. 1. *leviathan* is rendered, in the margin, a whale or a *whirlpool*. UPTON.

XXIII. 8. *Bright scolopendraes arm'd with silver scales* ;] The scolopendra, a fish unknown to our seas, takes its name from a land-insect or worm called the centipes, which has two rows of legs reaching from the head to the tail. The scolopendra is mentioned by Ælian in his History of Animals, and by most naturalists placed among the cetaceous fishes. See the Catalogue of Oppian's Fishes, at the end of Jones's poetical translation of the *Halieuticks*, 8vo. Oxford, 1722. TODD.

XXIII. 9. *Mighty monoceros with immeasured tayles* ;] I would read,

“ *Mighty monoceroses with immeasur'd tayles* :”

So, in *F. Q.* ii. x. 8. “ As far exceeded men in their *immeasur'd* mights.” JORTIN.

The verse is *immeasured*. 'Tis not agreeable to Spenser's manner, to say *monoceroses*.—This sea-fish the Greeks called *μονοκέρας*, the *sea-unicorn*. But, to know what fish Spenser meant, you must turn to Gesner, p. 208. UPTON.

XXIV. 1. *The dreadful fish, &c.*] The *Mors*, or *Morsz*, described by Olaus Wormius and Gesner. UPTON.

The grieſly waſſerman, that makes his game
 The flying ſhips with ſwiftneſs to purſew ;
 The horrible ſea-fatyre, that doth ſhew
 His fearefull face in time of greateſt ſtorme ;
 Huge ziffius, whom mariners eſchew
 No leſſe then rockes, as travellers informe ;
 And greedy roſmarines with viſages deforme :

XXV.

All theſe, and thouſand thouſands many more,
 And more deformed monſters thouſand fold,

XXIV. 3. *The grieſly waſſerman, &c.*] Waſſernix, dæmon aquaticus. *Wacht*. See Gefner, p. 439, &c. “Eſt inter beluas marinas homo marinus, eſt et Triton, &c.” and p. 1000. “Tritonem Germani vocare poterant *ein waſſerman, ein ſceman*, i. e. aquatilem vel marinum hominem.” UPTON.

XXIV. 5. *The horrible ſea-fatyre,*] See Gefner, p. 1001. “Pan, vel Satyrus marinus.” UPTON.

XXIV. 7. *Huge ziffius.*] Dr. Jortin fancies that the poet meant *Xiphias*, which, Mr. Church adds, is the *ſword-fiſh*. But the *huge Xiphias*, ſuppoſing Spenser to have intended this ſpelling, is a very different fiſh from the common *ſword-fiſh*, which is ſo named from a long blade of an horned ſubſtance proceeding from his upper jaw, with which he kills his prey. See the Catalogue of Oppian's Fiſhes, already cited. The *huge Ziffius* is thus deſcribed, *Olai Magni Epit.* L. xxi. C. x. “Eſt enim *Xiphias* animal nulli alteri ſimile, niſi in aliqua proportione ceti. Caput habet horridum, ut bubo: os profundum valde, veluti barathrum immenſum, quo terret et fugat inſpicientes: oculos horribiles, dorſum cuneatum, vel ad gladii formam elevatum, roſtrum mucronatum. TODD.

XXIV. 9. *And greedy roſmarines*] The *roſmarine* is denominated alſo by Olaus Magnus the *Norwegian mors*. See *Olai Magni Epit.* L. xxi. C. xix. “*Roſmari* itaque hi piſces, ſive *morſi* dicuntur, caput habentes bovinæ figuræ, hircutam pellem, piloſque ſpiſſitudine veluti culmos vel calamos frumenti, late diſfluentes. Dentibus ſefe ad rupium cacumina uſque tanquam per ſcalas elevant, ut rorulento dulcis aquæ gramine veſcantur, &c.” TODD.

With dreadfull noise and hollow rombling
 rore

Came rushing, in the fomy waves enrold,
 Which seem'd to fly for feare them to be-
 hold :

Ne wonder, if these did the Knight appall ;
 For all that here on earth we dreadfull hold,
 Be but as bugs to fearen babes withall,
 Compared to the creatures in the seas entráll.

XXVI.

“ Feare nought,” then saide the Palmer well
 aviz'd,

“ For these same monst'ers are not these in
 deed,

But are into these fearefull shap'es disguiz'd
 By that same wicked Witch, to worke us
 dreed,

And draw from on this iourney to proceed.”
 Tho, lifting up his vertuous staffe on hye,
 He smote the sea, which calmed was with
 speed,

And all that dreadfull armie fast gan flye
 Into great Tethys bosome, where they hidden
 lye.

XXV. 8. *Be but as bugs to fearen babes*] The like expres-
 sion occurs in *F. Q.* iii. iv. 15. And in *F. Q.* ii. iii. 20, where
 see the note. TODD.

XXVI. 4. *By that same wicked Witch,*] Acrasia. CHURCH.

XXVI. 5. *And draw from on this iourney to proceed.*] And
 to draw us *from proceeding* on this journey; a Grecism, *from to*
proceed, ἀπό τῆς προβήνας. See also it. 64. UPTON.

XXVII.

Quit from that danger forth their course they
kept ;

And as they went they heard a ruefull cry
Of one that wayld and pittifully wept,
That through the sea th' resounding plaints
did fly :

At last they in an Island did espy
A seemely Maiden, sitting by the shore,
That with great sorrow and sad agony
Seemed some great misfortune to deplore,
And lowd to them for succour called evermore.

XXVIII.

Which Guyon hearing, streight his Palmer bad
To sere the bote towards that dolefull Mayd,
That he might know and ease her sorrow sad :
Who, him avizing better, to him sayd ;
“ Faire Sir, be not displeas'd if disobayd :
For ill it were to hearken to her cry ;
For she is inly nothing ill apayd ;
But onely womanish fine forgery,

XXVII. 4. *That through the sea th' resounding &c.*] Every edition, except both the poet's own, read “ That through the sea resounding &c.” Spenser's two editions read “ *the* resounding &c.” Mr. Upton therefore, in his note, agrees to the elision which I have admitted; and adds that, though he had followed the first folio in rejecting *the*, he questioned its authority in this place, and wished that he had printed it otherwise. TODD.

XXVIII. 7. *For she is inly nothing ill apayd ;*] So Chaucer, in the *Merchants Tale* :

“ I pray you that you be not *ill apaid* :”
That is, *dissatisfied*. UPTON.

Your stubborne hart t'affe&ct with fraile infir-
mity :

XXIX.

“ To which when she your courage hath inclind
Through foolish pittie, then her guilefull bayt
She will embosome deeper in your mind,
And for your ruine at the last awayt.”

The Knight was ruled, and the Boteman
strayt

Held on his course with stayed stedfastnesse,
Ne ever shroncke, ne ever fought to bayt
His tyred armes for toylesome wearinesse ;
But with his oares did sweepe the watry wilder-
nesse.

. XXX.

And now they nigh approched to the sted
Whereas those Mermayds dwelt: It was a
still

And calmy bay, on th' one side sheltered
With the brode shadow of an hoarie hill ;
On th' other side an high rocke toured still,
That twixt them both a pleasaunt port they
made,

And did like an halfe theatre fulfill :

XXIX. 7. ————— *ne ever fought to bayt*

His tyred armes] To *bayt* here signifies to *rest*.
So Milton uses the word, *Par. L. B. xii. 1.* And Mr. Richard-
son observes, in a note on that passage, that a hawk is said to
bate when he stoops in the midst of his flight. *Bate*, Fr. *batre*,
s'abatre, to stoop. CHURCH.

XXX. 7. *And did like an halfe theatre fulfill:]* That is,

There those five Sisters had continuall trade,
And usd to bath themselves in that deceitfull
shade.

XXXI.

They were faire Ladies, till they fondly striv'd
With th' Heliconian Maides for maystery ;
Of whom they over-comen were depriv'd

And did *fulfill*, or *compleat*, the whole, like to an amphitheatre. This is taken from the famous bay of Naples, described by Virgil, *Æn.* i. 163. imitated by Tasso, C. xv. 42. *Fulfill* is not to be altered, but explained. *Job* xxxix. 2. "Canst thou number the months that they *fulfill*?" i. e. *compleat*. UPTON.

XXXI. 1. *They were faire Ladies, &c.*] It is plain by this and by what follows, that Spenser designed here to describe the Mermaids as Sirens. He has done it contrary to mythology: for the Sirens were not part women and part fishes, as Spenser and other moderns have imagined, but part women and part birds. They were the daughters of one of the Muses, as some relate. We learn from the emperor Julian that they contended with the Muses, but that the Muses overcame them, took their wings away, and adorned themselves with them as with trophies, and in token of their victory, *Epist.* xli. JORTIN.

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.* μ'. ver. 39; to Hyginus in Præfat. *Ex Acheloo et Melpomene Sirenes, &c.* and *Fab.* cxli; to Natalis Comes, Lib. vii. Cap. xiii; and to Barnes, Eurip. *Helen.* ver. 166. 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. Boccace has given a sanction to this description, *Genet. Decorum*, 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, Definit in piscem mulier formosa superne." See Vossius, Etymolog. in V. *Sirenes*.

UPTON.

Of their proud beautie, and th' one moyity
 'Transform'd to fish for their bold surquedry ;
 But th' upper halfe their hew retayned still,
 And their sweet skill in wonted melody ;
 Which ever after they abusd to ill,
 T' allure weake traveillers, whom gotten they
 did kill.

XXXII.

So now to Guyon, as he passd by,
 Their pleasaunt tunes they sweetly thus ap-
 plyde ;
 “ O thou fayre sonne of gentle Faëry,
 That art in mightie armes most magnifyde
 Above all Knights that ever batteill tryde,
 O turne thy rudder hetherward awhile :
 Here may thy storme-bett vessell safely ryde ;
 This is the Port of rest from troublous toyle,

XXXI. 5. ———— *their bold surquedry* ;] *Pride*. See the note on *surquedry*, F. Q. v. ii. 30. TODD.

XXXI. 6. *But th' upper halfe their hew retayned still,*
And their sweet skill] That is, *And they* re-
 tained their sweet skill : *They* is often omitted in Spenser : 'tis
 elliptically expressed. See Ovid, *Met.* v. 563.

“ *Virginei vultus et vox humana remansit.*” UPTON.

XXXII. 3. *O thou fayre sonne &c.*] This song of the Mer-
 maids is copied from Homer, *Od.* μ'. 184. where the Sirens say
 to Ulysses :

Δεῦρ' ἄγ' ἰὼν πολύαιν' Ὀδυσσεῦ, μέγα κῆδος Ἀχαιῶν,
 Νῆα κατάσῃσον, ἵνα νωίτερον ὄπ' ἀκρόσῃς.

Οὐ γὰρ πω τις τῆδε κ. τ. λ. JORTIN.

XXXII. 8. *This is the Port of rest &c.*] Perhaps he bor-
 rowed this from Tasso, C. xv. 63.

“ *Questo è il porto del mondo, e qui il ristoro*

“ *De le sue noie, e quel piacer si sente—*” UPTON.

The worldes sweet In from paine and wearifome
turmoyle.”

XXXIII.

With that the rolling sea, resounding soft,
In his big bafe them fitly answered ;
And on the rocke the waves breaking aloft
A solemne meane unto them measured ;
The whiles sweet zephyrus lowd whistled
His treble, a fraunge kinde of harmony ;
Which Guyons senses softly tickeled,
That he the Boteman bad row easily,
And let him heare some part of their rare me-
lody.

XXXIV.

But him the Palmer from that vanity
With temperate advice discourfelled,
That they it paf, and fhortly gan defcry
The land to which their courfe they levelled ;
When fuddeinly a groffe fog over fpred

XXXIII. 1. *With that &c.*] This is very beautiful, and is Spenser's own invention, as far as I know. JORTIN.

A fimilar idea occurs in a fubfequent work, viz. *Partheneia Sacra*, printed in 1633. See p. 8. “ Thofe water-works, conduits, and aquaducts, which yet you might heare to make a *gentle murmur* throughout, affording an *apt* BASE for the birds to defcant on. TODD.

XXXIV. 5. *When fuddeinly a groffe fog over fpred &c.*] 'Tis plain that during the whole voyage of this Knight, and his fober conductor, our poet had in view the voyage of Ulyffes; efpecially the xiith book of Homer's *Odyffey*, where the wife hero meets with the adventures of the Sirens, Scylla, and Charybdis; foon after follows his fhipwreck, and his arrival at the ifland of Calypfo. Compare Virgil, *Æn.* i. 92. UPTON.

With his dull vapour all that desert has,
 And heavens chearefull face enveloped,
 That all things one, and one as nothing was,
 And this great uniuerse seemd one confused mas:

XXXV.

Thereat they greatly were dismayd, ne wist
 How to direct theyr way in darkenes wide,
 But feard to wander in that wastefull mist,
 For tomling into mischief unefpyde:
 Worfe is the daunger hidden then descride.
 Suddenly an innumerable flight
 Of harmefull fowles about them fluttering
 cride,
 And with their wicked wings them ofte did
 smight,
 And fore annoyed, groping in that grieſly night.

XXXVI.

Even all the nation of unfortunate
 And fatall birds about them flocked were,
 Such as by nature men abhorre and hate;
 The ill-faſte owle, deaths dreadfull meſſengere;
 The hoars night-raven, trump of dolefull drere;

XXXV. 4. *For tomling &c.*] That is, Left they ſhould tumble, or, that they might not tumble. See F. Q. iii. vi. 18, vi. x. 11. So, in *Mother Hubberds Talc*, when the Ape goes to ſteal the crown &c. from the ſleeping Lion:

“ Upon his tiptoes nicely he upwent

“ *For making noyſe—*”

This is after Chaucer, p. 146. edit. Urr.

“ And ovir that an habergeon

“ *For percing of his herte.*” CHURCH.

The lether-winged batt, dayes enemy ;
 The ruefull strich, still waiting on the bere ;
 The whistler shrill, that whofo heares doth dy ;
 The hellish harpyes, prophets of sad destiny :

XXXVII.

All those, and all that els does horror breed,
 About them flew, and filld their sayles with
 feare :
 Yet stayd they not, but forward did proceed,
 Whiles th' one did row, and th' other stily
 steare ;
 Till that at last the weather gan to cleare,
 And the faire land itselfe did playnly show,
 Said then the Palmer ; “ Lo ! where does
 appeare
 The sacred foile where all our perills grow !

XXXVI. 6. *The lether-winged batt,*] Hence Collins, in his beautiful *Ode to Evening* :

“ Now air is hush'd, save where the weak-ey'd batt

“ With short shrill shriek flits by on *leathern wing*,

“ Or where the beetle winds

“ His small but fullen horn.” TODD.

XXXVI. 7. *The ruefull strich,*] *The screech-owl*, $\sigma\pi\lambda\gamma\zeta$, *strix*. UPTON.

XXXVII. 2. ————— and *filld their sayles with feare* :] That is, And filled their sailes with fearful objects. UPTON.

XXXVII. 8. *The sacred foile*] The place where the Enchantress lived ; therefore I conclude that by *sacred* he means *curfed*, *detestable*, according to that use of the word *facr*. So, in F. Q. v. xii. i. “ O *facred* hunger &c.” “ *facra* fames.”

JORTIN.

The *sacred foile* is the *enchanted foile*, as *facro* is used by the Italian poets : or *curfed*, *abominable* ; for he calls it “ the *curfed* land,” F. Q. ii. i. 51. UPTON.

Therefore, Sir Knight, your ready arms about
you throw."

XXXVIII.

He hearkned, and his armes about him tooke,
The whiles the nimble bote so well her sped,
That with her crooked keele the land she
strooke :

Then forth the noble Guyon fallied,
And his sage Palmer that him governed ;
But th' other by his bote behind did stay.
They marched fayrly forth, of nought ydred,
Both firmly armd for every hard assay,
With constancy and care, gainst daunger and
dismay.

XXXIX.

Ere long they heard an hideous bellowing
Of many beasts, that roard outrageously,
As if that hungers poynt or Venus sting

XXXVIII. 4. ————— fallied] So all the editions. It should be *salied*, as before, C. vi. ft. 33. CHURCH.

XXXVIII. 8. ————— hard *assay*,] The usual phrase in romance, which some editions, however, have here unwarrantably converted into "*fad* assay." TODD.

XXXIX. 1. *Ere long they heard an hideous bellowing
Of many beasts, &c.*] Spenser, I believe, had in his eye the coast of Circe, as described by Virgil, *Æn.* vii. 15. The reader may also 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, mixtæque lupis ursæque læque
" Occursu fecere metum, &c." UPTON.

Had them enraged with fell furquedry ;
 Yet nought they feard, but past on hardily,
 Untill they came in vew of those wilde beasts,
 Who all attonce, gaping full greedily,
 And rearing fercely their upstaring crefts,
 Ran towards to deuoure those unexpected guests.

XL.

But, soone as they approcht with deadly threat,
 The Palmer over them his staffe upheld,
 His mighty staffe, that could all charmes de-
 feat :
 Estefoones their stubborne corages were queld,
 And high aduanced crefts downe meekely
 feld ;
 Instead of fraying they themselves did feare,
 And trembled, as them passing they beheld :
 Such wondrous powre did in that staffe ap-
 peare,
 All monsters to subdew to him that did it beare.

XXXIX. 8. ————— upstaring crefts,] So the poet's first edition reads, which Hughes's second edition, those of Church, Upton, and Tonson's in 1758, rightly follow. The rest read "upstaring crefts." *Upstaring* crefts, as Mr. Church has remarked, are the *high aduanced* crefts in the next stanza.

TODD.

XL. 8. *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 Palmers 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

XLI.

Of that same wood it fram'd was cunningly,
 Of which Caducëus whilome was made,
 Caducëus, the rod of Mercury,
 With which he wonts the Stygian realmes
 invade
 Through ghastly horror and eternall shade;
 Th' infernall feends with it he can asswage,
 And Orcus tame, whome nothing can per-
 suade,
 And rule the Furyes when they most doe rage:
 Such vertue in his staffe had eke this Palmer
 fage.

XLII.

Thence passing forth, they shortly doe arryve
 Whereas the Bowre of Blisse was situate;
 A place pickt out by choyce of best alyve,
 That natures worke by art can imitate:
 In which whatever in this worldly state
 Is sweete and pleasing unto living sence,
 Or that may dayntest fantasy aggrate,
 Was poured forth with plentifull dispence,
 And made there to abound with lavish affluence.

Armida. See Taffo, C. xiv. 73, xv. 49. This staff has the virtues of the rod of Mercury, described by Virg. *Æn.* iv. 292.

UPTON.

XLI. 7. *And Orcus tame, whome nothing can persuade,*] So Hor. L. ii. Od. 3.

“*Victima nil miserantis Orci.*” UPTON.

XLII. 8. ————— dispence,] *Expence,*

XLIII.

Goodly it was enclosed rownd about,
 Aswell their entred guesstes to keep within,
 As those unruly beasts to hold without;
 Yet was the fence thereof but weake and thin;
 Nought feard their force that fortillage to win,
 But Wifedomes powre, and Temperaunces
 might,
 By which the mightiest things efforced bin:
 And eke the gate was wrought of substaunce
 light,
 Rather for pleasure then for battery or fight.

profusion, as in Chaucer's *Wif of Bathes Tale*, ver. 6845, edit. Tyrwhitt.

“ And old and angry nigards of *dispence*,

“ God send hem sone a veray pestilence.” TODD.

XLIII. 5. *Nought feard their force*] So all the editions. Quere, *they*, that is, the inhabitants of that place were not afraid of force or violence. CHURCH.

Mr. Upton, and Tonson's edition in 1758, have silently admitted *they* into the text. As the word is printed *theyr*, in the first edition, with the *y*, it is not improbable that it was an unperceived error of the press for *they*; unless we may suppose that the poet intended *their force* to signify the *guards* or *garrison* of this place, “ who fear'd *nought* that fortillage to win, *except Wifedome's powre, &c.*” TODD.

XLIII. 8. ——— *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 borrows, 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. Spenser describes the expedition of Jason, and his amours with Medea. Here was described likewise the murdered Absyrtes, 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 mangled and

XLIV.

Yt framed was of precious yvory,
 That seemd a worke of admirable witt;
 And therein all the famous history
 Of Iason and Medæa was ywritt;
 Her mighty charmes, her furious loving fitt;
 His goodly conquest of the golden fleece,
 His falsed fayth, and love too lightly flitt;
 The wondred Argo, which in venturous peece
 First through the Euxine seas bore all the flowr
 of Greece.

disperfed limbs of his fon. This story he alludes to, by *the boys blood therein spent*; and not to her murdering her own fons; whom likewise she flew, when with her enchanted present she burnt her rival Creusa. This present was, as some say, a nuptial crown; others, a wedding robe: "Coronam ex venenis," Hyginus *Fab.* xxv. Τῆ γαμηρίῃ πέπλον μεμαγμένον φαρμακῶ ἐπέμψε, says Apollodorus, Lib. i. And Horat. *Epod.* v. This will explain our poet in his difficult manner of expressing himself,

"And otherwhiles with gold besprinkled

"Yt seemd th' enchanted flame, which did Creüsa wed:"

In other places the ivory was so mixed and besprinkled 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 *Iason*, *did wed her*. UPTON.

It may be mentioned that Spenser, in here introducing the story of Iason and Medea, had probably his eye on Petrarch's *Trionfo d' Amore*, cap. i.

"Quell' è Giafon, e quell' altr' è Medea,

"Ch' Amor e lui seguì per tante ville:

"E quanto al padre ed al fratel fu rea,

"Tanto al suo amante più turbata e fella,

"Che del suo anor &c." TODD.

XLIV. 8. ————— peece] *Castle*. Ships anciently were so called. CHURCH.

See also *Partheneia Sacra*, 1633, p. 245. The xxi. Symbol, the Ship. "It is a floating *Castle* &c." TODD.

XLV.

Ye might have seene the frothy billowes fry
 Under the ship as thorough them she went,
 That seemd the waves were into yvory,
 Or yvory into the waves were sent ;
 And otherwhere the snowy substaunce spent
 With vermell, like the boyes blood therein
 shed,
 A piteous spectacle did represent ;
 And otherwhiles with gold besprinkeled
 Yt seemd th' enchanted flame, which did
 Crœusa wed.

XLVI.

All this and more might in that goodly gate
 Be red, that ever open stood to all
 Which thether came : but in the porch there
 fate
 A comely personage of stature tall,
 And semblaunce pleasing, more then naturall,
 That travelers to him seemd to entize ;
 His looser garment to the ground did fall,
 And flew about his heeles in wanton wize,
 Not fitt for speedy pace or manly exercize.

XLV. 1. *Ye might have seene &c.*] Milton has this very expression, with the very same figure, in his description of the Fool's Paradise, *Par. L. B. iii. 489.* It is the same manner of address as Virgil uses, "*Migrantes cernas,*" *Æn. iv. 401.* "*Credas innare,*" *Æn. viii. 685.* UPTON.

XLV. 5. _____ spent] *Sprinkled or spread over.* See the note on *spent*, *F. Q. iv. ii. 18.* TODD.

XLV. 8. *And otherwhiles*] So all the editions. I think it should be *otherwhere*, as in line 5th. CHURCH.

XLVII.

They in that place him Genius did call :

Not that celestiall Powre, to whom the care
Of life, and generation of all

That lives, perteines in charge particulare,
Who wondrous things concerning our welfare,
And straunge phantomes doth lett us ofte
foresee,

And ofte of secret illls bids us beware :

XLVII. 1. *They in that place him Genius did call :*
Not that celestiall Powre, to whom the care
Of life, and generation of all
That lives, perteines in charge particulare,
Who wondrous things concerning our welfare,
And straunge phantomes does lett us ofte foresee,

&c.] These lines may be further illustrated, as they are probably drawn, from the following passage in *Natalis Comes*. 4. 3. "Dicitur est autem *Genius*, ut placuit Latinis, a gignendo, vel quia nobiscum gignatur, vel quia illi procreandorum cura divinitus commissa putaretur. Hic creditur nobis clam nunc suadens, nunc dissuadens, universam vitam nostram gubernare. Nam existimantur *Genii* Dæmones rerum, quas voluerint nobis persuadere, spectra et imagines sibi tanquam in speculo imprimere, quodcunque illis facillimum sit. In quæ spectra cum anima nostra clam respexerit, illa sibi veniunt in mentem, quæ si ratione perpendantur, tum recta sit animi deliberatio: at si quis, posthabita ratione, malorum spectrorum et visorum ductu feratur, ille in multos errores incurrat necesse est, si spectra fuerint præcipue a malignis dæmonibus oblata." That the first *Genius* here mentioned was likewise called *Agdistes*, we learn from the same author, *ibid.* "Quem postea *Agdistem* appellarunt." The ceremony of offering flowers and wine to the *Genius*, expressed in st. 49, is found in Horace, *Epist.* ii. ii. 143.

“ piabant

“ Floribus et vino *Genium* memorem brevis ævi.”

The *Genius*, spoken of in F. Q. iii. vi. 31, seems to be that which is represented in the *Picture* of the sophist Cebes. See the note on the passage. T. WARTON,

That is our Selfe, whom though we do not see,
Yet each doth in himselfe it well perceive to bee :

XLVIII.

Therefore a god him sage Antiquity
Did wisely make, and good Agdistes call :
But this fame was to that quite contrary,
The foe of life, that good envyes to all,
That secretly doth us procure to fall
Through guilefull semblants, which he makes
us see :

He of this Gardin had the governall,
And Pleasures Porter was devizd to bee,
Holding a staffe in hand for more formalitee.

XLIX.

With diverse flowres he daintily was deckt,
And strowed rownd about ; and by his side
A mighty mazer bowle of wine was sett,
As if it had to him bene sacrifide ;
Wherewith all new-come guests he gratyfide :
So did he eke Sir Guyon passing by ;
But he his ydle curtesie deside,

XLVII. 8. ———— *our Selfe,*] Our Soul. CHURCH.

XLVIII. 3. *But this fame &c.*] But this other was an evil Genius, and ill Dæmon, Δάμων κακός, Δάμων ἕτερος. A *Genius of the Place*, and proper to the place. See Virg. *Æn.* v. 95.

“ *Incertus genium loci, famulumne parentis*

“ *Esse putet.*”——

See also *Æn.* vii. 136. Ancient inscriptions frequently mention *the Genius of the place; or the tutelar Genius, &c.* See Gruter, p. 105. UPTON.

XLVIII. 7. ———— *this Gardin*] The second edition, and the edition of 1751, corruptly read “ *his Gardin.*” TODD.

And overthrew his bowle disdainfully,
 And broke his staffe, with which he charmed
 semblants fly.

L.

Thus being entred, they behold arownd
 A large and spacious plaine, on every side

XLIX. 8. *And overthrew his bowle &c.*] If the reader, Mr. Upton observes, will compare this canto with Milton's *Mask*, he will plainly perceive that Milton has enriched his poem with many borrowed ornaments: The attendant Spirit being the good Genius; the enchanter Comus and his disfigured crew, the representatives of Gryllus; and the brothers possessed of Harmony, the Palmer with his virtuous staff. See also Mr. Warton's note on *Comus*, v. 815. Both poets, however, have founded their tales on the *classical* fable of Circe; and both have added, to that foundation, new beauties of their own. Circe, and her enchantments, appear to have been a favourite theme, subsequent to the age of Spenser; for, besides Milton's adaptation of the story, W. Browne, a true disciple of Spenser, wrote a *Mask* on the subject, about the year 1615; and I have lately seen an Italian Pastoral Drama entitled "L' Incanto di Circe, Fauola Pastorale del Sig. Pietro Fido da Toffia. In Ronciglione, 1634." TODD.

XLIX. 9. ————— *with which he charmed semblants fly.*] Either *fly* is here used adverbially for *slyly*, cunningly; with which he *cunningly* charmed, i. e. conjured up phantoms: or "semblants *sly*," and "*guilefull* semblants," it. 48. are synonymous expressions. CHURCH.

Perhaps *sly* may here be used, as in F. Q. ii. ix. 46. for *thin*, an epithet indeed not improper for unsubstantial phantoms, or illusions. *Sly* may have acquired this double usage from the employment of the word *subtle* or *subtile*, which may be found to mean *fine* or *thin* as well as *cunning* or *sly*. In like manner *sottile* and *subtil* are used in Italian and French. Compare it. 81. "A *subtile* net." So Jonson, as Mr. Symphon has noticed, in his *Catiline*, A. ii. S. iii. "Quite through our *subtle* lips," i. e. *thin*, *fine*. TODD.

L. 1. *Thus being entred, they behold arownd*

A large and spacious plaine, &c.] Let the reader compare this and the next stanza with Tasso, C. xv. 53, 54.

UPTON.

Strowed with pleasauns; whose fayre grassy
 grownd
 Mantled with greene, and goodly beautifide
 With all the ornaments of Floraes pride,
 Wherewith her mother Art, as halfe in scorne
 Of niggard Nature, like a pompous bride
 Did decke her, and too lavishly adorne,
 When forth from virgin bowre she comes in th'
 early morne.

LI.

'Thereto the heavens alwayes joviall
 Lookte on them lovely, still in stedfast state,
 Ne suffred storme nor frost on them to fall
 Their tender buds or leaves to violate;
 Nor scorching heat, nor cold intemperate,

L. 4. *Mantled with greene, &c.*] Instead of *was mantled* according to the poet's custom. JORTIN.

Might it not be,

————— “ whose fayre grassy grownd,
 “ *Mantled with greene, was goodly beautifide.*”

So in F. Q. iii. i. 20.

“ But faire before the gate a spatious playne,
 “ *Mantled with greene, it selfe did spredden wyde.*”

CHURCH.

LI. 1. *Thereto*] This is the reading of the second edition, which every subsequent edition has followed except those of Mr. Upton's and Tonson's in 1758, which read, with the first edition, *Therewith*. Mr. Upton, however, acknowledges in a note the preference due to *Thereto*. TODD.

Ibid. ————— joviall] *Cheerful, joyous*, under the aspect of the planet Jupiter. See Skinner.

CHURCH.

Spenser, by *the joviall heavens*, means to expresse the pure and delightful sky of Tasso, C: xv. 9.

“ E d'un dolce seren diffuso ride

“ Il ciel, che se più chiaro unqua non vide.” TODD.

T^e afflict the creatures which therein did
 dwell ;
 But the milde ayre with feason moderate
 Gently attempred, and difpofd fo well,
 That ftill it breathed forth fweet fpirit and
 holefom fmell :

LII.

More fweet and holefome then the pleafaunt hill
 Of Rhodope, on which the nimphe, that bore
 A gyaunt babe, herfelfe for grieffe did kill ;
 Or the Theffalian Tempe, where of yore
 Fayre Daphne Phœbus hart with love did
 gore ;

LI. 7. *But the milde ayre &c.*] So Chaucer, in the *Affemble of Fowles*, ver. 204.

“ The air of the place fo attempre was,
 “ That nether was ther grevance of hot ne cold,
 “ There was eke every holefome fpice and gras,
 “ Ne no man may there waxe ficke ne olde.”

As a proof of the imitation, it may be obferved, that Spenser has not only here borrowed fome of Chaucer’s thoughts, but fome of his words. He might neverthelefs, have fome paffages in the clafficks in his eye, cited by Dr. Jortin ; particularly a beautiful description in Lucretius, L. iii. 18, &c.

T. WARTON.

LII. 1. *More fweet and holefome then the pleafaunt hill*

Of Rhodope, on which the nimphe, &c.] Methinks he fhould not have singled out Rhodope, a mountain of Thrace, as an agreeable place. The ancients are againft him. JORTIN.

Not Rhodope the *hiforical* ; but the *poetical* Rhodope, when Orpheus fung 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. On which hill (fays Spenser) the nymph, that bore a giant babe, killed herfelf for grief. The ftory is told by Plutarch, *De Fluxiis*, p. 23, and alluded to by Ovid, *Met.* vi. 87. UPTON.

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 mote com-
 payre.

LIII.

Much wondred Guyon at the fayre aspect
 Of that sweet place, yet suffred no delight
 To sincke into his fence, nor mind affect;
 But passed forth, and lookt still forward right,
 Brydling his will and maystering his might:
 Till that he came unto another gate;
 No gate, but like one, being goodly dight
 With bowes and braunches, which did broad
 dilate
 Their clasping armes in wanton wreathings in-
 tricate:

LIV.

So fashioned a porch with rare device,
 Archt over head with an embracing vine,

LII. 9. *Or Eden selfe, if ought*] So the first edition reads, to which the editions of 1751, of Church, Upton, and Tonson's in 1758, rightly adhere. The second edition, by an error of the press, omitted *selfe*. The first folio therefore gave, by conjecture,

"Or Eden, if *that* ought &c."

The other folios and Hughes read the same. TODD.

LIII. 4. ————— and lookt *still* forward right,]
 Boethius, Metr. iv.

"Fortunamque tuens utramque *reclus*

"Invictum potuit tenere vultum." UPTON.

LIV. 2. *Archt overhead with an embracing vine, &c.*] Compare this with the description of Calypso's grotto in Homer's *Odyssy*. UPTON.

Whose bouches hanging downe seemd to
entice

All passers-by to taste their lushious wine,
And did themselves into their hands incline,
As freely offering to be gathered ;
Some deepe empurpled as the hyacine,
Some as the rubine laughing sweetely red,
Some like faire emeraudes, not yet well ripened :

LV.

And them amongst some were of burnisht gold,
So made by art to beautify the rest,
Which did themselves amongst the leaves
enfold,
As lurking from the vew of covetous gwest,
That the weake boughes with so rich load
opprest
Did bow adowne as overburdened.
Under that porch a comely Dame did rest

LIV. 5. ————— incline,] *Bend down.*
Lat. *inclino.* CHURCH.

LIV. 6. *As freely offering to be gathered ;*] So Milton, (but with superiour elegance,) describes the fruits of Paradise, *Par. L. B. iv. 332.*

“ Nectarine fruits, which the *compliant boughs*
“ Yielded them.” TODD.

LIV. 7. ————— *hyacine,*] This is the reading of the second folio, which the subsequent folio has also adopted, and to which the editions of Church, Upton, and Tonson's in 1758, conform. Spenser's own editions, and the rest, read *hyacint* ; but, as Mr. Church has observed, there can be no doubt that the poet wrote *hyacine* for the sake of the rhyme, as in another place he writes *hyacinth* for the same reason, *F. Q. iii. xi. 37.* TODD.

LV. 7. *Under that porch a comely Dame*] Observe the

Clad in fayre weedes but fowle difordered,
And garments loofe that feemd unmeet for
womanhed :

LVI.

In her left hand a cup of gold ſhe held,
And with her right the riper fruit did reach,
Whoſe fappy liquor, that with fulneſſe ſweld,
Into her cup ſhe ſcruzd with daintie breach
Of her fine fingers, without fowle empeach,
That ſo faire winepreſſe made the wine more
ſweet :

Thereof ſhe uſd to give to drinke to each,

Whom paſſing by ſhe happened to meet :

It was her guiſe all ſtraungers goodly ſo to greet.

LVII.

So ſhe to Guyon offred it to taſt ;

ſuſpenſe: you are told who this dame is, in ſt. 58. "Whereat
Exceſſe." Perhaps he had this picture from Cebes; Ἀπάτη
is placed near the porch where mankind enter into life: *πεπλασ-*
μένη τῷ εἶδει, καὶ πιθανὴ φαινομένη, καὶ ἐν τῇ χειρὶ ἔχουσα ποτήριον τί.
Thereof ſhe uſ'd to give to drink to each whom paſſing by ſhe hap-
pended to meet: τὰς ἐς πορευομένας εἰς τὸν βίον ποτίζει τῇ ἑαυτῆς δυνάμει.

UPTON.

LVI. 4. ————— daintie] *Delicate.* See
ſt. 63, and ſt. 70. See alſo F. Q. iii. xii. 7. CHURCH.

LVI. 5. ————— fine] *Taper, thin.* See F. Q. i. iv. 21.
The *daintie breach of her fine fingers* is very happily expreſſed.
Milton could not forget this elegant paſſage. See *Par. L.*
B. v. 344.

—————" for drink the grape

" She cruſhes, inoffenſive muſt, and meaths

" From many a berry, and from ſweet kernels preſs'd

" She tempers dulcet creams —"

The judicious reader will admire the maſterly ſtrokes in each
of theſe fine pictures. CHURCH.

Who, taking it out of her tender hound,
 The cup to ground did violently cast,
 That all in peeces it was broken fond,
 And with the liquor stained all the lond :
 Whereat Exceffe exceedinly was wroth,
 Yet no'te the fame amend, ne yet withstond,
 But suffered him to passe, all were she loth ;
 Who, nought regarding her displeasure, forward
 goth.

LVIII.

There the most daintie paradise on ground
 Itselfe doth offer to his sober eye,

LVII. 9. — nought *regarding*] So the first edition reads, which the editions of 1751, of Church, Upton, and Tonson's in 1758, follow. The rest read, "not regarding." TODD.

LVIII. 1. *There the most daintie paradise &c.*] The beauties of this enchanted island rise upon your ideas, according to their various compartments or divisions: This is Paradise; such as Milton describes, *Par. L. B. iv. 214, &c.* The gardens of Venus, as described by Claudian, *Nupt. Hon. & Maria, ver. 49, &c.* The gardens of Alcinous, by Hom. *Od. 4. 112.* But above all the garden of Armida, as described by Tasso, *C. xvi. 9, &c.*

"In lieto aspetto il bel giardin s'aperse &c."

Here was all that variety, which constitutes the nature of beauty: hill and dale, lawns and crystall 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, *C. xvi. 9.*

"E quel, che'l bello, e'l caro accresce à l'opre,

"L'arte, che tutto fa, nulla si scopre."

The next stanza is likewise translated from Tasso, *C. 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. In st. 60, the fountain, and the two bathing damsels, are taken from Tasso, *C. xv. st. 55, &c.* which he calls, *Il fonte del riso.* UPTON.

In which all pleasures plenteously abound,
 And none does others happinesse envye ;
 The painted flowres ; the trees upshooting hye ;
 The dales for shade ; the hilles for breathing
 space ;
 The trembling groves ; the christall running
 by ;
 And, that which all faire workes doth most
 aggrace,
 The art, which all that wrought, appeared in no
 place.

LIX.

One would have thought, (so cunningly the rude
 And scorned partes were mingled with the
 fine,)
 That Nature had for wantoness enfeud
 Art, and that Art at Nature did repine ;
 So striving each th' other to undermine,
 Each did the others worke more beautify ;
 So differing both in willes agreed in fine :
 So all agreed, through sweete diversity,
 This Gardin to adorne with all variety.

LX.

And in the midst of all a fountaine stood,

LX. 1. *And in the midst of all a fountaine stood, &c.*] Hardly any thing is described with greater pomp and magnificence than artificial fountains in romance. See a glorious one in Ariosto, C. xlii. 91. Fountains were a common ornament of gardens in Spenser's age ; and were often finely decorated with statues, devices, and other costly furniture, like this in the *Bowre of Blisse*. I think, they are mentioned, as very sumptuous

Of richest substance that on earth might bee,
 So pure and shiny that the silver flood
 Through every channell running one might
 see;
 Most goodly it with curious ymageree
 Was over-wrought, and shapes of naked boyes,
 Of which some seemd with lively iollitee
 To fly about, playing their wanton toyes,
 Whylest others did themselves embay in liquid
 ioyes.

by Hentznerus, in the gardens of Nonfuch. See his *Itinerarium*, &c. 8vo. Noribergæ, 1629, p. 228. The Tour through England was performed, in 1598. It begins p. 168. See also Camden's *Brit. in Surrey*. Bacon has left directions about them in his *ESSAY ON GARDENS*. "*Fountains* I intend of two natures. For the first, the ornaments of images gilt, or of marble, *which are in use*, do well. As for the other kind of *fountain*, which we may call a *bathing poole*, it may admit much curiosity and beauty:—As that the bottom be finely paved, and with images: the sides likewise, and withal embellished with coloured glasse, and such things of lustre; encompassed also with fine railes of low statues." *Eff.* xlvi. Compare this and the 62d stanza. T. WARTON.

LX. 5. ————— *with curious ymageree*] Here the folios have unwarrantably altered the poet's expression into "with *pure* imageree," as if *imageree* could not be pronounced as a trisyllable. They have missed only Hughes in his first edition. TODD.

LX. 9. ————— *embay*] In its primary sense, *bathe*; in its metaphorical *delight* or *cherish*, as in *F. Q.* i. ix. 13, ii. viii. 55, iii. vi. 7. It is compounded of *em* and *bay*; and *bay* is used for *bathe* in *F. Q.* i. vii. 3. The expression here then is parallel to "*bathed* in wanton blis," *F. Q.* i. i. 47, (a common phrase in our old poetry,) where see the note. And, as Spenser has thus introduced *embay*, Milton has in like manner employed *embathe* or *imbathe*, *Prose-W.* vol. i. 2. "Methinkes a sovran and reviving joy must needs rush into the bosom of him that reads or hears; and the sweet odour of

LXI.

And over all of pureft gold was fprede
 A trayle of yvie in his native hew ;
 For the rich metall was fo coloured,
 That wight, who did not well avis'd it vew,
 Would furely deeme it to bee yvie trew :
 Low his lascivious armes adown did creepe,
 That themfelves dipping in the filver dew
 Their fleecy flowres they fearefully did fteepe,
 Which drops of chriftall feemd for wantones to
 weep.

LXII.

Infinif freames continually did well
 Out of this fountaine, fweet and faire to fee,
 The which into an ample laver fell,
 And fhortly grew to fo great quantitie,
 That like a litle lake it feemd to bee ;
 Whofe depth exceeded not three cubits hight,
 That through the waves one might the bottom
 fee,

the returning Gofpel *imbathe* his foul with the fragrance of Heaven." Yet *imbathe* was not of Milton's coinage, as I have fhown in a note on the word in *Comus*, ver. 837. Our lexicographers, however, have given no place to this admirable word, fo diftinguifhed by Milton's employment of it, in their dictionaries. TODD.

LXI. 8. ————— *they fearefully did fteepe,*] So the firft edition reads, to which Mr. Upton and Mr. Church has conformed. The fecond and every other fubfequent edition read, " then *tenderly* &c." But the original reading is furely more expreffive, not to mention the alliteration, of which the poet was fond. TODD.

All pav'd beneath with jaspar shining bright,
That seemd the fountaine in that sea did fayle
upright.

LXIII.

And all the margent round about was sett
With shady laurell trees, thence to defend
The sunny beames which on the billowes bett,
And those which therein bathed mote offend.
As Guyon hapned by the fame to wend,
Two naked Damzelles he therein espyde,
Which therein bathing seemed to contend

LXIII. 2. _____ to defend

The sunny beames] That is, to *keep off*. Virg. *Ecl.* vii. 47. "Solstitium defendere." Horat. i. Od. 17. "defendere ætatem." So the Italians use, *difendere*; the French, *defendre*. Chaucer has *defended*, forbidden; And Milton, *Par. L.* B. xi. 86. "that *defended* fruit," i. e. forbidden.

UPTON.

LXIII. 6. *Two naked Damzelles &c.*] Camoëns has represented his bathing nymphs in the Isle of Love with less licentiousness. But the *Lusiad* perhaps had not been attended to by Spenser. An edition of it, however, had been published in 1580. Compare C. ix.

72.

"Outros por outra parte vaõ topar
"Com as Deofas despidas, que se levaõ.
"Ellas começaõ subito a nostrar,
"Como que assalto tal naõ esparavaõ :
"Humas fingindo menos estimar
"A vergonha, que a força, se lançavaõ
"Nuas por entre o mato, aos olhos dando
"O que ás maõs cobiçofas vaõ negando.

73.

"Outra coma acodindo mais depressa
"Aa vergonha da Deofa caçadora,
"Esconde o corpo n' agoa, outra se appressa
"Por tomar os vestidos, que tem fóra." TODD.

And wrestle wantonly, ne car'd to hyde
Their dainty partes from vew of any which them
eyd.

LXIV.

Sometimes the one would lift the other quight
Above the waters, and then downe againe
Her plong, as over-maystered by might,
Where both awhile would covered remaine,
And each the other from to rise restraine;
The whiles their snowy limbes, as through a
vele,

So through the christall waves appeared
plaine:

Then suddainly both would themselves unhele,
And th' amorous sweet spoiles to greedy eyes
revele.

LXV.

As that faire starre, the messenger of morne,
His deawy face out of the sea doth reare:
Or as the Cyprian goddesse, newly borne

LXIV. 6. *The whiles their snowy limbes, as through a vele,
So through the christall waves appeared plaine:]*

From Tasso, C. xv. 59.

“ E'l lago à l'altre membre era un bel velo.”

See also Mart. Epigr. xxii. L. iv.

——— “ Sed prodidit unda latentem;

“ Lucebat totis quum tegetetur aquis.” UPTON.

LXIV. 8. ————— unhele,] *Uncover.*

See the note an *unheale*, F. Q. iv. v. 10. TODD.

LXV. 1. *As that faire starre,]* This is translated from Tasso, C. xv. 60. So are the three following stanzas. Fairfax, in his translation, had plainly Spenser before him. UPTON.

LXV. 3. *Or as the Cyprian goddesse, &c.]* Alluding to Venus ἀναδυομένη. See Ovid, *Art. Am.* iii. 224. JORTIN.

Of th' ocean's fruitfull froth, did first appeare:
 Such seemed they, and so their yellow heare
 Christalline humor dropped downe apace.
 Whom such when Guyon saw, he drew him
 neare,
 And somewhat gan relent his earnest pace;
 His stubborne brest gan secret pleasaunce to
 embrace.

LXVI.

The wanton Maidens him espying, stood
 Gazing awhile at his unwonted guise;
 Then th' one herselfe low ducked in the flood,
 Abasht that her a straunger did avise:
 But th' other rather higher did arise,
 And her two lilly paps aloft displayd,
 And all, that might his melting hart entyse
 To her delights, she unto him bewrayd;
 The rest, hidd underneath, him more desirous
 made.

LXVII.

With that the other likewise up arose,
 And her faire lockes, which formerly were
 bownd
 Up in one knott, she low adowne did lose,

LXVII. 1. *With that the other likewise up arose,
 And her faire lockes, &c.]* Tasso, C. xv. 61.

“ E'l crin, che 'n cima al capo hauea raccolto

“ In un sol nodo, immantinente sciolse;

“ Che lunghissimo in giù cadendo, e folto

“ D' un' aureo manto i molli auori inuolse.”

J. C. WALKER.

Which flowing long and thick her cloth'd
arownd,

And th' yvorie in golden mantle gownd :

So that faire spectacle from him was rest,

Yet that which rest it no lesse faire was fownd :

So hidd in lockes and waves from lookers
theft,

Nought but her lovely face she for his looking
left.

LXVIII.

Withall she laughed, and she blusht withall,

That blushing to her laughter gave more
grace,

And laughter to her blushing, as did fall.

Now when they spyde the Knight to slacke
his pace

Them to behold, and in his sparkling face

The secrete signes of kindled lust appeare,

Their wanton merriments they did encrease,

And to him beckned to approach more neare,

And shewd him many fights that corage cold
could reare :

LXIX.

On which when gazing him the Palmer saw,

He much rebukt those wandring eyes of his,

LXVII. 5. *And th' yvorie in golden mantle gownd :*] So, in his *Epithalamion*, st. 9.

“ Her long loose yellow lockes—

“ Doe, like a golden mantle, her attire :”

Where see Mr. Warton's note. TODD.

And counfeld well him forward thence did
draw.

Now are they come nigh to the Bowre of Blis,
Of her fond favorites so nam'd amis ;

When thus the Palmer ; “ Now, Sir, well
avife ;

For here the end of all our travell is :

Here wones Acrasia, whom we must surprife,
Els she will flip away, and all our drift despife.”

LXX.

Eftfoones they heard a most melodious found,
Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this paradise, be heard elfewhere :
Right hard it was for wight which did it heare,
To read what manner musicke that mote bee ;
For all that pleasing is to living eare
Was there confortd in one harmonee ;

Birdes, voices, instruments, windes, waters, all
agree :

LXXI.

The ioyous birdes, shrouded in chearefull shade,
Their notes unto the voice attempred sweet ;
Th' angelicall soft trembling voyces made
To th' instruments divine respndence meet ;
The silver-sounding instruments did meet
With the base murmure of the waters fall ;

LXXI. 1. *The joyous birdes, &c.*] Let the reader compare
this stanza with Tasso, C. xvi. 12. UPTON.

The waters fall with difference discreet,
 Now soft, now loud, unto the wind did call;
 The gentle warbling wind low answered to all.

LXXII.

There, whence that musick seemed heard to bee,
 Was the faire Witch herselfe now solacing
 With a new lover, whom, through forcere
 And witchcraft, she from farre did thether
 bring:

There she had him now laid a slumbering
 In secret shade after long wanton ioyes;
 Whilst round about them pleasauntly did sing
 Many faire ladies and lascivious boyes,
 That ever mixt their song with light licentious
 toyes.

LXXIII.

And all that while right over him she hong
 With her false eyes fast fixed in his sight,
 As seeking medicine whence she was stong,
 Or greedily depasturing delight;

LXXI. 9. *The gentle warbling wind low answered to all.*] So his old master very elegantly, p. 415. edit. Urr.

“ Therewith a winde, unneth it might be lesse,

“ Made in the levis grene a noise soft,

“ Accordant to the foulis song on lost.” CHURCH.

LXXIII. 1. *And all that while*] So Spenser's own editions read, which the editions of 1751, of Church, and Upton, follow. The folios, Hughes, and Tonson's in 1758, read, “ And all *the* while.” TODD.

LXXIII. 4. *Or greedily depasturing delight; &c.*] This picture is copied from Armida's behaviour to Rinaldo. See Tasso, C. xiv. 66, xvi. 17. Compare *Lucret.* i. 37.

And oft inclining downe with kisses light,
 For feare of waking him, his lips bedewd,
 And through his humid eyes did sucke his
 spright,
 Quite molten into lust and pleasure lewd ;
 Wherewith she sighed soft, as if his case she
 rewd.

LXXIV.

The whiles some one did chaunt this lovely lay ;
Ah ! see, whoſo fayre thing doeſt faine to ſee,
In ſpringing flowre the image of thy day !
Ah ! ſee the virgin roſe, how ſweetly ſhee

“ Atque ita ſuſpiciens tereti cervice reposita,

“ *Pascit amore avidos inhians in te, dea, visus.*”

Depaſturing is a word of our poet's coining: See also Tasso, C. xvi. 19. “ E i famelici ſguardi avidamente In lei *paſcendo.*”

UPTON.

LXXIV. 1. *The whiles some one did chaunt &c.]* The following ſong is tranſlated from Tasso, C. 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.

UPTON.

While Spenser was writing this ſweet lay, it is very probable he had in mind the following ſtanza in the continuation of the *Orlando Innamorato* by Nicolo degli Agofini, lib. iv. c. 7. Ven. 1576.

“ Ogni dama leggiadra, adorna, e bella,

“ E come roſa freſca, e colorita,

“ Che ſe dal ſuoto ſuo troncata è quella,

“ Subitamente ha la beltà ſmarrita,

“ Però ben è crudel, malvagia, e fella,

“ Chi perde 'l tempo di ſua età fiorita :

“ In modo che diletto non apprezzi,

“ Anzi che morte il ſuo fatal crin ſpezzi.”

J. C. WALKER.

LXXIV. 3. ——— *the image of thy day !]* The emblem of thy life. CHURCH.

Doth first peepe foorth with bashfull modestie,
 That fairer seemes the lesse ye see her may!
 Lo! see soone after how more bold and free
 Her bared bosome she doth broad display;
 Lo! see soone after how she fades and falls
 away!

LXXV.

So passeth, in the passing of a day,
 Of mortall life the lease, the bud, the flowre;
 Ne more doth flourish after first decay,
 That earst was sought to deck both bed and
 bowre
 Of many a lady' and many a paramowre!
 Gather therefore the rose whilest yet is prime,
 For soone comes age that will her pride de-
 flowre:

LXXV. 6. *Gather therefore the rose &c.*] Tasso has been here pointed out. See Mr. Upton's note on the last stanza. But Spenser probably had Ariosto likewise in view, *Orl. Fur.* C. i. 58.

“Corrò la fresca e mattutina rosa,

“Che tardando stagion perder potria, &c.”

And thus speciously the enchanter in Milton's *Mask*, ver. 743.

“If you let slip time, like a neglected rose

“It withers on the stalk &c.”

Spenser's alluring words, “While loving thou mayst loved be *with equall crime*,” that is, as Mr. Upton has observed, “be *equally* loved;” resemble the maxim laid down by Moschus, at the conclusion of his sixth *Idyl*, more than Tasso C. xvi. 15.

Στέργεται τῆς φιλιόντας, ἢ, ἢν φιλήητε, φιλήσθε.

The *classical*, rather than the *romantick*, imitation also in this stanza of “age desflowering the pride of roses,” must not be overlooked; for thus Ausonius:

“Quam longa una dies, ætas tam longa rosarum,

“Quas pubescentes juncta senecta premit.” TODD.

*Gather the rose of love whilest yet is time,
Whilest loving thou mayst loved be with equall
crime.*

LXXVI.

He ceast; and then gan all the quire of birdes
Their diverse notes t' attune unto his lay,
As in approvaunce of his pleasing wordes.
The constant Payre heard all that he did say,
Yet swarved not, but kept their forward way
Through many covert groves and thickets
close,
In which they creeping did at last display
That wanton Lady with her lover lose,
Whose sleepeie head she in her lap did soft
dispose.

LXXVII.

Upon a bed of roses she was layd,
As faint through heat, or dight to pleasant
sin;
And was arayd, or rather disarayd,
All in a vele of filke and silver thin,

LXXVI. 4. *The constant Payre]* The resolute, persevering companions. Lat. *constans*. CHURCH.

LXXVI. 7. *In which they creeping did at last display &c.]* I wrote in the margin of my book *survay*; as Spenser would have spelt it, 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 *displaied* before their eyes; or rather, "they did *display*" each to the other, *declared or showed*. UPTON.

LXXVII. 3. *And was arayd, or rather disarayd,
All in a vele &c.]* The reader may here compare Ariosto, *Orl. Fur.* C. vii. 28. But Spenser carries away

That hid no whit her alabaster skin,
But rather shewd more white, if more might
bee :

More subtile web Arachne cannot spin ;
Nor the fine nets, which oft we woven see
Of scorched dew, do not in th' ayre more
lightly flee.

LXXVIII.

Her snowy brest was bare to ready spoyle
Of hungry eies, which n'ote therewith be fild ;
And yet, through languour of her late sweet
toyle,
Few drops, more cleare then nectar, forth
distild,
That like pure orient perles adowne it trild ;
And her faire eyes, sweet smyling in delight,
Moystened their fierie beames, with which
she thrild

the palm for delicacy; and also exceeds the celebrated description of a lady, thus arrayed, or rather disarrayed, by Apuleius, *De Asin. Aur.* p. 209. a. edit. Beroald. "Nudo et intacto corpore perfectam formositatem professâ, nisi quod tenui pallio bombycino inumbrabat spectabilem pubem. Quam quidem laciniâ curiosulus ventus, fatis amanter, nunc lasciviens resabat, ut, dimota, pateret flos ætatulæ; nunc luxurians aspirabat, ut, adhærens presulè, membrorum voluptatem graphicè laciniaret." There is a similar description in Boccace's *Amorous Fiametta*, edit. 1587. fol. 11. TODD.

LXXVIII. 6. *And her faire eyes, sweet smyling in delight,
Moystened &c.]* See Tasso, C. xvi. 18.

"Qual raggio in onda le scintilla un riso
"Ne gli humidi occhi tremulo e lascivo."

And Ov. *Art. Am.* ii. 721.

"Adspicies oculos tremulo fulgore micantes,
"Ut sol à liquidâ sepe resulget aqua." UPTON.

Fraille harts, yet quenched not; like starry
light,
Which, sparckling on the filent waves, does
feeme more bright.

LXXIX.

The young man, sleeping by her, seemd to be
Some goodly swayne of honorable place;
That certes it great pittie was to see
Him his nobility so fowle deface:
A sweet regard and amiable grace,
Mixed with manly sternesse, did appeare,
Yet sleeping, in his well-proportiond face;

LXXVIII. 8. ————— like starry light,
*Which, sparkling on the filent waves, does seem
more bright.*] Horace:

“ Ut pura nocturno renidet

“ Luna mari.”

Silent waves, undæ nocturnæ. *Silence* denotes *night-time* or *midnight* in the Latin poets, when applied to the *world*, *moon*, *stars*, *sea*, &c. Though perhaps by *filent waves* Spenser means *quiet*, not violently moved. JORTIN.

Silent waves are *still*, *quiet waters*, whose surface is not ruffled with winds. So Virgil, (whom our poet seldom loses sight of,) speaking of a pleasant and commodious harbour, says, the sea is there *safe and filent*, i. e. unruffled by winds, *calm, quiet*, Æn. i. 164. “ Æquora tuta filent.” CHURCH.

LXXIX. 5. *A sweet regard and amiable grace,*

Mixed with manly sternesse, did appeare, &c.]

This is the very picture of Theagenes in Heliodorus; (but the context is corrupted;) “Ερασον ἄμα κὶ γοργὸν προσβλέπων—τὴν παρειὰν ἄρτι ξανθῶ τῷ ἰέλῳ περιτίφων. Æthiop. L. vii. 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. Compare Pacuvius,

“ Nunc primùm opacat flore lanugo genas.”

And Tasso, C. ix. 81.

“ Il bel mento' spargea de' primi fiori.” UPTON.

And on his tender lips the downy heare
 Did now but freshly spring, and filken blossoms
 beare.

LXXX.

His warlike armes, the ydle instruments
 Of sleeping praise, were hong upon a tree ;
 And his brave shield, full of old monuments,
 Was fowly ras't, that none the signes might
 see ;
 Ne for them ne for honour cared hee,
 Ne ought that did to his advancement tend ;
 But in lewd loves, and wastfull luxuree,
 His dayes, his goods, his bodie he did spend :
 O horrible enchantment, that him so did blend !

LXXXI.

The noble Elfe and carefull Palmer drew
 So nigh them, minding nought but lustfull
 game,
 That suddein forth they on them rusht, and
 threw

LXXX. 1. *His warlike armes, &c.*] The idle sword of Rinaldo, who is thus enervated by debauchery, is noticed in Tasso, C. xvi. 30. But Spenser, in this description, has greatly improved upon the Italian. TODD.

Ibid. ———— *the ydle instruments*

Of sleeping praise,] So all the editions. I think Spenser gave *implements*, as in F. Q. vi. ii. 39.

“ But Tristram then despoyling that dead Knight

“ Of all those goodly *implements of prayse*—”

Where some editions, without authority, read *ornaments*!

CHURCH.

A subtile net, which only for that same
The skilfull Palmer formally did frame :
So held them under fast ; the whiles the rest
Fled all away for feare of fowler shame.

The faire Enchauntresse, so unwares opprest,
Tryde all her arts and all her sleights thence
out to wrest ;

LXXXII.

And eke her lover strove ; but all in vaine :

LXXXI. 4. *A subtile net, which only &c.*] A *subtle net* is expressed from Ariosto, speaking of the giant Caligorant, who used to entrap strangers with a hidden net, *Orl. Fur. C. xv. 44.*

“ Tanto è sottile tanto egli ben l'adatta.”

And *ft.* 56.

“ Havea la rete già fatta Vulcano

“ Di *sottile* fil d'acciar, ma con tal' arte,

“ Che faria stata ogni fatica in vano

“ Per ifmagliarne la più debil parte,

“ Et era quella, che già piedi e mano

“ Havea legati à Venere et à Marte ;

“ La fe il geloso, et non ad altro effetto,

“ Che per pigliarli insieme ambi nel letto.”

The history of this *subtle net* is as follows: Vulcan made it to catch, and after being caught to expose, his wife and Mars. 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. UPTON.

Ibid. ————— for that *same*] That is, for *that* purpose. So Spenser's first edition reads, and is followed by Hughes's second edition, as also by those of 1751, of Church, Upton, and Tonson's in 1758. The rest read, less perspicuously, “ for *the same*.” TODD.

LXXXI. 5. ————— formally] 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 ; formalitèr.*

UPTON.

Hughes's second edition reads *formerly*. CHURCH.

For that fame net so cunningly was wound,
That neither guile nor force might it dis-
traine.

They tooke them both, and both them
strongly bound

In captive bandes, which there they readie
found :

But her in chaines of adamant he tyde ;

For nothing else might keepe her safe and
found :

But Verdant (so he hight) he soone untyde,
And counsell sage in steed thereof to him ap-
plyde.

LXXXIII.

But all those pleasaunt bowres, and pallace brave,
Guyon broke downe with rigour pittileffe ;
Ne ought their goodly workmanship might
save

Them from the tempest of his wrathfulnesse,
But that their blisse he turn'd to balefulnesse ;
Their groves he feld ; their gardins did deface ;
Their arbors spoyle ; their cabinets suppressse ;

LXXXIII. 7. ———— *spoyle* ;] So Spenser's first edition reads, which is followed by the editions of 1751, of Church, and Upton. The rest read inaccurately *spoyl'd* ; for *did*, in the preceding line, applies to *spoyle*, *suppresse*, *burne*, and *race*, as well as to *deface*. TODD.

Ibid. ———— cabinets] *Cots*, the diminutive of *cabin*. So, in *The Affectionate Shepherd*, 4to. Lond. 1594. Sign. B. i.

Their banket-houfes burne ; their buildings
 race ;
 And, of the fayrest late, now made the fowleft
 place.

LXXXIV.

Then led they her away, and eke that Knight
 They with them led, both sorrowfull and fad :
 The way they came, the fame retourn'd they
 right,
 Till they arrived where they lately had
 Charm'd those wild beafts that rag'd with
 furie mad ;
 Which, now awaking, fierce at them gan fly,
 As in their Mistresse reskew, whom they lad ;
 But them the Palmer soone did pacify.
 Then Guyon askt, what meant those beastes
 which there did ly.

LXXXV.

Sayd he ; “ These seeming beafts are men in
 deed,
 Whom this Enchauntresse hath transformed
 thus ;
 Whylome her lovers, which her lustes did feed,

“ And, in the sweltring heate of summer time,
 “ I would make *cabinets* for thee, my loue ;
 “ Sweet-smelling arbours made of eglantine
 “ Should be thy shrine, and I would be thy doue.
 “ Coole *cabinets* of fresh greene laurell boughs
 “ Should shadow us, &c.”

See also *Daphnaida*, towards the end. TODD.

LXXXV. 1. Sayd he ;] *The Palmer.* CHURCH.

Now turned into figures hideous,
 According to their mindes like monstruous."
 "Sad end," quoth he, "of life intem-
 perate,
 And mourneful meed of ioyes delicious!
 But, Palmer, if it mote thee fo aggrate,
 Let them returned be unto their former
 state."

LXXXVI.

Streightway he with his vertuous staffe them
 strooke,
 And freight of beastes they comely men be-
 came;
 Yet being men they did unmanly looke,
 And stared ghastly; some for inward shame,
 And some for wrath to see their captive
 Dame:
 But one above the rest in speciall
 That had an hog beene late, hight Grylle by
 name,
 Repyned greatly, and did him miscall

LXXXVI. 6. *But one above the rest in speciall,
 That had an hog beene late, hight Grylle by
 name,
 Repyned greatly, and did him miscall &c.]*

Dr. Jortin has observed, that this fiction is taken from a dialogue in Plutarch, inscribed, ΠΕΡΙ ΤΟΥ ΤΑ ΛΑΟΓΑ ΛΟΓΩ ΧΡΗΣΘΑΙ: where *Gryllus*, one of the Companions of Ulysses, transformed into a hog by Circe, holds a discourse with Ulysses, and refuses to be restored to his human shape. Not many years before the *Faerie Queene* was written, Gelli published his *Circe*, viz. in 1548, which is said in the preface to be founded upon the dialogue of Plutarch, mentioned by Jortin. Circe

That had from hoggish forme him brought to
naturall.

LXXXVII.

Saide Guyon; " See the mind of beastly man,
That hath so soone forgot the excellence
Of his creation, when he life began,
That now he choofeth with vile difference
To be a beast, and lacke intelligence!"
To whom the Palmer thus; " The donghill
kinde
Delightes in filth and fowle incontinence:
Let Gryll be Gryll, and have his hoggish
minde;
But let us hence depart whilest wether serves
and winde*."

soon became a very popular book, and was translated into English in the year 1557, by one Henry Iden; so that, probably, Spenser had read it; and might be induced to consult that dialogue, from its mention in the preface. "*Swinish Grill*" is mentioned by Hall, *Sat.* 2. B. 2. T. WARTON.

LXXXVII. 8. *Let Gryll be Gryll, &c.*] The Moral is admirable. The poet seems to allude to that severe sentence denounced against those who shall incorrigibly persevere in vicious intemperance, *Rev.* xxii. 11. "*He which is filthy, let him be filthy still.*" CHURCH.

* Thus are we come to the end of the second book. The first 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. xii. ft. 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 loosed a little

season: He shall be loosed out of prison." Compare *Revel.* xix. 20, xx. 3, with B. i. C. xii. ft. 36. And B. ii. C. i. ft. 1. —The false prophet and deceiver had almost by his lies work'd the destruction of Sir Guyon and the Redersoffe Knight, B. ii. C. i. ft. 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. 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. 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 hewn out her seven pillars," *Prov.* ix. 1. This allegorical house is built with some spoils from the Pythagorean and Socratick writers.—Whilst 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, to which Homer, mingling truth with fable, had given a poetical sanction 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 stories 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 comick characters. Medina, Alma, and Belphebe, are quite opposite to Medina's sisters, as likewise to Phædria and Acrasia.

I am thoroughly persuaded 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 whilst weather ferves and wind.”

Sir Guyon and the Palmer leave the Island of Acrasia, 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. UPTON.



THE FAERIE QUEENE

CONTAYNING

* THE LEGEND OF BRITOMARTIS, OR OF CHASTITY.

I.

IT falls me here to write of Chastity,
That fayrest vertue, far above the rest :

* *The Legend of Britomartis,*] *Britomartis*, among the Cretans, was another name for Diana, the goddess of Chastity. I think she is so called in Claudian. It is not improbable, as our author has copied the greatest part of the second canto of this book from the *Ceiris* of Virgil, that he found, from the same poem, that Britomartis was a name for Diana, viz.

“ *Dyctinnam dixere tuo de nomine Lunam.*”

She was a Cretan nymph, and the daughter of Jupiter and Charme, whom Virgil has introduced, in his *Ceiris*, as the nurse of Scylla, and from whom our author has copied his Glauce, Britomart's nurse, in the Canto mentioned above. She was called Dictynna, because she invented nets for hunting, which being also one of Diana's names, Britomartis and Diana were looked upon as the same. Callimachus speaks of her as one of the nymphs of Diana's train, but adds, that she was called by the Cydonians, Dictynna. He has left the history of Britomartis in his hymn to Diana, ver. 189.

Εξοχα δ' αλλαων Γορτυνιδα φιλο νυμφην

Ελλοφονον ΒΡΙΤΟΜΑΡΤΙΝ, ευσκοπον. κ. τ. λ.

We may read nearly the same account of this nymph in the *ΜΕΤΑΜΟΡΦΩΣΕΙΣ* of Antoninus Liberalis, *Fab.* 40. p. 50. Basil, 1568. Upon the word *Βριτομαρτις*, says the scholiast on Callimachus, *ΒΡΙΤΟΜΑΡΤΙΣ* ονομα το κυριον της νυμφης· αφ' ης κη η *ΑΡΤΕΜΙΣ* εν Κρητη *ΒΡΙΤΟΜΑΡΤΙΣ* τιμαται, ως *Διογενιαν*Ⓞ. And Solinus speaks to the same effect. “ *Cretes Dianam religiosissime venerantur, Βριτομαρτιν gentiliter nominantes; quod ser-*

For which what needes me fetch from Faëry
Forreine enfamples it to have exprest?

mone nostro sonat virginem dulcem." *Polyhist.* C. 17. But although Spenser in Britomartis had some referēce to *Diana*, yet at the same time he intended to denote, by that name, the *martial* BRITONESSE.

The reader is desired to take notice, that the passage which Spenser has copied from the *Ceiris* of Virgil, begins at this verse of that poem,

"Quam simul Ogygii Phænicis filia CHARMÈ;"—

And ends at,

"Despue ter, virgo: numero deus impare gaudet."

T. WARTON.

I. 1. *It falls me here to write of Chastity, &c.*] Our poet addresseth the Fairy Queen in his Introduction to every book; and here his subject led him more particularly to such an address; which explains what he says below, *lit.* 3.

"Yet now my lucklesse lott doth me constraine

"Hereto perforce:"

He calls it *lucklesse lott*, 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 marble 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, *F. Q.* iii. v. 50, 51. UPTON.

I. 2. *That fayrest*] The first edition reads, "*The fairest*," to which the editions of 1751 and Mr. Church adhere. All the rest read, "*That fairest*," which is more emphatick. TODD.

Ibid. ————— *far above the rest*;] In whatever style 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* virtue, *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. UPTON.

Sith it is shined in my Soveraines brest,
 And formd so lively in each perfect part,
 That to all Ladies, which have it profest,
 Need but behold the pourtraict of her hart ;
 If pourtrayd it might bee by any living art :

II.

But living art may not least part expresse,
 Nor life-resembling pencill it can paynt :
 All were it Zeuxis or Praxiteles,
 His dædale hand would faile and greatly faynt,

II. 3. *All were it*] *Although* it were. So he uses *all* for *although*, C. i. st. 21. CHURCH.

Ibid. ———— *Zeuxis or Praxiteles,*] *Praxiteles* was no painter. JORTIN.

Spenser follows his old master, p. 128. edit. Urr.

————— "Lo! I Nature

"Thus can yforme and paintin a creture,

"Whan that me life; who can me counterfete?

"Pigmalion? not though he forge and bete,

"Or grave, or painte: for I dare well yfaine,

"Apelles or Xeuxis should werche in vaine

"To grave or painte, or for to forge or bete,

"If they presumid me to counterfete." CHURCH.

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. *Georg.* iii. 36. "*Vivos ducent de marmore vultus*," *Æn.* vi. 848. Nor is it contrary to Spenser's manner to make, in construction, *his dædale hand* refer to *living art*, that is, to the artist's ingenious hand. UPTON.

The punctuation of Mr. Church, which I have adopted, gives a greater perspicuity to this passage. He places a colon after *paynt*, and a comma only after *Praxiteles*. Most editions place a colon or semicolon after the latter word, and a comma after the former; by which pointing the sense has appeared to be embarrassed. TODD.

II. 4. *His dædale hand*] *Dædale hand*, i. e. ingenious, cunning hand, ἀπὸ τῆ δαιδάλλειν, *artificiose fingere*. See Hom. *Il.* ε. 60.

And her perfections with his error taynt:
 Ne poets witt, that passeth painter farre
 In picturing the parts of beauty daynt,
 So hard a workmanship adventure darre,
 For fear through want of words her excellence
 to marre.

III.

How then shall I, apprentice of the skill
 That whilome in divinest wits did rayne,
 Presume so high to stretch mine humble quill?
 Yet now my luckelesse lott doth me con-
 strayne
 Hereto perforce: But, O dredd Soverayne,
 Thus far forth pardon, sith that choicest witt
 Cannot your glorious pourtraict figure playne,

— δὲ χερσὶν ἐπίστατο ΔΑΙΔΑΛΑ πάντα

Τεύχεσσιν—

Hence the Latin poets: "*Dædala tellus*," Lucret. i. 7: and hence Spenser, F. Q. iv. x. 44. "the *dædale earth*." "*Dædala signa*," Lucret. v. 1450. "*Dædala tecta*," Virg. *Georg.* iv. 179. Perhaps Spenser had Taffo in view, who has the very same expression, C. xii. 94.

"E se non fu di ricche pietre elette

"La tomba, e da *man dcdala* scolpita." UPTON.

II. 7. ————— daynt,] Old French, *dain*, daintie, fine, &c. Dr. Johnson says, in his explanation of *dainty*, that he could not find this old French word, to which Skinner refers, in the dictionaries. It occurs, however, in Cotgrave's. *Daynt* has been hitherto unnoticed by our lexicographers. Spenser uses the superlative of this adjective, F. Q. ii. xii. 42. *dayntest*, where some editions read corruptly *daintiest*. TODD.

III. 5. *Hereto perforce*:] It is the same *sweet compulsion*, (if I may thus apply the phrase of Milton,) which induces the poet to say, in the opening of this poem, "Lo! I, the man, &c.

"Am now *enforst*, a farre unfitter taske,

"For trumpets sicke &c." TODD.

That I in colourd shoves may shadow itt,
And ántique praises unto present persons sitt.

IV.

But if in living colours, and right hew,
Thyselfe thou covet to see pictured,
Who can it doe more lively, or more trew,
Then that sweete verse, with nectar sprinckled,
In which a gracious servaunt pictured

IV. 2. Thyselfe thou covet &c.] This is the reading of the poet's first edition, which is followed only by those of Mr. Church and Mr. Upton. The second reads, "*Yourselfe you covet &c.*" But, as Mr. Upton observes, it is, in the Introduction to F. Q. B. i, "Shed *thy* faire beames," not "*your* faire beames." Again, in F. Q. iii. ii. 3, it is "*Thyselfe thy praises tell,*" not "*yourselfe &c.*" Whether the poet was here tempted to alter it, in his second edition, as addressing the Queen *more politely*, may be a matter of discussion for those who are well versed in the *Academies of Compliments!* However, the second person singular and the name of Sir W. Raleigh require me to observe, by the way, that the expression, in Shakspeare's *Twelfth Night*, "if $\tau\theta\upsilon\upsilon$ thou'lt him some thrice, it shall not be amiss," which has been supposed to allude to the virulence with which Coke addressed Sir Walter at his trial, "*Thou viper; I thou thee; thou traitor;*" is of much earlier date than the age of Shakspeare. And, although the commentators have noticed similar expressions in books subsequent to the time of the dramatick bard, they have not cited the following ancient illustration from *Hycke-Scorner*, Hawkins's Eng. Drama, vol. i. p. 101.

"Avaunt, catyfe, doost $\tau\theta\upsilon\upsilon$ thou me!

"I am come of good kynne, &c." TODD.

IV. 4. ——— that sweet verse with nectar sprinckled,] See the note on

—— "that same gentle Spirit, from whose pen

"Large fireames of honny and sweet nectar flowe;"

Tears of the Muses, Thalia, st. 8. TODD.

IV. 5. In which &c.] This *gracious servaunt* is Sir W. Raleigh, our poet's truly *honoured* friend, δ $\tau\acute{\epsilon}\mu\iota\omicron\varsigma$; 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*,

His Cynthia, his heavens fayrest light?
 That with his melting sweetnes ravished,
 And with the wonder of her beamës bright,
 My fences lulled are in slomber of delight.

v.

But let that same delicious poet lend
 A little leave unto a rusticke Muse
 To sing his Mistresse prayse; and let him mend,
 If ought amis her liking may abuse:
 Ne let his fayrest Cynthia refuse
 In mirrours more then one herselfe to see;
 But either Gloriana let her chuse,
 Or in Belphebe fashioned to bee;
 In th' one her rule, in th' other her rare chasteitee.

says he imitated him, "expressing the name of his royal mistress in *Belphebe*, whose name he fashioned according to Sir W. Raleigh's own excellent conceit of *Cynthia*; Phœbe and Cynthia being both names of Diana." See *F. Q.* iii. vi. 28.

UPTON.

CANTO I.

*Guyon encountreth Britomart :
Fayre Florimell is chased :
Duesſaes traines and Malecaſ-
taes champions are defaced.*

I.

THE famous Briton Prince and Faery Knight,
After long ways and perilous paines endur'd,

ARG. 3. *Duesſaes trains, and Malecaſtaes champions are defaced.*] So these verses are to be measured. 'Tis ridiculously spelt *Malerqtaes* in all the editions: She has her name *not* from Chastity: She is called the Lady of Delight, in st. 31; mentioned too by name, in st. 57, *fair Malecaſta*. UPTON.

Mr. Upton has too hastily charged *all* the editions with mistake. The folio of 1679, and the edition of 1751, both read, agreeably to the direction in Spenser's list of Errata, *Malecaſta*'s. It is remarkable, however, that Mr. Warton has been misled by those editions which are inattentive to the poet's correction. TODD.

I. 1. *The famous Briton Prince and Faery Knight, &c.*] Prince Arthur, having been wounded in his engagement with Maleger, 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. Put consider the last verse in this stanza;

"They courteous congé took, and forth together *yode*:"
Sir Guyon had lost his fine horse, called *Brigliadore*, as mentioned, F. Q. ii. iii. 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

Having their weary limbes to perfect plight
 Restord, and fory wounds right well recur'd,
 Of the faire Alma greatly were procur'd
 To make there lenger sojourne and abode ;
 But, when thereto they might not be allur'd
 From seeking praise and deeds of armes abroad,
 They courteous congé tooke, and forth together
 yode.

reader is to supply them for himself. This verse I believe was thus given by the author :

“ They courteous congé tooke and forth together *rode* :”
 Like two Knights, *alla cavalleresca*. So Chaucer, in the description and character of the Knight :

“ A knight there was, and that a worthi man,

“ That fro the time that he first began

“ *To ridin out*, he lovid chevalree.”

Spenser, speaking of Sir Guyon, in F. Q. ii. vii. 2, says,

“ So long he *yode*, yet no adventure found ;”

And right; for he had just loit his horse. And though we read in F. Q. ii. xi. 20.

“ Which suddein horror and confused cry

“ Whenas their captaine heard, in haste he *yode*

“ The cause to weet, and fault to remedy :

“ Upon a tygre swift and fierce he *rode* :”

Yet this passage by no means vindicates the above questioned reading: 'tis a miscreated captain, without knighthood or dignity. UPTON.

I. 9. *They courteous congé tooke,*] It may be remarked that this phrase often occurs in romance. Thus, in *L'histoire du Chevalier aux armes doree*, 4to. Paris, bl. l. f. d. Sign. G. iii. “ Comme le Chevalier aux armes doree *print conge* de la bonne Dame pour ailer pourfuyure le Roy de Noruegue.” Again, Sign. L. i. “ Le Chevalier *print conge* du seigneur du chasteau engage lequel luy fist baillier chevaux & armeures.” And, in *L'histoire & plaissant Cronicque du petit Jehan de Saintre*, 4to. bl. l. f. d. fol. x. b. “ Et quant il fut hors de la chambre & *eut prins son piteux congie*, &c.” Again, fol. xxvii. “ Apres que Saintre *eut prins conge* des barons, &c.” See also F. Q. ii. iii. 2, ii. xi. 17, &c. TODD.

II.

But the captiv'd Acrasia he sent,
 Because of travaill long, a nigher way,
 With a strong gard, all reskew to prevent,
 And her to Faery Court safe to convey;
 That her for witnes of his hard assay
 Unto his Faery Queene he might present:
 But he himselfe betooke another way,
 To make more triall of his hardiment,
 And seek adventures, as he with Prince Arthure
 went.

III.

Long so they traveled through wastefull wayes,
 Where daungers dwelt, and perils most did
 wonne,
 To hunt for glory and renownmed prayse:
 Full many countreyes they did overronne,
 From the uprising to the setting funne,
 And many hard adventures did atchieve;

II. 9. *And seek adventures,*] The usual language of romance. Thus, in Alamanni's *Gyrene il Cortese*, L. ii. 75.

"Io son nutrito sotto il santo impero

"Del magnanimo Artus, reale & pio

"Et da lui fatto errante chavaliero,

"Vo cercando auventure hor quinci, hor quindi, &c."

And Ariosto, *Orl. Fur. C. xxv. 22.*

"Ben vo pel mondo anch' io la parte mia,

"Strane auventure or qua or la cercando." TODD.

III. 2. _____ wonne,] *Inhabit.* Milton thus mentions "grotts and caverns where *Desolation dwells*," *Com. ver. 428.* Thus also Davies, in his *Scourge of Folly*, 1611, p. 29.

"He loues to liue where *Desolation dwels*." TODD.

Of all the which they honour ever wonne,
 Seeking the weake oppressed to relieve,
 And to recover right for such as wrong did
 grieve.

IV.

At last, as through an open plaine they yode,
 They spide a Knight that towards pricked
 fayre;
 And him beside an aged Squire there rode,
 That seemd to couch under his shield three-
 square,

III. 9. *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 characteristick of Knights errant, and their military oath: See Tasso, C. x. 76.

“Premer gli alteri, e solleva gli imbelli,

“Difender gli innocenti, e punir gli empì,

“Fian l'arti lor.”

And to this were sworne the Knights of the Round Table. See the *History of Prince Arthur*, B. i. C. 59. See also F. Q. iii. ii. 14, ii. viii. 25, and 56. Upton.

IV. 4. *That seemd to couch &c.*] To couch, i. e. to lie, to repose, &c. But the tenor of the sentence seems to require, to crouch, to stoop. It was 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 F. Q. iii. iv. 16. But pray observe, that Sir Guyon, in whom is imaged Temperance, spurs his horse and tilts with this undesired Knight: 'twas a strange custom this of courteous Knights, but much more for so sober and temperate a 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

As if that age badd him that burden spare,
 And yield it those that stouter could it wield :
 He, them espying, gan himselfe prepare,
 And on his arme addressse his goodly shield
 That bore a lion passant in a golden field.

V.

Which seeing good Sir Guyon deare besought
 'The Prince, of grace, to let him ronne that
 turne.

He graunted : then the Faery quickly raught
 His poynant speare, and sharply gan to
 spurne

His fomy steed, whose fiery feete did burne
 'The verdant gras as he thereon did tread ;
 Ne did the other backe his foote returne,
 But fiercely forward came withouten dread,
 And bent his dreadful speare against the others
 head.

VI.

'They beene ymett, and both theyr points
 arriv'd ;

But Guyon drove so furious and fell,

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? Upton.

IV. 9. *That bore &c.*] The arms of Brute, from whom Britomartis is descended, are supposed to have been a *lion passant gules, in a field or*. So Drayton, in his frontispiece to his *Polyolbion* :

————— “ who bears
 “ In golden field the lion passant red.” CHURCH.

That seemd both shield and plate it would
 have riv'd ;
 Nathelesse it bore his foe not from his fell,
 But made him stagger, as he were not well :
 But Guyon felse, ere well he was aware,
 Nigh a speares length behind his crouper fell ;
 Yet in his fall so well himfelse he bare,
 That mischievous mischaunce his life and limbs
 did spare.

VII.

Great shame and sorrow of that fall he tooke ;
 For never yet, sith warlike armes he bore
 And shivering speare in bloody field first
 shooke,
 He fownd himfelse dishonored so fore.
 Ah ! gentlest Knight, that ever armor bore,
 Let not thee grieve dismounted to have beene,
 And brought to grownd, that never wast be-
 fore ;
 For not thy fault, but secret powre unseene ;
 That speare enchanted was which layd thee
 on the greene !

VII. 3. *And shivering speare in bloody field first shooke,*] Virgil, *Æn.* x. 521. "*Tremebunda hasta.*" Again, *Æn.* xii. 94. "*Quassatque trementem hastam.*" UPTON.

VII. 9. *That speare enchanted was &c.*] This Spear was made by Bladud, a Britith king, skilled in magick : see F. Q. iii. iii. 60. The staff of this Spear was of ebony : see F. Q. iv. vi. 6. And it was headed with gold : *una lanza dorata*, as Boyardo, in *Orl. Innamorato*, calls it. Let us hear the history of it from the Italian poets. Galafron King of Cathaia, and

VIII.

But weenedst thou what wight thee overthrew,
 Much greater grieve and shamefuller regret
 For thy hard fortune then thou wouldst
 renew,
 That of a single Damzell thou wert mett
 On equall plaine, and there so hard besett:
 Even the famous Britomart it was,

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, *Orl. Innam.* L. i. C. 1. st. 43.

“ Il re suo padre gli ha dato un destriero
 “ Molto veloce, e una lancia d' oro
 “ Fatta con arte, e con sottil lavoro.
 “ E quella lancia di natura tale
 “ Che resister non puossi alla sua spinta;
 “ Forza, o defrezza contra lei non vale,
 “ Convien che l' una, e l' altra resti vinta:
 “ Incanto, a cui non è nel mondo eguale,
 “ L'ha di tanta possanza intorno cinta,
 “ Che nè il conte di Brava, nè Rinaldo,
 “ Nè il mondo al colpo suo starebbe saldo.”

After the death of Argalia, this lance came to Astolpho, the English duke, *Orl. Innam.* L. i. C. 2. st. 20. With this lance he unhorses his adversaries in the tilts and tourneys, *Ibid.* C. iii. just as Britomart overthrows the Knights with her enchanted spear, *F. Q.* iv. iv. 46. In Ariosto, *Orl. Furios.* C. 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. And again, in C. xviii. st. 118. 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. With this speare Bradamante gains a lodging in Sir Tristans castle, *la rocca di Tristano*, C. xxxii. Not unlike to Britomartis, who gains her entrance, when refused a lodging, *F. Q.* iii. ix. 12. UPTON.

Whom straunge adventure did from Britayne
fett

To seeke her lover (love far fought alas !)

Whose image thee had seene in Venus looking-
glas.

IX.

Full of disdainefull wrath, he fierce uprofe

For to revenge that fowle reprocheful shame,
And snatching his bright sword began to
close

With her on foot, and stoutly forward came ;
Dye rather would he then endure that fame.

Which when his Palmer saw, he gan to feare
His toward perill, and untoward blame,

Which by that new rencounter he should
reare ;

VIII. 9. *Whose image shee had seene &c.*] See this story related, F. Q. iii. ii. 17, &c. UPRON.

See also Mr. Warton's note on F. Q. iii. ii. 19. TODD.

IX. 8. *Which by that new rencounter &c.*] *Rencounter* is an accidental combat or adventure. Fr. *Rencontre*. It is thus explained, in contradistinction to *Duelling*. *Duelling*, having been formerly prohibited in France, "no affair of honour was decided but by the way of *Rencontre* ; a word invented to escape the cognizance of the law. By the term *Rencontre* is meant, that, if a gentleman either covertly or overtly affronts another, the first opportunity, out of the reach of witnesses, is taken, by either or both, to appoint a street or a road in which they are to meet to a moment ; and, either on foot, on horseback, or in their carriage, occasion some kind of juitling or sudden scuffle, as they should have agreed on beforehand, to be looked upon, in the sense of whatever spectators may be accidentally present, as an unforeseen and instantaneous event, and by no means the effect of any former provocation, since

For Death fate on the point of that enchanted
speare :

X.

And hasting towards him gan fayre perswade
Not to provoke misfortune, nor to weene
His speares default to mend with cruell blade ;
For by his mightie science he had seene
The secrete vertue of that weapon keene,
That mortall puiffaunce mote not withstond :
Nothing on earth mote alwaies happy beene !
Great hazard were it, and adventure fond,
To loose long-gotten honour with one evill
hond.

XI.

By such good meanes he him discourfelled
From prosecuting his revenging rage :
And eke the Prince like treaty handeled,
His wrathfull will with reason to aswage ;
And laid the blame, not to his carriage,
But to his starting steed that swarv'd asyde,
And to the ill purveyaunce of his Page,
That had his furnitures not firmly tyde :
So is his angry corage fayrly pacifyde.

XII.

Thus reconcilment was betweene them knitt,
Through goodly temperaunce and affection
chaste ;

which they might have had time to reflect and grow cool." See M. Coustard de Maffi's *Hist. of Duelling*, transl. Lond. 1770. P. ii. Sect. iii. TODD.

And either vowd with all their power and
witt

To let not others honour be defaste
Of friend or foe, whoever it embaste,
Ne armes to bear against the others fyde:
In which accord the Prince was also plaste,
And with that golden chaine of concord tyde:
So goodly all agreed, they forth yfere did ryde.

XIII.

O, goodly usage of those antique tymes,
In which the sword was servaunt unto right;
When not for malice and contentious crymes,
But all for prayse, and prooffe of manly might,
The martiall brood accustomed to fight:
Then honour was the meed of victory,
And yet the vanquished had no despight:
Let later age that noble use envý,
Vyle rancor to avoid and cruel surquedry!

XIV.

Long they thus traveled in friendly wise,
Through countreyes waste, and eke well edi-
fyde,

XII. 5. *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. UPTON.

XIII. 8. _____ envy,] *Vie with.* Fr. *envier.* CHURCH.

Let later ages *look up with admiration and desire* on that noble use and custom. See Menage in v. *Envie.* UPTON.

XIV. 2. _____ *well edifyde,*] *Well built.* See the note on *edified*, F. Q. i. i. 34. TODD.

Seeking adventures hard, to exercise
 Their puiffaunce, whylome full dernly tryde:
 At length they came into a forest wyde,
 Whose hideous horror and sad trembling
 fownd
 Full grieſly ſeemd: Therein they long did ryde,
 Yet tract of living creature none they fownd,
 Save beares, lyons, and buls, which romed them
 arownd.

XIV. 4. ————— dernly] *Dernly* perhaps is here uſed in the ſenſe of *dearly*, i. e. *earnestly*, as in F. Q. iii. iv. 21.

“ Her ſea-god fyre ſhe *dearely* did perſwade:”

So, in the preſent paſſage, “ their puiffaunce had been full *earnestly*, or *in earnest*, tried.” *Derne*, it ſhould be added, is often uſed by our elder writers for *ſecret*: So, of Chaucer’s Sir Nicholas, *Mill. T.* 3200, edit. Tyrwhitt.

“ Of *derne* love he coude and of ſolas:”

See alſo Ruddiman’s Gloſſ. Douglas’s Virgil, in vv. *derne*, *dernelie*, where the latter word is interpreted, *quietly*, *ſecretly*. But it will hardly be aſſerted, I think, that *dernly* here means *ſecretly*. In F. Q. ii. i. 35, it is obviously uſed for *anxiously* or *earnestly*, and is ſpelt, agreeably to the Saxon *deapn*, *dearnly*. In the ſame ſenſe *dernly* is uſed again, F. Q. iii. xii. 34.

TODD.

XIV. 6. *Whose hideous horror &c.*] Such is the enchanted foreſt of Taſſo, *Gier. Lib. C.* xiii. 2.

“ Sorge non lunge à le chriſtiane tende

“ Tra ſolitari valli alta foreſta,

“ Foltiffima di piante antiche, horrende,

“ Che ſpargon d’ ogni intorno ombra funeſta.”

Again, C. xii. 29.

“ Me n’ andai ſconofciuto, e per foreſta

“ Caminando, di piante horrida ombroſa, &c.”

And the ſcreſt of Avignon, thus deſcribed by Petrarch:

“ Raro un ſilenzio, un ſolitario orrore

“ D’ ombroſa felva mai tanto mi piacque.” TODD.

XIV. 9. *Save beares, lyons, and buls, &c.*] This verſe would be improved in its harmony, by reading,

“ Save lyons, beares, and buls, &c.”

XV.

All suddenly out of the thickest brush,
 Upon a milk-white palfrey all alone,
 A goodly Lady did foreby them ruse,
 Whose face did seeme as cleare as christall
 stone,
 And eke, through feare, as white as whalës
 bone :
 Her garments all were wrought of beaten gold,
 And all her feed with tinfell trappings shone,
 Which fledd so fast that nothing mote him
 hold,
 And scarce them leasure gave her passing to
 behold.

XVI.

Still as she fledd her eye she backward threw,

As would the following also, F. Q. v. ii. 30.

“ Yet was admired much of *fooles, women, and boys* :”

If we were to read,

“ Yet was admired much of *women, fooles, and boys*.”

But these corrections are made by the critick, upon a supposition that his author must have infallibly written what was best.

T. WARTON.

As nothing is so tiresome as verse in the same unvaried measure and cadence, so the best poets, as Homer and Virgil among the ancients, Spenser and Milton among the moderns, often vary, not only in the pause of the verse, but likewise in the accent of the words. Hence our poet does not write,

“ Save *lyons, beares, and bulls* ;”—

But,

“ Save *beares, lyons, and bulls, &c.*”

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 sameness of measure, like a ring of bells without any changes. UPTON.

As fearing evill that pourfewd her fast ;
 And her faire yellow locks behind her flew,
 Loofely disperft with puff of every blast :
 All as a blazing ftarre doth farre outcaft
 His hearie beames, and flaming lockes dif-
 predd,
 At fight whereof the people ftand aghaft ;
 But the fage wifard telles, as he has redd,
 That it impórtunes death and dolefull dreryhedd.

XVII.

So as they gazed after her awhile,
 Lo ! where a grieftly fofter forth did rufh,
 Breathing out beaftly luft her to defyle :

XVI. 5. *All as a blazing ftarre &c.*] Spenser has many allu-
 fions to what happened in his own times. This fimile, though
 proper at any time, yet feems more affecting, as fuch a phæno-
 menon appeared in the year 1582, according to Camden and
 the writers of Q. Elizabeth's reign.—*The people ftanding aghaft,*
the wifard aftrologer foretelling, feem to allude to thofe particu-
 lar times ; and yet the fimile is fo artfully managed as that it
 may be taken in the moft general fenfe.—“ Hairie beames and
 flaming lockes difpredd,” is very poetical, and alluding to the
 etymology, Anglo-Sax. feaxed ſteorſta, *ftella crinita*, a ftarre
 with hairy beames, a blazing ftarre. Nor indeed is there
 fcarcely any poet that mentions a comet, but alludes likewise
 to its etymology, and to its portentous nature. “ Cometas
 Græci vocant, noſtri crinitas, horrentes crine fanguineo,
 et comarum modo in vertice hispidas,” Plin. Lib. ii. C. 25.
 See alfo Cicero, *Nat. Deor.* ii. 5. Theo, in his Commentary
 on Aratus, p. 120. Lucan, L. i. 528. Silius Ital. L. viii. 638.
 Taſſo, C. vii. 52. Milton, *Par. L.* B. ii. 708. UPTON.

XVII. 2. ——— fofter] *Forrefter.* So Chaucer,
Rom. R. 6329. “ Now Clerke, and now *Foftere.*” And, in *Revis*
of Hampton :

“ A fofter in the wood he met.” TODD.

His tyreling jade he fierfly forth did push
 Through thicke and thin, both over banck
 and bush,

In hope her to attaine by hooke or crooke,
 That from his gory fydes the blood did gush:
 Large were his limbes, and terrible his looke,
 And in his clownish hand a sharp bore-speare
 he shooke.

XVIII.

Which outrage when those gentle Knights did
 see,

Full of great envy and fell gealofy
 They stayd not to avise who first should bee,
 But all spurd after, fast as they mote fly,
 To reskew her from shamefull villany.

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

XIX.

The whiles faire Britomart, whose constant
 mind

Would not so lightly follow Beauties chace,
 Ne reckt of Ladies love, did stay behynd;
 And them awayted there a certaine space,

XVIII. 6. *The Prince and Guyon &c.*] He returns to this adventure, F. Q. iii. iv. 45, iii. vi. 54. UPTON.

XVIII. 9. ———— *Timias*] Prince Arthur's Squire. See Mr. Upton's note on the Introduct. it. 4. TODD.

To weet if they would turne backe to that
 place :
 But, when she saw them gone, she forward
 went,
 As lay her iourney, through that perlous pace,
 With stedfast corage and stout hardiment ;
 Ne evil thing she feard, ne evill thing she ment.

XX.

At last, as nigh out of the wood she came,
 A stately Castle far away she spyde,
 To which her steps directly she did frame.
 That Castle was most goodly edifyde,
 And plasste for pleasure nigh that forrest syde :
 But faire before the gate a spacious playne,
 Mantled with greene, it selfe did spredden
 wyde,
 On which she saw six Knights, that did dar-
 rayne
 Fiers battaill against one with cruell might and
 mayne.

XXI.

Mainely they all attonce upon him laid,

XIX. 7. ————— *that perlous pace,*] So all the edi-
 tions. Quære, *place*. CHURCH.

Perhaps *pace* might be borrowed from the French word *pais*,
 a region, land, or country; although indeed the pronunciation
 of the French word may seem to discourteage this suppo-
 sition. TODD.

XX. 9. ————— *against one]* *The Redcrosse*
Knight. TODD.

XXI. 1. *Mainely]* Hughes alone reads *Manly*. CHURCH.

And fore beset on every side arownd,
 That nigh he breathlesse grew, yet nought
 dismaid,
 Ne ever to them yielded foot of grownd,
 All had he lost much blood through many a
 wownd ;
 But stoutly dealt his blowes, and every way,
 'To which he turned in his wrathfull stownd,
 Made them recoile, and fly from dredd decay,
 That none of all the six before him durst assay :

XXII.

Like dastard cures, that, having at a bay
 The salvage beast embost in wearie chace,
 Dare not adventure on the stubborne pray,
 Ne byte before, but rome from place to place
 To get a snatch when turned is his face.
 In such distresse and doubtfull ieopardy
 When Britomart him saw, she ran apace
 Unto his reskew, and with earnest cry
 Badd those fame fixe forbear that single enemy.

XXI. 5. All] *Although*. See *Introduct. ft. 2.* CHURCH.

XXI. 9. ——— before *him durst assay* :] Durst attack him *before*, i. e. face to face. CHURCH.

XXII. 2. ——— embost] A deer is said to be *imbosted*, when she is so hard pursued that she foams at the mouth. See Kersey, and F. Q. iii. xii. 17. CHURCH.

Thus in Chaucer's *Dreme*, ver. 352.

“ And how the harte had upon length

“ So moche *embosed*, I u'ot nowe what.”

And P. Fletcher, in his *Poet. Miscell.* 1633, p. 86.

“ Look as an hart, with sweat and bloud embued,

“ Chas'd and *embost*, thirsts &c.” TODD.

XXIII.

But to her cry they list not lenden eare,
 Ne ought the more their mightie strokes fur-
 ceasse ;
 But, gathering him rownd about more neare,
 Their direfull rancour rather did encrease ;
 Till that she rushing through the thickest
 preasse
 Perforce disparted their compacted gyre,
 And soone compelled to hearken unto peace :
 Tho gan she myldly of them to inqyre
 The cause of their diffention and outrageous yre.

XXIV.

Whereto that single Knight did answere frame ;
 “ These six would me enforce, by oddes of
 might,
 To chaunge my lief, and love another dame ;
 That death me liefer were then such despight,
 So unto wrong to yield my wrested right ;
 For I love one, the truest one on grownd,
 Ne list me chaunge ; she th’ Errant Damzell
 hight ;

XXIII. 6. ————— gyre,] *Circle. Ital. giro.*
 So, in the Comedy of *Lingua*, 1607. A. i. S. ult.

“ First I beheld him houering in the aire,

“ And then down stouping, in an hundred *gires.*”

TODD.

XXIV. 7. ————— *she th’ Errant Damzell hight,*] So he
 calls Una, whom he names not ; but describes her, as in F. Q.
 i. iii. 3, i. vi. 2, i. vii. 50. The Knight thus assaulted is the
 Redcrosse Knight, St. George ; who achieves the adventure :
 the first book : See below, st. 42. Una is called the *Errant*

For whose deare fake full many a bitter
 stownd
 I have endurd, and tasted many a bloody
 wownd."

XXV.

" Certes," said she, " then beene ye fixe to blame,
 To weene your wrong by force to iustify:
 For Knight to leave his Lady were great
 shame
 That faithfull is; and better were to dy.
 All losse is lesse, and lesse the infamy,
 Then losse of love to him that loves but one:
 Ne may Love be compeld by maistry;
 For, soone as maistry comes, sweet Love
 anone
 Taketh his nimble winges, and soone away is
 gone."

Danzell, in *F. Q.* ii. i. 19, which proves to demonstration the error that has gotten place in all the copies, in *F. Q.* iii. ii. 4, for which I thus prepare the reader before-hand. UPTON.

XXV. 7. *Ne may Love be compeld by maistry;
 For, soone as maistry comes, sweet Love anone
 Taketh his nimble winges, and soone away is gone.]*

This seems plainly from Chaucer in the *Frankelins Tale*, ver. 2310.

" Love wolle not be confreynd by maistry:
 " When maistry cometh, the god of love anone
 " Betith his winges, and farewell he 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 *F. Q.* iv. i. 46. " For love is free &c." UPTON.

XXVI.

Then spake one of those six; "There dwelleth
here

Within this castle-wall a Lady fayre,
Whose soveraine beautie hath no living pere;
Thereto so bounteous and so debonayre,
That never any mote with her compayre:
She hath ordaind this law, which we approve,
That every Knight which doth this way re-
payre,

In case he have no Lady nor no Love,
Shall doe unto her service, never to remove:

XXVII.

"But if he have a Lady or a Love,
Then must he her forgoe with fowle defame,
Or els with us by dint of sword approve,
That she is fairer then our fairest Dame;
As did this Knight, before ye hether came."
"Perdy," said Britomart, "the choise is
hard!

But what reward had he that overcame?"

"He should advaunced bee to high regard,"
Said they, "and have our Ladies love for his
reward.

XXVIII.

"Therefore aread, Sir, if thou have a Love."

"Love have I sure," quoth she, "but Lady
none;

Yet will I not fro mine owne Love remove,

Ne to your Lady will I service done,
 But wreake your wronges wrought to this
 Knight alone,
 And prove his cause." With that, her mortal
 tall speare
 She mightily aventred towards one,
 And downe him smot ere well aware he weare;
 Then to the next she rode, and downe the next
 did beare.

XXIX.

Ne did she stay till three on ground she layd,
 That none of them himselfe could reare
 againe:
 The fourth was by that other Knight dismayd,
 All were he wearie of his former paine;
 That now there do but two of six remaine;
 Which two did yield before she did them
 smight.
 " Ah!" said she then, " now may ye all see
 plaine,
 That Truth is strong, and trew Love most of
 might,
 That for his trusty seruaunts doth so strongly
 fight."

XXVIII. 4. *Ne to your Lady will I service done,*] *Do.*
 Anglo-Sax. *don*, to do. *Somn.* UPTON.

XXVIII. 5. *But wreake &c.*] The sense is, But revenge
 the wrongs which you have done to this single Knight, by as-
 faulting him all at once. CHURCH.

XXVIII. 7. ——— aventred] *Pushed at a venture.* See
 the note on *aventring*, F. Q. iv. vi. 11. TODD.

XXX.

“ Too well we see,” faide they, “ and prove too
 well
 Our faulty weakenes, and your matchleffe
 might:
 Forthy, faire Sir, yours be the Damozell,
 Which by her owne law to your lot doth light,
 And we your liegemen faith unto you plight.”
 So underneath her feet their fwords they
 mard,
 And, after, her besought, well as they might,
 To enter in and reape the dew reward:
 She graunted; and then in they all together
 far’d.

XXXI.

Long were it to describe the goodly frame,
 And stately port of Castle Joyeous,
 (For so that Castle hight by common name,)
 Where they were entertaynd with courteous
 And comely glee of many gracious
 Faire Ladies, and of many a gentle Knight;
 Who, through a chamber long and spacious,

XXX. 6. ————— mard,] *Threw down.*
 Lat. *peffundare*, to throw under foot. Junius.—This is corrected from the Errata subjoined to the first edition, which reads *shard*. CHURCH.

They *mar*d their fwords, that is, they destroyed the honour and dignity of them; they *did mar* them by so ignobly debasing them. UPTON.

XXXI. 2. ————— *Castle Ioyeous,*] See the preliminary remarks on Spenser’s Imitations from old Romances. TODD.

Eftsoones them brought unto their Ladies
 fight,
 That of them cleeped was the Lady of Delight.

XXXII.

But, for to tell the sumptuous aray
 Of that great chamber, should be labour
 loft ;
 For living wit, I weene, cannot display
 The roiall riches and exceeding cost
 Of every pillour and of every post,
 Which all of purest bullion framed were,
 And with great perles and pretious stoncs
 embost ;

That the bright glister of their beamës cleare
 Did sparckle forth great light, and glorious did
 appeare.

XXXIII.

These stranger Knights, through passing, forth
 were led
 Into an inner rowme, whose royaltee
 And rich purveyance might uneth be red ;
 Mote Princes place besecme so deckt to bee.
 Which stately manner whenas they did see,
 The image of superfluous riotize,
 Exceeding much the state of meane degree,
 They greatly wondred whence so sumptuous
 guize
 Might be maintaynd, and each gan diversely
 devize.

XXXIV.

The wals were round about apparelled
 With costly clothes of Arras and of Toure ;
 In which with cunning hand was pourtrahed
 The love of Venus and her paramoure,
 The fayre Adonis, turned to a flowre ;
 A worke of rare device and wondrous wit.
 First did it shew the bitter balefull stowre,
 Which her assayd with many a fervent fit,
 When first her tender hart was with his beautie
 smit :

XXXIV. 1. *The wals were round about apparelled*
With costly clothes of Arras &c.] It is an ab-
 surdity to describe the walls of *Castle Ioyeous* as adorned with
 costly tapestry made at the cities of *Arras* and *Toure*.

T. WARTON.

'Tis usual for poets to bring minuter circumstances down to
 their own times : which may be more allowable in a Fairy,
 than in an Epick or Tragick, 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, in
 F. Q. i. iv. 14, he introduces the fashionable dresses of Queen
 Elizabeth's court. And, in F. Q. i. iv. 26, he alludes to the
fowle 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 an-
 tiquity. UPTON.

XXXIV. 3. ——— *with cunning hand]* With *skilful hand*.
 So, in F. Q. i. v. 44. "The learned leach his *cunning hand*
 gan to his wounds to lay." Again, F. Q. v. vii. 6. "With
cunning hand be wrought." So, in *Exod.* xxvi. 1. "Cherubims
 of *cunning work*." See also *Psal.* cxxxvii. 5. "Let my right
hand forget her *cunning*." But there the phrase has a reference
 to *melodious skill*, as in Milton's *L'Allegro*, ver. 141. TODD.

XXXIV. 4. *The love of Venus &c.]* Mr. Malone supposes,
 that this passage might have suggested to Shakspeare the design
 of penning his *Venus and Adonis*. TODD.

XXXV.

Then with what sleights and sweet allurements she
 Entyft the boy, as well that art she knew,
 And wooed him her paramoure to bee ;
 Now making girlonds of each flowre that grew,
 To crowne his golden lockes with honour dew ;
 Now leading him into a fecret shade
 From his beauperes, and from bright heavens
 vew,

Where him to sleepe she gently would perfwade,
 Or bathe him in a fountaine by some covert
 glade :

XXXVI.

And, whilst he slept, she over him would spred
 Her mantle colour'd like the flarry fkyes,
 And her foft arme lay underneath his hed,
 And with ambrosiall kiffes bathe his eyes ;
 And, whilst he bath'd, with her two crafty
 fpyes
 She fecretly would fearch each daintie lim,
 And throw into the well sweet rofemaryes,
 And fragrant violets, and paunces trim ;
 And ever with sweet nectar she did sprinkle him.

XXXV. 7. ——— beauperes,] *Fair companions*, from *beau* and *pair*, a peer, equal. UPTON.

XXXVI. 5. ——— with her two crafty fpyes] *Crafty fpyes* is here a periphrasis for *eyes*, but a very inartificial one ; as it may fo easily be mistaken for two persons whom she employed, with herself, to fearch &c. T. WARTON.

XXXVI. 7. *And throw into the well sweet rofemaryes,
 And fragrant violets, and pauncies trim ;
 And ever with sweet nectar she did sprinkle him.]*

XXXVII.

So did she steale his heedelesse hart away,
 And ioyd his love in secreet unespide :
 But for she saw him bent to cruell play,
 To hunt the salvage beast in Forrest wyde,
 Dreadfull of daunger that mote him betyde
 She oft and oft adviz'd him to refraine

Thus in his *Prothalamion* :

“ Then forth they all out of their basketts drew
 “ Great store of flowres, the honour of the field,
 “ That to the fence did fragrant odours yield ;
 “ All which upon those goodlie birds they threw,
 “ And all the waves did strewe ;
 “ That like old Peneus waters they did seeme,
 “ When down along by Tempe’s pleasant shore,
 “ Scatter’d with flowres, through Theffuly they streame.”

To these we may add, F. Q. vi. x. 14.

————— “ And ever, as the crew
 “ About her daunst, sweet flowres that far did smell,
 “ And fragrant odours they upon her threw.”

The circumstance of throwing flowers into the water, is not unlike what Milton says of Sabrina’s stream, in *Comus*, ver. 848, &c.

Statius introduces Love and the Graces sprinkling Stella and Violantilla, on their wedding-night, with flowers and odours, *Epithal. Sylv.* I. ii. 19.

————— “ Nec blandus Amor, nec Gratia cessat,
 “ Amplexum virides optatæ conjugis artus,
 “ Floribus innumeris, & olenti spargere thymbra.”

And, in *Com. Fl. Earin. Sylv.* III. iv. 82, he speaks of Venus pouring the fragrance of Amomum over Earinus in great abundance; a circumstance not much unlike what is here mentioned concerning Venus and Adonis.

“ Hunc multo Paphie faturabat amomo.” T. WARTON.

XXXVII. 3. *But for*] *But because.* So *for* is used in Shakspeare’s *Othello*, A. iii. S. iii. “ Haply *for* I am black” —
 ————— “ or, *for* I am declin’d

“ Into the vale of years.” TODD.

XXXVII. 5. Dreadfull of daunger that mote him betyde
 She oft and oft adviz’d him to refraine
 From chase of greater beastes,] Dreadfull, i. e.

From chafe of greater beastes, whose brutish
pryde

Mote breede him scath unwares: but all in
vaine;

For who can shun the chance that deſt'ny doth
ordaine?

XXXVIII.

Lo! where beyond he lyeth languishing,
Deadly engored of a great wilde bore;
And by his ſide the goddeſſe groveling
Makes for him endleſſe mone, and evermore
With her ſoft garment wipes away the gore
Which ſtaynes his ſnowy ſkin with hatefull
hew:

But, when ſhe ſaw no helpe might him reſtore,
Him to a dainty flowre ſhe did tranſmew,
Which in that cloth was wrought, as if it lively
grew.

XXXIX.

So was that chamber clad in goodly wiſe:
And rownd about it many beds were dight,
As whylome was the antique world's guize,

full of the dread of danger, fearing what might betide him, ſhe thus adviſed him, *Ov. Met. x. 545.*

“ Parce meo, juvenis, temerarius eſſe periclo;

“ Neve ſeras, quibus arma dedit natura, laceſſe.”

See alſo *ibid.* 705. UPTON.

XXXVIII. 1. *Lo! where beyond]* *Beyond*, that is, at ſome diſtance, *procul*: The paſſage ſeems imitated from Bion:

Κείται καλὸς Ἀδάμις ἐπ' ὄρεσι μῆρον ὀδόντι
Λευκῶ λευκὸν ὀδόντι τυπέις, καὶ Κύπριον ἀνῆα
Διπλὸν ἀποψύχων. UPTON.

Some for untimely ease, some for delight,
 As pleased them to use that use it might:
 And all was full of Damzels and of Squyres,
 Dauncing and reveling both day and night,
 And swimming deepe in sensuall defyres;
 And Cupid still emongest them kindled lustfull
 fyres.

XL.

And all the while sweet Musicke did divide
 Her looser notes with Lydian harmony;
 And all the while sweete birdes thereto applide

XXXIX. 8. *And swimming deepe &c.*] See the note on
 “*swim in pleasure*,” F. Q. ii. iii. 39. TODD.

XL. I. ————— *sweet Musicke did divide*] As in
 Horace, “*Imbelli cithara carmina divides*,” Od. I. xv. 15.
 Compare Seneca, *Herc. Oct.* ver. 1080. “*Orpheus carmina
 dividens*.” Another passage in Spenser might be mentioned,
 F. Q. i. v. 17.

“And all the while most heavenly melody

“About the bed *sweet musicke did* DIVIDE.”

So Milton, *Ode on the Passion*, ver. 4. “My Muse with Angels
 did *divide* to sing,” where see the note. T. WARTON.

XL. 2. ————— *with Lydian harmony* ;] The *Lydian*
 harmony was considered as a provocative to pleasure. Roger
 Ascham, in his *Toxophilus*, edit. 1571, fol. 7, says, “This I
 am sure, that Plato and Aristotle bothe, in their Bookes en-
 treatinge of the commonwealth, where they shew howe youthe
 should be brought vppe in iiii things, in readinge, in writinge,
 in exercise of bodye, and finginge, do make mention of Musicke
 and all kindes of it; wherein they both agree, that [the]
Musicke used amonges the Lydians is very ill for yonge men,
 which be studentes for vertue and learning, for [on account of]
a certain nyce, softe, and smothe swetenesse of it, which would
 rather entice them to noughtines than stirre them to honestye.”
 Dryden, it may be added, has adopted these characteristicks:

“*Softly sweet* in LYDIAN measures

“Soon he *sooth'd his soul to pleasures*.” TODD.

Their daintie layes and dulcet melody,
 Ay caroling of love and iollity,
 That wonder was to heare their trim confórt.
 Which when those Knights beheld, with
 scornefull eye
 They sdeigned such lascivious disport,
 And loath'd the loose demeanure of that wanton
 fort.

XLI.

Thence they were brought to that great Ladies
 vew,
 Whom they found fitting on a sumptuous
 bed
 That glistred all with gold and glorious shew,
 As the proud Perlian queenes accustomed:
 She seemd a woman of great bountihed
 And of rare beautie, saving that askaunce
 Her wanton eyes (ill signes of womanhed)
 Did roll too lightly, and too often glaunce,
 Without regard of grace or comely amenaunce.

XL. 4. _____ dulcet melody,] So Milton,
Par. L. B. i. 711.

_____ "with the found
 "Of dulcet symphonies." CHURCH.

XL. 9. _____ fort.] *Company.* See
 Mr. Warton's note on *fort*, F. Q. vi. ix. 5. TODD.

XLI. 8. *Did roll too lightly,*] This emendation was made
 by the first folio. Spenser's own editions read, "Did roll too
highly," which the edition of 1751 follows. All the rest read
lightly. Mr. Upton here cites II *Pet.* ii. 14. "Having eyes
 full of adultery, and that cannot cease from sin," (*rolling too*
lightly.) TODD.

XLII.

Long worke it were, and needlesse, to devize
 Their goodly entertainement and great glee :
 She caused them be led in courteous wize
 Into a bowre, disarmed for to be,
 And cheared well with wine and spiceree :
 The Redcroffe Knight was soon disarmed
 there ;
 But the brave Mayd would not disarmed bee,
 But onely vented up her umbrière,
 And so did let her goodly visage to appere.

XLII. 5. ————— with wine and spicree :] These are usual recreations, on various occasions, in romances. So, at the wedding, in *Bevis of Hampton* :

“ The Earle came and did reioyce,
 “ With Barons a great companie,
 “ And possets made with spicerie,
 “ When they had drunken wine.”

So Chaucer, in the *Legend of Dido*, ver. 185.

“ The spicis parted, and the wine agon,
 “ Unto his chamber he is lad anon.”

The wine and spicery should seem indeed no improper refreshments for wounded or weary knights. It appears to have been a custom not to retire to bed without them, whence the French expression *vin de conge*, which we must translate *the wine of dismissal*, in other words, *the liberty to withdraw*. See *L'hystoire et plaissante Cronicque du petit Jehan de Saintre*, 4to. bl. l. f. d. fol. xi. “ Les tabours et menestriers commencerent à bien fonner, et les cueurs ioyeux commencerent à dancier ; puis à chanter ; tant que le Roy pour foy retraire demāda les espices & VIN DE CONGE.” In the romance of the *Squire of Low Degree*, various sorts of wine are enumerated, among which is wine *despice*.

TODD.

XLII. 8. *But onely vented up her umbrière,*] *Vented up*, i. e. she gave vent to, or lifted up, the visor of her helmet ; *wore her beaver up*, as Shakspeare expresses it in *Hamlet*. So the Amazonian Bradamant lifts up her *vental* or *umbriere*, and discovers herself to Astolfo, *Orl. Fur. C. xxiii. 10*.

XLIII.

As when fayre Cynthia, in darkefome night,
 Is in a noyous cloud enveloped,
 Where ſhe may finde the ſubſtance thin and
 light,
 Breakes forth her ſilver beames, and her bright
 hed
 Discovers to the world diſcomfited ;
 Of the poore traveler that went aſtray
 With thouſand bleſſings ſhe is heried :
 Such was the beautie and the ſhining ray,
 With which fayre Britomart gave light unto the
 day.

—— “ Ed alzo la viſiera

“ E chiaramente ſe veder ch’ella era.”

So again to Ferrau, C. xxxv. 78.

“ Teneva la viſiera alta dal viſo.”

Juſt in the ſame ſenſe as in the next Canto, ft. 24.

“ Through whoſe bright ventayle liſted up on high

“ His manly face—lookt forth—”

The *ventayle* is the *vent* or breathing part of the helmet, which is made to liſt up. Thus G. Douglas, in his verſion of Virgil, *Æn.* xii. 434. “ Per galeam,” *throw his helmes VENTALE.* Chaucer writes it *aventale*, and after him his imitator Lydgate. ’Tis likewiſe called *umbriere* from *ombrare*, becauſe it ſhadows the face. UPTON.

XLIII. 1. *As when fayre Cynthia, in darkefome night, &c.]* This is a very elegant and happy alluſion. He might have taken the hint from Heliodorus, p. 223, where Chariclea in a mean dreſs is compared to the moon ſhining through a cloud ; ὄιον νέφους ἀγρὴ σεληνίας διεξέλαμπεν : Or rather he might have in view, (putting here the moon for the ſun,) thoſe poets whom I ſhall cite in a note on F. Q. iii. ix. 20. UPTON.

XLIII. 6. *Of the poore traveler &c.]* Milton plainly alludes to this paſſage in his *Maſk*, ver. 331.

“ Unmuſſe, ye faint ſtars ; and thou, fair moon,

“ That wont’ſt to love *the traveller’s beuſon*,

“ Stoop thy pale viſage &c.” CHURCH.

XLIV.

And eke those six, which lately with her fought,
 Now were disarmd, and did themselves present
 Unto her vew, and company unfought ;
 For they all seemed courteous and gent,
 And all sixe brethren, borne of one parent,
 Which had them traynd in all civillitee,
 And goodly taught to tilt and turnament ;
 Now were they liegmen to this Ladie free,
 And her Knights-service ought, to hold of her
 in fee.

XLV.

The first of them by name Gardantè hight,
 A iolly person, and of comely vew ;
 The second was Parlantè, a bold Knight ;
 And next to him Iocantè did ensue ;
 Basciantè did himselfe most courteous shew ;
 But fierce Bacchantè seemd too fell and
 keene ;
 And yett in armes Noctantè greater grew :

XLIV. 8. ————— *Ladie free,*] The epithet which Chaucer gives to Venus, *Kn. Tale*, ver. 2388. edit. Tyrwhitt.

“ Of fayre yong Venus, fresh and free.”

Fair and *free*, applied to the ladies, are commonly joint epithets in the metrical romances, as Mr. Warton has observed, who also gives an instance of *free* alone, from *Syr Eglamour* : “ *Cristabell, your daughter free.*” The Lady of the Castle, in the romance of *Ippomedon*, cited by Mr. Warton in his *Hist. of Eng. Poetry*, is “ gent and free.” The term *free* is equal to our phrase of *genteel*, of *free* or easy carriage. See notes to *Anc. Scot. Poems*, ii. 424. TODD.

XLIV. 9. ————— ought,] *Owed her.* CHURCH.

All were faire Knights, and goodly well be-
feene ;
But to faire Britomart they all but shadowes
beene.

XLVI.

For shee was full of amiable grace
And manly terror mixed therewithall ;
'That as the one fird up affections bace,
So th' other did mens rash desires apall,
And hold them backe that would in error fall :
As hee that hath espide a vermeill rose,
To which sharp thornes and breres the way
forfall,
Dare not for dread his hardy hand expose,
But, wishing it far off, his ydle wish doth lose.

XLVII.

Whom when the Lady saw so faire a wight,
All ignorant of her contráry sex,

XLVI. 1. *For shee was full of amiable grace
And manly terror &c.*] Claudian, *Conf. Pr. & Ol.*

“ Mifectur decori virtus, pulcherque severo

“ Armatur terrore pudor.” JORTIN.

Compare Petrarch, *Son.* 139, Parte prima.

“ Ed ha sì uguale alle bellezze orgoglio,

“ Che di piacere altrui par che le spiaccia.”

P. Fletcher, in his description of married Chastity, has not forgotten his master Spenser, *Purp. Isl.* 1633, C. x. 25.

“ And in her eyes thousand chaste graces move,

“ Checking vain thoughts with awful majesty.”

With any or all of these passages Milton's countenance of Minerva may be proudly compared, *Com.* ver. 150.

The “ rigid looks of chaste austerity,

“ And noble grace that dash'd brute violence

“ With sudden adoration and blank awe.” TODD.

(For shee her weend a fresh and lusty Knight,)
 Shee greatly gan enamoured to wex,
 And with vaine thoughts her falsed fancy vex :
 Her fickle hart conceived hasty fyre,
 Like sparkes of fire which fall in sclender flex,
 That shortly brent into extreme desyre,
 And ranfackt all her veines with passion entyre.

XLVIII.

Eftsoones shee grew to great impatience,
 And into termes of open outrage bruft,

XLVII. 3. ————— a fresh and lusty Knight,] So Gower, in his *Confess. Amant.* L. viii. fol. 175. b. calls Apollonius, " a yonge, a freshe, a lustie knight." We may observe a similar phrase in Scripture, " Making thee young and lusty as an eagle." TODD.

XLVII. 7. Like sparkes of fire &c.] Ovid, *Met.* i. 492.

" Utque leves stipulæ demptis adolentur aristis."

Again, *Met.* vi. 455.

" Non fecus exarsit—

" Quàm siquis canis ignem supponat aristis." UPTON.

Ibid. ————— which fall] So I read with the poet's second edition, to which the folios, Hughes, and Tonson's edition in 1758, have conformed. The first edition reads, " that fall," which the editions of 1751, of Church, and Upton, follow; but it was perhaps altered by the poet on account of the repetition of *that* in the next line. TODD.

XLVII. 9. ————— with passion entyre.] That is, inward heat, " in-burning fire," ft. 53. See the note on F. Q. iv. viii. 23. Milton too uses *entire* for *inward*, Par. L. B. x. 8. " The mind of man, with strength *entire* and free will armd." CHURCH.

XLVIII. 2. ————— bruft,] The folios and Hughes improperly read *burst*. Spenser's own editions read *bruft*, which all the rest follow. So, in the next canto, ft. 19. " But *brusting* forth &c." Where Hughes has converted it into *bursting*. Our old language must not thus be demolished. See G. Douglas's *Virgil*, B. xii. " The flambe out *brastin* &c." And Phæer's *Virgil*, B. ii. " And now the barres asunder

That plaine discovered her incontinence ;
 Ne rekt shee who her meaning did mistrust ;
 For she was given all to fleshly lust,
 And poured forth in sensuall delight,
 That all regard of shame she had discust,
 And meet respect of honor put to flight :
 So shamelesse beauty soone becomes a loathly
 sight.

XLIX.

Faire Ladies, that to love captived arre,
 And chaste desires doe nourish in your mind,
 Let not her fault your sweete affections
 marre ;
 Ne blott the bounty of all womankind
 . 'Mongst thousands good, one wanton dame
 to find :

braſt." And the old Morality of *Every-Man*, Hawkins's Eng. Dr. i. 65. "Thy heart to *braſt.*" And *Hycke-Scorner*, ib. 78. "His waynes *braſte* and brofed." TODD.

XLVIII, 7. ————— discust,] *Shaken off.* Lat. *discutere.* Ital. *discostare*, to remove or put away.
 UPTON.

XLIX. 1. *Faire Ladics,*] Spenser apostrophises the Ladies, whom he would not have blamed for the fault of one. In the same manner he addresses them, lest they should take amiss his episode of Malbecco and Hellenore, F. Q. iii. ix. 1. Ariosto addresses them in the same manner, which the reader, at his leisure, may compare with Spenser, C. xxii. 1, and C. xxviii. 1.

UPTON.

XLIX. 4. ————— *the bounty*] *Goodness.* Fr. *bontè.*
 So Chaucer, p. 115. edit. Urr.

"Thou Maide and Mothir —

"In whom that God of *bontè* chose to wonne."

See also the note on F. Q. iii. ix. 4. CHURCH.

Emongft the rofes grow fome wicked weeds :
 For this was not to love, but luft, inclin'd ;
 For love does alwaies bring forth bounteous
 deeds,

And in each gentle hart desire of honor breeds.

L.

Nought fo of love this loofer Dame did skill,
 But as a cole to kindle fleshly flame,
 Giving the bridle to her wanton will,
 And treading under foote her honest name :
 Such love is hate, and fuch desire is flame.
 Still did ſhe rove at her with crafty glaunce
 Of her falſe eies, that at her hart did ayme,
 And told her meaning in her countenance ;
 But Britomart diſſembled it with ignorance.

LI.

Supper was ſhortly dight, and downe they fatt ;

XLIX. 6. *Emongft the rofes grow ſome wicked weeds :*] That is, *noxious*. Compare Chaucer, *Troilus and Creſſ.* i. 947.

“ For thilke ground that berith the wedis wicke,

“ Berith eke theſe whoſome herbis as full oft,

“ 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 ſalutares herbas, eademque nocentes

“ Nutrit, et urticæ proxima ſæpe roſa eſt.” UPTON.

XLIX. 8. *For Love does alwaies bring forth bounteous deeds,
 And in each gentle hart desire of honor breeds.]*

Berni, *Orl. Innam.* L. ii. C. iv. ſt. 3.

“ Amor dà all’ avarizia, all’ ozio bando,

“ E’ l core accende all’ onorate impreſe.” UPTON.

L. 9. *But Britomart &c.]* That is, Britomart ſeemed as though ſhe underſtood her not. CHURCH

Where they were serued with all sumptuous
 fare,
 Whiles fruitfull Ceres and Lyæus fatt
 Pourd out their plenty, without spight or
 spare;
 Nought wanted there that dainty was and
 rare:
 And aye the cups their bancks did overflow;
 And aye betweene the cups she did prepare
 Way to her love, and secret darts did throw;
 But Britomart would not such guilfull message
 know.

LII.

So, when they flaked had the fervent heat
 Of appetite with meates of every fort,
 The Lady did faire Britomart entreat
 Her to disarme, and with delightfull sport
 To loose her warlike limbs and strong effort:
 But when shee mote not thereunto be wonne,
 (For shee her sexe under that straunge purpórt
 Did use to hide, and plaine apparaunce
 shonne)
 In playner wise to tell her grievance she be-
 gonne;

LII. 5. *To loose her warlike limbs and strong effort:]* That is, to let loose, or to unloose, her warlike limbs, and to lay aside her sternnesse, force or effort, *to loose her effort*, to relax a little. The same verb, with some difference of signification, is applied to two different substantives. UPTON.

LIII.

And all attonce discovered her desire
 With sighes, and sobs, and plaints, and piteous
 grieffe,
 The outward sparkes of her in-burning fire :
 Which spent in vaine, at last she told her
 briefe,
 That, but if she did lend her short reliefe
 And doe her comfort, she mote algates dye.
 But the chaste Damzell, that had never
 priefe
 Of such malengine and fine forgerye,
 Did easely beleewe her strong extremitye.

LIV.

Full easy was for her to have beliefe,
 Who by self-feeling of her feeble sexe,
 And by long triall of the inward grieffe
 Wherewith imperious love her hart did vexe,
 Could iudge what paines doe loving harts
 perplexe.
 Who means no guile, be guiled soonest shall,
 And to faire semblaunce doth light faith
 annexe :

LIII. 5. ——— but if] *Unless*. See also F. Q. iii. xii. 35.
 Thus Chaucer, p. 101. edit. Urr.

“ Goth now, quoth she, and doth my Lord’s hest,

“ But o thing wolde I praye you of your grace,

“ (*But if my Lorde forbid it you,*) at lest

“ Burie this litil bodie in some place,

“ That no bestis or foulis it may race.” CHURCH.

LIII. 8. *Of such malengine*] *Guile*. See the note on
Malengin, F. Q. v. ix. 5. TODD.

The bird, that knowes not the false fowlers
call,
Into his hidden nett full easely doth fall.

LV.

Forthy she would not in discourteise wife
Scorne the faire offer of good will profest;
For great rebuke it is love to despise,
Or rudely fdeigne a gentle harts request;
But with faire countenance, as befeemed
best,
Her entertaynd; nath'lesse shee inly deemd
Her love too light, to wooe a wandring guest;
Which she misconstruing, thereby esteemd
That from like inward fire that outward smoke
had steemd.

LVI.

Therewith awhile she her flit fancy fedd,
Till she mote winne fit time for her desire;
But yet her wound still inward freshly bledd,
And through her bones the false instilled fire
Did spred itselfe, and venime close inspire.

LV. 1. *Forthy she would not in discourteise wife*] That is, *discourteously*. So, F. Q. iii. ii. 24. And "in complete wize," i. e. compleatly, "in secrete wize," i. e. secretly, F. Q. iii. vi. 23. UPTON.

LV. 8. *Which*] That is, which affable behaviour.

CHURCH.

LVI. 4. *And through her bones the false instilled fire
Did spred itselfe, and venime close inspire.*] Virgil,
Æn. iv. 66.

————— "Est molles flamma medullas
"Interea, et tacitum vivit sub pectore vulnus."

UPTON.

Tho were the tables taken all away ;
 And every Knight, and every gentle Squire,
 Gan choofe his Dame with *basciomini* gay,
 With whom he ment to make his sport and
 courtly play.

LVII.

Some fell to daunce ; some fell to hazardry ;
 Some to make love ; some to make meryment ;
 As diuerſe witts to diuerſe things apply :
 And all the while faire Malecaſta bent
 Her crafty engins to her cloſe intent.

LVI. 8. ————— *basciomini*] With *basciomini*, Ital. With kiſſing her hands: a phraſe, perhaps common in our author's age, when Italian manners were univerſally affected. T. WARTON.

The phraſe ſeems rather to be of Spaniſh origin, at leaſt in this gallant employment of it. Puttenham, ſpeaking of the Engliſh ladies, ſays, "With vs the wemen giue their mouth to be kiſſed ; in other places their cheek ; in many places their *hand*, or, in ſteed of an offer to the hand, to ſay theſe words, *Bczo los manos*." *Arte of Engliſh Poefie*, 4to. 1589, p. 239. See alſo Barnabe Rich's *Faults and nothing but Faults*, 1606, p. 8, where he deſcribes an affected traveller, who, "at his returne, hath but ſome few fooliſh phraſes in the French, Spaniſh, or Italian language, with the *baſelos manos*, the ducke, the mump, and the ſhrugge, &c." TODD.

LVII. 1. ————— to hazardry ;] In F. Q. ii. v. 13, this word ſignifies *rafhneſs*. Here it means *playing at hazard*. The characters in romance may be often found amuſing themſelves at paſtimes of this kind. Thus, in *The right pleaſant and goodly Hiſtorie of the foure ſonnes of Aimon*, Fol. 1554. "Now was ſet Berthelot and the worthy Renawde for to *playe at the ches* which were of yvory, whereof the boorde was of gold maſſy, &c." fol. xiv. See alſo *ibid.* Ch. ii. *Hazard* was perhaps the more fashionable game in the reign of Eliza- beth. TODD.

By this th' eternall lampes, wherewith high
 Iove

Doth light the lower world, were halfe yspent,
 And the moist daughters of huge Atlas strove
 Into the ocean deepe to drive their weary drove.

LVIII.

High time it seemed then for everie wight
 Them to betake unto their kindly rest :
 Estefoones long waxen torches weren light
 Unto their bowres to guyden every guest :
 Tho, when the Britonesse saw all the rest
 Avoided quite, she gan herselfe despoile,
 And safe committ to her soft fethered nest ;
 Wher through long watch, and late daies
 weary toile,
 She foundly slept, and carefull thoughts did
 quite affoile.

LIX.

Now whenas all the world in silence deepe

LVII. 8. *And the moist daughters &c.*] The Hyades, a constellation of seven stars in the head of the Bull. The classick poets suppose they occasion rain. Spenser therefore calls them the *moist daughters*. CHURCH.

LVIII. 4. *Unto their bowres*] *Chambers*. See the note on "inner bower," F. Q. i. viii. 5. TODD.

LVIII. 9. _____ affoile.] *Did put off,* or was *freed from*. See the note on *affoile*, F. Q. ii. v. 19.

TODD.

LIX. 1. *Now whenas all the world &c.*] Mallet, when he penned the original opening of his beautiful and affecting ballad, might have had this stanza in his mind. He is certainly now and then a gleaner of old English poetry. And his ballad thus began :

Yshrowded was, and every mortall wight
 Was drowned in the depth of deadly sleepe;
 Faire Malecasta, whose engrieved spright
 Could find no rest in such perplexed plight,
 Lightly arose out of her wearie bed,
 And, under the blacke vele of guilty night,
 Her with a scarlott mantle covered
 That was with gold and ermines faire enveloped.

LX.

Then panting softe, and trembling every ioynt,
 Her fearfull feete towards the bowre she
 mov'd,
 Where she for secreet purpose did appoynt
 To lodge the warlike Maide, unwisely loov'd;
 And, to her bed approaching, first she prov'd

“ When all was wrapt in dark midnight,

“ And all were fast asleep, &c.”

This introduction he injudiciously converted into a cold and quaint periphrasis:

“ ’Twas at the silent solemn hour,

“ When night and morning meet!” TODD.

LX. 1. *Then panting softe,*] Breathing *softly*. So Milton uses the adjective adverbially, *Par. L. B. v. 17*.

“ then with voice

“ Mild, as when Zephyrus on Flora breathes,

“ Her hand *soft* touching, whisper’d &c.” CHURCH.

LX. 5. *And, to her bed approaching,* &c.] This passage might have been imitated from the following, *Virg. Ceiris*, 208.

“ Cum furtim tacito descendens Scylla cubili

“ Auribus arreētis nocturna silentia tentat,

“ Et pressis tenuem singultibus aëra captat:

“ Tum suspenſa levans digitis vestigia primis

“ Egreditur.”

Compare also Ovid, *Fast.* i. 425, Tibullus, *El.* ii. 75, and Aristot., *C.* xxviii. 62, 63. UPTON.

Whether she slept or wakte: with her softe
 hand
 She softly felt if any member moov'd,
 And lent her wary eare to understand
 If any puffle of breath or signe of fence shee
 fond.

LXI.

Which whenas none she fond, with easy shifte,
 For feare least her unwares she should abrayd,
 Th' embroder'd quilt she lightly up did lifte,
 And by her side herselfe she softly layd,
 Of every finest fingers touch affrayd;
 Ne any noise she made, ne word she spake,
 But inly sighd. At last the royall Mayd
 Out of her quiet slomber did awake,
 And chaungd her weary side the better ease to
 take.

LX. 8. ——— her wary care] Her *cautious* and *attentive* ear. I adopt this emendation, with Mr. Hughes and Mr. Church, from the first folio. Spenser's own editions read *wary*, which Mr. Upton however considers as the Anglo-Sax. spelling, *pæpe*, *cautus*. TODD.

LX. 9. ——— fond.] The folios read *санд*, as the rhyme directs; but I believe Spenser gave it, *hond*, *underfond*, *fond*. See the next canto, st. 52, *fond*, *withfond*. And here immediately follows, "Which whenas none she *fond*." UPTON.

Mr. Church silently reads, *hond*, *underfond*, *fond*. Hughes and Tonson's edition in 1758 follow the reading of the folios. The editions of 1751 and Mr. Upton adopt the poet's own text, which I have followed. Some deviations from the exactness here required must be expected in so long a poem. Thus, in the third stanza of this canto, we have *overronne*, *sunne*, *wonne*; upon which, however, the criticks are silent. TODD.

LXI. 2. ——— abrayd,] *Awake*. See the note on *did out of sleep abray*, F. Q. iv. vi. 36. TODD.

LXII.

Where feeling one clofe couched by her fide,
 She lightly lept out of her filed bedd,
 And to her weapon ran, in minde to gride
 The loathed leachour: but the Dame, halfe
 dedd
 Through fuddeine feare and ghastly drierihedd
 Did fhrieke alowd, that through the hous it
 rong,
 And the whole family therewith adredd
 Rashly out of their rouzed couches fprong,
 And to the troubled chamber all in armes did
 throng.

LXIII.

And thofe fixe Knightes, that Ladies cham-
 pions,
 And eke the Redcroffe Knight ran to the
 ftownd,
 Halfe armd and halfe unarmd, with them
 attons:
 Where when confufedly they came, they
 fownd
 Their Lady lying on the fenceleffe grownd:
 On th' other fide they faw the warlike Mayd

LXII. 2. ———— *out of her filed bedd,*] Out of her
defiled bed. See the note on *file*, Shep. Cal. July. TODD.

LXII. 3. ———— *to gride*] See the notes on
gride, Shep. Cal. Februarie. TODD.

LXII. 8. Rashly] *Inconfiderately*, not knowing why or
 wherefore. CHURCH.

Al in her snow-white smocke, with locks un-
 bownd,
 Threatning the point of her avenging blade ;
 That with so troublous terror they were all dif-
 mayd.

LXIV.

About their Ladye first they flockt arownd ;
 Whom having laid in comfortable couch,
 Shortly they reard out of her frosen fwowind ;
 And afterwarde they gan with fowle reproch
 To stirre up strife, and troublous contecke
 broch :
 But, by enfample of the last dayes losse,
 None of them rashly durst to her approach,
 Ne in so glorious spoile themselves emboffe :
 Her succourd eke the Champion of the Bloody
 Crosse.

LXV.

But one of those fixe knights, Gardantè hight,
 Drew out a deadly bow and arrow keene,
 Which forth he sent with felonous despight
 And fell intent against the Virgin sheene :
 The mortall steele stayd not till it was seene

LXIV. 5. ————— contecke] Spenser here, when he might have used *contest*, chooses rather Chaucer's obsolete term *conteck*. Thus, in the *Knights Tale*, ver. 2006.

“ *Conteke with bloody knyves, and sharpe menace.*”

See also *Nonnes Pr. T.* ver. 10047. Our poet had used it before in his *May* and *September*. T. WARTON.

LXIV. 8. ————— emboffe :] *Adorn.* See the note on *emboffe*, F. Q. iv. iv. 15. TODD.

To gore her side; yet was the wound not
 deepe,
 But lightly rased her soft filken skin,
 That drops of purple blood thereout did
 weepe,
 Which did her lilly smock with stains of ver-
 meil steep.

LXVI.

Wherewith enrag'd she fiercely at them flew,
 And with her flaming sword about her layd,
 That none of them foule mischief could
 eschew,
 But with her dreadfull strokes were all dif-
 mayd:
 Here, there, and every where, about her
 fwayd
 Her wrathfull Steele, that none mote it abyde;
 And eke the Redcrosse Knight gave her
 good ayd,
 Ay ioyning foot to foot, and syde to syde;
 That in short space their foes they have quite
 terrifyde.

LXV. 7. *But lightly rased her soft filken skin,
 That drops of purple blood thereout did weepe,
 Which did her lilly smock with stains of vermeil steep.]*

Compare this passage with F. Q. i. v. 9. I believe our poet had Homer in view, where Menelaus is wounded; for he almost literally translates him, *Il. 8. 139.*

*Ἀκρότατον δ' ἄρ' οἷσός ἐπέγραψε χροῶα φωτός·
 Αὐτίκα δ' ἔρρεεν αἷμα κελαινεφές ἐξ ὠτίλης.*

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 vermilion. UPTON.

LXVII.

Tho, whenas all were put to shamefull flight,
 The noble Britomartis her arayd,
 And her bright armes about her body dight:
 For nothing would she lenger there be stayd,
 Where so loose life, and so ungentle trade,
 Was vsd of Knightes and Ladies seeming
 gent:
 So, carely, ere the grosse earthes gryesy
 shade
 Was all disperst out of the firmament,
 They tooke their steeds, and forth upon their
 journey went.

LXVII. 7. ——— *the grosse earthes gryesy shade*] Quære, *gryesy*, i. e. grisly, horrible. CHURCH.

So “*griesty night*,” F. Q. i. v. 20, iv. vii. 22. “*Griesty shades*,” F. Q. ii. vii. 51, iii. iv. 54. “*Griesty shade*,” F. Q. iii. vi. 37. “*Griesty shades of night*,” F. Q. v. x. 33. If we keep the received reading “*gryesy shade*,” we must interpret it (though somewhat far-fetched) *moist*, *humid*, as in Virgil, *Æn.* ii. 8. “*Humida nox*.” And in *Æn.* iii. 589. “*Humentemque Aurora polo dimoverat umbram*.” Again, in *Æn.* iv. 351. “*Humentibus umbris*.” Let the reader please himself; though I think the place is to be altered rather than interpreted.

UPTON.

Gryesy is probably the true reading, as the context “*grosse earth*” seems to countenance it. G. Douglas, in his translation of Virgil, B. iii. says,

————— “the dirk nycht
 “With hir *donk schaddow* hydis of the erth the sicht:”
 Where *donk* is used for *wet* or *moist*. So Spenser may have intended *gryesy* for *dirty*, *moist*, or *foggy*. Nor would he, I think, have introduced the epithet *grosse*, if he had not written *gryesy*, however quaint it may appear. TODD.

CANTO II.

*The Redcrosse Knight to Britomart
 Describeth Artegall :
 The wondrous Myrrhour, by which she
 In love with him did fall.*

I.

HERE have I cause in men iust blame to find,
 That in their proper praise too partiall bee,
 And not indifferent to woman kind,
 To whom no share in armes and chevalree
 They doe impart, ne maken memoree
 Of their brave gestes and prowesse martiall :
 Scarfe do they spare to one, or two, or three,
 Rowme in their writtes; yet the same writing
 small
 Does all their deedes deface, and dims their
 glories all.

II.

But by recórd of ántique times I finde
 That wemen wont in warres to beare most
 fway,

I. 1. *Here have I cause in men iust blame to find, &c.*] See the notes on F. Q. iii. iv. 1. TODD.

I. 3. ——— indifferent] *Impartial*. So, in our Liturgy, of the magistrates: "That they may truly and *indifferently* minister justice to the punishment of wickedness and vice, &c." TODD.

And to all great exploits themselves inclin'd,
 Of which they still the girdle bore away;
 Till envious men, fearing their rules decay,
 Can coynely freight laws to curb their
 liberty:

Yet, since they warlike armes have laide away,
 They have exceld in artes and pollicy,
 That now we foolish men that prayse give eke
 t'envy.

III.

Of warlike puissance in ages spent,
 Be thou, faire Britomart, whose prayse I
 wryte;
 But of all wisdom bee thou precedent,
 O soveraine Queene, whose prayse I would
 endyte,
 Endite I would as dewtie doth excyte;
 But ah! my rymes too rude and rugged are,
 When in so high an object they doe lyte,
 And, striving fit to make, I feare, doe marre:

III. 7. *When in so high an object &c.*] *In* is often used in old writers, where now we use *on*. Thus, in F. Q. iii. iv. 16.

“But she againe him *in* the shield did smite.”

We should say, “*on* the shield.” Again, F. Q. v. iv. 40.

“And *in* his necke

“Her proud foot setting.”

So Milton, *Par. J.* B. i. 52. “Rolling *in* the fiery flood.” Again, B. i. 324. “Rolling *in* the flood.” Again, B. iii. 448. “All who *in* vain things built their fond hope.” These passages of Milton Dr. Bentley alters. UPTON.

III. 8. *And, striving fit to make. I feare, doe marre:*] Mr. Upton remarks, that *make*, in this passage, signifies to *versify*,

Thyselfe thy prayfes tell, and make them
knownen farre.

ΠΟΙΕΙΝ, *versus facere*. But there is reason to think, that *make* is here opposed to *marre*, in the same sense as it is in the following lines, F. Q. iv. i. 29.

“Likewise unequall were her handes twaine,
“That one did reach, the other pusht away,
“That one did *make*, the other *mard* againe.”

Make and *marr* were thus used together, as it were proverbially, in our author's age. Thus Harington, in his Ariosto, B. v. 19.

“In vaine I seeke my duke's love to expound,
“The more I seeke to *make*, the more I *mard*.”

Again, B. xx. 52.

“Yes, answer'd Guidon, be I *made* or *mard*.”

Again, B. xxx. 9.

“Ten years would hardly *make* that he would *marr*.”

Thus also G. Turberville, *To the Countess of Warwick*, Ann. 1570.

“Should *make* or *marre* as she saw cause.”

And in these lines from an old translation of Ovid, quoted by the author of *The Arte of English Poesie*: Medea of her children: B. iii. C. 19.

“Was I not able to *make* them I pray you tell,

“And am I not able to *marre* them as well?”

Again, in an old bombast play ridiculed by Shakespeare, “And *make* and *marre* the foolish fates,” *Midf. N. Dr.* A. iv. S. i. But it is needless to multiply examples; nor do I believe that the phrase is now quite obsolete in conversation. The meaning therefore of the lines before us is, “My verses are quite unpolished for so sublime a subject, so that I spoil or destroy, instead of producing or executing, any thing great or perfect.”

In the pastoral JUNE, *make* is manifestly used in the sense *versify*; and for this we have moreover the testimony of E. K.

“The god of shepherds Tityrus is dead,

“Who taught me homely as I can to *make*.”

Again, in *Colin Clouts come home again*:

“Besides her peerlesse skill in *making* well,

“And all the ornaments of wondrous wit.”

That is, queen Elizabeth, whom in another place he calls a *peerlesse poetesse*. Again, in his *Aprill*.

“And hath he skill to *make* so excellent,

“Yet hath so little skill to bridle love?”

IV.

She, traveling with Guyon, by the way

The author of *The Arte of English Poesie* generally uses *maker* for *poet*, ΠΟΙΗΤΗΣ, and, if we believe Sir J. Harington, it was that author who first brought this expression, the significance of which is much commended by Sir P. Sidney, and Jonson, into fashion about the age of queen Elizabeth. "Nor to dispute how high and supernatural the name of a *Maker* is, fo christned in English, by that unknowne godfather, that this last year save one, viz. 1589, set forth a booke called *The Arte of English Poesie*." See the Apologie for Poesie before Ariosto. His name is Puttenham. T. WARTON.

III. 9. *Thyselſe thy prayſes tell,*] This seems taken from the address of Tibullus to Messala:

"Nec tua præter te chartis intexere quisquam

"Facta queat, dictis ut non majora supersint."

UPTON.

IV. 1. *She, traveling with Guyon, by the way &c.*] Here is certainly a blunder, whatever was the occasion of it. Guyon, in the first canto of this book, encounters Britomart; after their reconciliation he goes in quest of Florimell: but she went forward, as lay her journey, and sees six Knights attacking one, which was the Redcrosse 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 traveling with *the Redcrosse Knight*, by *th'* way

"Of sundry thinges faire purpose gan to find—"

He is called the Redcrosse Knight below, C. 2. ft. 16, and C. 3. ft. 62. And above in this book, C. 1. ft. 42, ft. 63. And Una is hinted at by the *Errant Damozell*. See note on F. Q. iii. i. 24. See likewise the argument to this canto.

"The *Redcrosse Knight* to Britomart

"Describeth Artegall." UPTON.

I have seen a copy of the first edition, in which *Guyon* is here erased with the pen; and over it is written in an old and probably coeval hand *Redcros*. And certainly the line runs smoother thus, than with Mr. Upton's emendation.

"She, traveling with *Redcrosse*, by the way

"Of sondry thinges faire purpose gan to find."

We may also find *Redcrosse* without *Knight* adjoined to it, in F. Q. i. vii. 48.

"O heaive record of the good *Redcrosse*." TODD.

Of fondry thinges faire purpose gan to find,
 T'abridg their iourney long and lingring day:
 Mongst which it fell into that Fairies mind
 To aske this Briton Maid, what uncouth wind
 Brought her into those partes, and what in-
 quest
 Made her dissemble her disguised kind:
 Faire Lady she him seemd like Lady drest,
 But fairest Knight alive when armed was her
 brest.

V.

Thereat she sighing softly had no powre
 To speake awhile, ne ready answere make;
 But with hart-thrilling throbs and bitter
 stowre,
 As if she had a fever fitt, did quake,
 And every daintie limbe with horrou shake;
 And ever and anone the rosy red
 Flasht through her face, as it had beene a
 flake
 Of lightning through bright heven fulmined:
 At last, the passion past, she thus him answered:

IV. 6. ———— and what inquest

Made her dissemble her disguised kind:] And what
quest or adventure, which she now was in pursuit of, made her
 dissemble her *kind*, nature or sex. UPTON.

V. 8. ———— fulmined:] *Fulmined* is a word which

Milton uses, speaking of the orators, who "shook the arsenal,
 and *fulmined* over Greece," *Par. Reg.* B. iv. 270. Milton al-
 ludes to a well known Greek verse applied to Pericles.

UPTON.

VI.

“ Faire Sir, I let you weete, that from the
 howre
 I taken was from nourfes tender pap,
 I have been trained up in warlike ftowre,
 To toffen fpeare and thield, and to affrap
 The warlike ryder to his moft mishap ;
 Sithence I loathed have my life to lead,
 As Ladies wont, in Pleasures wanton lap,
 To finger the fine needle and nyce thread ;
 Me lever were with point of foemans fpeare-be
 dead.

VI. 1. *Faire Sir, I let you weete, &c.*] If the reader will at his leifure compare this and the following itanza with what is faid of Clarinda in Taſſo, C. ii. 39, 40 ; of Camilla in Virgil, *Æn.* vii. 803 ; and of Aſbyte in Silius Ital. L. ii. 68 ; he may fee ſome plain imitations. However unnatural fighting ladies and heroines appear in plain proſe, yet they make no unpoe- tical 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. UPTON.

Fighting ladies (to uſe Mr. Upton’s expreſſion) often make a conſiderable figure in romance. Many examples might be adduced. I will juſt mention, that, in the Hiſtory of *Huon de Bordeaur*, there is a very intereſting deſcription of “ *la noble pucelle Ide*,” to whoſe remarkable valour the victory of her party is attributed. “ *Finablement par la haute proueſſe de la noble pucelle Ide, le roy d’ eſpaigne fut prins, et tous ſes gens des- conſits, &c.*” p. 398. Paris edit. 8vo. s. d. TODD.

VI. 4. _____ affrap] *Strike down.* Ital. *affrapare.* Fr. *fraper.* In F. Q. ii. i. 26, it ſignifies to *en- counter.* UPTON.

VI. 9. *Me lever were*] I had *rather*, or it would be *more agreeable* to me. So Chaucer, *Frank. Prol* 10995, edit. Tyrwhitt.

“ It were me *lever* than twenty pound worth lond.”

VII.

“ All my delight on deedes of armes is fett,
 To hunt out perilles and adventures hard,
 By sea, by land, wherefo they may be mett,
 Onely for honour and for high regard,
 Without respect of richeffe or reward :
 For such intent into these partes I came,
 Withouten compasse or withouten card,
 Far fro my native foyle, that is by name
 The Greater Brytaine, here to seeke for praise
 and fame.

VIII.

“ Fame blazed hath, that here in Faery Lond
 Doe many famous Knightes and Ladies
 wonne,
 And many straunge adventures to bee fond,

And, in *Bevis of Hampton* :

“ When Iosian heard she should be a queene,

“ Against her will it was, I weene ;

“ She had *lewer* withouten lesse

“ To have been fir Bevis Countesse.”

Lewer is the comparative degree of the Saxon adjective *lese*, or *leif*, agreeable. See Gloss. Douglas's Virgil, v. *Lewer*.

TODD.

VII. 9. *The Greater Brytaine,*] To distinguish it from the Lesser Britany in France. The reader will please to remember that, throughout this poem, the Britons (the people of Wales) are all along distinguished from the English and Scotch ; and that England alone (as divided from Scotland and Wales) is the scene of Faerie Land. CHURCH.

VIII. 2. _____ wonne,] *Dwell.* The same word rhymes to *wonne*, i. e. *acquired*, (as here,) in the preceding canto, st. 3. Words, thus spelt alike, but of different signification, are frequently employed as rhymes to each other in Italian and also in old English poetry. TODD.

Of which great worth and worship may be
wonne :

Which to prove, I this voyage have begonne.
But mote I weete of you, right courteous
Knight,

Tydings of one that hath unto me donne
Late foule dishonour and reprochfull spight,
'The which I seeke to wreake, and Arthegall he
hight."

IX.

'The worde gone out the backe againe would
call,

As her repenting so to have missayd,
But that he, it uptaking ere the fall,
Her shortly answered; " Faire martiall Mayd,
Certes ye misavised beene t' upbrayd
A gentle Knight with so unknighly blame :
For, weete ye well, of all that ever playd

VIII. 5. *Which to prove, I this voyage have begonne.*] So the first edition with better accent, and more poetical, I think, than the second and the folios :

" Which *I to prove*, this voyage have begonne."

The beginning with a trochee makes the accent fall stronger on *I*. UPTON.

Mr. Church has also followed the original reading. The rest conform to the second edition. TODD.

IX. 1. *The worde gone out, the backe againe would call, &c.*] Perhaps our poet had Tasso in view, where Erminia fearing she has discovered her love, casting down her eyes, wishes to have recalled her last words, C. xix. 90.

" E chinò gli occhi, e l'ultime parole

" Ritener volle, e non ben le disense." UPTON.

At tilt or tourney, or like warlike game,
The noble Arthegall hath ever borne the name.

X.

“Forthy great wonder were it, if such shame
Should ever enter in his bounteous thought,
Or ever doe that mote deserven blame:
The noble corage never weeneth ought
That may unworthy of itselfe be thought.
Therefore, faire Damzell, be ye well aware,
Least that too farre ye have your sorrow
fought:

You and your Countrey both I wish welfare,
And honour both; for each of other worthy are.”

XI.

The royall Maid woxe inly wondrous glad,
To heare her Love so highly magnifyde;
And ioyd that ever she affixed had
Her hart on Knight so goodly glorifyde,
However finely she it faind to hyde.

X. 4. *The noble corage never weeneth ought*

That may unworthy of itselfe be thought.] The noble mind never entertains a thought unworthy of itself. *Corage* 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. *De Off.* L. iii. This is the greatest instance of that self-reverence, which every honest man pays to his own mind: Πάντων δὲ μάλιστα ἀισχύειο καυτὸν 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. UPTON.

The loving mother, that nine monethes did
 beare

In the deare clofett of her painefull fyde
 Her tender babe, it feeing fafe appeare,
 Doth not fo much reioyce as the reioyced theare.

XII.

But to occafion him to further talke,
 To feed her humor with his pleafing ftyle,
 Her lift in ftryfull termes with him to balke,
 And thus replyde; “ However, Sir, ye fyle
 Your courteous tongue his prayfes to compyle,
 It ill befemes a Knight of gentle fort,
 Such as ye have him boafed, to beguyle

XI. 6. *The loving mother that nine months did beare, &c.]* Perhaps he had in view *John* xvi. 21. “ A woman when ſhe is in traveil, hath forrow: 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.” UPTON.

XI. 7. *In the deare clofett &c.]* See *F. Q.* v. v. 44. So Chaucer, p. 115. edit. Urr.

“ Thou Maide and Mothir ———

“ Which in the *clojſtre of thy bliſſfull ſidis*

“ Took Mann’is ſhape—”

And p. 27.

“ And though your life be medlid with grevaunce,

“ And at your *hert’is clojēt* be your wound.” CHURCH.

XII. 3. *Her lift]* She was pleaſed. CHURCH.

Ibid. ——— *in ſtryfull termes &c.]* This is Spenser’s manner of ſpelling *ſtriſe-full*. The word has occurred before.

TODD.

Ibid. ——— *in ſtryfull termes with him to balke,]* To deal with him in croſs purpoſes, as Mr. Upton obſerves; or to *baſſe* him. See the note on *balkt*, *F. Q.* iv. x. 25. TODD.

XII. 4. ——— *ye fyle &c.]* See the note on *ſile his tongue*, *F. Q.* i. i. 35. UPTON.

A simple Maide, and worke so hainous tort,
In shame of Knighthood, as I largely can report.

XIII.

“ Let bee therefore my vengeance to diffwade,
And read, where I that Faytour false may
find.”

“ Ah! but if reason faire might you perswade
To slake your wrath, and mollify your mind,”
Said he, “ perhaps ye should it better find:
For hardie thing it is, to weene by might
That man to hard conditions to bind;
Or ever hope to match in equall fight,
Whose prowesse paragone saw never living wight.

XIV.

“ Ne foothlich is it easie for to read
Where now on earth, or how, he may be
fownd;
For he ne wonneth in one certeine stead,

XIII. 1. Let bee *therefore* &c.] *Let bee*, let alone, omit.
“ *Let be* thy deep advise,” F. Q. ii. iii. 16. And *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.”

UPTON.

XIII. 2: ——— *that Faytour false may find.*] To the
word *faytour*, as Mr. Upton observes, some epithet is generally
added, as *false*, *infamous*. See Mr. Church’s explanation of
faytour, F. Q. i. xii. 35. See also Tyrwhitt’s Gloss. Chaucer.
“ *Faitour*, a lazy, idle fellow. *Faitard*, *faiteor*, un paresseux,
piger. Lacombe.” TODD.

XIV. 1. ——— foothlich] *Soothly*, truly. Anglo-Sax.
fōðlice. UPTON.

But restlesse walketh all the world arownd,
 Ay doing thinges that to his fame redownd,
 Defending Ladies cause and Orphans right,
 Wherefo he heares that any doth confownd
 Them comfortlesse through tyranny or might;
 So is his foveraine honour raifde to hevens
 hight."

XV.

His feeling wordes her feeble fence much
 pleased,
 And softly funck into her molten hart:
 Hart, that is inly hurt, is greatly eafed
 With hope of thing that may allegge his
 smart;
 For pleasing wordes are like to magick art,
 That doth the charmed fnake in slomber lay:
 Such secrete ease felt gentle Britomart,
 Yet list the fame efforce with faind gaineſay;
 (So difchord ofte in muſick makes the ſweeter
 lay;)

XV. 4. ————— allegge] *Eaſe*, alleviate. Fr. *alleger*. The folio of 1679 reads *alledge*; and Hughes, *allay*.
 CHURCH.

XV. 5. *For pleaſing words are like to magick art*
That doth the charmed ſnake in ſlomber lay:] The
 alluſion is to the magicians, who boaſt their power over ſer-
 pents. See Virg. *Ecl.* viii. 71, and Ov. *Met.* vii. 203. To this
 pretended power of magick the Pſalmiſt alludes where he men-
 tions the deaf adder, "that refuſes to hear the voice of the
 charmer, charm he never ſo wiſely." UPTON.

XV. 9. *So diſchord ofte in muſick makes the ſweeter lay;]*
 This ſeems tranſlated from a ſaying of Heraclitus, who com-

XVI.

And fayd ; “ Sir Knight, these ydle termes
forbeare ;

And, sith it is uneath to find his haunt,
T'ell me some markes by which he may ap-
peare,

If chaunce I him encounter paravaunt ;
For perdy one shall other slay, or daunt :
What shape, what shield, what armes, what
stedd, what stedd,

And whatso else his person most may vaunt ?”
All which the Redcrosse Knight to point
ared,

And him in everie part before her fashioned.

XVII.

Yet him in everie part before she knew,
However list her now her knowledge fayne,
Sith him whylome in Britayne she did vew,
To her revealed in a Mirrhour playne ;

pared the disagreeing elements, and physical and moral evils, in this world, to discords in musick : 'tis from these discords rightly attempered, that the greatest harmony arises. See Aristot. *Ethic.* L. viii. C. 1. UPTON.

XVI. 4. ————— paravaunt ;] *Peradventure.* See the note on *paravaunt*, F. Q. vi. x. 15. TODD.

XVI. 9. *And him in everie part*] So Spenser's own editions read, which Hughes's second edition, and those of 1751, Church, Upton, and Tonson's in 1758, rightly follow ; the repetition in the next line of *him in everie part* being, as Mr. Upton observes, entirely in the poet's manner. The rest here read “ And him in everie *point.*” TODD.

XVII. 1. *Yet &c.*] The poet here interrupts his story ; and resumes it not till the last stanza of the next canto.

CHURCH.

Whereof did grow her first engrafted payne,
 Whose root and stalke so bitter yet did taste,
 That, but the fruit more sweetnes did con-
 tayne,

Her wretched dayes in dolour she mote waffe,
 And yield the pray of love to lothsome death
 at last.

XVIII.

By straunge occasion she did him behold,
 And much more straungely gan to love his
 sight,
 As it in bookes hath written beene of old.
 In Deheubarth, that now South-Wales is
 hight,
 What time king Ryence raign'd and dealed
 right,

XVIII. 3. *As it in bookes hath written beene of old.*] So, in F. Q. iii. vi. 6. "As it in antique *bookes* is mentioned." And in F. Q. iv. xi. 8, and 10. "As we in *records* read." What *bookes* and *records* are these? These are the *bookes* (mentioned in F. Q. ii. ix. 40.) containing the antiquities of Fairy land: these are the *antique rolles*, and volumes, "Of Faerie Knights and fayrest Tanaquill." See also F. Q. iii. iii. 4, iv. xi. 4. 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 authentick, by fathering them upon one Cid Hamet an Arabian historiographer. UPTON.

XVIII. 4. *In Deheubarth, that now South-wales is hight,*] In *Deheubarth*, i. e. *South-wales*: for, when Wales was divided into three principalities, the countries of the Sileures and Dimetæ were called by the natives Deheubarth, and by the English South-Wales. UPTON.

The great Magicien Merlin had deviz'd,
 By his deepe science and hell-dreaded might,
 A Looking-glasse, right wondrously aguiz'd,
 Whose vertues through the wyde worlde soone
 were solemniz'd.

XIX.

It vertue had to shew in perfect fight
 Whatever thing was in the world contaynd,
 Betwixt the lowest earth and hevens hight,
 So that it to the looker appertaynd :
 Whatever foe had wrought, or frend had
 faynd,
 Therein discovered was, ne ought mote pas,

XIX. 5. *Whatever foe had wrought, or frend had fayn'd,
 Therein discovered was,*] See also ft. 21. and the
 note there. It is manifest that Spenser drew the idea of this
 mirrour, from that which is presented by the strange knight to
 Cambuscan, in Chaucer, *Squ. Tale*, v. 153.

“ This mirrour eke, which I have in my hond,

“ Hath soche a might, that men may in it se

“ Whan there shall fall any adverstite

“ Unto your reigne, or to yourself also,

“ And opin se who is your frend or fo.

“ And over all, if any lady bright

“ Hath fet her hert on any manir wight,

“ If he be false she shall the tresoun se,

“ His newe love, and all his subtilte,

“ So opinly, that there shall nothing hide.”

Spenser likewise feigus, that his mirrour was of service in
 the purposes of love; and as such it is consulted by Britomartis,
 but upon an occasion different from that which is here men-
 tioned by Chaucer. She looks in it with a design to discover
 her destined husband, ft. 23. “ Whom fortune for her husband
 would allott.” As the uses of this mirrour were of so im-
 portant a nature, Spenser ought not to have first mentioned it
 to us by that light appellation, *Venus' Looking-Glass*; where he

Ne ought in fecret from the fame remaynd ;
 Fortly it round and hollow shaped was,
 Like to the world itfelfe, and feemd a World of
 Glas.

XX.

Who wonders not, that reades fo wonderous
 worke ?

But who does wonder, that has red the Towre
 Wherein th' Aegyptian Phao long did lurke
 From all mens vew, that none might her dif-
 coure,

Yet ſhe might all men vew out of her bowre ?

Great Ptolomæ it for his Lemans fake
 Ybuilded all of glaffe, by magicke powre,
 And alfo it impregnable did make ;

Yet, when his Love was falſe, he with a peaze it
 brake.

XXI.

Such was the glaſſy Globe that Merlin made,

is ſpeaking of Britomart's love for Arthegall, F. Q. iii. i. 8.
 " Whoſe image ſhe had ſeen in Venus' looking-glaſs."

T. WARTON.

XX. 9. ————— *with a peaze it brake.*] That
 is, he brake it with a *violent blow*, with a *ſtamp*, with *the weight*
 of his ſtroke ; for ſo we may interpret *peaze* from the Spaniſh
peſa. See *Teforo de las tres Lenguas*, Genev. 1671, in v. *Peſa*,
 part. Eſpagn. p. 427. "*Peſa, poids, EMPRAINTE, fegno, im-*
preſſione, o peſo." TODD.

XXI. 1. *Such was the glaſſy Globe &c.*] This fiction, of
 preſenting to king Ryence (who is often mentioned in *Morte*
Arthur) a glaſſy globe, which exactly correſponds with Chau-
 cer's mirrour, ſpenſer borrowed from ſome romance, perhaps
 of king Arthur, fraught with oriental fancy. From the ſame

And gave unto king Ryence for his gard,
 That never foes his kingdome might invade,

sources, [the Aristotelick and Arabian philosophy respecting *Opticks*,] came a like fiction of Camoëns, in the *Lusiad*, where a globe is shown to Vasco de Gama, representing the universal fabrick or system of the world, in which he sees future kingdoms and future events. The Spanish historians report an American tradition, but more probably invented by themselves, and built on the Saracen fables, in which they were so conversant. They pretend that, some years before the Spaniards entered Mexico, the inhabitants caught a monstrous fowl, of unusual magnitude and shape, on the lake of Mexico. In the crown of the head of this wonderful bird, there was a mirror or plate of glass, in which the Mexicans saw their future invaders the Spaniards, and all the disasters which afterwards happened to their kingdom.—These superstitions remained, even in the doctrines of philosophers, long after the darker ages. Cornelius Agrippa, a learned physician of Cologne, about the year 1520, author of a famous book on the Vanity of the Sciences, mentions a species of mirror which exhibited the form of persons absent, at command. In one of these he is said to have shown, to the poetical Earl of Surry, the image of his mistress, the beautiful Geraldine, sick and reposing on a couch. See Drayton's *Heroic. Epist.* p. 87. b. edit. 1598.—Nearly allied to this, was the infatuation of *seeing things* in a beryl, which was very popular in the reign of James the first, and is alluded to by Shakspeare.

The Arabians were also famous for other machineries of glass, in which their chemistry was more immediately concerned. The philosophers of their school invented a story of a magical steel-glass, placed by Ptolemy on the summit of a lofty pillar near the city of Alexandria, for burning ships at a distance. The Arabians called this pillar *Hemadeflaeor*, or, the pillar of the Arabians. I think it is mentioned by Sandys. Roger Bacon has left a manuscript tract on the formation of burning-glasses. Ptolemy, who seems to have been confounded with Ptolemy the Egyptian astrologer and geographer, was famous among the Eastern writers and their followers for his skill in operations of glass. Spenfer here mentions in ft. 20. a miraculous *tower of glass* built by Ptolemy, which concealed his mistress the Egyptian Phao, while the invisible inhabitant viewed all the world from every part of it. But this magical fortress, although impregnable, was easily broken in pieces at

But he it knew at home before he hard
 Tydings thereof, and fo them still debar'd :

one froke by the builder, when his miftrefs ceas'd to love. One of Boyardo's extravagancies is a prodigious *wall of glafs*, built by fome magician in Africa, which obviously betrays its foundation in Arabian fable and Arabian philofophy. Hither we might alfo refer Chancer's *House of Fame*, which is built of *glafs*; and Lydgate's *Temple of Glafs*. It is faid in fome romances written about the time of the Crufades, that the city of Damafcus was *walled with glafs*. See Hall's *Satyres*, B. iv. S. 6. written in 1597.

“ Or of Damafcus magicke *wall of glaffe*,

“ Or Solomon his sweating piles of braffe.” T. WARTON.

Accounts correspondent to this of *the mirror which difcovers fecret machinations of future events*, occur, according to a learned writer, both in Indian and Arabick mythology. In the laft tale but one of the Arabian Nights' Entertainments, an “ivory perpective glafs,” which reveals diftant tranfactions, may be found. See *Remarks on the Arab. Nights' Entertainments*, by R. Hole, LL. B. 1797. p. 241. It may be remarked, that this ridiculous method of prophecy is often mentioned in our old Englifh books. See Mr. Steevens's note on “the eighth king who bears a *glafs* in his hand,” *Macbeth*, A. iv. S. i. The infatuation of *fecing things* in a beryl, I may add, continued long after the reign of James the firft. Aubrey, in his *Miscellanies*, has a chapter on *Visions in a Berill, or Cryftall*, p. 128. edit. 1696. “The magicians,” he fays, “now, ufe a cryftal-fphere, or mineral-pearl, for this purpofe, which is infpected by a boy, or fometimes by the querent [inquirer] himfelf. There are certain *formulas of prayer* to be ufed before they make the infpection, which they term a *call*.—James Harrington, author of *Occana*, told me that the Earl of Denbigh, then ambaffador at Venice, did tell him, that one did fhew him there feveral times, *in a glafs*, things paff and to come.” This zealous dupe gives the hiftory and the picture of a *consecrated berill* which he had feen “at Brampton-Bryan in Herefordshire, but which came firft from Norfolk, and afterwards came into fomebodies hands in London, who did tell ftrange things by it, infomuch that at laft he was questioned for it, and it was taken away by authority about the year 1645.” Butler has admirably ridiculed this kind of credulity, in his defcription of Kelly, *chief fecer*, or as Lilly calls him, *Speculator*,

It was a famous present for a prince,
 And worthy worke of infinite reward,
 That treasons could bewray, and foes convince :

Happy this realme, had it remayned ever since !

XXII.

One day it fortun'd fayre Britomart
 Into her fathers closet to repayre ;
 For nothing he from her reserv'd apart,
 Being his onely daughter and his hayre ;
 Where when she had espyde that Mirrhour
 fayre,
 Herselfe awhile therein she vewd in vaine :
 Tho, her avizing of the vertues rare
 Which thereof spoken were, she gan againe
 Her to bethinke of that mote to herselfe pertaine.

to Dr. Dee, a *famous performer on the Looking-glass* in the reign of Elizabeth !

“ Kelly did all his feats upon

“ The devil's *looking-glass*, a *stone* ;

“ Where, playing with him at bo-peep,

“ He solv'd all problems ne'er so deep.” TODD.

XXI. 8. ————— and foes convince:] *Convict* his foes, according to Mr. Church ; *overthrow* them, according to Mr. Upton, who adds, that Shakspeare uses *convince* in this sense very often. The Latin word *convinco* admits both interpretations. TODD.

XXI. 9. *Happy &c.*] The poet seems to allude to the many Plots and Conspiracies in Queen Elisabeth's reign.

CHURCH.

XXII. 6. ————— in vaine:] That is, As she thought of nothing in particular, nothing was represented to her but her own *person*. CHURCH.

XXII. 7. ————— her avizing] *Bethinking* herself. *Fr. s'atifer*. See the next canto, ft. 6. CHURCH.

XXIII.

But as it falleth, in the gentleſt harts
 Imperious Love hath higheſt ſet his throne,
 And tyrannizeth in the bitter ſmarts
 Of them, that to him buxome are and prone :
 So thought this Mayd (as maydens uſe to
 done)
 Whom fortune for her huſband would allot ;
 Not that ſhe luſted after any one,
 For ſhe was pure from blame of ſinfull blott ;
 Yet wiſt her life at laſt muſt lincke in that ſame
 knot.

XXIV.

Eſtfoones there was preſented to her eye
 A comely Knight, all arm'd in complete wiſe,
 Through whoſe bright ventayle liſted up on
 hye
 His manly face, that did his foes agrize
 And frends to termes of gentle truce entize,
 Lookt forth, as Phœbus face out of the eaſt
 Betwixt two ſhady mountaynes doth arize :
 Portly his perſon was, and much increaſt
 Through his heroicke grace and honorable geſt.

XXIII. 1. *But, as it falleth, in the gentleſt harts*
Imperious Love hath higheſt ſet his throne,] Dante,
Inferno, C. v.

"Amor, ch' al cor gentil ratto s' apprende." UPTON.
 XXIII. 4. ————— buxome] *Yielding*, or
obedient. See the note on "*buxome yoke*," F. Q. vi. viii. 12.
 TODD.

XXV.

His crest was covered with a couchant hownd,
 And all his armour seemd of antique mould,
 But wondrous massy and assured fownd,
 And round about yfretted all with gold,
 In which there written was, with cyphers old,
Achilles armes which Arthegall did win :
 And on his shield enveloped sevenfold
 He bore a crowned little ermilin,
 That deckt the azure field with her fayre pouldred
 skin.

XXV. 1. [*His crest was covered with a couchant hownd,*] 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 *Rebuffès*. For *Griseum* in the barbarous Latin age signified fine furr or *ermin*. Gall. *Gris*. See also Chaucer, *Prolog. Cant. T.*

“ I see his sleeves purfled at the hand”

“ With *grys*—”

The crest likewise of the Knight's helmet is a *Gray* hound, couchant.

’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 fifth book, containing the Legend of Arthegal. UPTON.

XXV. 9. ————— [*with her fayre pouldred skin.*] That is, with her skin spotted, or *variegated*; in its primary sense, *befprinkled*: this is the genuine spelling of *powdered*, according to the etymology to which Skinner conjectures it to belong, viz. à *putvere*, conspergo *putvere*. We find the substantive *powder* generally spelled thus in old authors.

Thus B. Jonson, *Epig.* 92.

“ And of the *poulder*-plot they will talk yet.”

XXVI.

The Damzell well did vew his perfonage,
 And liked well; ne further faftned not,
 But went her way; ne her unguilty age
 Did weene, unwares, that her unlucky lot
 Lay hidden in the bottome of the pot:
 Of hurt unwife moft daunger doth redound:

Spenser again uſes the verb in its ſenſe, *beſprinkle*, F. Q. iv. x. 31.

————— “ A crowne
 “ *Powdred* with pearle and ſtone.” —

Thus Sir Philip Sidney, in *Aſtrophell and Stella*, ft. 6.

“ Some one his ſong in Iove, and Iove’s ſtrange tales attires,
 “ Border’d with buls and ſwans, *powdred* with golden raine.”

Thus Harington, *Arioft*. B. xix. 53.

————— “ A horſe of dainty hew —
 “ His colour py’d, *powdred* with many a ſpot.”

Again, where it may be interpreted, *embroider*, B. xliiii. 148.

“ She dreamt the baſes of her loved knight,
 “ Which ſhe embroidred blacke the other day,
 “ With ſpots of red were *powdred* all in fight.”

Thus alſo Chaucer, *Rom. R.* v. 115.

“ Full gay was all the ground, and queint,
 “ And *powdred* as men had it peint.”

Again, *Cuckow and Night*, v. 63.

“ The grounde was grene, *ypowdred* with daiſye.”

And, in the following example, it ſeems to be literally uſed for *embroidering*, Afs. F. 526.

“ Aftir a forte the collir and the vente
 “ Lyke as armine is made in purſilinge,
 “ With grete perlis ful fine and orient,
 “ They were couchid all aftir one worching,
 “ With diamondes inſtede of *poudring*.” T. WARTON.

Mr. Warton ſays, he collected all theſe inſtances with a deſign of placing an expreſſion of Milton in a proper light, *Par. L.* B. vii. 581. “ *Powder’d* with ſtars.” I have ſhewn, in a note on the paſſage, that the *whole expreſſion* was not uncommon in our old poetry; I might have added alſo in proſe. See the Engliſh tranſlation of Boccace’s *Decameron*, fol. 1620. p. 150. Boulton, in his *Elements of Armories*, published in 1610, uſually ſpells this heraldick word, *pouldred*. TODD.

XXVI. 6. *Of hurt unwife &c.*] *Unwife*, unknown. That is, Moſt danger ariſes from the hurts we know not of. CHURCH.

But the false archer, which that arrow shot
 So flyly that she did not feele the wound,
 Did smyle full smoothly at her weetelesse wofull
 stound.

XXVII.

Thenceforth the fether in her lofty crest,
 Ruffed of Love, gan lowly to availe ;
 And her proude portance and her princely
 gest,
 With which she earst tryumphed, now did
 quaille :
 Sad, solemne, fowre, and full of fancies fraile,
 She woxe ; yet wist she nether how, nor why ;
 She wist not, filly Mayd, what she did aile,
 Yet wist she was not well at ease perdy ;
 Yet thought it was not love, but some melán-
 choly.

XXVIII.

So soone as Night had with her pallid hew
 Defaste the beautie of the shyning skye,
 And reſte from men the worldes desired vew,
 She with her nourſe adowne to sleepe did lye ;

XXVII. 1. *Thenceforth the fether in her lofty crest,*
Ruffed of Love, gan lowly to availe ;] The pro-
 verb ſays, “ The feather in her cap was pluckt.” *Ruffed* is
 the ſame as *ruffled* : See Junius in v. *Ruff*. UPTON.

Ruffed, i. e. ruffled, diſordered. So, in F. Q. iii. xi. 32.
 “ The proud bird, *ruffing* his fethers wide &c.”—*Availe* is to
 ſink. Fr. *avaler*. Spenser uſually ſpells it *avale* ; but the
 ſpelling is here altered, as in many other places, to accommo-
 date the eye. CHURCH.

But sleepe full far away from her did fly :
 Instead thereof sad sighes and sorrowes deepe
 Kept watch and ward about her warily ;
 That nought she did but wayle, and often
 sleepe

Her dainty couch with teares which closely she
 did weepe.

XXIX.

And if that any drop of slombring rest
 Did chauce to still into her weary spright,
 When feeble nature felt herselfe opprest,
 Streightway with dreames, and with fantastick
 sight
 Of dreadfull things, the same was put to
 flight ;
 That oft out of her bed she did astart,
 As one with vew of ghastly feends affright :
 Tho gan she to renew her former smart,
 And thinke of that fayre visage written in her
 hart.

XXVIII. 8. _____ *and often sleepe*

Her dainty couch with teares] Compare *Psalm*
 vi. 6. " I am weary with my groning ; all the night make I my
 bed to swim ; I water my couch with my tears." TODD.

XXVIII. 9. _____ *with teares which closely &c.*]
 That is, she wept silently that her nurse might not perceive it.

CHURCH.

XXIX. 1. *And if that any drop of slombring rest*

Did chauce to still into her weary spright,] Com-
 pare Lucretius, L. iv. 1054.

_____ " *Dulcedinis in cor*
 " *Stillavit gutta.*" TODD.

XXX.

One night, when she was tost with such unrest,
 Her aged nurse, whose name was Glaucè
 hight,
 Feeling her leape out of her loathed nest,
 Betwixt her feeble armes her quickly keight,
 And downe againe in her warme bed her dight:
 “ Ah! my deare daughter, ah! my dearest
 dread,
 What uncouth fit,” sayd she, “ what evill
 plight
 Hath thee opprest, and with sad drearyhead
 Chaunged thy lively cheare, and living made
 thee dead?

XXXI.

“ For not of nought these suddein ghastly feares
 All night afflict thy naturall repose;
 And all the day, whenas thine equall peares

XXX. 4. _____ keight,] *Caught.* See also F. Q. v. vi. 29. UPTON.

XXX. 6. *Ah! my deare daughter, &c.*] This address resembles that of the nurse to Fiametta in Boccace's Novel, entitled *Amorous Fiametta*. See B. Young's translation, 4to. bl. l. 1587, fol. 8. b. “ Oh daughter, deerer to me then myne own hart strings, what cares doo molest thee thus of late? Now thou spendest not one howre (whom sometimes I was wont to see merry and free from all pensiueness) without infinite cares, and burning fighes.” TODD.

XXX. 5. _____ her in her warme bed *dight.*] So Spenser's first edition reads, which Mr. Church follows. All other editors conform to the second edition, “ *in her warme bed her dight.*” But see st. 47, where the position of the words agrees with the original reading here: “ *Her down she layd in her warme bed to sleepe.*” TODD.

Their fit disports with faire delight doe chose,
 Thou in dull corners doest thyfelfe inclose ;
 Ne tastest princes pleasures, ne doest spred
 Abroad thy fresh youths fayrest flowre, but
 lose

Both leafe and fruite, both too untimely shed,
 As one in wilfull bale for ever buried.

XXXII.

“ The time that mortall men their weary cares
 Do lay away, and all wilde beastes do rest,
 And every river eke his course forbears,
 Then doth this wicked evill thee infest,
 And rive with thousand throbs thy thrilled
 brest :

Like an huge Aetn’ of deepe engulfed gryefe,

XXXII. 1. *The time that mortall men their weary cares
 Do lay away, and all wilde beastes do rest,
 And every river eke his course forbears, &c.]*

These verses, which, at first sight, seem to be drawn from Dido’s
 night in the fourth Æneid, are translated from the *Ceiris* attri-
 buted to Virgil, (as it has been before in general hinted,)
 ver. 232.

“ Tempore quo fessas mortalia pectora curas,
 “ Quo rapidos etiam requiescunt flumina cursus.”

T. WARTON.

XXXII. 5. ————— *thy thrilled brest:]* Thy
 brest *pierced through.* Thus Chaucer, *Rom. R.* 7636.

“ He coude his comming not forbere,
 “ Though ye him *thrilled* with a speere.”

Hence the expression, so frequent in Spenser, of “ *thrillant*”
 or “ *thrilling* speare, *thrillant* darts, &c.” See also Gloss.
 Douglas’s Virgil, v. *Thirllit.* Thirlland, *piercing through*, ab
 Anglo-Sax. *thirlian*, perforare, penetrare, *thyrel*, foramen :
 Whence the English, to *drill.* TODD.

XXXII. 6. *Like an huge Aetn’ of deepe engulfed gryefe,]* ’Tis

Sorrow is heaped in thy hollow chest,
 Whence fourth it breakes in sighes and anguish
 ryfe,
 As smoke and fulphure mingled with confused
 fryfe.

XXXIII.

“ Ay me! how much I feare least love it bee!
 But if that love it be, as sure I read
 By knowen signes and passions which I see,
 Be it worthy of thy race and royall seed,
 Then I avow, by this most sacred head
 Of my dear foster childe, to ease thy grieffe
 And win thy will: Therefore away doe dread;
 For death nor daunger from thy dew reliefe
 Shall me debarre: Tell me therefore, my liefest
 lief!”

XXXIV.

So having sayd, her twixt her armës twaine
 Shee streightly straynd, and colled tenderly;
 And every trembling ioynt and every vaine
 Shee softly felt, and rubbed busily,

a proverbial expression. *Ætna malorum.*—*Onus Ætnæ gravius.*
 See also Ariosto, C. i. 40.

“ Sospirando piangea tal, ch’ un ruscello

“ Parean le guance, e’l petto un Mongibello.” — УРТОХ.

XXXIII. 7. ————— Therefore away doe dread;] It
 would have been more perspicuous if the poet had written
 “ Therefore *doe* away dread.” TODD.

XXXIV. 2. ————— colled] *Hung about*
her neck. Lat. *collum.* Chaucer uses *collings* in the same
 manner, p. 506. edit. Urr. “ Come, and be we dronken of our
 swete pappes; use we covetous *collings.*” CHURCH.

To doe the frosen cold away to fly ;
 And her faire deawy eies with kisses deare
 Shee ofte did bathe, and ofte againe did dry :
 And ever her impórtund not to feare
 To let the secreet of her hart to her appeare.

XXXV.

The Damzell pauzd ; and then thus fearfully ;
 “ Ah ! nurse, what needeth thee to eke my
 payne ?

Is not enough that I alone doe dye,
 But it must doubled bee with death of twaine ?
 For nought for me but death there doth re-
 maine !”

“ O daughter deare,” said she, “ despeire no
 whit ;

For never fore but might a falve obtaine :
 That blinded god, which hath ye blindly
 fmit,

Another arrow hath your Lovers hart to hit.”

XXXVI.

“ But mine is not,” quoth she, “like other
 wownd ;

For which no reason can finde remedy.”

“ Was never such, but mote the like be
 fownd,”

Said she ; “ and though no reason may apply

XXXVI. 1. *But mine is not, quoth she, like other wownd ;* }
 So the first edition ; but several editions read “ *others wound :*”

“ *Non ego confucto mortalibus uror amore.*” UPTON.

Salve to your fore, yet Love can higher stye
Then Reasons reach, and oft hath wonders
donne."

"But neither god of love nor god of sbye
Can doe," said she, "that which cannot be
donne."

"Things oft impossible," quoth she, "seeme ere
begonne."

XXXVII.

"These idle wordes," said she, "doe nought
afwage
My stubborne smart, but more annoiaunce
breed :

For no, no usuall fire, no usuall rage
Yt is, O nourse, which on my life doth feed,
And sucks the blood which from my hart
doth bleed.

But since thy faithfull zeale lets me not hyde
My crime, (if crime it be,) I will it reed.
Nor prince nor pere it is, whose love hath
gryde

XXXVI. 5. *Salve to your fore,*] An old poetical expression. Thus, in the *Testament of John Lydgate*, bl. l. no date, emprinted by Pynson :

"*Salve* all my soores, that they nat cancred be."

And, in *Songes and Sonnets written by the Earle of Surrie and others*, edit. 1587. bl. l. fol. 68. b.

"Needs must you with your handy wark

"Or *salve* my fore, or let me die."

See more instances in my note on Milton's *Samson*, v. 184.

TODD.

My feeble brest of late, and launched this wound
wyde :

XXXVIII.

“ Nor man it is, nor other living wight ;
For then some hope I might unto me draw ;
But th’ only shade and semblant of a Knight,
Whose shape or person yet I never saw,
Hath me subiected to Loves cruell law :
The same one day, as me misfortune led,
I in my fathers wondrous Mirrhour saw,
And, pleased with that seeming goodlyhed,
Unwares the hidden hooke with baite I swal-
lowed :

XXXIX.

“ Sithens it hath infixed faster hold
Within my bleeding bowells, and so fore
Now ranckleth in this fame fraile fleshy
mould,
That all mine entrailes flow with poisonous gore,
And th’ ulcer groweth daily more and more ;
Ne can my ronning fore finde remedee,
Other than my hard fortune to deplore,
And languish as the leafe faln from the tree,
Till death make one end of my daies and
miferee !”

XL.

“ Daughter,” said she, “ what need ye be dif-
mayd ?
Or why make ye such monster of your minde ?

Of much more uncouth thing I was affrayd ;
 Of filthy lust, contráry unto kinde :
 But this affection nothing straunge I finde ;
 For who with reason can you aye reprove
 To love the semblaunt pleasing most your
 minde,
 And yield your heart whence ye cannot re-
 move ?

No guilt in You, but in the tyranny of Love.

XLI.

“ Not so th’ Arabian Myrrhe did sett her mynd ;
 Nor so did Biblis spend her pining hart ;
 But lov’d their native flesh against al kynd,
 And to their purpose used wicked art :
 Yet playd Paliphaë a more monstrous part,
 That lov’d a bull, and learnd a beast to bec :
 Such shamefull lustes who loaths not, which
 depart
 From course of nature and of modestee ?
 Swete Love such lewdnes bands from his faire
 companee.

XLI. 2. *Nor so*] Corrected from the Errata, subjoined to the first edition, by the editions of 1751, Church, and Upton. The rest read, “ *Not so.*” TODD.

XLI. 9. *Swete Love such lewdnes bands from his faire companee.*] “ To *band* properly signifies to *join together in a company*, to *assemble*; as in *Acts* xxiii. 12. “ And when it was day, certain of the Jews *banded* together.” Spenser therefore, either for the convenience of the verse, used *bands* for *disbands*; or, what is most probable, the word was written in his copy *banns*, which, according to Junius, is to *forbid by proscription, interdicere*; and from whence the verb to *banish* is derived. T. WARTON.

Spenser, without any alteration, might follow the Italian

XLII.

“ But thine, my deare, (welfare thy heart, my
deare !)

Though straunge beginning had, yet fixed is
On one that worthy may perhaps appeare ;
And certes seemes bestowed not amis :

Joy thereof have thou and eternall blis !”

With that, upleaning on her elbow weake,
Her alabaster brest she soft did kis,

Which all that while shee felt to pant and
quake,

As it an earth-quake were : at last she thus be-
spake ;

XLIII.

“ Beldame, your words doe worke me litle ease ;
For though my love be not so lewdly bent
As those ye blame, yet may it nought appease
My raging smart, ne ought my flame relent,
But rather doth my helpelesse grieve augment.
For they, howeuer shamefull and unkinde,

dar il bando, bandire, to banish :

“ Amor dà all' avarizia, all' ozio *bando*.” UPTON.

XLII. 7. *Her alabaster brest*] The second edition reads *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. UPTON.

Alabaster was the usual reading of our elder poets : from whom I could give numerous examples. I find G. Wither the first who writes *alabaster*. See the phrase “ *alabaster rocks*” in his *Mistresse of Philarete*, 1622. TODD.

XLIII. 6. _____ unkinde,] *Unnatural*. The same as “ *contrary unto kinde*,” st. 40. “ *Against all kynd*,” st. 41. CHURCH.

Yet did possesse their horrible intent :

Short end of sorrowes they therby did finde ;
So was their fortune good, though wicked were
their minde.

XLIV.

“ But wicked fortune mine, though minde be
good,

Can have no end nor hope of my desire,
But feed on shadowes whiles I die for food,
And like a shadow wexe, whiles with entire
Affection I doe languish and expire.

I, fonder then Cephifus foolish chyld,
Who, having vewed in a fountaine there
His face, was with the love thereof beguyld ;
I, fonder, love a shade, the body far exyld.”

XLV.

“ Nought like,” quoth shee ; “ for that same
wretched boy

Was of himfelfe the ydle paramoure,
Both Love and Lover, without hope of ioy ;
For which he faded to a watry flowre.

XLIV. 1. ————— *though minde be good,*] The first folio, and Hughes's first edition, read “ *though mine be good.*” CHURCH.

XLIV. 7. ————— *in a fountain there*] *There is transparent.* Again, F. Q. iii. xi. 7. “ She at last came to a *fountaine sheare.*” Again, F. Q. iv. vi. 20. “ Pactolus with his waters *shee,*” which seems copied from Golding's Ovid, 4to. 1587. *Met.* iv.

“ The water was so pure and *sheere.*” TODD.

XLV. 4. *For which he faded to a watry flowre.*] Ovid, *Met.* iii. 509.

But better fortune thine, and better howre,
 Which lov'ft the shadow of a warlike Knight;
 No shadow, but a body hath in powre:
 That body, wheresoever that it light,
 May learned be by cyphers, or by magicke
 might.

XLVI.

“ But if thou may with reason yet repress
 The growing evill, ere it strength have gott,
 And thee abandond wholly do possesse;
 Against it strongly strive, and yield thee nott
 Til thou in open fielde adowne be smott:
 But if the passion mayfter thy fraile might,
 So that needs love or death must be thy lott,

————— “ croceum pro corpore florem
 “ Inveniunt, foliis medium cingentibus albis.”
 i. e. The narcissus has white leaves with a yellow cup, and
 loves the water: hence Spenser calls it a *watry flowre*.

UPTON.

XLV. 5. *But &c.*] The reasoning is this. Narcissus loved
his own shadow, that is, was both *Love* and *Lover*, and conse-
 quently was unhappy: You love the *shadow* of a warlike
Knight; but there can be no *shadow* but must be cast by some
bodily substance; and therefore you may hope to obtain that
person, whose *shadow* was seen by you. CHURCH.

XLV. 9. *May learned be by cyphers, or by magicke might.*] Of the juggling *by cyphers* the reader may find a copious ac-
 count in Dr. Dee's and William Lilly's astrological publications.
 It is finely ridiculed by Butler under the title of *horary in-
 spection*, where he thus describes Sidrophel proceeding to a
 performance of *cyphering*, Hudibras, P. ii. C. iii.

“ With that he circles draws, and squares,

“ With *cyphers*, astral characters;

“ Then looks 'em o'er to understand 'em,

“ Although set down hab-nab, at random.” TODD.

Then I avow to thee, by wrong or right
To compas thy desire, and find that loved
Knight."

XLVII.

Her chearefull words much cheard the feeble
spright
Of the ficke Virgin, that her downe she layd
In her warme bed to sleepe, if that she might ;
And the old-woman carefully displayd
The clothes about her round with bufy ayd ;
So that at laft a litle creeping sleepe
Surprizd her fence: Shee, therewith well apayd,
The dronken lamp down in the oyl did sleepe ;
And fett her by to watch, and fett her by to
weepe.

XLVII. 7. ————— *She, therewith well apayd,*] Old
Glauce *well apayd, well fatisfied*, to fee her ward taking a little
reft, does not blow out the lamp, for that was jill ominous ;
but fleeps it, and thus extinguifhes it, in the oil: and then
fets herfelf to watch by her, and, lamenting her cafe, weeps
over her. UPTON.

XLVII. 8. *The dronken lamp down in the oyl did sleepe,*] See the *Ceir*s, ver. 344.

" *Inverfo bibulum reftinguens lumen olivo.*"

Where fee Scaliger. " *The dronken lamp.*" So Prudentius, *Cathem.* 17.

" *Vivax flamma viget, feu cava testula*

" *Succum linteolo fufferit ebrio, &c.*"

And Martial, X. 38.

————— *lucerna*

" *Nimis ebria Nicerotianis.*"

Aristophanes calls a lamp *πότης λύχνος*, *Nub.* 57. And it is a more proper metaphor to represent it as a great drinker than as a great eater: yet Alcæus *τὸς πότας λύχνος ἀδηφάγος εἶπεν*, fays Suidas on the word *ἀδηφάγια*. The ancient poets are fond of this metaphor. JORTIN.

XLVIII.

Earely, the morrow next, before that Day
 His ioyous face did to the world revele,
 They both uprose and tooke their ready way
 Unto the church, their praiers to appele,
 With great devotion, and with litle zele :
 For the faire Damzell from the holy herse
 Her love-sicke hart to other thoughts did
 fteale ;

XLVIII. 4. ————— *their praiers to appele,*

With great devotion, and with litle zele :

For &c.] They went to church with full pur-

pose of *saying their prayers*, but performed the service with less attention than they ought to have done ; says Mr. Church : or, according to Mr. Upton, they went *to appele to the Deity by prayers*, (Lat. *appellare*, Fr. *appeler*,) with great seeming outward devotion, but with little inward zeal. The word *appele*, I think, may be rather interpreted, from one of the senses in which *appello* is used, *pronounce* ; and then we may suppose the poet intended, They went to *repeat their prayers*, and *merely* to repeat them ; for the *thoughts* of Britomart, like those of Eloisa, appear to have been differently employed :

“ I waste the matin lamp in sighs for thee ;

“ Thy image *steals* between my God and me—

“ When from the censer clouds of fragrance roll,

“ And swelling organs lift the rising soul,

“ *One thought of thee* puts all the pomp to flight, &c.”

However, it must be acknowledged, that the rhyme forced Spenser to admit *appele* in this uncommon sense. TODD.

XLVIII. 6. ————— *from the holy herse]* From the holy *herse*, is, I suppose, the same as if he had said, from the holy *herfal*, which is used afterwards, F. Q. iii. xi. 18.

————— “ *Sad herfal* of his heavy stresse.”

So that *holy herse* is here, the rehearsal of the prayers in the church-service, at which Britomart is now described as present. *Herse* occurs, in the Pastoral of November, as the burden of Colin's song, “ O heavie *herse*,” and, “ O happie *herse*,” where E. K. interprets *herse*, “ The solemne Obsequie in Funerals.” T. WARTON.

And that old Dame said many an idle verse,
Out of her daughters hart fond fancies to re-
verse.

XLIX.

Retourned home, the royall Infant fell
Into her former fitt; for why? no powre
Nor guidaunce of herselfe in her did dwell.
But th' aged nurse, her calling to her bowre,
Had gathered rew, and savine, and the flowre
Of camphora, and calamint, and dill;
All which she in a earthen pot did poure,

XLVIII. 9. ————— to reverse.] To cause to return. See the notes on F. Q. i. ix. 48. CHURCH.

XLIX. 7. All which she in a earthen pot did poure,] Nothing is more frequent among the poets, than allusions to the various powers of charms, philters, and incantations. There were two sorts 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. 478.

“ Inveni, germana, viam, (gratare forori,)

“ Quæ mihi reddat eun, vel eo me solvat amantem—

“ Hæc se carminibus promittit solvere mentes,

“ Quas velit; ast aliis duras immittere curas.”

The incantation here is to undoe 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 were grateful to the Enchantress Hecate; and this goddess was to be assistant in this magical operation, *δέσποινά κ' συνεγός*, as Medea in Euripides invokes her. Hence the reader may see the propriety of Spen-

And to the brim with coltwood did it fill,
 And many drops of milk and blood through it
 did spill.

L.

Then, taking thrise three heares from off her
 head,

Them trebly breaded in a threefold lace,
 And round about the pots mouth bound the
 thread ;

And, after having whispered a space
 Certain sad words with hollow voice and bace,
 Shee to the Virgin sayd, thrise sayd she itt ;

fer's adding milk and blood, as well as mentioning the other ingredients. Compare Theocritus and Virgil in their Eclogues named *The Enchantress*. 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 *Cciris* 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 *κελίεον*, 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 *Cciris*; there is no earthen pot or cauldron; but an altar is erected: on which frankincence, vervain, bay-leaves, brimstone, and flower sprinkled with salt, were burnt; and this altar likewise is bound round with a fillet of wool,

———— "Molli cinge hæc altaria vittâ."

Στίψον [τὰν κελίεον] φρονικίῳ ὀίῳς ἅλω. UPTON.

“ Come, daughter, come ; come, spit upon
 my face ;
 Spitt thrife upon me, thrife upon me spitt ;
 Th’ uneven number for this bufines is moft fitt.”

LI.

That fayd, her rownd about ſhe from her turnd,
 She turned her contráry to the funne ;
 Thrife ſhe her turnd contráry, and returnd

L. 9. *Th’ uneven number for this bufines is moft fitt.*] I cannot help citing a paſſage from Petronius, which illuſtrates theſe fooliſh and ſuperſtitious ceremonies. “ Illa de ſinu licium protulit varii coloris filis intortum, cervicemque vinxit meam : mox turbatum ſputo pulverem mediq̄ ſuſtulit digito, frontemque repugnantis ſignavit : hoc peracto carmine, ter me juſſit exſpuere, terque lapillos conjicere in ſinum, quos ipſa præcantatos 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. Τρί; ἐς ἐμὸν ἐπίττω κόλπον. Spenser happily expreſſes *come, thrice ; and spit upon me ; thrice.* Yet he ſhould not have ſaid *face*, but *boſom* : theſe wicked rhymes, however, muſt plead his excuſe. 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.* UPTON.

LI. 2. ——— contráry] In this and the next line *contráry* is accented on the ſecond ſyllable ; in the fourth line, on the firſt ſyllable. Milton has, in like manner, to ſuit his convenience, employed both accentuations. See *Par. Loſt*, B. viii. 132. and *Samſon Agon.* ver. 972. TODD.

LI. 3. *Thrife ſhe her turnd contráry, and returnd*] So Medea in her magical rites, Ov. *Met.* vii. 189. “ Ter ſe convertit—.” *Contráry* is repeated thrice ; See the note above. The reader at his leiſure may conſult the *Maſque of Queens* written by B. Jonſon.

“ About, about, and about,

“ Till the miſt ariſe, &c.”

who in his notes cites Remigiſus, “ Gyrum ſemper in lævam progredi.” You ſee Jonſon repeats thrice, *About, &c.*

UPTON.

All cóntrary; for she the right did shunne;
 And ever what she did was streight undonne.
 So thought she to undoe her daughter's love:
 But love, that is in gentle brest begonne,
 No ydle charmes so lightly may remove;
 That well can witnesse, who by tryall it does
 prove.

LII.

Ne ought it mote the noble Mayd awayle,
 Ne flake the fury of her cruell flame,
 But that shee still did waste, and still did
 wayle,
 That, through long languour and hart-
 burning brame,
 She shortly like a pyned ghost became

LI. 7. *But love, that is in gentle brest begonne,
 No ydle charmes so lightly may remove;*] Berni, *Orl.*

Innam L. i. C. 5. st. 22.

“E con mio danno mi convien provare,
 “Che contr’ amor non val negromanzia,
 “Ne per radice, o fiore, o fugo d’erba,
 “La cruda piaga sua si difacerba.” UPTON.

LII. 4. ————— brame,] Mr. Upton has here converted, in his Glossary, *brame* into a substantive, which he interprets *vexation*; but I conceive, with Mr. Church, that *brame* is the adjective *brem* or *breme*, (which the rhyme has here altered,) and which Spenser uses, *F. Q.* vii. vii. 40, for *severe* or *sharp*, as also in his *Shep. Cal.* Febr. *Hart-burning* is a substantive, signifying *discontent*; of which meaning Dr. Johnson has cited an instance from Swift, under the word *Heart-burning* in his Dictionary. TODD.

LII. 5. ————— *like a pyned ghost became*] So, in *F. Q.* iv. vii. 41.

“That like a *pined ghost* he soon appears.”

We find *forpyned ghost* in Chaucer, which is the same as *pyned ghost*, Prolog. ver. 205.

“He was not pale as a *forpyned ghost*.” T. WARTON.

Which long hath waited by the Stygian
strand:

That when old Glaucè saw, for feare least
blame

Of her miscarriage should in her be fond,
She wist not how t'amend, nor how it to with-
strand.

LII. 6. *Which long hath waited by the Stygian strand:]*
Waited, because the body had not the rites of burial. UPTON.

CANTO III.

*Merlin bewrayes to Britomart
The state of Arthegall :
And shewes the famous progeny,
Which from them springen shall.*

I.

MOST sacred fyre, that burnest mightily
In living brefts, ykindled first above
Emongft th' eternall spheres and lamping sky,
And thence poud into men, which men call
Love ;
Not that fame, which doth base affections
move
In brutish mindes, and filthy lust inflame ;
But that sweete fit that doth true beautie love,
And chofeth Vertue for his dearest dame,
Whence spring all noble deedes and never-dying
fame :

II.

Well did Antiquity a god thee deeme,
That over mortall mindes haft so great might,

I. 1. *Most sacred fyre, &c.*] Spenser is full of this Platonick doctrine. See the notes on his *Hymne of Heavenly Love*.

TODD.

I. 3. ————— lamping sky,] Ital. *lampante*, shining. UPTON.

To order them as best to thee doth seeme,
 And all their actions to direct aright:
 The fatall purpose of divine foresight
 Thou doest effect in destined descents,
 Through deepe impressiō of thy secret might,
 And stirredst up th' heroës high intents,
 Which the late world admyres for wondrous
 monuments.

III.

But thy dredd dartes in none doe triumph more,
 Ne braver prooffe in any of thy powre
 Shewd't thou, then in this royall Maid of
 yore,
 Making her seeke an unknowne Paramoure,
 From the worlds end, through many a bitter
 stowre:
 From whose two loynes thou afterwarde did
 rayse
 Most famous frutes of matrimoniall bowre,
 Which through the earth have spredd their
 living prayse,
 That fame in trompt of gold eternally displays.

IV.

Begin then, O my dearest sacred Dame,
 Daughter of Phœbus and of Memorye,

III. 2. *Ne braver prooffe in any of thy powre &c.*] This is the genuine reading. Mr. Church erroneously reads, "Ne braver prooffe of any in thy powre &c." TODD.

IV. 2. *Daughter &c.*] See note on F. Q. i. xi. 5.

That doest ennoble with immortall name
 The warlike worthies, from antiquitye,
 In thy great volume of Eternitye;
 Begin, O Clio, and recount from hence
 My glorious Soveraines goodly Auncestrye,
 Till that by dew degrees, and long protense,
 Thou have it lastly brought unto her Excellencē.

V.

Full many wayes within her troubled mind
 Old Glaucè cast to cure this Ladies grieve;
 Full many wayes she sought, but none could
 find,
 Nor herbes, nor charmes, nor counsel that
 is chiefe
 And choicest med'cine for sick harts reliefe:
 Forthy great care she tooke, and greater feare,
 Least that it should her turne to fowle repriefe
 And fore reproch, whenso her father deare
 Should of his dearest daughters hard misfortune
 heare.

VI.

At last she her avisde, that he which made

IV. 8. ————— long protense,] So the first edition reads; but other editions, *pretence*. The first edition is right: *protense*, a *protendo*, from stretching and drawing out. "Cujus *protendere* famam," Claudian. *De Laud. Stil.* 1. 36. The Italians have *protendere*, *proteso*, *protenfione*. UPTON.

Mr. Church agrees with Mr. Upton in regard to the etymology of the original word. All the rest read *pretence*. TODD.

VI. 1. ————— avisde,] *Bethought*. See F. Q. iii. ii. 22. iii. xii. 28. The folios read, *advis'd*. CHURCH.

Tonson's edition in 1758 corruptly also reads *advis'd*. TODD.

That Mirrhour, wherein the sicke Damofell
 So straungely vewed her straunge lovers shade,
 To weet, the learned Merlin, well could tell
 Under what coast of heaven the Man did
 dwell,

And by what means his love might best be
 wrought :

For, though beyond the Africk Ismaël
 Or th' Indian Peru he were, she thought
 Him forth through infinite endeavour to have
 fought.

VII.

Forthwith themselves disguising both in straunge
 And base attyre, that none might them be-
 wray,

To Maridunum, that is now by change
 Of name Cayr-Merdin cald, they tooke their
 way :

There the wife Merlin whylome wont (they say)
 To make his wonne, low underneath the
 ground,

In a deepe delve, farre from the vew of day,
 That of no living wight he mote be found,
 Whenso he counfeld with his sprights encompast
 round.

VI. 4. *To weet, the learned Merlin,*] He is called in Ari-
 osto, C. xxvi. 39. "Il savio incantator Britanno." UPTON.

VI. 7. ——— *the Africk Ismaël,*] The Israelites or
 Agarens, called afterwards Saracens, conquered a great part
 of Africa: hence he says "the Africk Ismael." UPTON.

VIII.

And, if thou ever happen that fame way
 To travell, go to see that dreadful place:
 It is an hideous hollow cave (they say)
 Under a rock that lyes a litle space
 From the swift Barry, tombling downe apace
 Emongft the woody hilles of Dyneuowre:
 But dare thou not, I charge, in any cace
 To enter into that fame balefull bowre,
 For feare the cruell feendes should thee unwares
 devowre:

IX.

But ftanding high aloft low lay thine care,
 And there fuch ghafly noyfe of yron chaines
 And brafen caudrons thou fhalt rombling
 heare,
 Which thoufand fprights with long enduring
 paines
 Doe toffe, that it will ftomn thy feeble braines;

VIII. 6. *Emongft the woody hilles of Dyneuowre:*] The principal feat of the princes of South-Wales was Dynefar, or Dynevor caſtle, near Caermarthen, who from thence were called the kings of Dynevor. See Drayton's *Polyolb.* S. 5.

UPTON.

IX. 1. *But ftanding high aloft low lay thine care,
 And there fuch ghafly noyfe &c.*] This ſtory Spenſer borrowed from Giraldus Cambrenſis, who, during his progreſs through Wales in the twelfth century, picked it up among other romantick traditions propagated by the Britiſh bards. See Girald. Cambrenſ. *Itin. Cambr.* i. c. 6. Holinſh. *Hiſt.* i. 129. And Camden's *Brit.* p. 734. Drayton has this fiction, which he relates ſomewhat differently, *Polyolb.* L. iv. p. 62. edit. 1613. Hence Bacon's wall of braſs about England.

T. WARTON.

And oftentimes great grones, and grievous
 ftownds,
 When too huge toile and labour them con-
 ftraines ;
 And oftentimes loud ftrokes and ringing
 fowndes
 From under that deepe rock moft horribly re-
 bowndes.

X.

The caufe, fome fay, is this : A litle whyle
 Before that Merlin dyde, he did intend
 A brafen wall in compas to comyle
 About Cairmardin, and did it commend
 Unto thefe fprights to bring to perfect end :
 During which worke the Lady of the Lake,
 Whom long he lov'd, for him in haft did fend ;
 Who, thereby forft his workemen to forfake,
 Them bownd, till his retourne, their labour not
 to flake.

XI.

In the meane time through that false Ladies
 traine
 He was surprifd, and buried under beare,
 Ne ever to his worke returnd againe :
 Nath'leffe thofe feends may not their work
 forbear,

X. 6. ————— *the Lady of the Lake, &c.*
 See the preliminary remarks on Spenser's Imitations from old
 Romances. TODD.

So greatly his commandement they feare,
 But there doe toyle and traveile day and
 night,
 Untill that brafen wall they up doe reare :
 For Merlin had in magick more insight
 'Then ever him before or after living wight :

XII.

For he by wordes could call out of the sky
 Both funne and moone, and make them him
 obay ;
 The land to sea, and sea to maineland dry,
 And darkfom night he eke could turne to day ;
 Huge hostes of men he could alone difmay,
 And hostes of men of meanest thinges could
 frame,
 Whenso him list his enimies to fray :

XII. 1. *For he by wordes could call out of the sky
 Both funne and moone, &c.]* This is agreeable to
 the custome of classial magicians. So Horace's *Cauidia*,
Epod. v. 45.

“ Quæ sidera excantata voce Thesſala,

“ Lunamque cælo deripit.”

See also Virgil, *Ecl. viii. 69.*

“ Carmina vel cælo possunt deducere lunam.”

Shakspeare's *Prospero* is infinitely to be admired beyond all
 the forcerers of antiquity :

————— “ I have be-dimm'd

“ The noon-tide sun, call'd forth the mutinous winds,

“ And 'twixt the green sea and the azur'd vault

“ Set roaring war, &c.”

This *rough magick*, as the poet afterwards calls it, highly in-
 terests the fancy. TODD.

XII. 6. *And hostes of men of meanest things could frame,]*
 Like *Astolfo*, who turned stones into horses, and trees into
 ships, *Orl. Fur. C. xxxviii. 33, and C. xxxix. 26.* UPTON.

That to this day, for terror of his fame,
The feendes do quake when any him to them
does name.

XIII.

And, footh, men fay that he was not the sonne
Of mortall fyre or other living wight,
But wondrously begotten, and begonne
By false illusion of a guilefull spright
On a faire lady Nonne, that whilome 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 merveilous.

XIV.

They, here arriving, staid awhile without,
Ne durst adventure rashly in to wend,
But of their first intent gan make new dout
For dread of daunger, which it might portend :
Untill the hardy Mayd (with Love to frend)
First entering, the dreadfull Mage there fownd

XII. 9. *The feendes do quake when any him to them does name.*]
See Mr. Warton's note on F. Q. i. i. 37. TODD.

XIII. 7. _____ *Mathtraval*] Roderic the
great (see ft. 45.) divided Wales into three provinces, Aberffraw,
Dinevour, and Mathtraval. See Wynne's *Hist. of Wales*, p. 27.
CHURCH.

XIV. 3. _____ *gan make new dout*] Began to
raise new difficulties, new fears. See F. Q. i. vi. 1. CHURCH.

XIV. 5. _____ *with Love to frend*] See the
note on "with God to friend," F. Q. i. i. 28. TODD.

XIV. 6. _____ *Mage*] *Magician*. Lat.
magus. CHURCH.

Deepe busied 'bout worke of wondrous end,
 And writing s'raunge charácters in the grownd,
 With which the stubborne feendes he to his ser-
 vice bownd.

XV.

He nought was moved at their entraunce bold,
 For of their comming well he wist afore ;
 Yet list them bid their businesse to unfold,
 As if ought in this world in secrete store
 Were from him hidden, or unknowne of yore.
 Then Glaucè thus ; “ Let not it thee offend,
 That we thus rashly through thy darksome
 dore

XIV 7. *Deepe busied 'bout worke of wondrous end,
 And writing &c.*] Ifmeno is thus busied, and thus
 binding the stubborn fiends to his commands, in Tasso, C. xiii. 5.

“ Hor quì sen venne il Mago, e P' opportuno

“ Alto silenzio de la notte scelse :

“ De la notte, che prossima successe,

“ E fuo cerchio formouui, e i fegni impresse, &c.”

TODD.

XIV. 8. ————— charácters] Here accented on
 the second syllable, as in Shakspeare's *Rape of Lucrece* :

“ The light will shew, *charáct'er'd* on my brow :”

And as it is often accented by our old poets. But Spenser
 and Shakspeare both place the accent also on the first syllable.
 See F. Q. v. vi. 2. TODD.

XV. 1. *He nought was moved at their entraunce bold,*

For of their comming well he wist afore ;] This kind
 of precedence is admirably burlesqued by Butler, where he in-
 troduces Hudibras asking pardon of Sidrophel for his intrusion,
 P. ii. C. iii.

“ By no means, Sir, quoth Sidrophel ;

“ The stars your coming did foretel ;

“ I did expect you here, and knew,

“ Before you spake, your business too !” TODD.

Unwares have prest; for either fatall end,
Or other mightie cause, us two did hether send.”
XVI.

He bad tell on: And then she thus began;
“ Now have three moones with borrowd
brothers light
Thrise shined faire, and thrise seemd dim and
wan,
Sith a fore evill, which this Virgin bright
Tormenteth and doth plunge in dolefull plight,
First rooting tooke; but what thing it mote
bee,

Or whence it sprong, I cannot read aright:
But this I read, that, but if remedee
Thou her afford, full shortly I her dead shall see.”
XVII.

Therewith th' Enchaunter softly gan to smyle
At her smooth speeches, weeting inly well

XV. 8. ————— fatall end,] *Destiny.*
Again, in st. 21. “ By *fatall tore.*” CHURCH.

XVI. 2. *Now have three moones with borrowd brothers light*
Thrise shined faire, and thrise seemd 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. *Met.* ii. 344, vii. 530. The same kind of poetical circumlocutions Spenser uses, *F. Q.* i. viii. 38, ii. i. 53, ii. ii. 44, and in other places. UPTON.

XVI. 8. ————— but if] *Except or unless.*
So, in *Bevis of Hampton*:

“ The rope I may not reach,

“ *But if* thou me shew or teach.”

This formulary *but if* is common in Spenser. Some editions, however, have here erroneously given *if but*, which presents a meaning exactly opposite to that of the poet. TODD.

That she to him dissembled womanish guyle,
 And to her said; " Beldame, by that ye tell
 More neede of leach-crafte hath your Da-
 mozell,
 Then of my skill: who helpe may have else-
 where,
 In vaine seekes wonders out of magick spell."
 Th' old woman wox half blanck those wordes
 to heare;

XVII. 5. ————— leach-crafte] *The art of healing or of physick.* So Chaucer, *Kn. Tale*, v. 2748.

" The clotered blood, for any *leche-crafte*,

" Corrupteth, &c."

And in Golding's *Ovid*, Met. xv. p. 190. b. edit. 1612. " By force of herbes and *lechercraft*." In the next stanza the *leach's* skill, is the skill of the *physician*. Thus, in Hawes's *Hist. of Graunde Amoure*, &c. 1554. Sign. L. iij.

" To wofull creatures she [Wisdom] is goodly *leche*

" With her good suster, called Pacience."

And in Occleve's story of Jonathas, introduced by Browne into his *Shepheards Pipe*, 1620. Egl. 1.

—————" deare friend, we you pray,

" What man be ye? Sirs, quoth he, certeine,

" A *leech* I am; and, though my selfe it say,

" Can for the health of sickefolkes well puruay."

And in the old Morality of *Hycke-Scorner*, published in Hawkins's *Orig. of Eug. Drama*, vol. i. p. 92.

" Helpe, helpe, &c.

" Alas! a *leche* for to helpe my wounde."

These *leeches* are called in old French, *mires*. See Cotgrave, in v. " MIRE, a physitian, *leech*, chirurgian." They are often mentioned in the old romances. See *Le Vray Theatre d'honneur et chevalerie*, &c. Paris, fol. 1648, tom. i. ch. viii. p. 129.

" DES ANCIENS CHEVALIERS ERRANS—S' ils estoient blesez ou malades, il y auoit des medecins & chirurgiens qu' ils nommoient *mires* & physiciens, qui les trattoient iusques à leur parfaite guerison." See also *Hist. de Gerard Comte de Nevers*, 1520. P. ii. Ch. xiii. " Se Gerard eust aconsuivy, jamais de *mire* ne luy eust esté metier." TODD.

XVII. 8. *Th' old woman wox half blanck*] *Half confounded*

And yet was loth to let her purpose plaine
 appeare ;

XVIII.

And to him said ; “ Yf any leaches skill,
 Or other learned meanes, could have redrest
 This my deare daughters deepe-engrafted ill,
 Certes I should be loth thee to molest :
 But this sad evill, which doth her infest,
 Doth course of naturall cause farre exceed,
 And housed is within her hollow brest,
 That either seemes some cursed witches deed,
 Or evill spright, that in her doth such torment
 breed.”

XIX.

The Wifard could no lenger beare her bord,
 But, bursting forth in laughter, to her sayd ;
 “ Glauce, what needes this colourable word
 To cloke the cause that hath it selfe bewrayd ?
 Ne ye, fayre Britomartis, thus arayd,

and *out of countenance*. Ital. *restar bianco*, i. e. as Milton expresses it, *Par. L. B. ix. 890*. To stand “astonied and blank.” See also *Par. Reg. B. ii. 120*. UPTON.

XIX. 1. ————— *her bord,*] Her *jest*, her *pretence*; for what she said was *not true*. The word *bord* is often used for *jest* or *merriment*. See *F. Q. iv. iv. 13*. So Chaucer, *Manc. ProL. v. 17030*. edit. Tyrwhitt.

“ That, that I spake, I sayd it in my *bourd*.”

And Drayton, *Shepheards Garland*, edit. 1593. p. 53.

“ Gramercy, Borrill, for thy company,

“ For all thy iestes and all thy merrie *bourds*.” TODD.

XIX. 5. *Ne ye, fayre Britomartis,*] Observe the address *ye*: as in *F. Q. vi. ii. 42*. “Ye doleful dame.” So Virgil, “*Vos, O Calliope*.” UPTON.

More hidden are then funne in cloudy vele;
 Whom thy good fortune, having fate obayd,
 Hath hether brought for succour to appele;
 The which the Powres to thee are pleased to
 revele."

XX.

The doubtfull Mayd, seeing herselfe descryde,
 Was all abasht, and her pure yvory
 Into a cleare carnation fuddeine dyde;
 As fayre Aurora, ryfing hastily,
 Doth by her blushing tell that she did lye
 All night in old Tithonus frozen bed,
 Whereof she seemes ashamed inwardly:
 But her olde nourse was nought dishartened,
 But vauntage made of that which Merlin had
 ared;

XXI.

And sayd; "Sith then thou knowest all our
 grieffe,
 (For what doest not thou knowe?) of grace
 I pray,
 Pitty our playnt, and yield us meet reliefe!"
 With that the Prophet still awhile did stay,
 And then his spirite thus gan fourth display;
 "Most noble Virgin, that by fatall lore

XXI. 2. *For what doest not thou knowe?*] Virgil, *Æn.* iv.
 447.

"Scis, Proteu, scis ipse; neque est te fallere cuiquam."

Haft learn'd to love, let no whit thee difmay
 The hard beginne that meetes thee in the
 dore,
 And with sharpe fits thy tender hart oppreffeth
 fore :

XXII.

“ For fo muft all things excellent begin ;
 And eke enrooted deepe muft be that tree,
 Whofe big embodied braunches fhall not lin
 Till they to hevens hight forth ftretched bee.
 For from thy wombe a famous progenee
 Shall spring out of the auncient Trojan blood,
 Which fhall revive the fleeping memoree
 Of thofe fame antique peres, the hevens
 brood,
 Which Greeke and Afian rivers ftayned with
 their blood.

XXI. 8. *The hard beginne]* *Beginning.* The verb converted into a fubftantive, as *refore* alfo is, F. Q. iii. v. 18. Where fee Mr. Church's note. TODD.

XXII. 3. *Whofe big embodied braunches &c.]* This is very poetical, and in the propheticall ftyle. “ And there fhall come forth a rod out the ftew of Jeffe, and a branch fhall grow out of his roots.” *If.* xi. 1.—Britomart was defcended from Brutus, who boafed his original from Æneas, Anchifes, and Affaracus, of the ancient Trojan blood, as in *Orl. Fur.* C. iii. 17. “ L'antico fanguie che venne da Troja.” *And no lefs the hevens brood,* as in *Virg. Georg.* iii. 35.

“ Affaraci proles, demiffæque ab Jove gentis

“ Nomina.” UPTON.

XXII. 9. *Which Greeke and Afian rivers ftayned with their blood.]* This, methinks, closes not well ; and rather fuits with the vanquifhed than victors : but certainly 'tis ill-ominous : Nor does Merlin allude only to the Trojans, but to the Romans

XXIII.

“ Renowmed kings, and sacred emperours,
 Thy fruitfull ofspring, shall from thee descend;
 Brave captaines, and most mighty warriours,
 That shall their conquests through all lands
 extend,
 And their decayed kingdomes shall amend:
 The feeble Britons, broken with long warre,
 They shall upreare, and mightily defend
 Against their forren foe that commes from
 farre,
 Till univerfall peace compound all civill iarre.

XXIV.

“ It was not, Britomart, thy wandring eye
 Glauncing unwares in charmed Looking-glas,
 But the streight course of heavenly destiny,
 Led with Eternall Providence, that has
 Guyded thy glaunce, to bring His Will to pas:
 Ne is thy fate, ne is thy fortune ill,
 To love the prowest Knight that ever was:

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 *staynd* with *hostile* blood.”

UPTON.

Tonson's edition in 1758 reads *stain'd*, which cripples the verse. It reads, however, with the first edition, and those of 1751, Church, and Upton, *Greeke*. The rest read erroneously *Greece*. TODD.

XXIII. 5. _____ shall *amend*:] The second and subsequent folio read, without authority, “ *all amend* ;” which Tonson's edition of 1758 has followed. TODD.

Therefore submit thy wayes unto His Will,
And doe, by all dew meanes, thy destiny fulfill."

XXV.

"But read," saide Glaucè, "thou Magitian,
What meanes shall she out-seeke, or what
waies take?"

How shall she know, how shall she finde the
Man?

Or what needes her to toyle, sith fates can
make

Way for themselves their purpose to pertake?"

Then Merlin thus; "Indeede the fates are
firme,

And may not shrinck, though all the world do
shake:

Yet ought mens good endeavours them con-
firme,

And guyde the heavenly caufes to their constant
terme.

XXIV. 9. *And doe, by all dew meanes, &c.*] So Milton
rightly reafons, *Par. Reg. B. iii. 353.*

—————"Prediction still

"In all things, and all men, supposes *means*;

"Without *means* us'd, what it predicts revokes."

CHURCH.

XXV. 4. ————— *sith fates can make*

Way for themselves their purpose to pertake?] *Fata
viam invenient*, Virg. *Æn. 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: *συνορμαῖν, ὁμογνωμονῆσαι, συνορέγεσθαι, ἀπλῶς συνθέλειν.*

UPTON.

XXVI.

“ The Man, whom heavens have ordaynd to bee
 The spouse of Britomart, is Arthegall :
 He wonneth in the land of Fayëree,
 Yet is no Fary borne, ne sib at all
 To Elfes, but sprong of feed terrestriall,
 And whylome by false Faries stolne away,
 Whyles yet in infant cradle he did crall ;
 Ne other to himfelfe is knowne this day,
 But that he by an Elfe was gotten of a Fay :

XXVII.

“ But sooth he is the sonne of Gorlois,

XXVI. 4. ————— sib] *Relation.* “ Ne sib at all,” i. e. *he is no way related.* So Chaucer, p. 223. ed. Urr.

“ Was sibbe to Arthour of Breteigne.” CHURCH.

XXVI. 6. *And whylome by false Faries stolne away, Whyles yet in infant cradle he did call ;*] The same history is related of St. George, F. Q. i. x. 65. Where see the notes. The reader therefore will remember this account of Arthegal, when he peruses what has been said of St. George by an elegant and ingenious writer ; that “ the stealing of the Redcross Knight, while a child, is the *only* incident in the poem which approaches to the popular character of the Fairy.” See *Minstrelsy of the Scottish Border*, 1802. vol. ii. p. 213. An instance of this magical kind of *child-stealing* is gravely related, from Wierus, in *Historia de Spectris*, &c. Lugd. Bat. 1656, p. 128. TODD.

XXVII. 1. *But sooth he is the sonne of Gorlois.*] This is the Gorlois of whom Milton speaks, *Epitaph. Damonis*, v. 166.

“ Tum gravidam Arturo, fatali fraude, Iogernen,

“ Mendaces vultus, assumptaque Gorlois arma,

“ Merlini dolus.” ———

Geoffry of Monmouth informs us, that Uther Pendragon fell in love with Igerne, or Jogerne, the wife of Gorlois prince of Cornwall. In the absence of Gorlois, Merlin, by his magick, transformed Uther into the likeness of Gorlois, and one Ulfín into the likeness of Jordan, a familiar friend of Gorlois,

And brother unto Cador, Cornish king ;
 And for his warlike feates renowmed is,
 From where the day out of the sea doth
 spring,
 Untill the closure of the evening :
 From thence him, firmly bound with faithfull
 band,
 To this his native foyle thou backe shalt bring,
 Strongly to ayde his countrey to withstand
 The powre of forreine Paynims which invade
 thy land.

XXVIII.

“ Great ayd thereto his mighty puiffaunce
 And dreaded name shall give in that sad day ;
 Where also prooffe of thy prow valiaunce
 Thou then shalt make, t’ increase thy Lover’s
 pray :
 Long time ye both in armes shall beare great
 fway,
 Till thy wombes burden thee from them do
 call,

himself assuming the figure of one Brice; by means of which artifice, Uther enjoyed Iogerne, and begot king Arthur. B. 8. C. 19. Spenser, in his Epistle to Sir Walter Raleigh, calls *Iogerne*, or *Igerne*, the lady *Igrayne*; and she is so called in *Morte Arthur*. T. WARTON.

XXVII. 4. *From where the day &c.*] So, in *Psalme* cxiii. 3. “ From the rising up of the sun, unto the going down of the same,” i. e. *throughout the whole world*. CHURCH.

XXVII. 6. *From thence*] That is, From Fairy land.

CHURCH.

Ibid. ————— *him, firmly bound with faithfull band,*
 That is, him bound in wedlock. CHURCH.

And his last fate him from thee take away;
 Too rathe cut off by practise criminall
 Of secrete foes, that him shall make in mischief
 fall.

XXIX.

“ With thee yet shall he leave, for memory
 Of his late puissance, his ymage dead,
 That living him in all activity
 To thee shall represent: He, from the head
 Of his coosen Constantius, without dread

XXVIII. 8. *Too rathe*] *Too carly*. See the note on *rathe*,
 Shep. Cal. Dec. TODD.

XXIX. 1. *With thee*] So the first edition reads; which
 Hughes's second edition, and those of 1751, Church, and
 Upton, rightly follow. The rest read, “*Where thee &c.*”

TODD.

XXIX. 2. ————— *his ymage dead,*] That is,
 He dead shall leave thee his image: Or, His image dead is,
 the image of him dead. When he dies, he shall leave thee a
 son the image of himself. See F. Q. ii. x. 34. “His son
 Rivall' his dead rowme did supply.” JORTIN.

XXIX. 4. ————— *He, from the head
 Of his coosen Constantius, &c.*] The historians,
 who treat of Arthur and his successours, are somewhat confused
 and contradictory among themselves; and thereby 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 the tenth
 Canto of the second Book, 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 Octa 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)

Shall take the crowne that was his fathers
 right,
 And therewith crowne himfelfe in th' others
 ftead :

Then fhall he iffew forth with dreadfull might
 Againft his Saxon foes in bloody field to fight.

XXX.

“ Like as a lyon that in drowfie cave
 Hath long time fleep, himfelfe fo fhall he
 fhake ;
 And, comming forth, fhall fpred his banner
 brave

Arthegal. There is mention made of Arthegal of Warguit, i. e. Warwick, (in Geoffry 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 againft his traiterous nephew Modred; and in the fame battle Modred himfelf was killed. Arthur gave up the crown to his kinfman Constantine, the fon of Cador duke of Cornwall. Constantine, having reigned three years, was flain by Conan. After Conan, reigned Wortiporius; who conquered the Saxons; after Wortiporius, Malgo. 'Tis now eafy to fee how Spenser has feigned his ftory. Arthegal was the fon of Gorlois, duke of Cornwall; he married Britomart and had by her a fon, whom he names not, but means Aurelius Conan: this fon of Arthegal fhall claim the crown of Britain, his duc, from Constantine, Arthur's kinfman; and, having conquered the Saxons, fhall be fucceeded by his fon Vortipore, or Wortiporius, as Geoffry of Monmouth calls him. UPTON.

XXX. 1. *Like as a lyon that in drowfie cave*

Hath long time fleep, himfelfe fo fhall he fhake;]

Our poet was indebted to Scripture for this truly great and poetical image: “Juda is a lion's whelp: from the fpoil my fon thou art come on high: he laid him down, and couched himfelf as a lion, and as a lionefs: who will ftr him up?” *Gen. xlix. 9.* UPTON.

Over the troubled South, that it shall make
 The warlike Mertians for feare to quake :
 Thrife shall he fight with them, and twife
 shall win ;

But the third time shall fayre accordaunce
 make :

And, if he then with victorie can lin,
 He shall his dayes with peace bring to his
 earthly In.

XXXI.

“ His sonne, hight Vortipore, shall him suc-
 ceede

In kingdome, but not in felicity :

Yet shall he long time warre with happy
 speed,

And with great honour many batteills try ;

But at the last to th' importunity

Of froward fortune shall be forst to yield :

But his sonne Malgo shall full mightily

Avenge his fathers losse with speare and shield,

And his proud foes discomfit in victorious field.

XXX. 5. *The warlike Mertians]* *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. UPTON.

XXX. 8. _____ *can lin,]* *Cease, or give over.* See also ft. 22. “ Whose big embodied braunches shall not *lin* till they &c.” *Lin* is a northern word. See the Gloss. to *The Praise of York-shire Ale*, 12mo. York, 1697. “ *Never LIN*, signifies *not to tire or give over,*” p. 106. TODD.

XXX. 9. _____ *his earthly In.]* So he calls death, “ the common In of rest,” F. Q. ii. i. 59.

TODD.

XXXII.

“ Behold the Man! and tell me, Britomart,
 If ay more goodly creature thou didst see?
 How like a gyaunt in each manly part
 Beares he himfelfe with portly maieftee,
 That one of th’ old heroës feemes to bee!
 He the fix Islands, comprovinciall
 In auncient times unto great Britainee,
 Shall to the fame reduce, and to him call
 Their fondry kings to do their homage feverall.

XXXIII.

“ All which his fonne Careticus awhile
 Shall well defend, and Saxons powre fup-
 preffe;
 Untill a ftraunger king, from unknowne foyle

XXXII. 1. *Behold &c.*] These elegant times are a distant copy of what Anchises says, in Virgil, to Æneas, when he shows him his posterity, *Æn.* vi. It might be objected to Spenser, that, Merlin not causing the posterity of Britomartis to appear before her, but only giving her an account of them, it is a little violent to break out *Behold the Man*, &c. when the reader is not prepared for it by any thing that went before. JORTIN.

Merlin speaks to Britomartis, as Melissa spoke to Bradamante, and Anchises to Æneas: The man is shown, though absent, as if he were present. UPTON.

XXXII. 6. *He the six Islands, &c.*] Viz. Ireland, Iseland, Godland, the Orkneys, Norway, and Dacia. Geoffry of Monmouth, and Robert of Gloucester, say that he was the *handsomeſt* and the *strongeſt* prince that ever reigned in Britain. CHURCH.

XXXIII. 3. *Untill a ftraunger king,*] Gormund, king of the Africans; who, having subdued Ireland and therein fixt his throne, “like a swift otter, *fell*, i. e. *cruell*, through emptiness, *swam over*, to Britain (*with many one of his Norweyſes*, being an arch-pirate and captain of the Norwegians,) and assisted the Saxons against Careticus.” The Saxons, thus

Arriving, him with multitude oppresse;
Great Gormond, having with huge mighti-
nesse

Ireland subdewd, and therein fixt his throne,
Like a swift otter, fell through emptinesse,
Shall overswim the sea with many one
Of his Norveyfes, to assist the Britons sone.

XXXIV.

“ He in his furie all shall over-ronne,
And holy church with faithlesse handes deface,
That thy sad people, utterly fordonne,
Shall to the utmost mountaines fly apace:
Was never so great waste in any place,
Nor so fowle outrage doen by living men;
For all thy citties they shall sacke and race,
And the greene grassse that groweth they shall
bren,

That even the wilde beast shall dy in starved den.

XXXV.

“ Whiles thus thy Britons doe in languour pine,

assisted by this *stranger king*, committed great devastations, and forced the Britains to retire into Cornwall and Wales. Geoff. of Monm. B. xi. C. 8, and 10. UPTON.

XXXIII. 4. Hughes's second edition here reads *multitudes*, which I should suppose Spenser gave. CHURCH.

XXXIV. 5. *Was never &c.*] A fine description of utter desolation. *Starved den* is vastly bold; yet not to be condemned neither, I think. JORTIN.

Just before, he uses a like expression, *drowsy cave*, ft. 30. And, in the *Visions of the World's Vanity*, he uses *dreadles den*, ft. 10. CHURCH.

See, however, Mr. Upton's note, F. Q. ii. xi. 42. TODD.

XXXV. 1. ————— thy Britons] So the first edition

Proud Etheldred shall from the North arise,
 Serving th' ambitious will of Augustine,
 And, passing Dee, with hardy enterprife
 Shall backe repulse the valiaunt Brockwell
 twife,
 And Bangor with massacred martyrs fill ;
 But the third time shall rew his fool-hardife :
 For Cadwan, pittying his peoples ill,
 Shall stoutly him defeat, and thousand Saxons
 kill.

XXXVI.

“ But, after him, Cadwallin mightily
 On his sonne Edwin all those wrongs shall
 wreake ;

emphatically reads ; to which those of 1751, Upton, and Church, adhere. The rest read, “ *the Britons.*” TODD.

XXXV. 2. *Proud Etheldred &c.]* He was king of the Northumbrians. CHURCH.

XXXV. 3. ————— *Augustine,]* He was sent over by Pope Gregory to convert the Angles. CHURCH.

XXXV. 5. ————— *Brockwell]* He was a very considerable prince in that part of Britain called Powysland. See Wynne's *Hist. of Wales*, p. 23. CHURCH.

XXXV. 6. *And Bangor &c]* That is, Bangor in Flintshire ; and not the city of that name in Caernarvonshire. Fuller, in his *Church History*, says, that 1200 unarmed Monks were there massacred. Cent. VII. B. II. p. 63. See also Selden's note on Drayton's *Polyolb.* p. 186, and Milton's *Hist. of England*, p. 170. CHURCH.

XXXV. 8. — *Cadwan,]* King of Venedotia or North-Wales. CHURCH.

XXXVI. 1. ————— *Cadwallin]* Son of Cadwan.
 CHURCH.

XXXVI. 2. — *his sonne Edwin]* Edwin was the Son of Etheldred. CHURCH.

Ne shall availle the wicked forcery
 Of false Pellite his purposes to breake,
 But him shall slay, and on a gallowes bleak
 Shall give th' enchaunter his unhappy hire :
 Then shall the Britons, late dismayd and
 weake,

From their long vassallage gin to respire,
 And on their Paynim foes avenge their rancled
 ire.

XXXVII.

“ Ne shall he yet his wrath so mitigate,
 Till both the sonnes of Edwin he have slayne,
 Offricke and Ofricke, twinnes unfortunate,
 Both slaine in battaile upon Layburne playne,
 Together with the king of Louthiane,
 Hight Adin, and the king of Orkeny,
 Both ioynt partakers of their fatall payne :
 But Penda, fearefull of like desteney,
 Shall yield himfelfe his liegeman, and sweare
 fealty :

XXXVI. 3. ———— *the wicked forcery*

Of false Pellite] A soothsayer from Spain, who gave Edwin information of Cadwallin's Designs. See Geoffry of Monmouth. CHURCH.

XXXVII. 7. ———— *their fatall payne :*] That is, The fatal end of *Offricke* and *Ojricke*; as Mr. Church has observed, who also follows this reading of the first edition, together with the edition of 1751. All the rest read “ *the fatall payne* ;” which Mr. Upton interprets, *the endeavour that proved fatal* to them. TODD.

XXXVII. 8. ———— *Penda,*] King of the Mercians.

CHURCH.

XXXVIII.

“ Him shall he make his fatall instrument
 T’ afflict the other Saxons unsubstewd :
 He marching forth with fury insolent
 Against the good king Oswald, who indewd
 With heavenly powre, and by angels reskewd,
 All holding crosses in their hands on hie,
 Shall him defeate withouten blood imbrewd :
 Of which that field for endlesse memory
 Shall Hevenfield be cald to all posterity.

XXXIX.

“ Whereat Cadwallin wroth shall forth isswe,
 And an huge hoste into Northumber lead,
 With which he godly Oswald shall substew,
 And crowne with martiredome his sacred
 head :
 Whose brother Oswin, daunted with like
 dread,
 With price of silver shall his kingdome buy ;
 And Penda, seeking him adowne to tread,
 Shall tread adowne, and doe him fowly dye ;
 But shall with gifts his lord Cadwallin pacify.

XXXVIII. 4. ————— *Oswald,*] King of the Northumbrians. CHURCH.

XXXVIII. 9. *Shall Hevenfield be cald to all posterity.*] See this story in Geoff. of Monmouth, B. xii. C. 10. And compare Camden’s *Britan.* pp. 1081, 1083. UPTON.

XXXIX. 7. *And Penda, seeking him adowne to tread,
 Shall tread adowne, and doe him fowly dye ;*] The construction is: “ And Oswin shall tread adowne Penda, who fought to tread him adowne, and put him to a foul death.” See Geoff. of Monm. B. xii. C. 13. UPTON.

XL.

“ Then shall Cadwallin die ; and then the raine
 Of Britons eke with him attonce shall dye ; .
 Ne shall the good Cadwallader, with paine
 Or powre, be hable it to remedy,
 When the full time, prefixt by destiny,
 Shall be expird of Britons regiment :
 For Heven itselfe shall their successe envý,
 And them with plagues and murrins pestilent
 Consume, till all their warlike puiffaunce be
 spent.

XLI.

“ Yet after all these sorrowes, and huge hills
 Of dying people, during eight yeares space,
 Cadwallader, not yielding to his ills,
 From Armoricke, where long in wretched
 cace

XL. 1. *Then shall Cadwallin die ;*] After Cadwallin reigned Cadwallader, 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. UPTON.

XLI. 1. *Yet &c.*] Cadwallader driven to forsake this land, especially by reason of plague and famine, tyrannising among his subjects, joynd with continual irruptions of the English, retýred himselfe into little Britaigne, to his Cozen Alan, there King: where, in a dream, he was admonisht by an Angel (I justify it but by the story) that a period of the British empire was now come. Selden's Notes to Drayton's *Polyolbion*, p. 146. And see Wynne's *Hist. of Wales*, p. 9. CHURCH.

Ibid. ————— *and huge hills*

Of dying people,] Geoffry of Monmouth says, “ The living were not sufficient to bury the dead.” CHURCH.

He liv'd, retourning to his native place,
 Shal be by vision staide from his intent:
 For th' Heavens have decreëd to displace
 The Britons for their finnes dew punishment,
 And to the Saxons over-give their government.

XLII.

“ Then woe, and woe, and everlasting woe,
 Be to the Briton babe that shal be borne
 To live in thraldome of his fathers foe!
 Late king, now captive; late lord, now for-
 lorne;
 The worlds reproch; the cruell victors scorne;
 Banisht from princely bowre to wasteful wood!
 O! who shall helpe me to lament and mourne
 The royall feed, the antique Trojan blood,
 Whose empire lenger here then ever any stood!”

XLIII.

The Damzell was full deepe empaffioned

XLII. 1. *Then woe, and woe, and everlasting woe,*] The poet has here thought proper (but he deserves reprehension, I think, in this instance) to adopt the language of Scripture: “ And I beheld, and heard an angel, flying through the midst of heaven, saying with a loud voice, *Woe, woe, woe*, to the inhabitants of the earth, &c.” *Rev. viii. 13.* TODD.

XLII. 9. *Whose empire &c.*] As Cadwallader is supposed to have died about the year of our Lord 690, and Brute to have come into this Island 1132 years before Christ, (according to Robert of Gloucester,) the ancient kingdom of the Britains, for the space, at least, of 1800 years, may be justly reckoned to have exceeded in duration all other kingdoms of the world. See Borlase, &c. p. 372. CHURCH.

XLIII. 1. *The Damzell was full deepe empaffioned &c.*] This is natural and poetical. JORTIN.

Both for his grieſe, and for her peoples ſake,
 Whoſe future woes ſo plaine he faſhioned ;
 And, fighting fore, at length him thus be-
 ſpake ;

“ Ah ! but will Hevens fury never flake,
 Nor vengeance huge relent itſelfe at laſt ?
 Will not long miſery late mercy make,
 But ſhall their name for ever be deſaſte,
 And quite from off the earth their memory be
 raſte ?”

XLIV.

“ Nay but the terme,” ſayd he, “ is limited,
 That in this thraldome Britons ſhall abide ;
 And the iuſt revolution meaſured
 That they as ſtraungers ſhal be notifide :
 For twiſe fowre hundreth yeares ſhal be
 ſupplide,
 Ere they to former rule reſtor’d ſhal bee,

So Milton, *Par. l.* B. xi. 754.

“ How didſt thou grieve then, Adam, to behold

“ The end of all thy offſpring, &c.” CHURCH.

XLIV. 5. *For twiſe fowre hundreth yeares ſhal be ſupplide,*] So the firſt edition reads ; which Hughes’s ſecond edition, and thoſe of 1751, of Church, Upton, and Tonſon’s in 1758, follow, except that Hughes, Upton, and Tonſon’s editor have moderniſed *hundreth* into *hundred*. The reſt omit *yeares* ; and ſome inſert *full* to complete the verſe : “ For twiſe fowre hundreth ſhall be *full* ſupplide.” TODD.

XLIV. 6. *Ere they &c.*] As Cadwallader is ſuppoſed to have died about the year 690, this part of Merlin’s prophecy plainly points at Henry VII. who began his reign in 1485.

CHURCH.

Geoffry of Monmouth mentions this very prophecy of Merlin, in B. xii. C. 17. UPTON.

And their impórtune fates all fatisfide :
 Yet, during this their most obscuritee,
 Their beames shall ofte breake forth, that men
 them faire may see.

XLV.

“ For Rhodoricke, whose surname shall be Great,
 Shall of himselfe a brave ensample shew,
 That Saxon kings his friendship shall intreat;
 And Howell Dha shall goodly well indew
 The salvage minds with skill of iust and trew:
 Then Griffyth Conan also shall upreare
 His dreaded head, and the old sparkes renew-

XLIV. 8. ——— *their most obscuritee,*] Their *greatest* obscurity. See also F. Q. i. ii. 9. TODD.

XLV. 1. — Rhodoricke,] *Roderic the Great* succeeded his father Merfyn Frych, in the Principality of Wales, about the year of our Lord 843. See Wynne's *Hist. of Wales*, p. 27.

CHURCH.

XLV. 4. — Howell Dha] *Howel Dha* had been, for a considerable time, Prince of South-Wales and Powis; in which Government he had so justly and discreetly behaved himself, that upon the death of Edwal Foel he was worthily preferred to the Principality of Wales: notwithstanding that Edwal had left behind him several sons, who at first seemed to murmur at, and resent, the Election of Howel Dha. The first thing he took care of, was to enact good and wholesome Laws for the benefit of his country. He died, after a long and peaceable reign, in the year of our Lord 948. See Wynne's *Hist. of Wales*, pages 49 and 53. CHURCH.

XLV. 6. — *Griffyth Conan*] He died in the year of our Lord 1136 (after he had reigned fifty-seven years,) to the great grief and discontent of all his subjects, as being a Prince of incomparable Qualities, and one who, after divers victories obtained over the English, had thoroughly purged North-Wales of all strangers and foreigners. Wynne's *Hist. of Wales*, p. 159. CHURCH.

Of native corage, that his foes shall feare
Least back againe the kingdom he from them
should beare.

XLVI.

“ Ne shall the Saxons felves all peaceably
Enjoy the crowne, which they from Britons
wonne
First ill, and after ruled wickedly :
For, ere two hundred yeares be full outronne,
There shall a Raven, far from rising funne,
With his wide wings upon them fiercely fly,
And bid his faithlesse chickens overronne
The fruitfull plaines, and with fell cruelty
In their avenge tread downe the victors sur-
quedry.

XLVII.

“ Yet shall a Third both these and thine subdew :

XLV. 9. ————— *should beare.*] Quære, *teare*, tear away. And yet he uses *beare* in the same manner, F. Q. vii. vi. 1.

— “ and th’ empire fought from them to *beare.*”

CHURCH.

XLVI. 4. *For, ere &c.*] That is, Before two of the 800 years, from the death of Cadwallader, shall be expired.

CHURCH.

XLVI. 5. *There shall a Raven, &c.*] This manner of characterising countries by their ensigns, is agreeable to the propheticall style. ’Tis likewise the style in which Merlin’s prophecies were written, according to Geoffry 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 Lyon of Neustria*.—The *Daniske tyrant*, Sir William Temple calls, “ A known usurper, cruel in his nature, of Danish extraction, and thereby ungrateful to the English.” UPTON.

There shall a Lion from the sea-bord wood
 Of Neuftria come roring, with a crew
 Of hungry whelpes, his battailous bold brood,
 Whose claws were newly dipt in cruddy
 blood,
 That from the Daniske Tyrants head shall
 rend
 Th' usurped crowne, as if that he were wood,
 And the spoile of the countrey conquered
 Emongst his young ones shall divide with boun-
 tyhed.

XLVIII.

“ Tho, when the terme is full accomplishid,
 There shall a sparke of fire, which hath long-
 while
 Bene in his ashes raked up and hid,
 Bee freshly kindled in the fruitfull Ile
 Of Mona, where it lurked in exile ;
 Which shall breake forth into bright burning
 flame,
 And reach into the house that beares the stile

XLVII. 2. ——— *the sea-bord wood*] *The sea-bordring wood.* See also F. Q. iii. iv. 13. CHURCH.

XLVIII. 2. *There shall &c.*] Llewellyn ap Gryffydh, the last *British* prince, made several great but unsuccessful attempts to throw off the *English* yoke. At last he was obliged to make a treaty with Edward I. in the year of our Lord 1278, by which he was to give up the rest of Wales, and retain Mona, i. e. the Isle of Anglesey. He was afterwards slain in battle in the year 1283. Soon after which, Edward, having a son born at Caernarvon, created him Prince of Wales. CHURCH.

Of royall maiefty and foveraine name :
So fhall the Briton blood their crowne againe
reclame.

XLIX.

“ Thenceforth eternall union fhall be made
Betweene the nations different afore,
And facred Peace fhall lovingly perfuade
The warlike minds to learne her goodly lore,
And civile armes to exercife no more :
Then fhall a Royall Virgin raine, which fhall
Stretch her white rod over the Belgicke fhore,
And the great Cattle fmite fo fore withall,
That it fhall make him fhake, and fhortly learn
to fall :

L.

“ But yet the end is not”—There Merlin ftayd,

XLVIII. 9. *So fhall the Briton blood their crowne againe reclame.*] By the acceffion of Henry of Richmond to the crown, the prophecy of Merlin and of Cadwallader came to be fulfilled, that the Briton blood fhould reign again in Britain. Henry, defcended from the Tudors, was born in Mona, now called Anglefey. See Drayton's *Polyolb.* p. 141. UPTON.

XLIX. 5. *And civile armes &c.*] And to put an end to the long difputes between the Englifh and Welch. CHURCH.

XLIX. 6. *Then fhall a Royall Virgin raine, &c.*] Who knows not, that Queen Elizabeth gave peace to the Netherlands, and fhook the caftles of the Caftilian king? UPTON.

L. 1. *But yet the end is not—There Merlin ftayd,*] This abrupt difcourfe is not unlike that of the Sibyl, “*Talia fata, contieuit.*” Virg. *Æn.* vi. 54. And fo likewise the effect :

— “*gelidus Teucris per dira cucurrit*

“*Offa tremor.*”

The clofe of this ftanza feems likewise imitated from Virgil :

“*Ut primum ceflit furor, et rapida ora quierunt.*”

UPTON.

As overcome of the spirites powre,
 Or other ghaftly spectacle dismayd,
 That secretly he saw, yet note discourse :
 Which suddain fitt and halfe extaticke stoure
 When the two fearefull women saw, they
 grew

Greatly confused in behavoure :

At last, the fury past, to former hew
 Hee turnd againe, and chearfull looks as earst
 did shew.

LI.

Then, when themselves they well instructed had
 Of all that needed them to be inquired,
 They both, conceiving hope of comfort
 glad,
 With lighter hearts unto their home retir'd ;
 Where they in secret counsell close conspir'd,
 How to effect so hard an enterprize,
 And to possesse the purpose they desir'd :

Ibid. ———— *There Merlin stayd, &c.*] See Mr. Warton's note on F. Q. v. x. 29. TODD.

L. 3. ———— *dismayd,*] See the note on *dismayd*, F. Q. ii. xi. 11. CHURCH.

L. 9. *Hee turnd againe, and chearfull looks as earst &c.*] *Hee* is corrected from the Errata, subjoined to Spenser's first edition, by Hughes in his second edition, and by the editions of 1751, of Upton, Church, and Tonson's in 1758. All the rest inaccurately read *Shee*. In Spenser's own editions, the words *as earst* are wanting in this line; no doubt, as Mr. Church observes, through the carelessness of the printer. They are first found in the folio of 1609, and have been admitted into every subsequent edition. TODD.

Now this, now that, twixt them they did
 devize,
 And diverse plots did frame to maske in strange
 disguise.

LII.

At last the nourse in her fool-hardy wit
 Conceiv'd a bold devise, and thus bespake ;
 " Daughter, I deeme that counsel aye most fit,
 That of the time doth dew advauntage take :
 Ye see that good king Uther now doth make
 Strong warre upon the Paynim brethren,
 hight
 Octa and Oza, whome hee lately brake

LI. 9. ————— to maske in strange disguise.] Milton seems to have had this passage in his remembrance, when he penned the following line in his *Ode on the Passion*, st. 3.

" O, what a *mask* was there, what a *disguise* !"

Disguise, I should observe, is here the reading of Spenser's first edition ; which is rightly followed by those of 1751, of Upton, Church, and Tonson's in 1758. The rest conform to the printer's error in the second edition, " strange device." TODD.

LII. 5. *Ye see that good king Uther now doth make &c.*] 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 Geoffry 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. Alban's* in *Hertfordshire*, destroyed by the Saxons :) Other English historians too mention Arthur's first appearance about the year 470, when Hengist was assisted by *Octa* his brother, and by *Ebusa* (so they likewise write his name) his brother's son, settled in the North of Britain. UPTON.

Befide Cayr Verolame in victorious fight,
That now all Britany doth burne in armës
bright.

LIII.

“ That therefore nought our passage may em-
peach,
Let us in feigned armës ourfelves difguize,
And our weake hands (Need makes good
fchollers) teach
The dreadful fpeare and fhield to exercize :
Ne certes, daughter, that fame warlike wize,
I weene, would you miffeeme ; for ye beene tall
And large of limbe t' atchieve an hard em-
prize ;
Ne ought ye want but skil, which practize
small
Will bring, and fhortly make you a Mayd
martiali.

LIII. 1. ————— *empeach,*] So Spenser's own editions read, thus distinguishing *empeach*, to hinder, from *impeach*, to accuse. Mr. Church, Mr. Upton, and Tonson's edition of 1758, follow the poet. The rest read, *impeach*. See also the note on F. Q. i. viii. 34. TODD.

LIII. 3. ————— (*Need makes good schollers*) teach] So the first edition, and the edition of 1751, read. The second edition, the folios, and Hughes, read, “ *whom need new strength shall teach.*” But I prefer the reading given. The alteration is so much for the worse, that I dare be confident it is not Spenser's. CHURCH.

I have preferred the old reading. *Need makes good scholars*, is proverbial. See Erasmus Adagia, *Necessitas magistra*.

UPTON.

Tonson's edition of 1758 follows the second reading. TODD.

LIV.

“ And, sooth, it ought your corage much in-
flame

To heare so often, in that royall hous,
From whence to none inferior ye came,
Bards tell of many wemen valorous,
Which have full many feats adventurous
Performd, in paragone of proudest men :
The bold Bндуca, whose victorious
Exploits made Rome to quake ; stout Guen-
dolen ;

Renowned Martia ; and redoubted Emmilen ;

LIV. 4. *Bards tell of many women valorous &c.*] Glauce, with the greatest propriety is here made to allude to the bards, whose business it was (see Leland *De Script. Brit. C. 2.*) to sing to the harp the warlike achievements of their countrymen ; and who flourished in high perfection, at the time in which our author has supposed the events of the *Faerie Queene* to have happened. They are introduced, with no less consistency, playing upon their harps, in the hall of the *House of Pride*, F. Q. i. v. 3. The bards were usually employed upon such publick occasions, *in hall or bower*, as Milton sings.

T. WARTON.

LIV. 7. ————— Bндуca,] The same as *Bonduca* and *Boadicea*. See F. Q. ii. x. 54. See also *The Ruines of Time*, ft. 16. CHURCH.

LIV. 8. ————— Guendolen ;] *Guendolen* was the daughter of Corineus, king of Cornwall. See F. Q. ii. x. 17. UPTON.

LIV. 9. ————— Martia ;] Dame *Martia* the fayre, F. Q. ii. x. 42. UPTON.

Ibid. ————— *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 Trifram, mentioned in F. Q. vi. ii. 29.

UPTON.

LV.

“ And, that which more then all the rest may
 fway,
 Late dayes enfample, which these eies beheld :
 In the last field before Menevia,
 Which Uther with those forrein Pagans held,
 I saw a Saxon virgin, the which feld
 Great Ulfyn thrife upon the bloody playne ;
 And, had not Carados her hand withheld
 From rash revenge, she had him surely slayne ;
 Yet Carados himselfe from her escapt with
 payne.”

LVI.

“ Ah ! read,” quoth Britomart, “ how is she
 hight ?”
 “ Fayre Angela,” quoth she, “ men do her
 call,
 No whit lesse fayre then terrible in fight :
 She hath the leading of a martiall
 And mightie people, dreaded more then all

LV. 3. *In the last field before Menevia,*] That is, In the last battle before *St. Davids*, in the old British *Hencmenew*, from which word the Latins called it *Menevia*. See Geoffry of Monmouth. UPTON.

LV. 6. *Great Ulfyn &c.*] Sir *Ulfius*, the friend of Uther Pendragon. See *Hist. K. Arthur*, B. i. C. 1, 2, &c. The same history informs us who *Carados*, (in the next line,) was.

UPTON.

LVI. 2. *Fayre Angela,*] This Saxon virgin is, I believe, entirely of Spenser's own feigning: He intended perhaps to make her no mean actress in his heroick poem, which he thought some time or other to finish, and which he hints at, F. Q. i. ii. 7. UPTON.

The other Saxons, which doe, for her sake
 And love, themselves of her name *Angles* call.
 Therefore, faire Infant, her ensample make
 Unto thyselfe, and equall corage to thee take.”

LVII.

Her hartly wordes so deepe into the mynd
 Of the young Damzell funke, that great
 desire

Of warlike armes in her forthwith they tynd,
 And generous stout courage did inspyre,
 That she resolv'd, unweeting to her fyre,
 Advent'rous knighthood on herselfe to don ;
 And counfeld with her nurse her maides
 attyre

To turne into a massy habergeon ;
 And bad her all things put in readines anon.

LVIII.

Th' old woman nought that needed did omit ;
 But all thinges did conveniently purvay.
 It fortun'd (so time their turne did fitt)
 A band of Britons, ryding on forray

LVII. 1. *Her hartly wordes*] Instead of *hartly* I would read *hardy* ; and only want the authority of the books so to print.

UPTON.

I would by no means change *hartly*, which, in my opinion, is highly proper here ; as it means *zealous, impassioned, encouraging*. Read the close of the preceding stanza, and indeed the whole of the nurse's speech. TODD.

LVII. 7. ————— *her maides attyre*

To turne &c.] That is, to change her maiden drefs for a suit of armour. CHURCH.

LVIII. 4. ————— *forray*] *Foraging* or *pillaging*, from the verb *forray*. See the note, F. Q. vi. xi. 40. TODD.

Few dayes before, had gotten a great pray
 Of Saxon goods; emongst the which was
 feene

A goodly armour, and full rich aray,
 Which long'd to Angela, the Saxon queene,
 All fretted round with gold and goodly wel
 befeene.

LIX.

The fame, with all the other ornaments,
 King Ryence caused to be hanged by
 In his chiefe church, for endlesse monuments
 Of his successe and gladfull victory:
 Of which herselfe avising readily,
 In th' evening late old Glaucè thether led
 Faire Britomart, and, that same armory
 Downe taking, her therein appareled
 Well as she might, and with brave bauldrick
 garnished.

LX.

Beside those armes there stood a mightie speare,
 Which Bladud made by magick art of yore,
 And vsd the same in batteill aye to beare;
 Sith which it had beene here preserv'd in
 store,
 For his great virtues proved long afore:
 For never wight so fast in fell could fit,

LX. 2. *Which Bladud made,*] See the notes on *Bladud*,
 F. Q. ii. x. 25, and on the *spear*, F. Q. iii. i. 7. UPTON.

But him perforce unto the ground it bore :
 Both speare she tooke and shield which hong
 by it ;
 Both speare and shield of great powre, for her
 purpose fit.

LXI.

Thus when she had the Virgin all arayd,
 Another harnesse which did hang thereby
 About herselfe she dight, that the yong
 Mayd
 She might in equall armes accompany,
 And as her Squyre attend her carefully :
 Tho to their ready steedes they clombe full
 light ;
 And through back waies, that none might
 them espy,
 Covered with secreet cloud of silent night,
 Themselves they forth convoid, and passed for-
 ward right.

LXII.

Ne rested they, till that to Faery Lond
 They came, as Merlin them directed late :
 Where, meeting with this Redcrosse Knight,
 she fond

LXI. 2. *Another harnesse*] *Suit of armour*. So, in Fairfax's Tasso, the archangel Michael is armed "in *harnesse* strong of never-yeelding diamonds," B. ix. 58. Chaucer has used it, *Kn. T.* 1615, edit. Tyrwhitt.

— "I wol be founden as a knight,
 "And bringen *harnois* ynough for thee."
 Old. Fr. *harnois*. See Cotgrave, in v. *Harnois*. TODD.

Of diuerſe thinges diſcourſes to dilate,
 But moſt of Arthegall and his eſtate.
 At laſt their wayes ſo fell, that they mote
 part :

Then each to other, well affectionate,
 Frendſhip profeſſed with unfained hart :
 The Redcroſſe Knight diuerſt ; but forth rode
 Britomart.

LXII. 4. ————— to dilate,] Shakspeare uſes
 this word in *Othello*, A. i. S. iii.

“ That I would all my pilgrimage *dilate* :”

That is, enlarge upon, relate at large. UPTON.

LXII. 9. *The Redcroſſe Knight diuerſt* ;] We hear no more
 of St. George in the remaining Books, only mentioned by the
 bye in F. Q. v. iii. 53. The poet's deſign ſeems plainly to bring
 all the various Knights together, before the poem concluded,
 at the Court of the Fairy Queen. UPTON.

Ibid. ————— diuerſt ;] *Turned aſide* out of
 the road, as Mr. Church has explained by F. Q. vi. viii. 30.
 “ So humbly taking leave, the *turn'd aſide* : But Arthur with
 the reſt went onward &c.” *Diuert* is the ſame as *diverted*,
 from the Lat. *diverto*, to turn aſide. See alſo Cotgrave's Fr.
 Dict. v. “ To diuert, *diuertir*, *deſtourner*.” In this ſenſe it may
 be often found among our old poets. Thus, in Niccols's
Cuckow, 1607 : The heavens are deſcribed “ looking always
 blithe on the bower of bliſſe, and

————— “ *diuerting* froward fate,

“ Not ſuffering ycie froſt, or ſcorching funne,

“ To vex th' inhabitants—”

Many examples might be added. It occurs exactly in the ſenſe
 before us, in Ray's *Travels* : “ We rode along the ſea-coaſt to
 Oſend, *diuerting* at Nieuport, to reſreſh ourſelves, &c.” That
 is, *turning aſide* out of the high road. TODD.

CANTO IV.

*Bold Marinell of Britomart
Is throned on the Rich Strand:
Faire Florimell of Arthur is
Long followed, but not fond.*

I.

WHERE is the antique glory now become,
That whylome wont in wemen to appeare?

I. 1. *Where is the antique glory now become,
That whylome wont in wemen to appeare? &c.]* This introduction in praise of women, seems to be enlarged from that of Ariosto, C. xx. 1.

“ La donne antiche hanno mirabil cose,
“ Fatto ne l’ arme, e ne le sacre muse,
“ E di lor opre belle e gloriose
“ Gran lume in tutto il mondo si diffuse.
“ Arpalice e Camilla son famose,
“ Perchè in battaglia erano esperte ed use, &c.”

In F. Q. iii. ii. 1. he had touched upon the same argument:

“ Here have I cause in men just blame to find,
“ That in their proper praise too partiall bee,
“ And not indifferent to womankind,
“ To whom no share in armes and chevalree
“ They doe impart, ne maken memoree
“ Of their brave gestes, and prowess martiall:
“ Scarce do they spare to one, or two, or three,
“ Rowme in their writtes; yet the same writing small
“ Does all their deeds deface, and dims their glories all.”

Where he seems to copy the close of the above introduction of Ariosto, st. 2.

“ E forse ascosi han lor debiti onori
“ L’ invidia, o il non saper degli scrittori.” T. WARTON.

Just before the publication of the Faerie Queene, an Italian book had appeared, warmly and ably written in defence of the

Where be the brave atchievements doen by
some ?

Where be the batteilles, where the shield and
speare,

And all the conquests which them high did
reare,

ladies. It is entitled "*Dell' Eccellenza della Donna, Discorso di Hercole Filogenio, a Fermo, 1589.*" 8vo. The subject is likely to have interested Spenser. It divides itself into two conclusions: "*Prima, Che la Donna per molti rispetti, e principalmente per l' acutezza dell' intelletto è superiore, & è più eccellente dell' Huomo. Seconda, Che la Donna (quando questo i proterui conceder non volessero) non è inferiore, ne meno eccellente dell' Huomo.*" Under the examples "*della fortezza*" the author enumerates, as Spenser has done, *Penthesilea*, and *Camilla*, as well as many others. The ladies therefore are not indebted solely to the romance-writers for the vindication of their glory. They had indeed been defended also by H. C. Agrippa, whose work was translated into English more than a century after it appeared, and entitled "*Female Pre-eminence, or The Dignity and Excellency of that Sex above the Male*, by H. Care, 1670." 12mo. In the same year, in which this translation was published, *The Moral State of England* made its appearance; the author of which, under the article WOMAN, seems to have adopted the sentiments of Spenser in praise of the fair sex, p. 74. "Man, having by his converse with the causes of all things, gathered knowledge, is sensible of what they of this sex are capable; and, fearing lest they should rival him in his government, imposeth on them, by perswading them that their faculties are not receptive of arts and rough virtues; and by this stratagem confineth them by the administration of a narrow province, bounded by the walls of their court and garden, whilst he is exercis'd in the nobler affairs of the Court and Schools, when it is clear that their inclinations are better than his, and their resolutions greater." Compare particularly the stanza succeeding that which Mr. Warton has cited above, C. ii.—Dryden says that, in his time, he had "found more heroines than heroes," Pref. to Walsley's Dialogue concerning Women, 8vo. 1691.—I make no apology for the length of this note, as it illustrates the "brave gestures," and "great exploits," of the Ladies. TODD.

That matter made for famous poets verse,
 And boastfull men so oft abasht to heare?
 Beene they all dead, and laide in dolefull
 herse?

Or doen they onely sleepe, and shall againe re-
 verse?

II.

If they be dead, then woe is me therefore;
 But if they sleepe, O let them soone awake!
 For all too long I burne with envy fore
 To heare the warlike feates which Homere
 spake
 Of bold Penthesilea, which made a lake
 Of Greekish blood so ofte in Trojan plaine;
 But when I reade, how stout Debora strake

I. 9. ————— reverse?] *Return.* See the note on F. Q. i. ix. 48. CHURCH.

II. 4. *To heare the warlike feates which Homere spake Of bold Penthesilea, &c.]* He is mistaken about *Penthesilea*, of whom *Homer* makes no mention. JORTIN.

'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's additional book, the xiiiith book of Virgil's *Æneidos*: and thus the writings of Quinctus Calaber (who wrote xiv books subsequent to Homer's account of the Trojan war, and which are named τὰ μετ' Ὅμηρον or Παραλιπόμυνα,) 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*. UPTON.

II. 7. ————— *how stout Debora strake &c.]* It was through her means and Barak's, that Sisera was discomfited; but it was Jael that *strake* the nail into his temples, *Judg.* iv. 21.

UPTON.

Proud Sifera, and how Camill' hath slaine
The huge Orfilochus, I swell with great disdain.

III.

Yet these, and all that els had puissance,
Cannot with noble Britomart compare,
Aswell for glorie of great valiaunce,
As for pure chafitee and vertue rare,
That all her goodly deedes doe well declare.
Well worthie stock, from which the branches
sprong
That in late yeares so faire a blossome bare,
As thee, O Queene, the matter of my song,
Whose lignage from this Lady I derive along!

IV.

Who when, through speaches with the Redcrosse
Knight,
She learned had th' estate of Arthegall,
And in each point herselfe informd aright,
A friendly league of love perpetuall
She with him bound, and conge tooke withall.
Then he forth on his iourney did proceede,
To seeke adventures which mote him befall,

II. 8. ————— Camill'] *Camilla*, who slew the huge Orfilochus, as mentioned in Virgil, *Æn.* xi. 690.

UPTON.

III. 8. *As thee, O Queene, the matter of my song,*] Milton, *Par. L. B.* iii. 412.

————— “Thy name,
“ Shall be the copious *matter of my song!*”
And Dante, *Paradiso*, C. i.

“ — Sarà hora *materia del mio canto.*” UPTON.

And win him worship through his warlike deed,
Which alwaies of his paines he made the chiefeſt
meed.

V.

But Britomart kept on her former courſe,
Ne ever doſte her armes; but all the way
Grew penſive through that amorous diſcourſe,
By which the Redcroſſe Knight did earſt
display
Her Lovers ſhape and cheualrous aray:
A thouſand thoughts ſhe faſhiond in her mind;
And in her feigning fancie did pourtray
Him, ſuch as fitteſt ſhe for love could find,
Wife, warlike, perſonable, courteous, and kind.

VI.

With ſuch ſeſe-pleaſing thoughts her wound ſhe
fedd,
And thought ſo to beguile her grievous ſmart;
But ſo her ſmart was much more grievous
bredd,
And the deepe wound more deep engord her
hart,
That nought but death her dolour mote
depart.

V. 8. ————— *ſhe*] This is the emendation made in the ſecond edition, to which every ſubſequent edition has attended, except that of 1751, which reads, with Spenser's firſt edition, *he*. TODD.

VI. 5. ————— depart.] *Remove*, ſeparate. See the note on *depart*, F. Q. ii. x. 14. CHURCH.

So forth she rode, without repose or rest,
 Searching all lands and each remotest part,
 Following the guydance of her blinded
 guest,
 Till that to the sea-coast at length she her ad-
 drest.

VII.

There she alighted from her light-foot beast,
 And, sitting downe upon the rocky shore,
 Badd her old Squyre unlace her lofty creast :
 Tho, having vewd awhile the farges hore
 That gainst the craggy cliffs did loudly rore,
 And in their raging furquedry disdaynd
 That the fast earth affronted them so fore,
 And their devouring covetize restraynd ;
 Thereat she fighed deepe, and after thus com-
 playnd :

VI. 8. ————— *her blinded guest.*] Love.
 CHURCH.

VI. 9. ————— *she her addrest.*] So Spenser's own editions read, which those of 1751, Church, Upton, and Tonson's in 1758, follow. The rest read, "she *had* addrest." TODD.

Ibid. ————— *addrest.*] She addressed herself, she directed her course to. Fr. *adresse*, the superscription or direction of a letter. See also F. Q. iii. x. 40.
 CHURCH.

VII. 6. *And in their raging furquedry disdaynd &c.*] The poet seems to have had in mind that sublime description of *the sea shut up with doors*, Job xxxviii. 8, &c. "Hitherto shalt thou come, but no further: and *here shall thy PROUD waves be stayed.*" TODD.

VII. 7. ————— *affronted*] *Opposed.* See the note on *affront*, F. Q. i. viii. 13. TODD.

VIII.

“ Huge fea of forrow and tempestuous grieffe,
 Wherein my feeble barke is tossed long
 Far from the hoped haven of reliefe,
 Why doe thy cruel billowes beat so strong,
 And thy moyft mountaines each on others
 throng,
 Threatning to swallow up my fearefull lyfe?
 O, doe thy cruell wrath and spightfull wrong
 At length allay, and stint thy stormy strife,
 Which in these troubled bowels raignes and
 rageth ryfe!

IX.

“ For els my feeble vessell, crazd and crackt
 Through thy strong buffets and outrageous
 blowes,
 Cannot endure, but needes it must be wrackt
 On the rough rocks, or on the sandy shallowes,

VIII. 4. Why *doe* &c.] Hughes's second edition, and the editions of 1751, Church, Upton, and Tonson's in 1758, rightly follow this original reading. The rest conform to the mistake of the second edition, "*Who doe* &c." TODD.

VIII. 9. *Which in these troubled* &c.] This is the reading of the second edition, which the folios, Hughes, and Tonson's in 1758, follow. The editions of 1751, Upton, and Church, adhere to the reading of the first edition, "*Which in thy troubled bowels* &c." But this reading wants perspicuity. Mr. Church conjectures indeed that it should be, "*Which in my troubled bowels* &c." But surely it is sufficiently emphatick in the speaker to say "*these troubled bowels*," δεικτικῶς, demonstrating by her impassioned manner the strong fryfe in *her own* heart. Compare the second canto of this Book, st. 39.

TODD.

IX. 4. *On the rough rocks, or on the sandy shallows,*] This

The whiles that Love it steres, and Fortune
rowes :

Love, my lewd pilott, hath a restlesse minde ;
And Fortune, botefwaine, no assurance
knowes ;

But faile withouten starres gainst tyde and
winde :

How can they other doe, sith both are bold and
blinde !

X.

“ Thou god of windes, that raignest in the seas,
That raignest also in the continent,
At last blow up some gentle gale of ease,
The which may bring my ship, ere it be rent,
Unto the gladfome port of her intent !
'Then, when I shall myselfe in safety see,
A table, for eternall monument

line, as Mr. Upton has observed, is hypermetrical ; and rough as the subject requires. It is indeed difficult to read it, unless we reject the second *on*, and place an unpleasing accent on the last syllables both of *sandy* and *shallows* ; or, retaining every word, pronounce *shallows* as a monosyllable. TODD.

IX. 6. — *my lewd pilott,*] My ignorant pilot. *Lewd* is often used by Chaucer in opposition to *learned* ; as in old romances it also is to *clerk*. Ruddiman, in his Gloss. G. Douglas's Virgil, says that Chaucer frequently employs the word both for a *laick* and an *ignorant* person. I may add *Pierce the Ploughmans Crede*, at the beginning : “ Other *lewed* or *lered*,” i. e. ignorant or learned. *Lewd* continued to be used in this sense long after the time of Spenser. See Milton, *Par. L. B. iv.* 193. “ Into his church *lewd* hirelings climb.” See also *Acts xvii.* 5. “ Certain *lewd* fellows of the baser sort.”

TODD.

X. 7. *A table, for eternall monument &c.*] 'Twas an ancient

Of thy great grace and my great ieopardie,
Great Neptune, I avow to hallow unto thee!"

XI.

Then fighting softly fore, and inly deepe,
She shut up all her plaint in privy grieffe;
(For her great courage would not let her
weepe;)

Till that old Glaucè gan with sharpe reprieffe
Her to restraine, and give her good relieffe
Through hope of those, which Merlin had
her told

Should of her name and nation be chiefe,
And fetch their being from the sacred mould
Of her immortall womb, to be in heven enrold.

XII.

Thus as she her recomforted, she spyde
Where far away one, all in armour bright,
With hafty gallop towards her did ryde:
Her dolour soone she ceast, and on her dight
Her helmet, to her courser mounting light:
Her former sorrow into sudden wrath
(Both coosen passions of distroubled spright)
Converting, forth she beates the dusty path;

custom for those who had received (or thought they received) 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. 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. UPTON.

Love and despight attonce her corage kindled
hath.

XIII.

As, when a foggy mist hath overcast
The face of heven and the cleare ayre engroste,
The world in darknes dwels; till that at last
The watry fouthwinde from the seabord coste
Upblowing doth disperse the vapour lo'ste,
And poures itselfe forth in a stormy showre;
So the fayre Britomart, having discloste
Her cloudy care into a wrathfull stowre,
The mist of griefe dissolv'd did into vengeance
powre.

XIV.

Eftsoones, her goodly shield addressing fayre,
That mortall speare she in her hand did take,
And unto battaill did herselfe prepayre.
The Knight, approching, sternely her bespake;
“ Sir Knight, that doest thy voyage rashly
make
By this forbidden way in my despight,

XIII. 5. ————— *the vapour lo'ste,*] The vapour *lo'ste* is the vapour *loofte*, loofed, dissolved; as *disclo'ste* in the seventh line is *discloofte*, disclosed. So he uses *dispost* for *disposed*, F. Q. ii. viii. 26. The folios and Hughes here read *loft*.

CHURCH.

Tonson's edition of 1758 inaccurately also reads *loft*, as Mr. Upton does, *lofte*: for Spenser's first edition reads as it is here printed, and as Mr. Church has given it, *lo'ste*. TODD.

XIV. 6. *By this forbidden way*] 'Twas usual for knights-

Ne doest by others death enfample take ;
 I read thee soone retyre, whiles thou hast
 night,
 Least afterwards it be too late to take thy flight."

XV.

Ythrild with deepe disdaine of his proud threat,
 She shortly thus ; " Fly they, that need to fly ;
 Wordesfearen babes : I meane not thee entreat
 To passe ; but maugre thee will passe or dy :"
 Ne lenger stayd for th' other to reply,
 But with sharpe speare the rest made dearly
 knowne.

Strongly the straunge Knight ran, and sturdily
 Strooke her full on the brest, that made her
 downe
 Decline her head, and touch her crouper with
 her crown.

XVI.

But she againe him in the shield did smite
 With so fierce furie and great puissaunce,
 That, through his three-square scuchin percing
 quite

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.

UPTON.

XV. 6. ————— *speare*] This is the emendation of the first folio, which all subsequent editions have followed, except that of 1751, in which the error of Spenser's own editions is retained, viz. *spearcs*. TODD.

And through his mayled hauberque, by mis-
chaunce

The wicked steele through his left side did
glauce :

Him so transfixed she before her bore

Beyond his croupe, the length of all her
launce ;

Till, sadly fousing on the sandy shore,

He tumbled on an heape, and wallowd in his gore.

XVII.

Like as the sacred ox that carelesse stands

With gilden hornes and flowry girlonds
crownd,

Proud of his dying honor and deare bandes,

Whiles th' altars fume with frankincense
arownd,

All suddainly with mortall stroke astownd

Doth groveling fall, and with his streaming
gore

Distaines the pillours and the holy grownd,

And the faire flowres that decked him afore :

So fell proud Marinell upon the Pretious Shore.

XVII. 1. *Like as the sacred ox &c.*] In the following simile all the expressions are happily adapted to the old customs: *The sacred ox*, ἱερεῖον, *that carelesse stands*, that does not seem brought to the altar by force or violence; *with gilden hornes*, "auratâ fronte juvenum," Virg. *Æn.* ix. 627. Compare Homer, *Il.* χ'. 294. *And flowry girlonds, &c.* "vittis præsignis et auro victima," Ov. *Met.* xv. 132. It ought not to be passed over that this simile is borrowed from Homer, *Il.* ε'. 589. The same simile the learned reader also may see in Apollonius, L. iv. 469. UPTON.

XVIII.

The martiall Mayd stayd not him to lament,
 But forward rode, and kept her ready way
 Along the Strond; which, as she over-went,
 She saw bestrowed all with rich aray
 Of pearles and pretious stones of great assay,
 And all the gravell mixt with golden owre:
 Whereat she wondred much, but would not
 stay
 For gold, or perles, or pretious stones, an
 howre,
 But them despised all; for all was in her powre.

XIX.

Whiles thus he lay in deadly stonishment,
 Tydings hereof came to his mothers eare;
 His mother was the blacke-browd Cymoënt,

XVIII. 8. ————— *an howre,*] That is, any while. So, in F. Q. v. vii. 45. "Ne ever *houre* did cease." UPTON.

XVIII. 9. ————— *for all was in her powre.*] That is, notwithstanding they were all in her power. TODD.

XIX. 1. *Whiles thus he lay in deadly stonishment, Tydings hereof came to his mothers eare;*] This episode is in some measure taken from Hom. *Il.* *σ.* 35, &c. where Thetis arrives with her sisters, the daughters of Nereus, to comfort Achilles. And from Virgil, *Georg.* iv. 317, where the shepherd Aristæus complains, and his complaints reach his mother's ear, the Nereid Cyrene, beneath the chambers of the sea. UPTON.

XIX. 3. ————— *Cymoënt.*] From *κῦμα* *fluctus*, as *Cymo*, *Cymothoë*, *Cymodoche*: and 'tis remarkable that Marinell's mother is called *Cymodoce*, F. Q. iv. xi. 53, unless we must alter it (which I dont believe, because Spenser often varies in the spelling and writing of his proper names,) into *Cymöente*. The epithet *black-brow'd* is from the Greek, *μελάροφρυς*, *μελάροφρυς*. UPTON.

'The daughter of great Nereus, which did
beare

This warlike sonne unto an earthly peare,
The famous Dumarin; who on a day
Finding the nymph asleepe in secret wheare,
As he by chaunce did wander that same way,
Was taken with her love, and by her closely lay.

XX.

There he this Knight of her begot, whom borne
She, of his father, Marinell did name;
And in a rocky cave as wight forlorne
Long time she fostred up, till he became

XIX. 7. _____ *in secret wheare*

As he by chaunce &c.] Possibly,

_____ "in secret, where-

"As he by chaunce &c."

Spenser perpetually uses *whereas* for *where*. JORTIN.

He does so; particularly in the next stanza; but never dis-
joins the two syllables in such a manner. *Wheare*, or *where*,
as Fairfax spells it, is a place of retirement in a wood or garden.
Fairfax confirms the use of the expression, and the old punctu-
ation in Spenser, B. iv. 90.

"Alone sometimes she walkt *in secret where*,

"To ruminat upon her discontent." CHURCH.

Our poet is the best interpreter of his own phrases. See the
Shep. Cal. May, v. 9.

"Youthe folke now flocken in every *where*,

"To gather May-buskets and smelling breere:"

That is, in every *place*; as E. K. our poet's friend, and oldest
commentator, there explains it. 'Tis to be remembered that
Fays frequented secret and privy places. See F. Q. iv. ii. 44.

UPTON.

XX. 2. _____ Marinell] *Marinell* has his name
also, as *Cymoent* has, from *the sea*. 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 Ma-
rinell: There seems in stanza 22 an allusion to his captures
and rich prizes taken from the Spaniards. UPTON.

A mighty man at armes, and mickle fame
 Did get through great adventures by him
 donne :

For never man he suffred by that fame
 Rich Strond to travell, whereas he did wonne,
 But that he must do battail with the Sea-nymphes
 sonne.

XXI.

An hundred Knights of honorable name
 He had subdew'd, and them his vassals made :
 That through all Farie Lond his noble fame
 Now blazed was, and feare did all invade,
 That none durst passen through that perilous
 glade :

And, to advaunce his name and glory more,
 Her sea-god fyre she dearely did perswade
 'T' endow her sonne with threasure and rich
 flore
 Bove all the sonnes that were of earthly wombes
 ybore.

XXII.

The god did graunt his daughters deare de-
 maund,
 To doen his nephew in all riches flow :
 Eftsoones his heaped waves he did commaund
 Out of their hollow bosome forth to throw
 All the huge threasure, which the sea below
 Had in his greedy gulfe devoured deepe,
 And him enriched through the overthrow

And wreckes of many wretches, which did
 weepe
 And often wayle their wealth which he from
 them did keepe.

XXIII.

Shortly upon that Shore there heaped was
 Exceeding riches and all pretious things,
 The spoyle of all the world; that it did pas
 The wealth of th' East, and pompe of Persian
 kings:

Gold, amber, yvorie, perles, owches, rings,
 And all that els was pretious and deare,
 The sea unto him voluntary brings;
 That shortly he a great Lord did appeare,
 As was in all the Lond of Faery, or elfewheare.

XXIV.

Thereto he was a doughty dreaded Knight,
 Tryde often to the scath of many deare,
 That none in equall armes him matchen
 might:

The which his mother seeing gan to feare
 Least his too haughtie hardines might reare
 Some hard mishap in hazard of his life:
 Forthy she oft him counfeld to forbear
 The bloody batteill, and to stirre up strife,
 But after all his warre to rest his wearie knife:

XXIV. 2. *Tryde often to the scath of many deare,*] That is,
 Often *dearly* tried to the *hurt* (scath) of many. So Spenser
 uses *deare* for *dearly*; F. Q. iii. ix. 42. CHURCH.

XXIV. 9. _____ *his wearie knife:*] *Knife*

XXV.

And, for his more assurance, she inquir'd
 One day of Proteus by his mighty spell
 (For Proteus was with prophecy inspir'd)
 Her deare sonnes destiny to her to tell,
 And the sad end of her sweet Marinell:
 Who, through foresight of his eternall skill,
 Bad her from womankind to keepe him well;
 For of a woman he should have much ill;
 A Virgin strange and stout him should dismay
 or kill.

XXVI.

Forthy she gave him warning every day
 The love of women not to entertaine;
 A lesson too too hard for living clay,

is usually employed for *sword* in the old romances. Thus, in the metrical *Hist. of Pefistratus and Catanca*, bl. l. By Edm. Eluiden, Gent. Impr. by H. Bynneman, sign. M. vi.

——— “the time appointed nowe

“approched is, when KNIFE

“*Of manly knight* must yelde him fame,

“and end the deadly strife.” TODD.

XXV. 3. *For Proteus was with prophecy inspir'd*] Proteus is mentioned as a jugler and conjurer, in B. i. C. ii. ft. 10, and B. iii. C. 8. ft. 39, &c. But in Hyginus, Fab. 118, he is mentioned as a learned diviner, or prophet, as likewise in Homer, *Od.* 8. 349, and Virgil, *Georg.* iv. 387. UPTON.

XXVI. 3. *A lesson too too hard*] This is an old form of expression, to signify *exceeding*. Thus, in Penri's *Exhortation vnto the Governours &c. of Wales*, 1588. p. 51. “The case is *too too* manifest.” And, in Parrot's *Springs for Woodcocks*, 1613. Epigr. 133. B. i. “Her iesting's *too too* euill.” Dryden uses it in *Astrca Redux*. And it was then common. See *Speculum Crap-Gownorum*, &c. 4to. 1682, p. 16. “*Too too* much guilty.” TODD.

From love in courſe of nature to refraine !
 Yet he his mothers lore did well retaine,
 And ever from fayre Ladies love did fly ;
 Yet many Ladies fayre did oft complaine,
 That they for love of him would algates dy :
 Dy, whoſo liſt for him, he was Loves enemy.

XXVII.

But ah ! who can deceive his deſtiny,
 Or weene by warning to avoyd his fate ?
 That, when he ſleepes in moſt ſecurity
 And ſafeſt ſeemes, him ſooneſt doth amate,
 And findeth dew effect or ſoone or late ;
 So feeble is the powre of fleſhly arme !
 His mother bad him wemens love to hate,
 For ſhe of womans force did feare no harme ;
 So weening to have arm'd him, ſhe did quite
 difarme.

XXVIII.

This was that woman, this that deadly wound,
 That Proteus prophecide ſhould him diſmay ;
 The which his mother vainely did expownd
 To be hart-wounding love, which ſhould aſſay
 To bring her ſonne unto his laſt decay.

XXVII. 3. *That,*] Fate. CHURCH.

XXVII. 6. _____ fleſhly arme !] This is the reading of the ſecond edition, which the folios, Hughes's firſt edition, Church, and Tonſon's edition in 1758, follow. Hughes's ſecond edition, the edition of 1751, and Upton, read, with Spenser's firſt edition, "*fleſhy* arme." Milton ſeems to have conſidered the ſecond edition as preſenting the genuine reading. For ſee *Par. Reg.* B. iii. 387.

" Much oſtentation vain of FLESHLY arm." TODD.

So tickle be the termes of mortall fate
 And full of subtile soppifmes, which doe play
 With double fences, and with false debate,
 T' approve the unknowen purpose of eternall fate.

XXIX.

Too trew the famous Marinell it fownd;
 Who, through late triall, on that Wealthy
 Strond

Inglorious now lies in fencelesse fwownd,
 Through heavy stroke of Britomartis hond.
 Which when his mother deare did understond,
 And heavy tidings heard, whereas she playd
 Amongst her watry sisters by a pond,
 Gathering sweete daffadillyes, to have made
 Gay girlonds from the sun their foreheads fayr
 to shade;

XXX.

Eftefoones both flowres and girlonds far away
 She flong, and her faire deawy lockes yrent;
 To sorrow huge she turnd her former play,
 And gamesom merth to grievous dreriment:
 Shee threw herselfe downe on the continent,
 Ne word did speake, but lay as in a fwowne,
 Whiles all her sisters did for her lament

XXX. 1. *Eftefoones &c.*] Cymoent, upon hearing of the misfortune of her son, *flings away the garland*: Adam, upon the sight of Eve with the fatal fruit in her hand, *drops it*, Par. L. B. ix. 892. Each poet has judiciously made choice of that Action which was most suitable to the different circumstances and characters of their Actors. CHURCH.

With yelling outcries, and with shrieking
 fowne ;
 And every one did teare her girlond from her
 crowne.

XXXI.

Soone as she up out of her deadly fitt
 Arose, she bad her charett to be brought ;
 And all her sisters, that with her did fitt,
 Bad eke attonce their charettts to be fought :
 Tho, full of bitter grieffe and pensive thought,
 She to her wagon clombe ; clombe all the rest,
 And forth together went, with sorow fraught :
 The waves obedient to theyre beheaft
 Them yielded ready passage, and their rage fur-
 ceaft.

XXXII.

Great Neptune floode amazed at their sight,
 Whiles on his broad rownd backe they softly
 slid,
 And eke himfelfe mournd at their mournful
 plight,
 Yet wist not what their wailing ment, yet did,
 For great compassion of their sorow, bid
 His mighty waters to them buxome bee :
 Estefoones the roaring billowes still abid,
 And all the grieisly monsters of the see

XXXII. 8. ——— *the grieisly monsters of the see*] Virgil,
Æn. vi. 729.

“ Et quæ marmoreo fert *monstra* sub *æquore* pontus.”

Stood gaping at their gate, and wondred them
to see.

XXXIII.

A teme of dolphins raunged in aray
Drew the smooth charett of sad Cymoënt;
They were all taught by Triton to obay
To the long raynes at her commaundement:
As swifte as swallowes on the waves they went,
That their brode flaggy finnes no fome did
reare,
Ne bubling rowndell they behinde them sent;
The rest, of other fishes drawen weare,
Which with their finny oars the swelling sea did
sheare.

XXXIV.

Soone as they bene arriv'd upon the brim
Of the Rich Strond, their charets they forlore,
And let their temed fishes softly swim
Along the margent of the fomy shore,

XXXIII. 4. ———— *raynes*] So the first edition reads, which Hughes's second edition, and those of Church, Upton, and Tonson's in 1758, follow. The rest follow the second edition, which reads *traines*. TODD.

XXXIII. 9. ———— *the swelling sea*] This epithet *swelling* is directly contrary to what is said just above,

“ The waves obedient to theyr behest

“ Them yielded ready passage, and their rage surceast.”

Again,

“ Estfoones the roaring billows *fill* abid.”

So that, methinks, we might set all to rights with no great variation of letters; by reading “ the *yielding* sea:” *yielding*, in the same sense as *burome*, in ft. 31; which proves the propriety of this correction. And thus Fairfax, B. xv. 12. “ Their breasts in sunder cleave the *yeilding* deepe.” UPTON.

Least they their finnes should bruze, and sur-
bate fore

Their tender feete upon the stony grownd :
And comming to the place, where all in gore
And cruddy blood enwallowed they fownd
The lucklesse Marinell lying in deadly fownd,

XXXV.

His mother fownded thrife, and the third time
Could scarce recovered bee out of her paine ;
Had she not beene devoide of mortall slime,
She should not then have bene relyv'd againe :
But, soone as life recovered had the raine,
Shee made so piteous mone and deare way-
ment,

That the hard rocks could scarce from tears
refraine :

And all her sifter nymphes with one consent
Supplide her sobbing breaches with sad com-
plement.

XXXV. 4. ————— relyv'd] *Brought to life.* See the note on *reliv'd*, F. Q. vi. xi. 24. TODD.

XXXV. 6. ————— wayment,] *Lamentation.* So, in Drayton's *Shepheards Garland*, edit. 1593. p. 24.

“ Come, Nymphs, and with your rebecks ring his knell,

“ Warble forth your *waimenting* harmony, &c.”

Chaucer had thus employed the word, *Kn. T.* 904. ed. Tyr-
whitt. “ That ever herd swiche another *waimenting*.” See also
Tr. and Creseide, L. ii. 65. edit. Urr.

“ The swalow Progne with a forowfull lay,

“ Whan morow come, gan make her *waimenting*.” TODD.

XXXV. 8. *And all her sifter nymphes with one consent
Supplide her sobbing breaches with sad complement.]*

XXXVI.

“ Deare image of myfelfe,” she fayd, “ that is
The wretched fonne of wretched mother
borne,

Is this thine high advauncement? O! is this
Th’ immortall name, with which thee yet
unborne

Thy grandfire Nereus promift to adorne?

Now lyest thou of life and honor refte;

Now lyest thou a lumpe of earth forlorne;

Ne of thy late life memory is left;e;

Ne can thy irrevocable defteny bee wefte!

XXXVII.

“ Fond Proteus, father of falfe prophecis!

*Her fiftor nymphes (κασιόγηται Νηρηίδες, Hom. Il. δ. 52.) fill up
the intervals with their fobs, Ib. 50.*

————— αἱ δ’ ἄμα πᾶσαι

Στήθεα πεπλήγοντο· Θέτις δ’ ἐξήρχε γόοιο. UPTON.

XXXVI. 1. *Deare image of myfelfe, &c.]* There is a pas-
fage not unlike this in Statius, where a nymph mourns for her
fon that was flain, *Theb. ix. 375.*

————— “ atque hæc ululatibus addit:

“ Hoc tibi femidei munus tribuere parentes?

“ Nec mortalis avus? &c.” JORTIN.

XXXVI. 7. ————— *a lumpe of earth forlorne;*] The
body without the foule is rightly fo called. The Latin poets
ufe *corpus inane* in the fame fenfe. See Ovid, *Amor. III. El. ix.*

“ Ardet in extructo *corpus inane* rogo.” UPTON.

Compare *The Display of vaine life*, 4to. 1594. p. 24. “ Now
followeth the difference between the foule and the body, at the
time of their feperation. SOULE [to the BODY.] Proud
voluptuous caitife, woe worth the time I was deftined to dwell
in thee. Foule *lumpe* of lead, I haue bin thy hand-maid, &c.”

TODD.

XXXVI. 9. ————— wefte!] *Watcd,*
avoided, removed. CHURCH.

And they more fond that credit to thee
 give!
 Not this the worke of womans hand ywis,
 That so deepe wound through these deare
 members drive.
 I feared love; but they that love doe live;
 But they that dye, doe nether love nor
 hate:
 Nath'lesse to thee thy folly I forgive;
 And to myfelfe, and to accursed fate,
 The guilt I doe ascribe: deare wifedom bought
 too late!

XXXVIII.

“ O! what avales it of immortall feed
 To beene ybredd and never borne to dye?
 Farre better I it deeme to die with speed
 Then waste in woe and wayfull misery:
 Who dyes, the utmost dolor doth aby;e;
 But who that lives, is leste to waile his losse:
 So life is losse, and death felicity:

XXXVII. 3. *Not this the worke of womans hand ywis,
 That so deepe wound through these deare members
 drive.*] Not this truly a woman's handywork that drives fo
 deep a wound through these dear members of my son.

UPTON.

XXXVIII. 1. *O! what avales it &c.*] Virgil, *Æn.* xii. 879.

“ Quo vitam dedit æternam? cur mortis adempta est

“ Conditio? possem tantos finire dolores

“ Nunc certe, &c.”

See also Ovid, *Met.* i. 662. JORTIN.

XXXVIII. 5. _____ aby;e;] *Endure,*
 or *suffer.* See Ruddiman's Gloss. Douglas's Virgil. TODD.

Sad life worfe then glad death ; and greater
 croffe
 To see friends grave, then dead the grave selfe
 to engrosse.

XXXIX.

“ But if the heavens did his days envie,
 And my short blis maligne ; yet mote they
 well

Thus much afford me, ere that he did die,
 That the dim eies of my deare Marinell
 I mote have closed, and him bid farewell,
 Sith other offices for mother meet

They would not graunt —

Yett! maugre them, farewell, my sweetest
 Sweet!

Farewell, my sweetest sonne, sith we no more
 shall meet!”

XXXVIII. 8. ————— and greater croffe

*To see friends grave, then dead the grave selfe
 to engrosse.*] And 'tis a greater misfortune to see the grave of
 a friend, than dead to engross the grave itself. UPTON.

XXXIX. 2. ————— maligne ;] *Grudge, or oppose ;*
 a verb formed from the French feminine adjective *maligne*.
 Spenser uses it again, in the sense of *maliciously traduce or*
insult, F. Q. iv. i. 30. TODD.

XXXIX. 4. *That the dim eies of my deare Marinell*

I mote have closed, and him bid farewell,] Virgil,
Æn. ix. 486.

————— “ Nec te tua funera mater
 “ Produxi, pressive oculos —”

And him bid farewell, according to an old custom, to which
 Virgil alludes, *Æn.* ii. 644, xi. 97. UPTON.

XXXIX. 9. ————— *sith we no more shall meet !]* So
 the second edition reads, to which every subsequent one adheres.

XL.

Thus when they all had forowed their fill,
 They softly gan to search his grievly wovnd :
 And, that they might him handle more at will,
 They him difarmd ; and, spredding on the
 grownd
 Their watchet mantles frindgd with silver
 rownd,
 They softly wipt away the gelly blood
 From th' orifice ; which having well upbownd,
 They pourd in foveraine balme and nectar
 good,
 Good both for erthly med'cine and for heavenly
 food.

The first reads,

————— “ till we again may meet !”

This latter sentiment is in the spirit of Christianity, and might naturally have fallen from the poet's pen upon such a melancholy occasion ; but the alteration is more *in character*, and I believe it Spenser's. CHURCH.

XL. 5. ——— watchet mantles] The word *watchet* was formerly common for *bluc*. See Cotgrave's Dict. in v. COLOUR. “ *Blew or watchet colour, couleur pers.*” See again F. Q. iv. ii. 27. TODD.

XL. 6. ——— the gelly blood] Some editions read, by way of emendation, “ *jelly'd blood* ;” but nothing is more frequent, as Mr. Upton has observed, than the poet's usage of two substantives, as the *ocean wave*, the *Briton Prince*, and *lyon whelpes*, &c. &c. TODD.

XL. 8. *They pourd in foveraine balme, and nectar &c.*] So Venus in the cure of Æneas, Virg. *Æn.* xii. 419.

————— “ Spargitque salubres

“ Ambrosiæ succos et odoriferam panaceam.”

And Thetis pours in nectar to preserve the body of Patroclus, from corruption, Hom. *Il.* σ'. 38.

Πατρόκλω δ' αὐτ' ἀμβροσίην κ' νέκταρ ἔρυσθρον

στάξει κατὰ ρινῶν, ἵνα οἱ χρώς ἔμπεδος εἴη. UPTON.

XLI.

Tho, when the lilly-handed Liagore
 (This Liagore whilome had learned skill
 In leaches craft, by great Apolloes lore,
 Sith her whilome upon high Pindus hill
 He loved, and at last her wombe did fill
 With hevenly feed, whereof wife Pæon
 sprong,)
 Did feele his pulse, shee knew there staid fill
 Some litle life his feeble sprites emong ;
 Which to his mother told, despeyre she from
 her siong.

XLII.

Tho, up him taking in their tender hands,
 They easely unto her charett beare :
 Her teme at her commaundement quiet stands,
 Whiles they the corse into her wagon reare,
 And strowe with flowres the lamentable beare :
 Then all the rest into their coches clim,
 And through the brackish waves their passage
 sheare ;

XLI. 1. *Tho, when the lilly-handed Liagore &c.] Lilly-handed, λευκώλενος. Liagore was one of the daughters of Ne-reus, according to Hesiod, Θεογ. ver. 257. But this mythology is partly our poet's 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, Il. ε, 401, and 900. UPTON.*

XLII. 1. *Tho, up him taking]* So Spenser's own editions, and that of 1751. The folios and Hughes read,

“ Tho *him up* taking —”

See F. Q. i. ii. 45. CHURCH.

Upon great Neptunes necke they softly swim,
And to her watry chamber swiftly carry him.

XLIII.

Deepe in the bottome of the sea, her bowre
Is built of hollow billowes heaped hye,
Like to thicke clouds that threat a stormy
shoure,
And vaulted all within like to the skye,
In which the gods doe dwell eternally:
There they him laide in easie couch well
dight;
And sent in haste for Tryphon, to apply
Salves to his wounds, and medicines of might:
For Tryphon of sea-gods the soveraine leach is
hight.

XLII. 8. *Upon great Neptunes necke*] So all the editions, except Hughes's second edition, which reads *back*, as in ft. 32. Quære, might it not be *backe*? CHURCH.

XLIII. 1. *Deepe in the bottome of the sea, her bowre &c.*] Cymœont's chamber or secret seat was in the bottom of the sea, *ἐν βένθεσσιν ἀλός*, as that of Thetis is described in Homer, *Il. σ'. 35.* And built of hollow billowes heaped hyc, as in Hom. *Od. κ'. 242.*

Πορφύρεον δ' ἄρα κῦμα περιβάθη, ἕρεϊ ἴσον,
Κυρτωθὲν, κρύψεν τε θεόν, θνητὴν τε γυνᾶϊκα.

Or as Virgil has translated it, *Georg. iv. 361.*

"Curvata in montis faciem circumstetit unda."

Such too is the strange bower of the wizard mentioned in Taffo, *C. xiv. 37.* UPTON.

XLIII. 9. *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 information from his own Muse. This story, which breaks off at ft. 44, he resumes, *F. Q. iv. xi. 6.* UPTON.

XLIV.

The whiles the nymphes fitt all about him
rownd,
Lamenting his mishap and heavy plight;
And ofte his mother, vewing his wide wound,
Curfed the hand that did fo deadly fmight
Her deareft fonne, her deareft harts delight:
But none of all thofe curfes overtooke
The warlike Maide, th' enfample of that
might;
But fayrely well fhee thryvd, and well did
brooke
Her noble deedes, ne her right courfe for ought
forfooke.

XLV.

Yet did falfe Archimage her ftill purfew,
To bring to paffe his mifchievous intent,
Now that he had her singled from the crew
Of courteous Knights, the Prince and Fary
gent,
Whom late in chace of Beauty excellent
Shee lefte, purfewing that fame fofter ftrong;
Of whose fowle outrage they impatient,

XLIV. 8. ————— and well did brooke

Her noble deedes,] And well did *bear, endure,*
digest. her noble deedes. UPTON.

Brook, digest. Lat. *digerere.* Junius.—The fenfe feems to be,
She well digested her noble deedes, that is, they fat eafy on
her mind; ſhe had done nothing to reproach herſelf withal.

CHURCH.

And full of firy zele, him followed long,
To reskew her from shame, and to revenge her
wrong.

XLVI.

Through thick and thin, through mountains and
through playns,

Those two great Champions did attonce purfew
The fearefull Damzell with incessant payns ;
Who from them fled, as light-foot hare from
vew

Of hunter swifte and sent of howndës trew.

At last they came unto a double way ;

Where, doubtfull which to take, her to reskew,

Themselves they did dispart, each to assay

Whether more happy were to win so goodly
pray.

XLVII.

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

XLVI. 5. — hunter] So Spenser's own editions read, which those of 1751, and of Mr. Church, follow. The rest read *hunters*. TODD.

XLVII. 1. *But Timias, the Princes gentle Squire,*
That Ladies love unto his Lord forlent,] But Timias, the Squire of Prince Arthur, had given up, *before lent*, that Lady unto his Lord. It should be therefore *forelent*.

UPTON.

Perhaps *forlent* means *left*: And then the sense is, Left his Lord to take care of that Lady. See *forlent*, F. Q. iv. iii. 6.

CHURCH.

So beene they Three three fondry wayes
y bent :

But fayrest fortune to the Prince befell ;
Whose chaunce it was, that soone he did
repent,

To take that way in which that Damozell
Was fledd afore, affraid of him as feend of hell.

XLVIII.

At last of her far off he gained vew .

Then gan he freshly pricke his fomy steed,
And ever as he nigher to her drew,
So evermore he did increase his speed,
And of each turning still kept wary heed :
Alowd to her he oftentimes did call
'To doe away vaine doubt and needlesse dreed :
Full myld to her he spake, and oft let fall
Many meeke wordes to stay and comfort her
withall.

XLIX.

But nothing might relent her hasty flight ;
So deepe the deadly feare of that foule fwaine
Was earst impressed in her gentle spright :
Like as a fearefull dove, which through the
raine

XLVII. 6. *But fayrest fortune &c.*] The poet means that the Prince was *so far* the luckiest of the Three *as to take that way, &c.* CHURCH.

XLIX. 1. ————— relent] *Slacken or remit.*
See the note on *relent*, F. Q. vi. v. 10. TODD.

XLIX. 4. *Like as a fearefull dove, &c.*] This simile is fre-

Of the wide ayre her way does cut amaine
 Having farre off espyde a taffell gent,
 Which after her his nimble winges doth
 ftraine,
 Doubleth her hast for feare to bee for-hent,
 And with her pineons cleaves the liquid firma-
 ment.

L.

With no leffe hast, and eke with no leffe dreed,
 That fearefull Ladie fledd from him that ment
 To her no evill thought nor evill deed ;
 Yet former feare of being fowly fhent
 Carried her forward with her first intent :
 And though, oft looking backward, well she
 vewde

quently to be found in the poets. See Ovid, *Met.* i. 506, v. 605. Compare Pope's *Windfor Forest*, v. 185. UPTON.

XLIX. 4. _____ raine] *Region.* CHURCH.

XLIX. 6. _____ a taffell gent,] *Taffell* is the male of the *gofshawk*. It should be written *tercel* or *tiercel*, from the Italian, *terzuolo*; which name it is said to have obtained, because it is a *tierce* or *third* less than the female. See Mr. Steevens's note on *Romeo and Juliet*, A. ii. S. ii.

_____ " O, for a falconer's voice,

" To lure this *taffell-gentle* back again !"

See also Della Crusca Dict. in v. *Terzuolo*. This species of hawk was called *gentle*, according to Mr. Steevens, on account of the ease with which it was tamed, and of its attachment to man. They were certainly so called to distinguish them from other *taffels*. Thus, in *The Display of Vaine Life*, 4to. 1594. p. 24. " Bid the falconer bring hither the Barbarie *taffell*; my maister will see her flie." TODD.

XLIX. 8. _____ for-hent,] So Spenser's own editions read; but the folios, *fore-hent*, which is right; that is, *taken before she can escape*. UPTON.

Herfelfe freed from that fofter inſolent,
 And that it was a Knight which now her
 fewde,
 Yet ſhe no leſſe the Knight feard then that
 Villein rude.

LI.

His uncouth ſhield and ſtraunge armes her diſ-
 mayd,
 Whoſe like in Faery Lond were ſeldom ſeene ;
 That faſt ſhe from him fledd, no leſſe afraid
 Then of wilde beaſtes if ſhe had chafed beene :
 Yet he her followd ſtill with corage keene
 So long, that now the golden Hesperus
 Was mounted high in top of heaven ſheene,
 And warnd his other brethren ioyeous
 To light their bleſſed lamps in Ioves eternall
 hous.

LII.

All ſuddeinly dim wox the dampiſh ayre,
 And grieſly ſhadowes covered heaven bright,
 That now with thouſand ſtarres was decked
 fayre :

L. 8. ————— *which now her fewde,*] Which now
purſued her. Fr. *ſuivre*. So Chaucer, *Rom. R.* 4952.

“ And made hem oft amiſſe to doe,

“ And *ſewin* evill companie,

“ And riot and advouterie.”

Spenser often uſes *ſew* or *ſue* in this ſenſe. Modern times have
 conſigned the word to a profeſſion, the members of which
 liſten not even to the ſtirrings of Orpheus when their intentions
 are fixed on *ſuing* ! TODD.

LI. 1. *His uncouth ſhield*] For it was covered with a veil.
 See F. Q. i. vii. 33. UPTON.

Which when the Prince beheld, a lothfull
 fight,
 And that perforce, for want of lenger light,
 He mote surceasse his fuit and lose the hope
 Of his long labour; he gan fowly wyte
 His wicked fortune that had turnd aslope,
 And cursed Night that rest from him so goodly
 scope.

LIII.

Tho, when her wayes he could no more descry,
 But to and fro at disaventure strayd;
 Like as a ship, whose lodestar suddainly
 Covered with clouds her pilott hath dismayd;
 His wearisome pursuit perforce he stayd,
 And from his loftie steed dismounting low
 Did let him forage: downe himselfe he layd
 Upon the grassy ground to sleepe a throw;
 The cold earth was his couch, the hard steele
 his pillow.

LIV.

But gentle Sleepe envyde him any rest;
 Instead thereof sad sorow and disdaine
 Of his hard hap did vexe his noble brest,
 And thousand Fancies bett his ydle brayne

LII. 9. ————— *so goodly scope.*] So fair a
 prospect. CHURCH.

LIII. 8. ————— *a throw;*] A *short*
space, a little while. So Chaucer, p. 57. ed. Urr.

“ Now let us stint of Constance but a *throw*.”

Again, p. 283.

“ Now let us stinte of Troilus a *throwe*.” CHURCH.

With their light wings, the fights of semblants
vaine :

Oft did he wish that Lady faire mote bee
His Faery Queene, for whom he did com-
plaine ;

Or that his Faery Queene were such as shee :
And ever hafty Night he blamed bitterlie :

LV.

“ Night ! thou foule mother of annoyaunce sad,
Sister of heavie Death, and nourse of Woe,
Which wast begot in heaven, but for thy bad
And brutish shape thrust downe to hell below,
Where, by the grim flood of Cocytus flow,
Thy dwelling is in Herebus black hous,
(Black Herebus, thy husband, is the foe
Of all the gods,) where thou ungratious
Halfe of thy dayes doest lead in horreur
hideous ;

LVI.

“ What had th’ Eternall Maker need of thee
The world in his continuall course to keepe,
That doest all thinges deface, ne lettest see
The beautie of his worke ? Indeed in sleepe
The slouthfull body that doth love to sleepe
His lustlesse limbes, and drowne his baser
mind,
Doth praise thee oft, and oft from Stygian
deepe
Calles thee his goddesse, in his error blind,

And great dame Natures handmaide chearing
every kind

LVII.

“ But well I wote that to an heavy hart
Thou art the roote and nourfe of bitter cares,
Breeder of new, renewer of old fmarts :
Inftead of reft thou lendeft rayling teares ;
Inftead of fleepe thou fendeft troublous feares
And dreadfull vifions, in the which alive
The dreary image of fad Death appears :
So from the wearie fpirit thou doeft drive
Defired reft, and men of happineffe deprive.

LVIII.

“ Under thy mantle black there hidden lye
Light-fhonning Thefte, and traiterous Intent,
Abhorred Bloodfhed, and vile Felony,
Shamefull Decept, and Daunger imminent,
Fowle Horror, and eke hellifh Dreriment :
All thefe I wote in thy protection bee,
And light doe fhonne, for feare of being fhent :
For light ylike is loth'd of them and thee ;
And all, that lewdneffe love, doe hate the light
to fee.

LVII. 4. ————— rayling *teares* ;] Tears
trickling down. See the note on *raile*, F. Q. i. vi. 43. TODD.

LVIII. 8. For *light ylike is loth'd* &c.] This is taken from
John iii. 19. “ And this is the condemnation, that light is
come into the world, and men loved darknefs rather than
light, becaufe their deeds were evil. For every one that doeth
evil hateth the light, neither cometh to the light, left his deeds
fhould be reprov'd, &c.” TODD.

LIX.

“ For Day discovers all dishonest wayes,
 And sheweth each thing as it is in deed :
 The prayfes of High God he faire displayes,
 And His large bountie rightly doth areed :
 Dayes dearest children be the blessed feed
 Which Darknesse shall subdue and heaven
 win :
 Truth is his daughter ; he her first did breed
 Most sacred Virgin without spot of finne :
 Our life is day ; but death with darknesse doth
 begin.

LX.

“ O, when will Day then turne to me againe,
 And bring with him his long-expected light !
 O Titan ! hast to reare thy ioyous waine ;
 Speed thee to spread abroad thy beames bright,
 And chace away this too long lingring Night ;
 Chace her away, from whence she came, to
 hell :
 She, she it is, that hath me done despight :

LIX. 5. *Days dearest children &c.*] This is the emendation of the second edition, to which every subsequent one has adhered. The first reads,

“ The children of Day be &c.” TODD.

LIX. 6. *Which Darknesse shall subdue &c.*] Zoroaster, the magian, (as Plutarch tells us in *Ijis* and *Osiris*,) called the good principle Oromazes, and said it resembled light ; and the evil principle Arimanius, which resembled darkness. Oromazes beget 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. UPTON.

There let her with the damned spirits dwell,
And yield her rowme to Day, that can it governe
well."

LXI.

Thus did the Prince that wearie night outweare
In restlesse anguish and unquiet paine ;
And earely, ere the Morrow did upreare
His deawy head out of the ocean maine,
He up arose, as halfe in great disdaine,
And clombe unto his steed : So forth he went
With heavy looke and lumpish pace, that
plaine

In him bewraid great grudge and maltalent :
His steed eke seemd t' apply his steps to his
intent,

LXI. s. ————— maltalent :] *Ill-will*, or
splcen. So Sorrow is described tearing her hair, in Chaucer's
Rom. R. 330.

“ As she that had it all to rent

“ For angre and for *male talent*.”

So *malenthalenté*, in old French, signifies an *ill-minded* person.
See Cotgrave's Dict. in V. **TODD**.

CANTO V.

*Prince Arthur hears of Florimell :
 Three fosters Timias wound ;
 Belphæbe findes him almost dead,
 And reareth out of fcownd.*

I.

WONDER it is to see in diuerse mindes
 How diuersly Love doth his pageaunts play,
 And shewes his powre in variable kindes :
 The baser wit, whose ydle thoughts alway
 Are wont to cleave unto the lowly clay,
 It stirreth up to sensuall desire,
 And in lewd slouth to wast his carelesse day ;
 But in brave sprite it kindles goodly fire,
 That to all high desert and honour doth aspire.

II.

Ne suffereth it uncomely Idlencesse
 In his free thought to build her sluggish nest ;
 Ne suffereth it thought of ungentlencesse
 Ever to creepe into his noble brest ;
 But to the highest and the worthiest

I. 2. ———— *Love doth his pageaunts play,*] See the frequent allusions of Spenser to *pageants*, or *allegorical representations*, in the preliminary Essay on his Allegorical Character. TODD.

II. 1. *Ne suffereth it &c.*] See the note on Spenser's *Hymn of Love*, it. 28. TODD.

Served a gentle Lady of great fway
 And high accompt throughout all Elfin Land,
 Who lately left the fame, and tooke this
 way :

Her now I seeke ; and if ye understand
 Which way she fared hath, good Sir, tell out of
 hand."

V.

"What mister wight," faide he, "and how
 arayd?"

"Royally clad," quoth he, "in cloth of gold,
 As meetest may befeeme a noble mayd ;
 Her faire lockes in rich circlet be enrold,
 A fayrer wight did never funne behold ;
 And on a palfrey rydes more white then snow,
 Yet she herselfe is whiter manifold ;
 The surest signe, whereby ye may her know,
 Is, that she is the fairest wight alive, I trow."

VI.

"Now certes, Swaine," faide he, "such one,
 I weene,
 Fast flying through this forest from her fo,
 A foule ill-favoured foster, I have seene ;
 Herselfe, well as I might, I reskewd tho,
 But could not stay ; so fast she did foregoe,
 Carried away with wings of speedy feare."

VI. 5. ————— stay ;] *Stop or catch.* So, in st. 38,
stayd, i. e. stopt or caught. CHURCH.

“ Ah! dearest God,” quoth he, “ that is
 great woe,
 And wondrous ruth to all that shall it heare:
 But can ye read, Sir, how I may her finde, or
 where ?”

VII.

“ Perdy me lever were to weeten that,”
 Saide he, “ then ranfome of the richest
 Knight,
 Or all the good that ever yet I gat:
 But froward fortune, and too forward night,
 Such happinesse did, maulgre, to me spight,
 And fro me rest both life and light attone.
 But, Dwarfse, aread what is that Lady bright,
 That through this Forrest wandreth thus
 alone;
 For of her errour straunge I have great ruth
 and mone.”

VIII.

“ That Ladie is,” quoth he, “ whereso she bee,
 The bountiest Virgin and most debonaire

VII. 4. ————— *too forward Night*] The Night coming on too fast. CHURCH.

VII. 5. ————— *maulgre,*] See Dr. Jortin's note on “ *maugre* her spight,” F. Q. ii. v. 12. Mr. Upton, in his Glossary, interprets *maulgre* by the following paraphrase of this line: “ Such happinesse did *maulgre* to me spight,” that is, Did spight to me much against my will. But, by Spenser's pointing of the passage, as I have printed it, I should imagine *maulgre* to be an adverb of imprecation, *Curse on it.* TODD.

VII. 9. *For of her errour straunge &c.*] That is, For I am greatly concerned that she should *wander* in such a manner. Error, Lat: *error*, wandering. CHURCH.

That ever living eye, I weene, did see :
 Lives none this day that may with her com-
 pare
 In stedfast chafitite and vertue rare,
 The goodly ornaments of beauty bright ;
 And is ycleped Florimell the fayre,
 Faire Florimell belov'd of many a Knight,
 Yet she loves none but one, that Marinell is
 hight ;

IX.

“ A Sea-nymphes sonne, that Marinell is hight,
 Of my deare Dame is loved dearely well ;
 In other none, but him, she sets delight ;
 All her delight is set on Marinell ;
 But he sets nought at all by Florimell :
 For Ladies love his mother long ygoe
 Did him, they say, forwarne through sacred
 spell :
 But fame now flies, that of a forreine foe
 He is yflaine, which is the ground of all our woe.

X.

“ Five daies there be since he (they say) was
 flaine,
 And fowre since Florimell the Court forwent,
 And vowed never to returne againe

IX. 7. *Did him, they say, forwarne*] It should be *forewarne*. See F. Q. iii. iv. 25. So just below,

“ And fowre since Florimell the court *forwent* :”
 It should have been *forewent*, i. e. did forego. Upton.

Till him alive or dead she did invent.
 Therefore, faire Sir, for love of knighthood
 gent
 And honour of trew Ladies, if ye may
 By your good counsell, or bold hardiment,
 Or succour her, or me direct the way,
 Do one or other good, I you most humbly
 pray :

XI.

“ So may ye gaine to you full great renowme
 Of all good Ladies through the worlde fo
 wide,
 And haply in her hart finde highest rowme
 Of whom ye seeke to be most magnifide !
 At least eternall meede shall you abide.”
 To whom the Prince ; “ Dwarfe, comfort to
 thee take ;
 For, till thou tidings learne what her betide,

X. 4. ————— invent.] *Find.* A Latinism, *invenio*. See also F. Q. v. xi. 50. TODD.

XI. 1. *So may ye gaine &c.*] The second edition and the folios read, “ So may *you* gain &c.” But ’tis wrong. The first edition reads 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. UPTON.

Hughes, as also the editions of 1751, and of Tonson in 1758, read likewise improperly, “ So may *you* gain &c.” TODD.

I here avow thee never to forsake :
 Ill weares he armes, that nill them use for
 Ladies sake."

XII.

So with the Dwarfe he back retourn'd againe,
 To seeke his Lady, where he mote her finde ;
 But by the way he greatly gan complaine
 The want of his good Squire late left behinde,
 For whom he wondrous penfive grew in
 minde,
 For doubt of daunger which mote him betide ;
 For him he loved above all mankinde,
 Having him trew and faithfull ever tride,
 And bold, as ever Squire that waited by
 Knights side :

XIII.

Who all this while full hardly was assayd
 Of deadly daunger which to him betidd :
 For, whiles his Lord pursewd that noble
 Mayd,
 After that foster fowle he fiercely ridd
 To bene avenged of the shame he did
 To that faire Damzell : Him he chaced long
 Through the thicke woods wherein he would
 have hid

XII. 4. *The want of his good Squire*] See F. Q. iii. iv. 47.
 UPTON.

XII. 6. *For doubt*] *Fear*. So, in *Bevis of Hampton* :
 "A wilde bore was there about ;
 "All men of him had great doubt." TODD.

His shamefull head from his avengement
 strong,
 And oft him threatned death for his outrageous
 wrong.

XIV.

Nathlesse the villein sped himfelfe so well,
 Whether through swiftnesse of his speedie
 beaft,
 Or knowledge of those woods where he did
 dwell,
 That shortly he from daunger was releast,
 And out of sight escaped at the leaft;
 Yet not escaped from the dew reward
 Of his bad deedes, which daily he increast,
 Ne ceased not, till him oppressed hard
 The heavie plague that for such leachours is
 prepard.

XV.

For, soone as he was vanisht out of sight,
 His coward courage gan emboldned bee,
 And cast t'avenge him of that fowle despight
 Which he had borne of his bold enimee:
 Tho to his brethren came, (for they were
 three
 Ungratious children of one gracelesse fyre,)

XIV. 2. ————— *his speedie beaft,*] The poet, I think, has forgot himself. See C. i. ft. 17. CHURCH.

XV. 5. ————— *For they were three Ungratious children of one gracelesse fyre,*] Perhaps alluding to the threefold distinction of lustful desire, viz. the lust

And unto them complayned how that he
 Had used beene of that foole-hardie Squire :
 So them with bitter words he stird to bloodie yre.

XVI.

Forthwith themselves with their sad instruments
 Of spoyle and murder they gan arme bylive,
 And with him fourth into the Forrest went
 To wreake the wrath, which he did earst
 revive
 In there sterne breasts, on him which late did
 drive
 Their brother to reproch and shamefull
 flight :
 For they had vow'd that never he alive
 Out of that forest should escape their might ;
 Vile rancour their rude harts had filld with such
 despight.

XVII.

Within that wood there was a covert glade,
 Foreby a narrow foord, to them well knowne,
 Through which it was uneach for wight to
 wade ;
 And now by fortune it was overflowne :
 By that same way they knew that Squire un-
 knowne

of the eye, the lust of the ear, and the lust of the flesh : " *Mulier visa, audita, tacta.*" UPTON.

XVII. 3. ————— *wade* ;] Corrected from
 the Errata, and followed by all the editions. The first reads
mude. CHURCH.

Mote algates passe; forthy themselves they fet
 There in await with thicke woods over-
 growne,

And all the while their malice they did whet
 With cruell threats his passage through the
 ford to let.

XVIII.

It fortun'd, as they devized had,
 The gentle Squyre came ryding that same
 way,

Unweeting of their wile and treason bad,
 And through the ford to passen did assay;
 But that fierce foster, which late fled away,
 Stoutly fourth stepping on the further shore,
 Him boldly bad his passage there to stay,
 Till he had made amends, and full restore
 For all the damage which he had him doen
 afore.

XIX.

With that, at him a quiv'ring dart he threw
 With so fell force, and villeinous despite,
 That through his haberieon the forkehead
 flew,
 And through the linked mayles empierced
 quite,

XVII. 9. _____ to let.] To hinder. CHURCH.

XVIII. 8. _____ restore] Used as a sub-
 stantive for *restoration* or *restitution*. So he uses *depart* for *de-*
parture, F. Q. iii. vii. 20. And *entertaine* for *entertainment*,
 F. Q. iv. viii. 27, v. ix. 37, &c. CHURCH.

But had no powre in his soft flesh to bite :
 That stroke the hardy Squire did fore dis-
 please,
 But more that him he could not come to
 smite ;
 For by no meanes the high banke he could
 seafe,
 But labour'd long in that deepe ford with vaine
 diseafe.

XX.

And still the foster with his long bore-speare
 Him kept from landing at his wished will :
 Anone one sent out of the thicket neare
 A cruell shaft headed with deadly ill,
 And fethered with an unlucky quill ;
 The wicked steele stayd not till it did light
 In his left thigh, and deepely did it thrill :
 Exceeding grieffe that wound in him empight,
 But more that with his foes he could not come
 to fight.

XXI.

At last, through wrath and vengeaunce, making
 way
 He on the bancke arrayvd with mickle payne ;
 Where the third brother him did fore assay,
 And drove at him with all his might and
 mayne

XIX. 9. ————— diseafe.] *Uneasines*. Fr. *deffaise*. See Cotgrave in v. “*Deffaise*, being ill at ease.”

A forest-bill, which both his hands did
 ftrayne;
 But warily he did avoide the blow,
 And with his speare requited him agayne,
 That both his sides were thrilled with the
 throw,
 And a large streame of bloud out of the wound
 did flow.

XXII.

He, tombling downe, with gnashing teeth did bite
 The bitter earth, and bad to lett him in
 Into the balefull house of endlesse night,
 Where wicked ghosts doe waile their former sin.
 Tho gan the battaile freshly to begin;
 For nathemore for that spectácle bad
 Did th' other two their cruell vengeance blin,

XXII. 1. *He, tombling downe, with gnashing teeth did bite
 The bitter earth,]* This is expressed from the
 poets. Virgil, *Æn.* xi. 418.

“ Procubuit moriens, et humum femel ore momordit.”

See also *Æn.* xi. 669. And Sil. Ital. L. ix. 383.

“ Volvitur ille ruens, atque arva hostilia morfu

“ Appetit, et mortis premit in tellure dolores.”

But Homer led the way, ὄδ᾽ ἄξ λαζόιατο γῆσαν. UPTON.

XXII. 7. ————— blin,] *Cease, or give over.*
 Mr. Church, in his Glossary, thinks it should be *lin*. But he is
 mistaken. For, see *Bevis of Hampton*:

“ The Countesse would neuer *blin*,

“ Till she came to Sir Saberes Inne.”

Again:

“ I will not *blinne* till him I see.”

And thus Chaucer, *Chan. Yem. Tale*, 16639. ed. Tyrwhitt.

“ Till he had torned him, could he not *blin*.”

And in *The Affectionate Shepherd*, 4to. 1594. Sign. A. iij. b.

“ Whose twinckling starrie lights doe neuer *blin*

“ To shine on louely Venus—” TODD.

But both attonce on both sides him bestad,
And load upon him layd, his life for to have had.

XXIII.

Tho when that villayn he aviz'd, which late
Affrighted had the fairest Florimell,
Full of fiers fury and indignant hate
To him he turned, and with rigor fell
Smote him so rudely on the pannikell,
That to the chin he clefte his head in twaine:
Downe on the ground his carkas groveling fell;
His sinfull fowle with desperate disdaine
Out of her fleshly ferme fled to the place of
paine.

XXIV.

That seeing, now the only last of three

XXIII. 5. ————— pannikell,] The *brainpan*, the skull, the crown of the head. Ital. *pannicula*. Fr. *pannicule*. UPTON.

XXIII. 8. *His sinfull fowle with desperate disdaine &c.*] From Virgil, *Æn.* xii.

“Vitaque cum gemitu fugit indignata sub umbras.”

See also Ariosto, *C.* xxxvi. 140.

“A le squalide ripe d’Acheronte

“Sciolta dal corpo, più freddo che giaccio,

“Bestemmiando fuggi l’*alma sdegnoſa*.” UPTON.

XXIII. 9. ————— *fleshly ferme*] *Farm*, here perhaps in the sense of *lodging-house*, Sax. *ƿeopum*, *hospitium*. See Manning’s edition of Lye’s *Saxon Dictionary*, in v. *ƿeopum*. Compare Cic. *De Sen.* xxiii. “*Ex vita ita discedo, tanquam ex hospitio.*” TODD.

XXIV. 1. *That seeing, &c.*] The construction must be supplied after this manner: He who was now the only one left of three, who likewise had before wounded him with an arrow, seeing that, and trembling with horror (as one that did foresee, &c.) CHURCH.

Who with that wicked shafte him wounded had,
 Trembling with horror, (as that did foresee
 The fearefull end of his avengement sad,
 Through which he follow should his bre-
 thren bad,)
 His bootelesse bow in feeble hand upcaught,
 And therewith shott an arrow at the Lad ;
 Which fayntly fluttering scarce his helmet
 raught,
 And glauncing fel to ground, but him annoyed
 naught.

XXV.

With that, he would have fled into the wood ;
 But Timias him lightly overhent,
 Right as he entring was into the flood,
 And strooke at him with force so violent,
 That headlesse him into the foord he sent ;
 The carcas with the streame was carried
 downe,
 But th' head fell backward on the con-
 tinent ;
 So mischief fel upon the meaners crowne :
 They three be dead with shame ; the Squire
 lives with renoune :

XXIV. 6. *His bootlesse bow &c.*] The following verses are expressive of the faintly fluttering arrow, shot from the bootlesse bow: and will bear comparison, with that well known passage in Virgil, where he describes the feeble dart, scarce flung from the arm of the enervated old king. UPTON.

XXVI.

He lives, but takes small ioy of his renowne ;
 For of that cruell wound he bled so fore,
 That from his steed he fell in deadly swowne ;
 Yet still the blood forth gusht in so great
 store,
 That he lay wallowd all in his owne gore.
 Now God thee keepe! thou gentlest Squire
 alive,
 Els shall thy loving Lord thee see no more ;
 But both of comfort him thou shalt deprive,
 And eke thyfelfe of honor which thou didst
 atchive.

XXVII.

Providence hevenly passeth living thought,
 And doth for wretched mens reliefe make
 way ;
 For loe! great grace or fortune thether
 brought
 Comfort to him that comfortlesse now lay.
 In those same woods ye well remember may
 How that a noble hunteresse did wonne,
 Shee, that base Braggadochio did affray,
 And made him fast out of the forest ronne ;
 Belphœbe was her name, as faire as Phœbus
 funne.

XXVII. 5. ———— *ye well remember may*] See F. Q.
 ii. iii. 20, &c. CHURCH.
 XXVII. 9. ———— *As faire as Phœbus funne.*] As

XXVIII.

Shee on a day, as shee purfewd the chace
Of some wilde beaft, which with her arrowes
keene

She wounded had, the fame along did trace
By tract of blood, which she had freshly seene
To have besprinckled all the grassy greene ;
By the great p^{er}sue which she there per-
ceav'd,

Well hoped shee the beaft engor'd had beene,
And made more haste the life to have be-
reav'd :

But ah ! her expectation greatly was deceav'd.

XXIX.

Shortly she came whereas that woefull Squire
With blood deformed lay in deadly swownd ;
In whose faire eyes, like lamps of quenched
fire,

faire as *Phæbus* the *sun* ; expressed as *Phæbus Apollo*, Πάλλας
Ἀθήνη, *Cytherea Venus*, &c. See Bentley's note on Horat.
Carm. i. iv. 5. UPRON.

As Spenser is generally exact in making the rhyme catch the
eye as well as ear, I should have made no doubt that he gave
"as faire as Phæbus *sonne*," though he had never spelt the
word *son* in like manner elsewhere : but the reader must have
observed that he writes *sonne* for *son* in a hundred places. The
poet plainly means *Phæton*. So, in F. Q. i. iv. 9.

"Exceeding shone, like Phæbus *fayrest childe*."

CHURCH.

The folio of 1679, Hughes, and Tonson's edition in 1758,
have chosen to print it *sun*. But Mr. Church, I think, is
right. TODD.

XXVIII. 6. ———— *p^{er}sue*] It seems to be a word of
his own, and is softer than *purfuit*. CHURCH.

The christall humor stood congealed rownd ;
 His locks, like faded leaves fallen to grownd,
 Knotted with blood in bouches rudely ran ;
 And his sweete lips, on which before that
 stownd

The bud of youth to blossome faire began,
 Spoild of their rosy red were woxen pale and
 wan.

XXX.

Saw never living eie more heavy fight,
 That could have made a rocke of stone to rew,
 Or rive in twaine : which when that Lady
 bright,
 Besides all hope, with melting eies did vew,
 All suddainly abasht shee chaunged hew,
 And with sterne horror backward gan to
 start :

But, when shee better him beheld, shee grew
 Full of soft passion and unwonted smart :
 The point of pittie perced through her tender
 hart.

XXXI.

Meekely shee bowed downe, to weete if life
 Yett in his frosen members did remaine ;
 And, feeling by his pulses beating rife
 That the weake fowle her feat did yett
 retaine,

XXX. 4. *Besides all hope,*] Having no hopes that he was
 alive. CHURCH.

Shee cast to comfort him with busy paine :
 His double-folded necke she reard upright,
 And rubd his temples and each trembling
 vaine ;

His mayled haberieon she did undight,
 And from his head his heavy burganet did light.

XXXII.

Into the woods thenceforth in haste shee went,
 To seeke for hearbes that mote him remedy ;
 For shee of herbes had great intendiment,
 Taught of the nymphe which from her in-
 fancy

Her nourced had in trew nobility :

There, whether yt divine tobacco were,

XXXII. 3. *For shee of herbes had great intendiment,*] Ital. *intendimento*, intendment, understanding. Ladies of antiquity of the highest rank were skilful in physick and surgery. Who is ignorant of Medea, the daughter of a king? of Circe? or of the wife of King Thone, who taught Helena the use and mixture of Nepenthes? The royal Agamede knew all herbs and all their virtues, *Il. x. 740.*

Let us turn to romance writers, no small imitators of Homer. Sir Phil. Sidney, in his *Arcadia*, introduces "Gynecia having skill in surgery: an art in those days much esteemed; because it served to virtuous courage, which even ladies would, even with the contempt 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. ft. 38. And Ariosto, C. xix. ft. 22. This same Angelica cures the wounded Medoro, as Belphæbe cures the wounded Squire. UPTON.

XXXII. 6. ———— *divine tobacco*] Tobacco was, at this time, but newly discovered to the English, and not an ordinary herb, as it is at present. Probably tobacco is here mentioned with so much honour, with intent to pay a compli-

Or panachæa, or polygony,
 She fownd, and brought it to her patient
 deare,
 Who al this while lay bleding out his hart-
 blood neare.

XXXIII.

The foveraine weede betwixt two marbles plaine
 Shee powned small, and did in peeces bruze;
 And then atweene her lilly handès twaine
 Into his wound the juice thereof did scruze;
 And round about, as she could well it uze,
 The flesh therewith she suppled and did steepe,
 T' abate all spafme and foke the swelling
 bruze;
 And, after having searcht the intuse deepe,

ment to Sir Walter Raleigh, our author's friend and patron, who first introduced and used tobacco in England, in 1584.

T. WARTON.

XXXII. 7. Or panachæa, or polygony,] *Panacea* is mentioned in the cure of Æneas, Virg. *Æn.* xii. 419. The very name shews it a soveraign remedy: Angelica uses it too in the cure of Medoro, as well as the dictamnus. See Virg. *Æn.* xii. 411. Pliny mentions *polygonum* as good to stanch blood. Whether any of these herbs it were, or whatever else the foveraine weed was named, this she brought, and applyed: "Fovit eâ vulnus," Virg. *Æn.* xii. 420. "Leva ogni spafmo," Aristot: *She abated all spafme.* UPTON.

XXXIII. 4. _____ [scruze;] *Squeeze.* See also F. Q. ii. xii. 56. Perhaps from *screw*. See Junius, and Johnson in v. *Scruze*. Dr. Johnson observes that this word, though now disused by writers, is still preserved, at least in its corruption, "to *scrouge*," in the London jargon. I believe that this barbarism is, in some places, pronounced also *scrounge*.

TODD.

XXXIII. 8. _____ *the intuse deepe,*] *The contusion deep.* UPTON.

She with her scarf did bind the wound, from
cold to keepe.

XXXIV.

By this he had sweet life recur'd agayne,
And, groning inly deepe, at last his eies,
His watry eies drizzling like deawy rayne,
He up gan lifte toward the azure skies,
From whence descend all hopelesse remedies:
Therewith he sigh'd; and, turning him aside,
The goodly Maide full of divinities
And gifts of heavenly grace he by him spide,
Her bow and gilden quiver lying him beside.

XXXV.

“Mercy! deare Lord,” said he, “what grace
is this
That thou hast shewed to me sinfull wight,
To send thine Angell from her bowre of blis
To comfort me in my distressed plight!
Angell, or goddesse doe I call thee right?
What service may I doe unto thee meete,
That hast from darkenes me returnd to light,
And with thy hevenly salves and med’cines
sweete
Hast drest my sinfull wounds! I kisse thy blessed
feete.”

XXXVI.

Thereat she blushing said; “Ah! gentle Squire,
Nor goddesse I, nor angell; but the mayd

XXXVI. 2. *Nor goddesse I, nor angell; &c.*] Dr. Farmer has considered Shakspeare to have been indebted to this passage,

And daughter of a woody nympe, desire
 No service but thy fasty and ayd ;
 Which if thou gaine, I shal be well apayd.
 Wee mortall wights, whose lives and for-
 tunes bee
 To commun accidents ftill open layd,
 Are bownd with commun bond of frailtee,
 To succor wretched wights whom we captived
 see."

XXXVII.

By this her damzells, which the former chace
 Had undertaken after her, arryv'd,
 As did Belphebe, in the bloody place,
 And thereby deemd the beast had bene de-
 priv'd

when he penned the conversation of Ferdinand and Miranda,
 in *The Tempest* :

————— " Most sure, the goddess

" On whom these airs attend ! &c."—

I think it as probable that Shakspeare had in his mind the in-
 terview of Mucedorus and Amadine, in *The Most Pleasant Comedie
 of Mucedorus*, 4to. 1598. Sign. A. 4.

" M^U. Most gracious goddesse, more then mortal wight,

" Your heauenly hewe of right imports no lesse, &c.

" A^M. No goddesse, shepheard, but a mortall wight,

" A mortall wight, distressed as thou see'st :

" My father heere is king of Arragon,

" I Amadine his only daughter am, &c."

This dramattick passage was probably indebted to some of the
 translations of Virgil, *Æn.* i. 327.

" O, quàm te memorem, Virgo ! namque haud tibi vultus

" Mortalis, &c."

And these lines of Virgil are closely imitated by Spenser, *F. Q.*
 ii. iii. 33. But here, in the address of Timias to Belphebe, he
 rather copies the speech of Ulysses to Nausicaa, *Od.* ζ. 148.

Γυνῆμαι σε, ἄνασσα, θεὸς γύ τις ἢ βροτὸς ἰσσί·

Εἰ μὴ τις θεὸς ἰσσί κ. τ. λ. TODD.

Of life, whom late their Ladies arow ryv'd :
 Forthy the bloody tract they followd fast,
 And every one to ronne the swiftest stry'd ;
 But two of them the rest far overpast,
 And where their Lady was arrived at the last.

XXXVIII.

Where when they saw that goodly Boy with
 blood

Defowled, and their Lady dresse his wownd,
 'They wondred much ; and shortly understood
 How him in deadly cace their Lady fownd,
 And reskewed out of the heavy stownd.

Eftsoones his warlike courser, which was
 strayd

Farre in the woodes whiles that he lay in
 fwownd,

She made those damzels searck ; which being
 stayd,

'They did him set thereon, and forth with them
 convayd.

XXXIX.

Into that forest farre they thence him led
 Where was their dwelling ; in a pleasant glade
 With mountaines rownd about environed
 And mightie woodes, which did the valley
 shade,

XXXVII. 6. ————— *they followd fast,*] So the first edition reads, to which those of 1751, Upton, and Church, adhere. The rest read, "they follow fast." TODD.

And like a stately theatre it made
 Spreading it selfe into a spacious plaine;
 And in the midst a little river plaide
 Emongst the puny stones, which seemd to
 plaine
 With gentle murmure that his course they did
 restraine.

XL.

Beside the same a dainty place there lay,
 Planted with mirtle trees and laurells greene,
 In which the birds song many a lovely lay
 Of Gods high praise, and of their sweet loves
 teene,
 As it an earthly paradize had beene:
 In whose enclosed shadow there was pight

XXXIX. 5. *And like a stately theatre &c.*] Compare Milton, *Par. L. B. iii. 141.*

————— “a woody theatre

“Of stateliest view —”

See also Purchas's *Pilgrimage*, in the description of Ceylon: “Sense and Sensuality have here stumbled on a paradise. There woodie hills (a *natural amphitheatre*) doe encompassse a large plaine; and one of them as not contenting &c.” TODD.

XXXIX. 9. ————— his *course*] This is the reading of the second edition, and is evidently a correction of the error in the first, which reads “*their course*,” and which has misled only the editor of the poem in 1751. TODD.

XL. 4. ————— *their loves sweet teene*,] *Sweet teene* is pleasing uneasiness. So the second edition reads, which the folios and Hughes follow. The first reads “*their sweet loves teene*,” to which the edition of 1751 adheres. CHURCH.

Mr. Upton also conforms to the first edition, and explains “*their sweet loves teene*” by “the vexation which their sweet loves gave them.” The reading of the second edition appears to me more characteristick. Tonson's edition of 1758 has likewise adopted it. TODD.

A faire pavilion, scarcely to be seene,
 The which was al within most richly dight,
 That greatest princes living it mote well delight.

XLI.

Thether they brought that wounded Squire,
 and layd

In easie couch his feeble limbes to rest.

He rested him awhile; and then the Mayd

His readie wound with better salves new drest:

Daily she dressed him, and did the best,

His grievous hurt to guarish, that she might;

That shortly she his colour hath redrest,

And his foule fore reduced to faire plight:

It she reduced, but himselfe destroyed quight.

XLII.

O foolish physick, and unfruitfull paine,

That heales up one, and makes another wound!

She his hurt thigh to him recurd againe,

But hurt his hart, the which before was found,

Through an unwary dart which did rebownd

From her faire eyes and gracious counte-

nance.

XL. 9. *That greatest princes living &c.*] The first edition alone reads "princes liking &c." Yet the meaning is not, "delight the liking;" but, "delight the greatest princes on earth, greatest princes living." UPTON.

XLI. 6. _____ guarish,] *Heal.* Fr. *guerir.* CHURCH.

XLI. 7. _____ hath redrest,] Mr. Upton erroneously reads "had redrest." TODD.

XLII. 1. _____ paine,] *Labour.* Fr. *peine.* See F. Q. i. i. 42. CHURCH.

What bootes it him from death to be un-
 bownd,
 To be captiued in endléssé duraúnce
 Of sorrow and despeyre without aleggeaunce!

XLIII.

Still as his wound did gather, and grow hole,
 So still his hart woxe fore, and health decayd :
 Madnessé to save a part, and lose the whole !
 Still whenas he beheld the heavenly Mayd,
 Whiles daily playsters to his wovnd she layd,
 So still his malady the more increast,
 The whiles her matchlesse beautie him dis-
 mayd.

Ah God ! what other could he do at least,
 But love so fayre a Lady that his life releast !

XLIV.

Long while he strove in his corageous brest,
 With reason dew the passion to subdew,
 And love for to dislodge out of his nest :
 Still when her excellencies he did vew,

XLII. 9. _____ aleggeaunce ?] *Alle-
 viation.* See F. Q. iii. ii. 15, and *Shep. Cal.* March, ver. 5,
 with the notes on that passage. TODD.

XLIII. 1. _____ grow hole,] *Sound,
 entire.* So Chaucer spells the word, *Fr. Tale*, 6952. edit.
 Tyrwhitt.

“ For in this world n’ is dogge for the bowe,

“ That can an hurt dere from an *hole* yknowe.”

Hawes also spells it *hole*, in his *Graunde Amoure*, 1553. The
 word here ought to have some difference also, as Mr. Upton
 has observed, on account of the corresponding rhyme. Yet
 several editions have discharged the ancient orthography, and
 printed “ grow *whole*.” TODD.

Her foveraine bountie and celestially hew,
 The same to love he strongly was constraynd :
 But, when his meane estate he did review,
 He from such hardy boldnesse was restraynd,
 And of his lucklesse lott and cruell love thus
 playnd :

XLV.

“ Unthankfull wretch,” said he, “ is this the
 meed,
 With which her foverain mercy thou doest
 quight?
 Thy life she saved by her gracious deed ;
 But thou doest weene with vilainous de-
 spight
 To blott her honour and her heavenly light :
 Dye ; rather dye then so disloyally
 Deeme of her high desert, or seeme so light :
 Fayre death it is, to shonne more shame,
 to dy :
 Dye ; rather dy then ever love disloyally.

XLIV. 7, _____ *review,*] So the first edition reads, which Hughes's second edition, and those of 1751, Upton, Church, and Tonson's in 1758, rightly follow. The rest inaccurately read *renew*. TODD.

XLV. 8. *Fayre death it is, to shonne more shame, to dy :*] Sallust. *Catilin*. “ Nonne emori per virtutem præstat, quam vitam miseram, atque inhonestam, ubi alienæ superbiæ ludibrio fueris, per dedecus amittere ?” TODD.

XLV. 9. *Dye ; rather dye then ever &c.*] I have followed Mr. Church's judicious punctuation of this line. All other editions point it thus :

“ Dye rather, dye, then ever &c.” TODD.

XLVI.

“ But if, to love, disloyalty it bee,
 Shall I then hate her that from deathës dore
 Me brought? ah! farre be such reproch fro
 mee!

What can I leffe doe then her love therefóre,
 Sith I her dew reward cannot restore?

Dye; rather dye, and dying doe her serve;
 Dying her serve, and living her adore;

Thy life she gave, thy life she doth deserve:
 Dye; rather dye then ever from her service
 swerve.

XLVII.

“ But, foolish boy, what bootes thy service bace
 To her, to whom the heavens doe serve and sew?
 Thou, a meane Squire of meeke and lowly
 place;

She, heavenly borne and of celestiall hew.

How then? of all Love taketh equall vew:

And doth not Highest God vouchsafe to take
 The love and service of the basest crew?

XLVII. 2. *To her, to whom the heavens doe serve and sew?*] The compliment here paid to queen Elizabeth, that the heavens themselves obeyed her and fought her battles, is borrowed from Claudian, and was applied to her, when the Spanish fleet was destroyed by the storms:

“ O nimium dilecta Deo, cui militat æther,

“ Et conjurati veniunt ad classica venti!”

A medal likewise was struck, representing a fleet shattered by the winds and falling foul on one another, with this inscription, “*Afflavit Deus et dissipantur.*” *God blew with his wind and they were scattered.* UPTON.

If ſhe will not ; dye meekly for her ſake :
Dye ; rather dye then ever ſo faire love forſake !”

XLVIII.

Thus warreid he long time againſt his will ;
Till that through weakneſſe he was forſt at laſt
To yield himſelfe unto the mightie ill,
Which, as a victour proud, gan ranſack faſt
His inward partes, and all his entrayles waſt,
That neither blood in face nor life in hart
It left, but both did quite drye up and blaſt ;
As percing levin, which the inner part
Of every thing conſumes and calcineth by art.

XLIX.

Which ſeeing fayre Belphœbe gan to feare
Leaſt that his wound were inly well not heald,
Or that the wicked ſteele empoyned were :
Litle ſhee weend that love he cloſe conceald.
Yet ſtill he waſted, as the ſnow congeald
When the bright funne his beams theron doth
beat :

XLIX. 5. *Yet ſtill he waſted, as the ſnow congeald
When the bright funne his beams theron doth beat :*]

Ovid, *Met.* iii. 487.

————— “ Sed ut intabescere flavæ

“ Igne levi ceræ, matutinæve pruinaæ

“ Sole tepente ſolent, ſic attenuatus amore

“ Liquitur ; & cæco paullatim carpitur igni.” JORTIN.

He had his eye, I believe, on Arioſto, who has the ſame ſimile, applied to Angelica in love with Medoro, C. xix. 29.

“ La miſera ſi ſtrugge, come ſalda

“ Strugger di neve intempeſtiva ſuole,

“ Ch’ in loco aprico abbia ſcoperta il ſole.”

Compare Taſſo, C. xx. 136. УРТОН.

Yet never he his hart to her reveald ;
 But rather chose to dye for forow great
 Then with dishonorable termes her to entreat

L.

She, gracious Lady, yet no paines did spare
 'To doe him ease, or doe him remedy :
 Many restoratives of vertues rare,
 And costly cordialles she did apply,
 'To mitigate his stubborne malady :
 But that sweet cordiall, which can restore
 A love-sick hart, she did to him envy ;
 'To him, and to all th' unworthy world forlore,
 She did envý that foveraine salve in secret
 store.

LI.

That daintie rose, the daughter of her morne,
 More deare then life she tendered, whose
 flowre
 'The girlond of her honour did adorne :

L. 8. *To him, and to' all &c.*] So the first and second editions read, which those only of 1751 and Mr. Church adopt. The rest omit the second *to* :

“ To him, and all th' unworthy world &c.”

But Spenser often admits an apparently supernumerary syllable, which must be read with an elision. So, again, in the next Canto, ft. 39.

“ Great enemy to it, and *to'* all the rest &c.”

See also the note on F. Q. ii. v. 34. TODD.

LI. 1. *That daintie rose, &c.*] It seems to me that this image (though varied) was taken from that well known simile in Catullus, *Carm. Nupt.*

“ Ut flos in septis secretus nascitur hortis

“ Ignotus pecori, &c.” UPTON.

Ne suffred ſhe the middayes ſcorching powre,
 Ne the ſharp northerne wind thereon to
 ſhowre ;
 But lapped up her filken leaves moſt chayre,
 Whenſo the froward ſkye began to lowre ;
 But, ſoone as calmed was the criſtall ayre,
 She did it fayre diſpred and let to florish fayre.

LII.

Eternall God, in his almightie powre,
 To make enſample of his heavenly grace,
 In paradize whylome did plant this Flowre ;
 Whence he it fetcht out of her native place,
 And did in ſtocke of earthly fleſh enrace,
 That mortall men her glory ſhould admyre.
 In gentle Ladies breſte and bounteous race
 Of woman-kind it fayreſt Flowre doth ſpyre,
 And beareth fruit of honour and all chaſt
 deſyre.

LI. 9. ————— *and let to florish fayre.*] The ſecond folio corrupted the paſſage by reading, “ and let it florish fayre.” The folio of 1679, and Tonſon’s edition in 1758, have adopted the errour. TODD.

LII. 3. *In Paradize whylome &c.*] To this and the following ſtanza Milton ſeems to have been indebted for that beautiful paſſage in his *Par. Loſt*, B. iii. 352.

————— “ Lowly reverent
 “ Towards either throne they bow, and to the ground
 “ With ſolemn adoration down they caſt
 “ Their crowns inwove with amarant and gold ;
 “ Immortal amarant, *a flower which once*
 “ *In Paradize*, ſaſt by the Tree of Life,
 “ *Began to bloom, &c.*” CHURCH.

LII. 8. ————— ſpyre,] *Shoot forth.*
 Corn is ſaid to *vire*, when it is in ear. CHURCH.

LIII.

Fayre ympes of beautie, whose bright shining
beames

Adorne the world with like to heavenly light,
And to your willes both royalties and reames
Subdew, through conquest of your wondrous
might;

With this fayre Flowre your goodly girlonds
dight

Of Chastity and Vertue virginall,
That shall embellish more your beautie bright,
And crowne your heades with heavenly co-
ronall,

Such as the Angels weare before God's tribunall!

LIV.

To youre faire selves a faire ensample frame
Of this faire Virgin, this Belphebe fayre;
To whom, in perfect love and spotlesse fame
Of Chastitie, none living may compayre:
Ne poysnous Envy iustly can empayre

LIV. 1. *To youre faire selves &c.*] The poet recommends to the Ladies the example of his Virgin Queen. Drayton, in the first edition of his *Matilda*, 1594, has thus introduced a simular compliment to Elizabeth, including in it a compliment also to the commendation which had been bestowed by Spenser:

“ And thou, O *Beta*, Soueraigne of his thought,

“ *Englands Diana*, let him thinke on thee;

“ BY THY PERFECTIONS let his Muse be taught,

“ And in his breast so deepe imprinted be,

“ That he may write of SACRED CHASTITIE:

“ Though not like *Collin in thy Britomart*,

“ Yet loues as much, although he wants *his arte*.”

TODD. 4

The prayse of her fresh-flowring Maydenhead;
 Forthy she standeth on the highest stayre
 Of th' honorable stage of womanhead,
 That Ladies all may follow her ensample dead.

LV.

In so great prayse of stedfast Chastity
 Nathlesse she was so courteous and kynde,
 Tempred with Grace and goodly Modesty,
 That seemed those two vertues strove to fynd
 The higher place in her heroick mynd:
 So striving each did other more augment,
 And both encreast the prayse of woman-
 kynde,
 And both encreast her beautie excellent:
 So all did make in her a perfect complement.

LIV. 9. ————— *her ensample dead.*] That is, the example of her dead. See Dr. Jortin's note on the last Canto, st. 29. CHURCH.

LV. 9. ————— *a perfect complement.*] A compleat character. Lat. *complementum*. CHURCH.

The impropriety of pretending to modernise the language of Spenser may be shown by the reading of Hughes and Tonson's edition in 1758, which is *compliment*, a word of very different meaning from that which Spenser gave, and which here almost burlesques the passage. TODD.

CANTO VI.

*The Birth of fayre Belphæbe and
Of Amorett is told :
The Gardins of Adonis fraught
With pleasures manifold.*

I.

WELL may I weene, faire Ladies, all this while
Ye wonder how this noble Damozell
So great perfections did in her compile,
Sith that in saluage forests she did dwell,
So farre from Court and royall Citadell,
'The great schoolmaistresse of all Courtesy :
Seemeth that such wilde woodes should far
expell
All civile usage and gentility,
And gentle sprite deforme with rude rusticity.

II.

But to this faire Belphæbe in her Berth
The hevens so favorable were and free,
Looking with myld aspect upon the earth
In th' horoscope of her nativitee,
That all the gifts of grace and chastitee

I. 6. *The great schoolmaistresse of all Courtesy :*] See the note on F. Q. vi. i. 1. TODD.

On her they poured forth of plenteous horne :
 Love laught on Venus from his soverayne see,
 And Phœbus with faire beames did her
 adorne,
 And all the Graces rockt her cradle being borne.

III.

Her Berth was of the wombe of morning dew,
 And her conception of the ioyous prime ;
 And all her whole creation did her shew
 Pure and unspotted from all loathly crime
 That is ingenerate in fleshly slime.
 So was this Virgin borne, so was she bred ;
 So was she trayned up from time to time
 In all chaste vertue and true bountihed,
 Till to her dew perfection she were ripened.

IV.

Her mother was the faire Chryfogonee,

III. 1. *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. UPTON.

III. 9. *she were ripened.*] So the first edition reads, which those of 1751, Upton, and Church, follow. The rest read "was ripened." TODD.

IV. 1. *Her mother was the faire Chryfogonee, &c.*] The mythology is all our poet's own. Belphebe is queen 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 queen of Scots, whom queen Elizabeth called sister. UPTON.

The daughter of Amphifa, who by race
 A Faerie was, yborne of high degree :
 She bore Belphebe ; she bore in like cace
 Fayre Amoretta in the second place :
 These two were twinnes, and twixt them two
 did share
 The heritage of all celestiaall grace ;
 That all the rest it seemd they robbed bare
 Of bounty, and of beautie, and all vertues rare.

V.

It were a goodly storie to declare
 By what straunge accident faire Chryfogone
 Conceiv'd these infants, and how them she
 bare
 In this wilde Forrest wandring all alone,
 After she had nine moneths fulfilled and gone :
 For not as other wemens commune brood
 They were enwombd in the sacred throne
 Of her chaste bodie ; nor with commune food,
 As other wemens babes, they sucked vitall blood :

VI.

But wondrously they were begot and bred
 Through influence of th' hevns fruitfull ray,
 As it in antique bookes is mentioned.

V. 3. ————— *she bare*] This is the
 rhythmical emendation of the second edition, which all sub-
 sequent editions have admitted, except that of 1751, in which
 the reading of the first edition, " *she bore,*" is followed.

TODD.

VI. 3. *As it in antique bookes is mentioned.*] These intro-

It was upon a fommers fhinie day,
 When Titan faire his beamës did difplay,
 In a fresh fountaine, far from all mens vew,
 She bath'd her brest the boyling heat t'allay ;
 She bath'd with rofes red and violets blew,
 And all the sweeteft flowers that in the forreft
 grew :

VII.

Till faint through yrkefome wearines adowne
 Upon the graffy ground herfelfe ſhe layd
 To fleepe, the whiles a gentle flombring
 ſwowne
 Upon her fell all naked bare difplayd :
 The funbeames bright upon her body playd,

ductions give authority to a fictitious ſtory. Thus the tale of Canace is uttered in, F. Q. iv. ii. 32.

“ Whylom as antique ſtoris tellen us.”

And, in another place, he refers to hiſtory for a ſanction to his invention, F. Q. iii. vi. 53.

“ As ye may elſe-where read that ruefull hiſtory.”

Chaucer frequently makes uſe of theſe forms. He thus begins the *Knight's Tale* :

“ Whylom as olde ſtoris tellin us.”

And again, in the ſame Tale, v. 1466.

————— “ As old books us ſaine,

“ That all this ſtorie tellen more plaine.”

T. WARTON.

VI. 5. ————— *his beamës*] Here the folios and Hughes, not attending to the poet's cuſtom of making *beamës*, *armës*, &c. frequently diſſyllables, have printed, under the ſuppoſition of amendment,

“ When Titan faire his *hot beams* did difplay.” TODD.

VII. 5. *The funbeames bright upon her body playd, &c.*] The mother of Belphæbe conceived from the rays of the ſun. One would imagine that Spenser had been reading Sannazarius *De Partu Virginis*, L. ii. 372.

“ Haud aliter, quàm quum purum ſpecularia ſolem

Being through former bathing mollifide,
 And pierst into her wombe; where they
 embayd

With so sweet fence and secrete powre unspide,
 That in her pregnant flesh they shortly fructifide.

“ Admittant; lux ipsa quidem pertransit, & omnes

“ Irrumpunt laxu tenebras, & discutit unbras.

“ Illa manent illæsa, haud ulli pervia vento,

“ Non hiemi, radiis 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 scintillulas, diffunditat.” Amm. Marcell. L. xxi. And why more incredible that Chryfogone should conceive from the rays of the sun, than mares 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 Stoici solent ad igneam naturam referre.” Cic. *De Nat. Deor.* L. iii. The soul is intelligible fire, *πῦρ νοερόν*. Cic. *Tusc. Disp.* i. “Zenoni Stoico animus ignis videtur, &c.” So that to make the soul to be an ethereal, fiery substance, a ray of light, &c. is no new doctrine: And Belphebe was one of these beings; all elementary purity, and chastity. UPTON.

It is more probable that Spenser might have been influenced by the following description in the old English *Liber Festivalis*, than by Vida, which I suppose to have been a book not of uncommon reference in Spenser's time. “Thus may I liken our lady resonably to a precious stone that is called onex, and is as clere as cristalle, and shall of kynde, whan the sonne shyneth hote on hym, opene and receyve a drope of the dewe of heuen in to hym, and thenne clofeth him ageyn tyl ix monethes after, and than hit openeth and falleth out a stone of the same kynde, and so clofeth ageyn as close as euer hit was wythouten wemme, and neuer openeth after. Thus our lady, that was as clere as ony cristalle, &c.” *Lib. Fest.* Impr. by Caxton, fol. 1483. Sign. i. viii. A similar description may be found in *Partheneia Sacra*, by H. A. 8vo. 1633, p. 68. TODD.

VIII.

Miraculous may seeme to him that reades
 So straunge enfample of conception ;
 But reason teacheth that the fruitfull seades
 Of all things living, through impressiō
 Of the sunbeames in moyst complexion,
 Doe life conceive and quickned are by kynd :
 So, after Nilus inundation,
 Infinite shapes of creatures men doe fynd
 Informed in the mud on which the sunne hath
 shynd.

IX.

Great father he of generation

VIII. 9. Informed *in the mud*] That is, 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 deferuit madidos septemflus agros

“ Nilus —

“ Plurima cultores versis animalia glebis

“ Inveniunt, et in his quædam modò cæpta sub ipsum

“ Nascendi spatium ; quædam *imperfectu* —”

Spenser uses *informed* as the Latins use *informatus*, not perfectly formed : “ His *informatum* manibus jam parte polita Fulmen erat,” Virg. *Æn.* viii. 426. i. e. the unformed, unfinished, thunder. “ *Informare et deformare* pictoriæ aut statuariæ sunt vocabula : et *informatio* σκιογραφία est ;” says Taubmann in his note on the passage. UPTON.

IX. 1. *Great father he of generation &c.*] Ovid, *Met.* i. 430.

“ Quippe, ubi temperiem fumsere 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*. UPTON.

Is rightly cald, th' authour of life and light ;
 And his faire sifter for creation
 Minist'reth matter fit, which, tempred right
 With heate and humour, breeds the living
 wight.

So sprong these twinnes in womb of Chry-
 fogone ;

Yet wist she nought thereof, but fore affright
 Wondred to see her belly so upblowne,

Which still increast till she her terme had full
 outgone.

X.

Whereof conceiving shame and foule disgrace,
 Albe her guiltlesse conscience her cleard,
 She fled into the wildernesie a space,
 Till that unweeldy burden she had reard,
 And thund dishonor which as death she feard :
 Where, wearie of long traveill, downe to rest
 Herselfe she fet, and comfortably cheard ;
 There a sad cloud of sleepe her overkeft,
 And seized every sence with sorrow fore opprest.

XI.

It fortun'd, faire Venus having lost
 Her little sonne, the winged god of love,
 Who for some light displeasure, which him
 crost,
 Was from her fled as flit as ayery dove,
 And left her blisfull bowre of ioy above ;
 (So from her often he had fled away,

When she for ought him sharply did reprove,
 And wandred in the world in straunge aray,
 Disguiz'd in thousand shapes, that none might
 him bewray ;)

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 shapes select,
 With which High God his workmanship hath
 deckt ;

And searched everie way through which his
 wings

Had borne him, or his tract she mote detect:
 She promist kisses sweet, and sweeter things,
 Unto the man that of him tydings to her brings.

XIII.

First she him sought in Court, where most he
 us'd

XII. 1. *Him for to seeke, &c.*] In what Spenser here says of Venus seeking her son, some things are taken from the *Ἔρωσ δραπετήης* of Moschus. JORTIN.

This story of Venus losing her son, her seeking him, and the promises made to those who would discover him, Spenser might [also] have taken from the *Aminta* of Tasso. UPTON.

XII. 2. ————— *aspects,*] Hughes and Upton read *aspect*, which indeed the rhyme requires; but dissonances of this kind, in a poem of such length, will readily be pardoned. The poet intended, I think, *aspects*. TODD.

XII. 4. *Features of beautie,*] So the first edition reads, which those of 1751, Church, and Upton, rightly follow. The rest have conformed to the second edition, *beauties*; a reading, which converts an elegant line into a heap of hisses. TODD.

Whylome to haunt, but there she found him
not;

But many there she found which fore accus'd
His fallhood, and with fowle infamous blot
His cruell deedes and wicked wyles did spot:
Ladies and Lordes she every where mote
heare

Complayning, how with his empyfnd shot
Their wofull harts he wounded had whyleare,
And so had left them languishing twixt hope and
feare.

XIV.

She then the Cities fought from gate to gate,
And everie one did aske, Did he him see?
And everie one her answerd, that too late
He had him seene, and felt the crueltee
Of his sharpe dartes and whot artilleree:
And every one threw forth reproches rife
Of his mischiévous deedes, and sayd that hee
Was the disturber of all civill life,
The enemy of peace, and authour of all strife.

XV.

Then in the Countrey she abroad him sought,
And in the rurall cottages inquir'd;
Where also many plaintes to her were brought,
How he their heedelesse harts with love had
fir'd,
And his false venim through their veines
inspir'd;

And eke the gentle shepheard fwaynes,
 which fat
 Keeping their fleecy flockes as they were
 hyr'd,
 She sweetly heard complaine both how and
 what
 Her sonne had to them deen; yet she did smile
 thereat.

XVI.

But, when in none of all these she him got,
 She gan avize where els he mote him hyde:
 At last she her bethought that she had not
 Yet sought the salvage Woods and Forests
 wyde,
 In which full many lovely Nymphes abyde;
 Mongst whom might be that he did closely lye,
 Or that the love of some of them him tyde:
 Forthy she thether cast her course t' apply,
 To searck the secreet haunts of Dianes company.

XVII.

Shortly unto the wastefull woods she came,
 Whereas she found the goddesse with her
 crew,
 After late chace of their embrewed game,
 Sitting beside a fountaine in a rew;

XVII. 3. _____ embrewed *game*,] Game *wet with blood*. UPTON.

XVII. 4. _____ *in a rew*;] Row. See also
 ft. 35. Thus Gower, fol. ix.

“ First than, my ordre longeth to
 “ The vices for to tell on *rewe*.” UPTON.

Some of them washing with the liquid dew
 From off their dainty limbs the dufty sweate
 And foyle, which did deforme their lively
 hew ;

Others lay shaded from the scorching heat ;
 The rest upon her person gave attendance great.

XVIII.

She, having hong upon a bough on high
 Her bow and painted quiver, had unlaste
 Her silver buskins from her nimble thigh,
 And her lanck loynes ungirt, and breasts un-
 brafte,
 After her heat the breathing cold to taste ;
 Her golden lockes, that late in tressies bright
 Embreaded were for hindring of her haste,
 Now loose about her shoulders hong undight,
 And were with sweet Ambrosia all besprinckled
 light.

XIX.

Soone as she Venus saw behinde her backe,

XVIII. 4. ——— *her lanck loynes*] Her slender wait.
 So, in F. Q. iii. ix. 21. “ Her lanck fyde.” CHURCH.

XVIII. 7. ————— *for hindring &c.*] That they might
 not hinder. See the note on F. Q. ii. xii. 35. CHURCH.

XVIII. 9. *And were with sweet Ambrosia all besprinckled light.*] This verse is imitated either from Homer, describing the locks of Jupiter, *Ἀμβροσία χῆνται*, *Il. á.* 529; or from Virgil, describing the locks of Venus, *Æn.* i. 403.

“ Ambrosiæque comæ divinum vertice odorem

“ Spiravere.” UPTON.

XIX. 1. *Soone as she &c.*] The picture, which our poet here draws of Diana and her nymphs surprized by Venus, seems

She was aſham'd to be ſo looſe ſurpriz'd ;
 And woxe halfe wroth againſt her damzels
 flacke,
 That had not her thereof before aviz'd,
 But ſuffred her ſo careleſly diſguiz'd
 Be overtaken : Soone her garments looſe
 Upgath'ring, in her boſome ſhe compriz'd
 Well as ſhe might, and to the goddeſſe roſe ;
 Whiles all her nymphes did like a girlond her
 encloſe.

XX.

Goodly ſhe gan faire Cytherea greet,
 And ſhortly aſked her what cauſe her brought,
 Into that wilderneſſe for her unmeet,
 From her ſweete bowres and beds with plea-
 ſures fraught :
 That ſuddein chaung ſhe ſtraung adventure
 thought.
 To whom halfe weeping ſhe thus answered ;
 That ſhe her deareſt ſonne Cupido fought,
 Who in his frowardnes from her was fled ;
 That ſhe repented fore to have him angered.

XXI.

Thereat Diana gan to ſmile, in ſcorne
 Of her vaine playnt, and to her ſcoffing ſayd ;

taken from the ſtory of Acteon in Ovid ; and the cloſing verſe,
 “ Whiles all her nymphes did like a girlond her incloſe,” is
 plainly a tranſlation of *Met.* iii. 180.

“ circumſufæque Dianam
 “ Corporibus texere ſuis.” УРТОЖ.

“ Great pittie fure that ye be fo forlorne
 Of your gay fonne, that gives you fo good ayd
 To your difports; ill mote ye bene apayd!”
 But fhe was more engrieved, and replide;
 “ Faire fifter, ill befeemes it to upbrayd
 A dolefull heart with fo difdainfull pride;
 The like that mine may be your paine another
 tide.

XXII.

“ As you in woods and wanton wilderneffe
 Your glory fett to chace the falvage beafts;
 So my delight is all in ioyfulneffe,
 In beds, in bowres, in banckets, and in feasts:
 And ill becomes you, with your lofty creasts,
 To fcorne the ioye that Love is glad to feeke:
 We both are bownd to follow heavens be-
 heafts,
 And tend our charges with obeifaunce meeke:
 Spare, gentle fifter, with reproch my paine to
 ceke;

XXII. 1. ————— wanton *wildernesse*] The epithet *wanton* here feems improper. I fhould fuppofe Spenser gave *wastefull*. See ft. 17. “ Shortly unto the *wastefull* woods &c.”

CHURCH.

Poffibly *wanton* is here ufed in the fenfe of *irregular*, as in Shakfpeare, *Midf. N. Dr.* A. ii. S. i.

——— “ the quaint mazes of this *wanton* green

“ For lack of tread are undiftinguifhable.”

And in Milton, *Arcades*, ver. 46.

————— “ the *grove*

“ With ringlets quaint, and *wanton* windings wove,”

TODD.

XXIII.

“ And tell me if that ye my sonne have heard
 To lurke emongst your nimphes in secreet wize,
 Or keepe their cabins : much I am affeard
 Least he like one of them himselfe disguise,
 And turne his arrowes to their exercize :
 So may he long himselfe full easie hide ;
 For he is faire, and fresh in face and guize
 As any nimphe ; let not it be envide.”
 So saying every nimph full narrowly shee eide.

XXIV.

But Phœbe therewith fore was angered,
 And sharply saide ; “ Goe, dame ; goe, seeke
 your boy,
 Where you him lately leste, in Mars his bed :
 He comes not here ; we scorne his foolish ioy,

XXIII. 8. ————— *let not it be envide.*] Be it no offence, or perhaps, as we usually say, You'll pardon me.

CHURCH.

XXIV. 4. *He comes not here ; &c.*] I scarce doubt but that Spenser had in view the Epigram in *Antholog.* p. 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 γώμυλα τᾶντα

Ἡμῖν δ' ἐπέταται τέτο τὸ παιδάριον.

Observe likewise this elegant sarcasm, “ we scorn his *foolish joy* ;” in allusion to the name of Venus, *Αφροδίτη*, so named, as some say, ἀπὸ ἀφροσύνης, from the *jollies*, and the madnesies, with which this goddess of beauty inspires her votaries. See Eurip. *Troad.* 989.

ΤΑ ΜΩΡΑ γὰρ πάντ' ἐστὶν Ἀφροδίτη ἔροτοῖς,
 Καὶ τένομ' ὄρεθ' ἈΦΡΟΣΥΝΗΣ ἄρει δειᾶς.

Ne lend we leifure to his idle toy :
 But, if I catch him in this company,
 By Stygian lake I vow, whose fad annoy
 The gods doe dread, he dearly fhall abyē :
 He clip his wanton wings that he no more
 fhall flye."

XXV.

Whom whenas Venus faw fo fore displeafd,
 Shee inly fory was, and gan relent
 What fhee had faid: fo her fhee foone appeafd
 With fugged words and gentle blandifhment,
 Which as a fountaine from her fweete lips
 went

Euripides likewise in his Hippolytus ufes *μωρία*, i. e. *folly*, for *immodestly*; and Plautus, in the fame fenfe, fays *stultè jacere*. Several instances there are in Scripture where "to play the whore," and "to act folly," are expreffions of the fame import. UPTON.

XXIV. 7. *By Stygian lake I vow, &c.*] Virgil, *Æn.* vi. 324.
 "Stygiamque paludem,

"Dii cujus jurare timent, et fallere numen." UPTON.

XXIV. 8. ————— *he dearly fhall abyē:*] He fhall *suffer for it, fhall pay dearly*. So, in *F. Q.* vi. xi. 15. "Whofo hardie hand on her doth lay, it *dearly fhall ABY*." And, in *F. Q.* ii. viii. 33. "That direfull firoke thou *dearly fhalt ABY*." The fame threat occurs in the *Pinner of Wakefield*, 1599.

—————"thou fhalt *dear ABY* this blow." TODD.

XXV. 5. *Which as a fountaine &c.*] So the folios and Hughes read. Spenser's own editions, and the edition of 1751, read

"*From which a fountaine &c.*"

But I incline to think Spenser gave

"*Of which a fountaine &c.*"

So, in *F. Q.* ii. vi. 6.

"And greatly ioyed merry tales to faine,

"*Of which a store-house did with her remaine.*"

The fenfe is, ſhe had a never-failing fupply of fugged words.

And welled goodly forth, that in short space
 She was well pleasd, and forth her damzells
 sent

Through all the woods, to search from place
 to place

If any tract of him or tidings they mote trace.

XXVI.

To search the god of love her nimphes she sent
 Throughout the wandring forest every where :
 And after them herselfe eke with her went
 To seeke the fugitive both farre and nere.
 So long they fought, till they arrived were
 In that same shady covert whereas lay
 Faire Cryfogone in slombry traunce whilere ;
 Who in her sleepe (a wondrous thing to say)
 Unwares had borne two Babes as faire as
 springing day.

XXVII.

Unwares she them conceivd, unwares she bore :

Of which a fountaine &c. to goodly forth, should be read as in a parenthesis. CHURCH.

I rather agree with Mr. Upton that the folios have presented the true reading; and accordingly, with him, I have admitted that emendation into the text. Tonson's edition of 1758 has also followed this reading. TODD.

XXVI. 2. *Throughout the wandring forest*] That is, wandering throughout the forest. CHURCH.

XXVI. 4. *To seeke the fugitive both farre and nere.*] In the first edition the hemistich "both farre and nere," is wanting. It is found in the poet's second edition, and has been admitted into the text of every subsequent edition except that of Mr. Church, who considers "To seeke the fugitive" as one of those hemistichs designedly left by Spenser, and the remainder as having been filled up, but not by the poet himself, from a like expression, F. Q. iv. vi. 36. "I fought her far and neare." TODD.

She bore withouten paine, that she conceiv'd
 Withouten pleasure; ne her need implore
 Lucinaes aide: Which when they both per-
 ceiv'd,
 They were through wonder nigh of fence
 berev'd,
 And gazing each on other nought bespake:
 At last they both agreed her seeming griev'd
 Out of her heavie swowne not to awake,
 But from her loving side the tender Babes to
 take.

XXVIII.

Up they them tooke, each one a Babe uptooke,
 And with them carried to be fostered:
 Dame Phœbe to a nymphe her Babe be-
 tooke
 To be upbrought in perfect Maydenhed,
 And, of herselfe, her name Belphœbe red:
 But Venus hers thence far away conveyd,

XXVII. 2. *She bore withouten paine,*] Goddeses and he-
 roines often bring forth their children without pain: So Latona
 brought forth Diana. See Callim. in *Hymn. Dian.* ver. 24.
 So Danaë brought forth Perfeus; and Alcmena Hercules.

UPTON.

XXVIII. 3. ————— betooke] *Delivered.* See
 the note on *betake*, F. Q. i. xii. 25. TODD.

XXVIII. 4. ——— upbrought] Some editions have con-
 verted this word of Spenser, which is also repeated in the
 stanza, into *brought up*; as if forsooth the old word did not
 sufficiently, or, at least in the corrector's opinion, not elegantly,
 explain the circumstance described. TODD.

XXVIII. 6. ——— thence] So the first edition reads;
 much better than several subsequent editions, *hence*. UPTON.

To be upbrought in goodly womanhed ;
 And, in her litle Loves stead which was
 strayd,
 Her Amoretta cald, to comfort her dismayd.

XXIX.

She brought her to her ioyous Paradize
 Wher most she wonnes, when she on earth
 does dwell,
 So faire a place as nature can devise :
 Whether in Paphos, or Cytheron hill,
 Or it in Gnidus bee, I wote not well ;
 But well I wote by triall, that this fame
 All other pleasaunt places doth excell,
 And called is, by her lost lovers name,
 The Gardin of Adonis, far renowmd by fame.

XXX.

In that fame Gardin all the goodly flowres,

XXIX. 4. ———— Cytheron] See the note on *Cytheron*,
 F. Q. vi. x. 9. CHURCH.

XXIX. 9. *The Gardin of Adonis, far renowmd &c.*] Pliny,
 xix. 4. “ Antiquitas nihil prius mirata est quàm Hesperidum
 Hortos, ac regum Adonidis et Alcinoi.” JORTIN.

XXX. 1. *In that fame Gardin &c.*] In his particular de-
 scription of this garden, the general idea of which is founded
 in ancient story, he perhaps had an eye to that part of the fable
 of Adonis, in which he is supposed to represent the sun, which
 quickens the growth of all things. Thus Orpheus in his Hymn
 to Adonis.

Εὐβηλε, πολυμορφε, τροφη σαύλων αριθλη,
 Κρηη και κορε, συ πασι θαλασσιαιεν, Αδωνι,
 Σθεννυμενε, λαμπωνίη καλαις εν κυκλασιν ὤραις.

Others represent him as the seed of wheat. Thus the scho-
 liafts on Theocritus, *Idyll.* iii. 48. “ Τὸ το λεγομενον, τοιούτων εστι
 κληθῆς Ὅτι ὁ Αδωνις, ἦεν ὁ σῖτος ὁ σπειρομενος, ἐξ μηνιας εν τη γη ποιεῖ

Wherewith dame Nature doth her beautify
 And decks the girlonds of her paramoures,
 Are fetcht: 'There is the first feminary
 Of all things that are borne to live and dye,
 According to their kynds. Long worke it
 were

Here to account the endlesse progeny
 Of all the weeds that bud and bloffome
 there;

But so much as doth need must needs be
 counted here.

XXXI.

It sited was in fruitfull foyle of old,

*ἔπο της σπορας, κ' ἐξ μηνιας εχει αυλον ἡ Αφροδιτη, τελεσιιν, ἡ ευκρασια τυ
 αιετος, κ' εκλοθε λαμβανουσιν αυλον οι ανθρωποι.*" Orpheus, in the same
 hymn, calls the body of Adonis, *Δεμας ωρινοκαρπον.*

He has placed Cupid and Psyche in this garden, where they live together, in "Stedfast love, and happy state," ft. 50. But Apuleius represents this happy state of Cupid and Psyche, to have commenced after their reception into heaven. However their offspring *Pleasure* is authorized by Apuleius. "Sic ecce *Psyche* venit in manum *Cupidinis*; et nascitur illis maturo partu filia quam *Voluptatem* nominamus," *Met.* i. 6. He has made *Pleasure* the daughter of Cupid in another poem. Speaking to that deity, *Hymne to Love*:

"There with *thy daughter* PLEASURE they do play

"Their hurtlesse sports." T. WARTON.

XXX. 7. to account] To tell over, to number. CHURCH.

XXXI. 1. *It sited was &c.*] It may be proper to see how some of the ancients allegorised this fable, which take in the words of the learned Sandys, who thus writes in his *Travels*, p. 209. "Biblis was the royal feat of Cyneras, who was also king of Cyprus, the father of Adonis slaine by a bore; deified, and yeerly deplored by the Syrians in the moneth of June; they then whipping themselves with univerval lamentations: which done, upon one day they sacrificed unto his soule, as if dead; affirming on the next that he lived, and was ascended

And girt in with two walls on either side ;
 The one of yron, the other of bright gold,
 That none might thorough breake, nor over-
 stride :

And double gates it had which opened wide,
 By which both in and out men moten pas ;
 Th' one faire and fresh, the other old and
 dride :

Old Genius the porter of them was,
 Old Genius, the which a double nature has.

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 corne, 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 procreative vertue." The allegory of Adonis is in the same manner explained by Macrobius, Lib. i. Cap. xxi. 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 allegorises. First, this Garden of Adonis is the Univerſe; from its beauty and elegance named ὁ 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. This Garden or Univerſe is girded with two walls, "The one of yron, the other of bright gold." Lucretius mentions often the Walls of the Univerſe, *maenia 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. UPTON.

XXXI. 8. *Old Genius &c.*] The Genius, spoken of in this and the following stanzas, seems to be that which is represented in the Picture of the sophist Cebes. Ορατε, εφη, τον περιβολον τεινον; Ορωμεν. Τεινο πρωτον δει ειδεναι υμας, οτι καλειται ο τοπος υιου, ΒΙΟΣ. Και ο οχλος ο πολυς, ο παρα την αυλην εφεσως, οι μελλοντες εισπορευεισ-

XXXII.

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

XXXIII.

After that they againe returned beene,
 They in that Gardin planted bee agayne,
 And grow afresh, as they had never seene

θαι εις τον βιον, υλοι εισιν. Ο δε ΓΕΡΩΝ, ο ανω εσηκως, εχων χαριτην
 τινα εν τη χειρι, και τη ετερα ωσπερ δεικνυων τι, υιου ΔΑΙΜΩΝ καλειται.
 Προσβαλτει δε τοις εισπορευομενοις τι δει αυτης ποιειν, κ. τ. λ.

T. WARTON.

XXXII. 3. *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 babes* 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 convalle virenti

“ Inclusas animas, superumque ad lumen ituras,

“ Lustrabat studio recolens.—

————— “ animæ quibus altera fato

“ Corpora debentur.” UPTON.

XXXII. 7. ————— clothes *with sinfull mire*.] So, in *Job* x. 11. “ Thou hast CLOTHED me *with skin and flesh*.”

TODD.

XXXIII. 3. ————— as they had never seene
Fleshly corruption] *Psalms* xvi. 10. “ Nor wilt thou suffer thine Holy One to *see corruption*.” TODD.

Fleshly corruption nor mortall payne :
 Some thousand yeares so doen they there
 remayne,
 And then of him are clad with other hew,
 Or sent into the chaungefull world agayne,
 Till thether they retourne where first they
 grew :

So, like a wheele, arownd they ronne from old
 to new.

XXXIV.

Ne needs there gardiner to sett or sow,

XXXIII. 9. *So, like a wheele, arownd they ronne from old to new.*] This reversion and permutation of things in this garden of Adonis seems imaged from the doctrine of Pythagoras, *Ov. Met.* xv. 165.

“ Omnia mutantur, nihil interit ; errat et illinc,
 “ Huc venit, hinc illinc, et quolibet occupat artus
 “ Spiritus.”

And, speaking of the change of the elements, Ovid adds,

“ Inde retro redeunt, idemque retextitur ordo.”

Which is very like Spenser's doctrine, “ *So, like a wheele, arownd they ronne from old to new.*” So, in Plato's *Timæus* : *Τῆτο ἄμα πᾶν ΟΙΟΝ ΤΡΟΧΟΥ ΠΕΡΙΑΓΟΜΕΝΟΥ γίγνεται.* The Ægyptians (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*. So Spenser says, “ *Some thousand yeares so doen they there remayne.*” And thus Virgil, *Æn.* vi. 74.

“ Has omnes ubi mille rotam volvere per annos

“ Lethæum ad fluvium deus [old Genius] evocat agmine magno,

“ Scilicet immemores supera ut convexa revifant.”

Compare Plato de *Repub.* L. x. *ἔιναι δὲ τὴν πορείαν χιλιετῆ.* I think 'tis plain from history, that Orpheus brought these doctrines first from Ægypt, which were afterwards better systematized by Pythagoras and Plato. UPTON.

To plant or prune ; for of their owne accord
 All things, as they created were, doe grow,
 And yet remember well the Mighty Word
 Which first was spoken by th' Almighty Lord,
 That bad them to *increase and multiply* :
 Ne doe they need, with water of the ford
 Or of the clouds, to moysten their roots dry ;
 For in themselves eternall moisture they imply.

XXXV.

Infinite shapes of creatures there are bred,
 And uncouth formes, which none yet ever
 knew :
 And every sort is in a fondry bed
 Sett by itselfe, and ranckt in comely rew ;
 Some fitt for reasonable fowles t' indew ;
 Some made for beasts, some made for birds
 to weare ;
 And all the fruitfull spawne of fishes hew
 In endlesse rancks along enraunged were,
 That seemd the ocean could not containe them
 there.

XXXIV. 9. ————— imply.] *Wrap up*, that is,
 they contain in themselves eternal moisture. Lat. *implico*.

CHURCH.

XXXV. 5. ————— indew ;] Lat. *inducere*,
 to put on, to be clothed with. See also C. viii. ft. 40.

CHURCH.

XXXV. 6. *Some made for beasts,*] One order of beings
 never breaks in upon the preestablished order of other beings.
 He has plainly St. Paul in view, I *Cor.* xv. 39. as in the Stanza
 above, *Gen.* i. 22. UPTON.

XXXVI.

Daily they grow, and daily forth are sent
 Into the world, it to replenish more ;
 Yet is the stocke not lessened nor spent,
 But still remaines in everlasting store
 As it at first created was of yore :
 For in the wide wombe of the world there
 lyes,
 In hatefull darknes and in deepe horróre,
 An huge eternall Chaos, which supplies
 The substaunces of Natures fruitfull progenyes.

XXXVII.

All things from thence doe their first being
 fetch,
 And borrow matter whereof they are made ;
 Which, whenas forme and feature it does
 ketch,
 Becomes a body, and doth then invade
 The state of life out of the grieisly shade.
 That substaunce is eterne, and bideth so ;
 Ne, when the life decayes and forme does
 fade,
 Doth it consume and into nothing goe,
 But changed is and often altred to and froe.

XXXVIII.

The substaunce is not chaungd nor altered,
 But th' only forme and outward fashion ;

XXXVII. 4. ————— invade] *Go into. Lat.*
 invado. CHURCH.

For every substaunce is conditioned
 To chaunge her hew, and fondry formes to don,
 Meet for her temper and complexion :
 For formes are variable, and decay
 By courſe of kinde and by occaſion ;
 And that faire flowre of beautie fades away,
 As doth the lilly freſh before the funny ray.

XXXIX.

Great enemy to it, and to' all the reſt
 That in the Gardin of Adonis ſprings,
 Is wicked Time ; who with his ſcyth addreſt
 Does mow the flowring herbes and goodly
 things,
 And all their glory to the ground downe
 flings,
 Where they do wither and are fowly mard :
 He flies about, and with his flaggy wings
 Beates downe both leaves and buds without
 regard,
 Ne ever pittie may relent his malice hard.

XXXVIII. 3. *For every ſubſtaunce is conditioned*

To chaunge her hew, and fondry 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 *ſubſtaunce*, or *matter*, is called *πάσης γενέσεως υποδοχή, ὄν τιδήνη—πανδέχης—* and in p. 50. *Εκμαγῆον γὰρ φύσει παντὶ κείται, κινημένον τε καὶ διασχηματιζόμενον ὑπὸ τῶν εἰσόντων, φαίνεται δὲ δι' ἐκεῖνα ἄλλοτε ἄλλοιον.* Compare *Timæus* Locrus, p. 94. UPTON.

XXXIX. 1. ——— *and to' all]* So Spenser's own editions read ; but ſeveral ſubſequent editions have thought proper to reject *to*. See alſo the note on the laſt Canto, ft. 50.

TODD.

XXXIX. 9. ——— *relent]* *Soften.* Fr. *ralentir.*

CHURCH.

XL.

Yet pittie often did the gods relent,
 To see so faire thinges mard and spoiled
 quight:
 And their great mother Venus did lament
 The losse of her deare brood, her deare de-
 light:
 Her hart was pierst with pittie at the sight,
 When walking through the Gardin them she
 spyde,
 Yet no'te she find redresse for such def-
 pight:
 For all that lives is subiect to that law:
 All things decay in time, and to their end doe
 draw.

XLI.

But were it not that Time their troubler is,
 All that in this delightfull Gardin growes
 Should happy bee, and have immortall blis:
 For here all plenty and all pleasure flowes;
 And sweete Love gentle fitts emongst them
 throwes,
 Without fell rancor or fond gealofy:
 Franckly each paramour his leman knowes;
 Each bird his mate; ne any does envý
 Their goodly meriment and gay felicity.

XL. 6. ————— *them she spyde,*] So all the edi-
 tions. The rhyme requires "them she *saw*." CHURCH.

XLII.

There is continuall spring, and harvest there
 Continuall, both meeting at one tyme :
 For both the boughes doe laughing blou-
 foms beare,
 And with fresh colours decke the wanton
 pryme,
 And eke attonce the heavy trees they clyme,
 Which seeme to labour under their fruites lode :
 The whiles the ioyous birdes make their pastyme

XLII. 1. *There is continuall spring, and harvest there
 Continuall, both meeting at one tyme : &c.*] Perpetual Spring makes no small part of the descriptions of the paradisaical itate, of the fortunate islands, Elysian fields, gardens of the Hesperides, of the gardens of Alcinous, of the golden age, &c. &c. "Ver erat æternum," Ov. *Met.* i. 107. See also Virg. *Georg.* ii. 336. And Milton *Par. L.* B. iv. 266, &c. The trees bearing blossoms and fruit at the same time, are 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, B. iv. 147. 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.

———— "Æterni patet indulgentia veris :

"In campum se fundit apex——

"Vivunt in Venerem frondes, omnifque vicissim

"Felix arbor amat." UPTON.

XLII. 3. ————— laughing blossoms] From Virgil, *Ecl.* iv. 20.

"Mixtaque ridenti colocasia fundet acantho." UPTON.

XLII. 5. ————— the heavy trees] The first edition reads "heavenly trees," to which the edition of 1751 alone conforms. All the rest follow the reading of the second edition, "heavy trees," which is certainly to be preferred, as the next line proves. Compare Milton's trees of Paradise, "loaden with fairest fruit," *Par. L.* B. iv. 147. TODD.

Emongft the shady leaves, their sweet abode,
And their trew loves without fufpition tell abroad.

XLIII.

Right in the middeft of that Paradife

There flood a ftately mount, on whose round
top

A gloomy grove of mirtle trees did rife,
Whose shady boughes fharp fteele did never
lop,

Nor wicked beaftes their tender buds did crop,
But like a girlond compaffed the hight,
And from their fruitfull fydes sweet gum did
drop,

That all the ground, with pretious dew
bedight,
Threw forth moft dainty odours and moft sweet
delight.

XLIV.

And in the thickeft covert of that fhade

There was a pleafaunt arber, not by art

But of the trees owne inclination made,

Which knitting their rancke braunches part
to part,

With wanton yvie-twine entrayld athwart,

And eglantine and caprifole emong,

Fafhiond above within their inmoft part,

XLIV. 4. ——— of the trees owne inclination made,] That
is, made by the trees bending themfelves downward. Lat. *in-*
clinatio. CHURCH.

XLIV. 5. ——— entrayld] *Twifted*. See
the note on *entrayld*, F. Q. iii. xi. 46. TODD.

That nether Phœbus beams could through
 them throng,
 Nor Aeolus sharp blast could worke them any
 wrong.

XLV.

And all about grew every fort of flowre,
 To which sad lovers were transformde of yore :
 Fresh Hyacinthus, Phœbus paramoure
 And dearest love ;
 Foolish Narcisse, that likes the watry shore ;
 Sad Amaranthus, made a flowre but late,
 Sad Amaranthus, in whose purple gore
 Me seemes I see Amintas wretched fate,
 To whom sweet poets verse hath given endlesse
 date.

XLVI.

There wont fayre Venus often to enjoy
 Her deare Adonis ioyous company,
 And reap sweet pleasure of the wanton boy :

XLV. 4. *And dearest love ;*] In Spenser's own editions this hemistich is wanting. It is first found in the folio of 1609, of which edition he who had the care seems to have met with some additions and alterations which, as Mr. Upton observes, could come from no other hand but Spenser's. TODD.

XLV. 8. ————— *Amintas wretched fate,*] The wretched fate of *Amintas*. Some editions incorrectly read "*Aminta's wretched fate.*" *Amintas* here perhaps means Sir Philip Sidney, as Mr. Upton also conjectures ; for all the poets lamented his untimely death ; and, I may add, he is described by Spenser, in his Elegy on his death, as *one of those lovers who were of yore transformed to flowers*. Mr. Church thinks *Amintas* is designed for "Tho. Watson, who wrote a Latin poem called *Amintas*." But T. Watson's poem is *Amintæ GAUDIA*, a pastoral love-poem. And Spenser's allusion is to mournful exequies. TODD.

There yet, some say, in secret he does ly,
 Lapped in flowres and pretious spycery,
 By her hid from the world, and from the skill
 Of Stygian gods, which doe her love envý;
 But she herselfe, whenever that she will,
 Possesseth him, and of his sweetnesse takes her
 fill :

XLVII.

And sooth, it seemes, they say ; for he may not
 For ever dye, and ever buried bee

XLVII. 1. *And sooth, it seemes, they say ; for he may not
 For ever dye, &c.]* And it seems they speak
 truth ; for Adonis, *Matter*, cannot perish : it changes only its
 form, and thus is eternal in mutability. These changes pre-
 serve the beauty and youth of the world, though they seem to
 destroy both. “ For what we mortals,” (as Maximus Tyrius
 finely observes, *Disfert.* xli. Πόθιν 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 Ὀλῳ, the Preser-
 vation of the Whole.”—’Tis to be remembered that Venus is
form and Adonis *matter* : now Adonis being the lover of Venus
 in this episode, 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 beauteous 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 *πανδεχίς*,
 all-receiving ; as susceptible of all form and figure : ’tis the
 first term, and the common ground-work 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.*

UPTON.

In balefull night where all thinges are forgot ;
 All be he subiect to mortalitie,
 Yet is eterne in mutabilitie,
 And by succession made perpetuall,
 Transformed oft, and chaunged diverslie :
 For him the father of all formes they call ;
 Therefore needs-mote he live, that living gives
 to all.

XLVIII.

There now he liveth in eternal blis,
 Ioying his goddesse, and of her enioyd ;
 Ne feareth he henceforth that foe of his,
 Which with his cruell tuske him deadly cloyd :
 For that wilde bore, the which him once
 annoyd,
 She firmly hath emprisoned for ay,
 (That her sweet Love his malice mote avoyd,)
 In a strong rocky cave, which is, they say,

XLVII. 4. *All be he*] Although he is. See *Introduct.* to this Book, ft. 2. And C. i. ft. 21. CHURCH.

XLVIII. 1. *There now he liveth in eternal blis,*
Ioying his goddesse, and of her enioyd ;] Compare Tasso, C. xiv. 71.

“ Ove in perpetuo April molle amorosa

“ Vita seco ne mena il suo diletto ” Upton.

XLVIII. 4. ————— *cloyd :*] A term used among farriers, when a horse is pricked with a nail in shoeing. See Kersey's *Dict.* CHURCH.

XLVIII. 6. *She firmly hath emprisoned &c.*] Let us not forget the allegory. Venus is *Form* ; Adonis, *Matter* ; the wild Boar, *Priuation*, now for ever imprisoned by the lovely goddess of forms, lest by his cruel depredations he should reduce all things back again into Chaos and confusion.

Upton.

Hewen underneath that mount, that none him
lofen may.

XLIX.

There now he lives in everlasting ioy,
With many of the gods in company
Which thether haunt, and with the winged
boy,
Sporting himfelfe in fafe felicity:
Who when he hath with spoiles and cruelty
Ranfackt the world, and in the wofull harts
Of many wretches fet his triumphes hie,
Thether refortes, and, laying his fad dartes
Afyde, with faire Adonis playes his wanton
partes.

L.

And his trew Love faire Pfyche with him playes,
Fayre Pfyche to him lately reconcyld,
After long troubles and unmeet upbrayes,
With which his mother Venus her revyld,
And eke himfelfe her cruelly exyld:
But now in stedfaft love and happy ftate
She with him lives, and hath him borne a
chyld,

L. 3. ————— upbrayes,] *Upbraidings.*
UPTON.

L. 7. ————— and hath him borne a chyld,
Pleasure;] The allegory is, that true pleasure is the
genuine offspring of the Soul, when inspired with true love.
Both the fable and allegory of Pfyche and Cupid are men-
tioned by Fulgentius, *Mythol.* L. iii. C. vi. UPTON.

See also Mr. Warton's note on ft. 30. TODD.

Pleasure, that doth both gods and men ag-
grate,

Pleasure, the daughter of Cupid and Psyche late.

II.

Hether great Venus brought this Infant fayre,

The yonger daughter of Chryfogonee,

And unto Psyche with great trust and care

Committed her, yfostered to bee

And trained up in trew feminitee :

Who no lesse carefully her tendered

Then her owne daughter Pleasure, to whom

shee

Made her companion, and her lessoned

In all the lore of love and goodly womanhead.

LII.

In which when she to perfect ripenes grew,

Of grace and beautie noble paragone,

She brought her forth into the worldès vew,

To be th' ensample of true love alone,

And lodestarre of all chaste affectione

To all fayre Ladies that doe live on grownd.

To Faery Court she came ; where many one

Admyrd her goodly haveour, and fownd

His feeble hart wide launched with loves cruel
wound.

L. 8. _____ aggrate,] *Delight or please.* See the note on *aggrate*, F. Q. v. xi. 19. TODD.

LI. 5. _____ feminitee:] *Womanhood*; the sex, state, dignity, weakness, or any quality or property, of a woman. Gloss. to Urr. Chaucer. CHURCH.

LIII.

But she to none of them her love did cast,
 Save to the noble Knight Sir Scudamore,
 To whom her loving hart she linked fast
 In faithfull love, t' abide for evermore;
 And for his dearest sake endured fore
 Sore trouble of an hainous enemy,
 Who her would forced have to have forlore
 Her former love and stedfast loialty;
 As ye may elfwhere reade that ruefull history.

LIV.

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

LIII. 5. ————— *endured fore*] That is, *sadly or sorely* endured. *Sore* in this line is used as an adverb; in the next, as an adjective. CHURCH.

See *Matt.* xxi. 41. ΚΑΚΟΥΣ ΚΑΚΩΣ ἀπολέσει αὐτῆς. *Cebetis Tab.* Ἀπολλυται ΚΑΚΟΣ ΚΑΚΩΣ. *Hom. Il.* σ'. 26. ΜΕΓΑΣ ΜΕΓΑΛΩΣΤΙ τανυσθεις. And *Virgil, Æn.* x. 842. "*Ingentem atque ingenti vulnere victum.*" UPTON.

LIII. 9. *As ye may elfwhere reade*] *F. Q.* iii. xi. and xii.

UPTON.

LIV. 8. ————— *as ye did heare,*] See the first and fourth Cantos of this Book. CHURCH.

CANTO VII.

The Witches sonne loves Florimell :

She flyes ; he faines to dy.

Satyrane saves the Squire of Dames

From Gyaunts tyranny.

I.

LIKE as an hynd forth singled from the heard,
 That hath escaped from a ravenous beast,
 Yet flyes away of her owne feete afear'd ;
 And every leafe, that shaketh with the least
 Murmure of winde, her terror hath encreast :
 So fledd fayre Florimell from her vaine feare,
 Long after she from perill was releast :
 Each shade she saw, and each noyse she did
 heare,
 Did seeme to be the same which she escapt
 whileare.

II.

All that same evening she in flying spent,
 And all that night her course continewd :

I. 1. *Like as an hynd &c.*] Compare this flight of Florimel with the flight of Erminia in Tasso, C. vii. 1. &c. Or rather with the flight of Angelica in *Orl. Fur.* C. i. 33, 34, where Ariosto imitates Horace, L. i. Od. 23, as Horace imitated Anacreon. UPTON.

I. 8. ————— she *did heare,*] The first edition erroneously reads "he did heare," but has been followed only by the edition of 1751. TODD.

Ne did she let dull sleepe once to relent
 Nor wearinesse to slack her hast, but fled
 Ever alike, as if her former dred
 Were hard behind, her ready to arrest :
 And her white palfrey, having conquered
 The maistring raines out of her weary wrest,
 Perforce her carried where ever he thought best.

III.

So long as breath and hable puiffaunce
 Did native corage unto him supply,
 His pace he freshly forward did advaunce,
 And carried her beyond all ieopardy ;
 But nought that wanteth rest can long aby :
 He, having through incessant travaill spent
 His force, at last perforce adowne did ly,
 Ne foot could further move : The Lady gent
 Thereat was suddein strook with great astonish-
 ment ;

IV.

And, forst t' alight, on foot mote algates fare
 A traveler unwonted to such way ;
 Need teacheth her this lesson hard and rare,
That Fortune all in equall launce doth sway,

II. 3. *Ne did she &c.*] Nor did she suffer either sleep or weariness to relent (i. e. to *slacken*, Fr. *ralentir*,) her flight.

CHURCH.

III. 5. _____ aby:] *Abide*. TODD.

IV. 4. _____ *in equall launce*] *Ballance*.

So Tasso, C. xx. 50.

“ *Così si combatteva, e in dubbia lance*

“ *Col timor le speranze eran sospese.*”

From the Lat. *lanx*. TODD.

And mortall miseries doth make her play.
 So long she traveild, till at length she came
 To an hilles side, which did to her bewray
 A litle valley subiect to the fame,
 All coverd with thick woodes that quite it over-
 came.

V.

Through th' tops of the high trees she did descry
 A litle smoke, whose vapour thin and light
 Reeking aloft uprolled to the sky :
 Which chearefull signe did send unto her sight
 That in the same did wonne some living wight.
 Eftsoones her steps she thereunto applyd,
 And came at last in weary wretched plight
 Unto the place, to which her hope did guyde
 To finde some refuge there, and rest her wearie
 fyde.

VI.

There in a gloomy hollow glen she found
 A litle cottage, built of sticke and reedes

IV. 8. *A litle valley subiect &c.*] So Shakspeare, *Troil. and Cressid.* A. i. S. ii.

_____ " the eastern tower,

" Whose height commands a *subject* all the *vale*." TODD.

IV. 9. _____ overcame.] *Came over it.*
Shakspeare uses it so in *Macbeth* :

_____ " Can such things be,

" And *overcome* us like a summer's cloud, &c." UPTON.

See the commentators on Shakspeare, among whom Mr. Malone has cited the expression from a poem elder than the *Faerie Queene*, viz. *Marie Magdalene's Repentaunce*. 1567.

" With blode *overcome* were both his eyen." TODD.

VI. 2. *A litle cottage, &c.*] Witches were thought really

In homely wize, and wald with fods around ;
 In which a Witch did dwell, in loathly weedes
 And wilfull want, all carelesse of her needes ;
 So choosing folitarie to abide
 Far from all neighbours, that her diuclish
 deedes

And hellith arts from people she might hide,
 And hurt far off unknowne whomever she enuide.

VII.

The Damzell there arriving entred in ;

Where sitting on the flore the Hag she found
 Busie (as seem'd) about some wicked gin :

Who, soone as she beheld that fuddein stound,
 Lightly upstartd from the dustie ground,

And with fell looke and hollow deadly gaze
 Stared on her awhile, as one astound,

Ne had one word to speake for great amaze ;

But shewd by outward signes that dread her fence
 did daze.

to exist in the age of Queen Elizabeth, and our author had, probably, been struck with seeing such a cottage as this, in which a witch was supposed to live. Those who have perused Blackwall's *Enquiry into the Life and Writings of Homer*, will be best qualified to judge how much better enabled that poet is to describe, who copies from living objects, than he who describes, in a later age, from tradition. T. WARTON.

VI. 4. In which a *Witch did dwell,*] So all the editions. I could wish that the poet had given,

“ *Wherein a Witch did dwell.*” CHURCH.

VII. 3. ————— *about some wicked gin :*] *Contrivance, snare*, abbreviated from *engine* ; commonly used in Spenser's time. See Barret's Dict. 1580, in v. A GINNE OR ENGINE, and the following illustration, “ *Hangeth his ginnes, casses suspendit aranea, Virgil. Telas infidiosas textit.*” TODD.

VIII.

At last, turning her feare to foolish wrath,
 She askt, What devill had her thether brought,
 And who she was, and what unwonted path
 Had guided her, unwelcomed, unfought?
 To which the Damzell full of doubtfull thought
 Her mildly answer'd; " Beldame, be not wroth
 With silly Virgin, by adventure brought
 Unto your dwelling, ignorant and loth,
 That crave but rowme to rest while tempest
 overblo'th."

IX.

With that adowne out of her christall eyne
 Few trickling teares she softly forth let fall,
 That like two orient perles did purely shyne
 Upon her snowy cheeke; and therewithall
 She sighed soft, that none so bestiall
 Nor salvage hart but ruth of her sad plight
 Would make to melt, or pitteously appall;
 And that vile Hag, all were her whole delight
 In mischief, was much moved at so pitteous
 fight;

X.

And gan recomfort her, in her rude wyle,
 With womanish compassion of her plaint,
 Wiping the teares from her suffused eyes,

IX. 3. *That like two orient perles*] So all the editions, except Hughes's, which read "like to orient perles," and which probably is as Spenser gave it. CHURCH.

X. 3. ————— *her suffused eyes.*] This lovely

And bidding her sit downe to rest her faint
 And wearie limbs awhile : She nothing quaint
 Nor 'sdeignfull of so homely fashion,
 Sith brought she was now to so hard con-
 fstraint,

Sate downe upon the dusty ground anon ;
 As glad of that small rest, as bird of tempest gon.

XI.

Tho gan she gather up her garments rent,
 And her loose lockes to dight in order dew
 With golden wreath and gorgeous ornament ;
 Whom such whenas the wicked Hag did vew,
 She was astonisht at her heavenly hew,
 And doubted her to deeme an earthly wight,
 But or some goddesse, or of Dianes crew,
 And thought her to adore with humble
 spright :
 T'adore thing so divine as beauty were but
 right.

XII.

This wicked woman had a wicked sonne,
 The comfort of her age and weary dayes,

expression is borrowed from Virgil, where Venus, under the circumstance of sorrow, is represented as having her bright eyes *suffused* with tears, "lacrymis oculos *suffusa* nitentes," *Æn.* i. 228. CHURCH.

X. 5. ————— *She nothing quaint*] *Quaint* is here used in the sense of *nice*, as *coint* in old French is for *dainty*. See Cotgrave, in v. COINT. She was not so nice or so disdainful as to decline submitting to her present situation.

TODD.

A laefy loord, for nothing good to donne,
 But stretched forth in ydleneffe alwayes,
 Ne ever cast his mind to covet prayse,
 Or ply himfelfe to any honest trade;
 But all the day before the funny rayes
 He us'd to flug, or sleepe in slothfull flade:
 Such laefineffe both lewd and poore attonce him
 made.

XIII.

He, comming home at undertime, there found
 The fayrest creature that he ever saw
 Sitting beside his mother on the ground;
 The sight whereof did greatly him adaw,
 And his bafe thought with terrour and with aw
 So inly smot, that as one, which hath gaz'd
 On the bright funne unwares, doth soone
 withdraw
 His feeble eyne with too much brightnes
 daz'd;
 So stared he on her, and stood long while
 amaz'd.

XII. 3. *A laefy loord,*] See the notes on this expression in the *Shepherds Calendar*, July, ver. 33. TODD.

XIII. 1. ————— undertime,] *Underntyde*, the afternoon, toward the evening; Verstegan. Vid. Wacht. in *undern*. “*Undern*, the forenoon, the third hour of the day, that is nine of the clock with us.” Accordingly both Chaucer’s interpreter and Verstegan are to be corrected, who by *undern* and *undern-tide* understand after-noon. SOMM. UPTON.

XIII. 6. ————— *which hath gaz’d*] So Spenser’s own editions read, to which Mr. Church and Mr. Upton adhere. The rest read “*had gaz’d*.” TODD.

XIV.

Softly at last he gan his mother aske,
 What mister wight that was, and whence
 deriv'd,
 That in so straunge disguizement there did
 make,
 And by what accident she there arriv'd?
 But she, as one nigh of her wits depriv'd,
 With nought but ghastly lookes him answered;
 Like to a ghost, that lately is reviv'd
 From Stygian shores where late it wandered:
 So both at her, and each at other wondered.

XV.

But the fayre Virgin was so meeke and myld,
 That she to them vouchsafed to embrace
 Her goodly port, and to their senses vyld
 Her gentle speach applyde, that in short space
 She grew familiare in that desert place.
 During which time the Chorle, through her
 so kind
 And courteise use, conceiv'd affection bace,
 And cast to love her in his brutish mind;
 No love, but brutish lust, that was so beastly
 tind.

XIV. 2. *What mister wight*] What *kind* of creature. So Chaucer, *Kn. Tale*, .er. 1712. "What *mister* men ye ben." Spenser often uses this expression. So, in *F. Q.* iv. xii. 22. "What *mister* malady," i. e. what *kind* of creature. *Fr. metier*, *Ital. mestiere*, à *Lat. ministerium*. See also *it.* 51. UPTON.

XV. 9. *No love, but brutish lust. that was so beastly tind.*] *Tind* is excited. Anglo-Sax. *tendan*. See Lye's Dictionary,

XVI.

Clofely the wicked flame his bowels brent,
 And fhortly grew into outrageous fire ;
 Yet had he not the hart, nor hardiment,
 As unto her to utter his defire ;
 His caytive thought durft not fo high afpire :
 But with foft fighes and lovely femblaunces
 He ween'd that his affection entire
 She fhould aread ; many refemblaunces
 To her he made, and many kinde remembraunces.

XVII.

Oft from the forreft wildings he did bring,
 Whofe fides empurpled were with fmyling red ;

edit. Manning, in v. "Tendan, to *tind*, accendere, inflammare:" And "Tender, *tinder*, fomes, ignarium, &c." Mr. Upton fays that *tine*, to *kindle* or *excite*, is common in the Weft of England. See alfo Milton, *Par. L. B. x.* 1075. TODD.

XVI. 7. ————— [*his affection* entire] His *inward* affection. See the note on F. Q. iii. i. 47. The phrafe, here employed, occurs in the character of a GOOD HUSBAND, described by John Stephens in *Satyrical Effayes, Characters, &c.* 12mo. Lond. 1615, p. 140. Speaking of the wife's advancing towards old age, the husband, he fays, "meafures the approach of a crooked body by his *entire affection*." TODD.

XVI. 8. ————— [*refemblaunces*] Poffibly the poet means, that this lover made many gallant *refemblances* of her to the moft brilliant objects in nature: Or, he might intend to fhew the courtesy of the amonif by the *favours* which he offered her. For, fee Barret's Dict. 1580, in v. "TO RESEMBLE, to *fmile* upon, to *fauour*." TODD.

XVII. 1. *Oft from the forreft wildings he did bring,*] Oft he brought wildings, "Sylveftri ex arbore lecta aurea mala," Virg. *Ecl.* iii. 70. UPTON.

XVII. 2. ————— [*empurpled*] So Milton, *Par. L. B.* iii. 361.

"*Impurpled* with celestial rofes fmil'd:"

A word very familiar with Spenser, from the Italian *imporporato*.

THYER.

And oft young birds, which he had taught
to sing

His maistresse praises sweetly caroled :

Girlonds of flowres sometimes for her faire hed

He fine would dight ; sometimes the squirrel
wild

He brought to her in bands, as conquered

To be her thrall, his fellow-servant vild :

All which she of him tooke with countenance
meeke and mild.

XVIII.

But, past a while, when she fit season saw

To leave that desert mansion, she cast

In secret wize herselfe thence to withdraw,

For feare of mischief, which she did forecast

Might by the witch or by her sonne compast :

Her wearie palfrey, closely as she might,

Now well recovered after long repast,

In his proud furnitures she freshly dight,

His late miswandred wayes now to remeasure
right.

XVIII. 5. *Might by the Witch or by her sonne &c.*] So the first edition reads. The second, and folios, 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 :*”

That is, *might be compast by the Witch or by her son.* See the note on st. 5. UPTON.

Mr. Church inclines to think that Spenser gave, “ *Might be by the Witch &c.*” as the printer's eye might easily drop *be*. The editions of 1751, and of Hughes, follow the poet's second edition: those of Upton, Church, and Tonson's in 1758, conform to the first. TODD.

XIX.

And earely, ere the dawning day appear'd,
 She forth issued, and on her iourney went;
 She went in perill, of each noyse affeard
 And of each shade that did itselfe present;
 For still she feared to be overhent
 Of that vile Hag, or her uncivile Sonne;
 Who when, too late awaking, well they kent
 That their fayre Guest was gone, they both
 begonne
 To make exceeding mone as they had beene
 undonne.

XX.

But that lewd lover did the most lament
 For her depart, that ever man did heare;
 He knockt his brest with desperate intent,
 And scratcht his face, and with his teeth did
 teare
 His rugged flesh, and rent his ragged heare:
 That his sad mother seeing his fore plight
 Was greatly woe-begon, and gan to feare
 Least his fraile senses were emperisht quight,
 And love to frenzy turnd; sith love is franticke
 hight.

XIX. 6. ————— or her *uncivile Sonne* ;] So Spenser's own editions read, which those of 1751, Upton, Church, and Tonson's in 1758, follow. The rest read " or *that uncivile sonne.*" TODD.

XX. 2. ————— depart,] *Departure.* The French substantive, *depart.* TODD.

XX. 7. ————— *woe-begon,*] Chaucer has this expression often, and likewise all the poets down to Shakspeare.

UPTON.

XXI.

All wayes shee fought him to restore to plight,
 With herbs, with charms, with counfel, and
 with teares ;
 But tears, nor charms, nor herbs, nor coun-
 fell, might
 Asswage the fury which his entrails teares :
 So strong is passion that no reason heares !
 Tho, when all other helps she saw to faile,
 She turnd herselfe backe to her wicked leares ;
 And by her divelish arts thought to prevaile
 To bring her backe againe, or worke her finall
 bale.

XXII.

Eftsoones out of her hidden cave she cald
 An hideous beast of horrible aspéct,
 That could the stoutest corage have appald ;
 Monstrous, mishapt, and all his backe was
 spect
 With thousand spots of colours queint elect ;
 Thereto so swifte that it all beasts did pas :
 Like never yet did living eie detect ;
 But likest it to an hyena was

XXI. 7. ————— to her wicked leares ;] *Leares* are *lesbns*. So *leared* or *lered* is *learned*. See the quotation from *Piers Plowman* &c. in the note on F. Q. iii. iv. 9. See also Chaucer, *Prioreffes Tale*, ver. 13449, ed. Tyrwhitt.

“As children *lered* hir antiphonere.” TODD.

XXII. 5. ————— of colours queint elect ;] *Quaintly* or *odly chosen* ; motley. UPTON.

'That feeds on wemens flesh, as others feede on
gras.

XXIII.

It forth she cald, and gave it streight in charge
'Through thicke and thin her to pourfew
apace,

Ne once to stay to rest, or breath at large,
'Till her hee had attaind and brought in
place,

Or quite devourd her beauties scornefull
grace.

The monster, swifte as word that from her
went,

Went forth in haste, and did her footing
trace

So sure and swiftly, through his perfect sent
And passing speede, that shortly he her over-
hent.

XXIV.

Whom when the fearefull Damzell nigh espide,

No need to bid her fast away to flie ;

That ugly shape so fore her terrifide,

That it she shund no lesse then dread to die ;

And her flitt palfrey did so well apply

His nimble feet to her conceived feare,

XXII. 9. *That feeds on wemens flesh,*] The hyena is said to feed on *human* flesh. See Gesner, *Hist. Animal.* p. 555. But I do not find, in the old naturalist, at the animal selects only *wemens* flesh. TODD.

That whilest his breath did strenght to him
 supply,
 From perill free he her away did beare;
 But, when his force gan faile, his pace gan wax
 areare.

XXV.

Which whenas she perceiv'd, she was dismayd
 At that same last extremity ful fore,
 And of her safety greatly grew afraid:
 And now she gan approach to the sea shore,
 As it befell, that she could flie no more,
 But yield herselfe to spoile of greedinesse:
 Lightly she leaped, as a wight forlore,
 From her dull horse, in desperate distresse,
 And to her feet betooke her doubtfull sick-
 nesse.

XXVI.

Not halfe so fast the wicked Myrrha fled
 From dread of her revenging fathers hond;
 Nor halfe so fast to save her maydenhed
 Fled fearefull Daphne on th' Ægæan strond;
 As Florimell fled from that monster yond,

XXV. 9. *And to her feet betooke her doubtfull sicknesse.*] That is, she committed her safety, which was then doubtfull, to the care of her feet. CHURCH.

See the note on *betake* in the sense of *commit*, F. Q. i. xii. 25. *Sikernesse* for *safety* occurs in our poet's master, *March. Tale*, ver. 9156. ed. Tyrwhitt.

"On brotel ground they bilde, and brotelnesse

"They finden, whan they wenen *sikernesse*." TODD.

XXVI. 5. ————— *that monster yond,*] *Yond*, be-

To reach the fea ere ſhe of him were raught:
 For in the ſea to drowne herſelfe ſhe fond,
 Rather then of the tyrant to be caught:
 Thereto fear gave her wings, and need her
 corage taught.

XXVII.

It fortun'd (High God did ſo ordaine)
 As ſhee arriv'd on the roring ſhore,
 In minde to leape into the mighty maine,
 A little bote lay hoving her before,
 In which there ſlept a fiſher old and pore,
 The whiles his nets were drying on the ſand:
 Into the ſame ſhee lept, and with the ore

yond; “from the monſter *yond*,” that is, from *beyond* the monſter. HUGHES.

The Gloſſaries to the editions of 1751, and of Tonſon’s in 1758, ſubſcribe to this interpretation. But, as Mr. Upton has obſerved, Spenſer uſes the word as an adjective, F. Q. ii. viii. 40. “Then like a lyon—wexeth wood and *yond*.” Whence Fairfax, in his Taffo, B. i. 55.

“Nor thoſe three brethren Lombards fierce and *yond*.”

Mr. Upton derives it from the Anglo-Saxon adverb *geond*, *yond*, *ultra*; and from the Latin adverb *ultra*, he adds, the French form their adjective *outrè*; 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, *outrageous*.—Dr. Johnson, however, while he admits *yond* to be an adjective, acknowledges that he knows not whence it is derived. Mr. Upton’s derivation indeed may be thought too refined. TODD.

XXVI. 7. *For in the ſea to drowne herſelfe ſhe fond,*

Rather then of the tyrant to be caught:] She *fond*, ſhe *found in her heart*; ſhe choſe 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 *the* for *that*. UPTON.

Did thrust the shallop from the floating strand :
So safety found at sea, which she found not at
land.

XXVIII.

The monster, ready on the pray to feast,
Was of his forward hope deceived quight ;
Ne durst assay to wade the perulous seas,
But, greedily long gaping at the fight,
At last in vaine was forst to turne his flight,
And tell the idle tidings to his Dame :
Yet, to avenge his divelish despight,
He set upon her palfrey tired lame,
And slew him cruelly ere any reskew came :

XXVII. 9. *So safety found at sea, which she found not at land.*] Methinks here are more circumstances and allusions brought together, than can well be interpreted *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 persecuted and flying Florimel first described in F. Q. iii. i. 15, iii. iii. 45. She is pursued by Prince Arthur, who, in the historical 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 elect,*) 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 fond* 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 safety found at sea, which she found not at land.* Hear Camden, p. 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 falsed fidelity of her people." UPTON.

XXIX.

And, after having him embowelled
 To fill his hellith gorge, it chaunt a Knight
 To passe that way, as forth he traveled:
 Yt was a goodly Swaine, and of great might,
 As ever man that bloody field did fight;
 But in vain sheows, that wont yong Knights
 bewitch,
 And courtly services, tooke no delight;
 But rather ioyd to bee than feemen sich:
 For both to be and seeme to him was labor lich.

XXX.

It was to weete the good Sir Satyrane
 That raungd abroad to seeke adventures
 wilde,
 As was his wont, in forest and in plaine:
 He was all armd in rugged steele unfilde,
 As in the smoky forge it was compilde,
 And in his scutchin bore a satyres hedd:
 He comming present, where the monster wilde
 Upon that milke-white palfreyes carcas fedd,
 Unto his reskew ran, and greedily him spedd.

XXXI.

There well perceivd he that it was the horse
 Whereon faire Florimell was wont to ride,
 That of that feend was rent without remorse:

XXIX. 8. *But rather ioyd to bee then feemen sich:*] This character is what Sallust gave of Cato, "Esse, quàm videri, bonus malebat." See also Æschyl. in *Theb.*

Ὁν γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει. UPTON.

Much feared he least ought did ill betide
 To that faire Maide, the flowre of wemens
 pride ;
 For her he dearely loved, and in all
 His famous conquests highly magnifide :
 Besides, her golden girdle, which did fall
 From her in flight, he fownd, that did him fore
 apall.

XXXII.

Full of sad feare and doubtfull agony
 Fiercely he flew upon that wicked feend ;
 And with huge strokes and cruell battery
 Him forst to leave his pray, for to attend
 Himselfe from deadly daunger to defend :
 Full many wounds in his corrupted flesh
 He did engrave, and muchell blood did spend,
 Yet might not doe him die ; but aie more
 fresh
 And fierce he still appeared, the more he did him
 thresh.

XXXIII.

He wist not how him to despoile of life,
 Ne how to win the wished victory,
 Sith him he saw still stronger grow through
 strife,

XXXII. 7. ————— muchell blood] That is, *much* blood. See the note on *muchell*, F. Q. i. iv. 46. The second and third folios, as Mr. Church has noticed, have converted this Saxon adjective into "*much ill* blood." TODD.

And himfelfe weaker through infirmity :
 Greatly he grew enrag'd, and furiously
 Hurling his fword away he lightly leapt
 Upon the beaft, that with great cruelty
 Rored and raged to be underkept ;
 Yet he perforce him held, and ftrokes upon him
 hept.

XXXIV.

As he that frives to ftop a fuddein flood,
 And in ftiong bancks his violence enclofe,
 Forceth it fwell above his wonted mood,
 And largely overflow the fruitfull plaine,
 That all the countrey feemes to be a maine,
 And the rich furrowes flote, all quite for-
 donne :

The wofull husbandman doth lowd complaine
 To fee his whole yeares labor loft fo foone,
 For which to God he made fo many an idle
 boone.

XXXV.

So him he held, and did through might amate :
 So long he held him, and him bett fo long,
 That at the laft his fiercenes gan abate,

XXXIV. 2. _____ *enclofe,*] So all the
 editions. The rhyme requires fome fuch word as *conftaine*.

CHURCH.

XXXIV. 7. *The wofull husbandman doth lowd complaine &c.*] Ovid, *Met.* i. 272.

_____ “ et deplorata coloni
 “ Vota jacent ; longique labor perit irritus anni.”

UPTON.

And meekely stoupe unto the victor strong :
 Who, to avenge the implacable wrong
 Which he supposed donne to Florimell,
 Sought by all meanes his dolor to prolong,
 Sith dint of steele his carcas could not quell ;
 His maker with her charmes had framed him
 so well.

XXXVI.

The golden ribband, which that Virgin wore
 About her slender waste, he tooke in hand,
 And with it bownd the beast that lowd did
 rore
 For great despight of that unwonted band,
 Yet dared not his victor to withstand,
 But trembled like a lambe fled from the pray ;
 And all the way him followd on the strand,
 As he had long bene learned to obey ;
 Yet never learned he such service till that day.

XXXVII.

Thus as he led the beast along the way,
 He spide far off a mighty Giauntesse
 Fast flying, on a courser dapled gray,
 From a bold Knight that with great hardi-
 nesse

XXXVI. 6. ————— *fled from the pray* ;] From the *pray*, i. e. from some wild beast which would have made a prey of her : *præda* for *prædator* ; so *spoyle* for *spoyler*, F. Q. iii. viii. 32.

“ To save herselfe from that outrageous *spoyler* :”
 i. e. the fisherman who would ravish her. UPTON.

Her hard purfewd, and fought for to suppressie :

She bore before her lap a dolefull Squire,
Lying athwart her horse in great distresse,
Fast bounden hand and foote with cords of
wire,

Whome she did meane to make the thrall of
her desire.

XXXVIII.

Which whenas Satyrane beheld, in haste
He lefte his captive beast at liberty,
And crost the nearest way, by which he cast
Her to encounter ere she passed by ;
But she the way shund nathemore forthy,
But forward gallopt fast ; which when he
spyde,
His mighty speare he couched warily,
And at her ran ; she, having him descryde,
Herselfe to fight addrest, and threw her lode
aside.

XXXIX.

Like as a goshauke, that in foote doth beare
A trembling culver, having spide on hight
An eagle that with plumy wings doth sheare
The subtile ayre stouping with all his might,
The quarrey throwes to ground with fell
despight,
And to the batteill doth herselfe prepare :
So ran the Geaunteffe unto the fight ;

Her fyrie eyes with furious sparkes did stare,
And with blasphemous bannes High God in
peeces tare.

XL.

She caught in hand an huge great yron mace,
Wherewith she many had of life depriv'd;
But, ere the stroke could feize his aymed
place,
His speare amidst her sun-brode shield arriv'd;
Yet nathemore the steele asonder riv'd,
All were the beame in bignes like a mast,
Ne her out of the stedfast fadle driv'd;
But, glauncing on the tempred metall, braist
In thousand shivers, and so forth beside her past.

XLI.

Her steed did stagger with that puiffaunt strooke;

XXXIX. 9. *And with blasphemous bannes High God in peeces tare.*] *Bannes* are *curfes*. The phrase *in peeces tare*, means the violence with which she uttered her rage; and exhibits her (to use the words of Hamlet) "in the very torrent, tempest, and whirlwind of passion." This *boisterous kind of eloquence* Hamlet also thus describes: "O, it offends me to the soul, to hear a robustious perriwig-pated fellow *tear* a passion to tatters, to very rags, to split the ears of the groundlings, &c." TODD.

XL. 6. *All were the beame in bignes like a mast,*] Tancred and Argante had spears, which Tasso calls, *le noderose antenne*, and his elegant translator, *two knotty masts*. C. vi. 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 ship's mast* should be:"

Though his original says, "the staff of his speare was like a *weaver's beam*," I Sam. xvii. 7. Compare Satan's spear, *Par. L. B. i. 292*.

———— "to equal which the tallest pine,

"Hewn on Norwegian hills, to be *the mast*

"Of some great *ammiral*, were but a wand." UPTON.

But she no more was moved with that might
 Then it had lighted on an aged oke,
 Or on the marble pillour that is pight
 Upon the top of mount Olympus hight,
 For the brave youthly champions to assay
 With burning charret wheelles it nigh to
 smite ;

XLI. 5. *Upon the top of mount Olympus hight,
 For the brave youthly champions to assay &c.]* A
 strange mistake to think that the Olympick games were per-
 formed upon the top of mount Olympus. JORTIN.

It is hardly conceivable that Spenser should have made such
 a blunder ; but mistakes of the printer, by transposing his lines,
 we have more than once met with : and I am persuaded that
 the poet wrote thus :

————— “ on an aged oke
 “ Upon the top of mount Olympus hight ;
 “ Or on the marble pillour that is pight
 “ For the brave &c.” CHURCH.

I never yet saw any romance-writer, but supposed the Olympick
 games celebrated on mount Olympus. See *De Institutione
 Ordinis Perisclidis*, vol. ii. p. 2. These our learned Sidney
 follows, in the *Defence of Poetry*, p. 553. “ Philip of Macedon
 reckoned 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. Raleigh therefore, taking upon
 him the historian, not the romance-writer, says, “ These Olympi-
 an games took their name, not from the mountain Olympus,
 but from the city Olympia, otherwise Pifa, near unto Elis.”
Ral. History of the World, p. 490. UPTON.

XLI. 7. *With burning charret wheelles it nigh to smite ;]* Ov.
Art. Am. iii. 396.

“ *Metaque ferrenti circueunda rotâ.*”

But who that smites it &c. Here perhaps he had Nestor's
 speech in Homer before him, where the old man instructs his
 son nicely to avoid the goal, *Il.* χ. 340.

————— *λίθῳ δ' ἀλίσσθαι ἀπαυρῆιν,
 Μάπῳς ἵππῳς τε τρώσῃς, κατὰ θ' ἄρμαλα ἄξῃς.* UPTON.

But who that smites it mars his ioyous play,
And is the spectacle of ruinous decay.

XLII.

Yet, therewith fore enrag'd, with sterne regard
Her dreadfull weapon she to him addrest,
Which on his helmet martelled so hard
That made him low incline his lofty crest,
And bowd his battred visour to his brest:
Wherewith he was so stund that he n'ote
ryde,
But reeled to and fro from east to west:
Which when his cruell enemy espyde,
She lightly unto him adioyned syde to syde;

XLIII.

And, on his collar laying puiffaunt hand,
Out of his wavering feat him pluckt perforse,
Perforse him pluckt unable to withstand
Or helpe himfelfe; and laying thwart her
horse,
In loathly wise like to a carrion corse,

XLII. 3. ————— martelled] *Hammered*. From Ariosto, C. xlvi. 131. "E sopra gli *martella*." UPTON.

XLIII. 1. *And, on his collar laying puiffaunt hand, &c.*] 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, *Æn.* xi. 743. Where Tarcho just in the same manner serves Venulus:

"Dereptumque ab equo dextra conplectitur hostem,

"Et gremium ante suum multa vi concitus aufert.

"—Volat ingens æquore *Tarchou* (*sic* Tarcho)

"Arma virumque ferens."

There is an imitation of this passage of Virgil in *Orl. Innam.* L. i. C. 4. st. 97. UPTON.

She bore him fast away: which when the
 Knight
 That her purfewed saw, with great remorse
 He neare was touched in his noble spright,
 And gan encrease his speed as she encreast her
 flight.

XLIV.

Whom whenas nigh approching she espyde,
 She threw away her burden angrily ;
 For she list not the batteill to abide,
 But made herselfe more light away to fly :
 Yet her the hardy Knight purfewd so nye
 That almost in the backe he oft her strake :
 But still, when him at hand she did espy,
 She turnd, and semblaunce of faire fight did
 make ;
 But, when he stayd, to flight againe she did her
 take.

XLV.

By this the good Sir Satyrane gan wake
 Out of his dreame that did him long en-
 traunce,
 And, seeing none in place, he gan to make
 Exceeding mone, and curst that cruell
 chaunce
 Which rest from him so faire a chevifaunce :

XLV. 5. *Which rest from him so faire &c.*] So the poet's own editions read, which those of 1751, Church, and Upton, follow. All the rest read "Which rest *him from* so faire &c."

At length he spyde whereas that wofull
 Squyre,
 Whom he had reskewed from captivaunce
 Of his strong foe, lay tumbled in the myre,
 Unable to arise, or foot or hand to styre.

XLVI.

To whom approching, well he mote perceive
 In that fowle plight a comely personage
 And lovely face, made fit for to deceive
 Fraile Ladies hart with loves consuming rage,
 Now in the blossome of his freshest age :
 He reard him up and loofd his yron bands,
 And after gan inquire his parentage,
 And how he fell into that Gyaunts hands,
 And who that was which chaced her along the
 lands.

XLVII.

Then trembling yet through feare the Squire
 bespake ;
 “ That Geanteffe Argantè is behight,
 A daughter of the Titans which did make
 Warre against heven, and heaped hils on hight
 To scale the skyes and put Iove from his right :
 Her fyre Typhoeus was ; who, mad through
 merth,

XLVI. 8. ————— that *Gyaunts hands*,] So the second edition reads, meaning, How he fell into the hands of *that gyanteffe*. All the editions follow this reading except those of 1751, and Mr. Upton, which adhere to the poet's first edition, “ *the Gyaunts hands*.” TODD.

And dronke with blood of men flaine by his
 might,
 Through incest her of his owne mother Earth
 Whylome begot, being but halfe twin of that
 berth :

XLVIII.

“ For at that berth another babe she bore ;
 To weet, the mightie Ollyphant, that wrought
 Great wreake to many errant Knights of yore,
 And many hath to foule confusion brought.
 These twinnes, men say, (a thing far passing
 -thought,)
 Whiles in their mothers wombe enclofd they
 were,
 Ere they into the lightfom world were
 brought,

XLVIII. 1. *For at that berth another babe she bore ;
 To weet, the mightie Ollyphant, &c.*] In the
 episode before us we see shameful *lust*, represented by Argante
 a gyantesse, pursued, and only to be overmatched by *chastity*,
 Palladine. For what could Typhæus doe, or his unnatural
 daughter, “ *contra sonantem Palladis ægida?*” Argante and
 Ollyphant were the twins of Typhæus and Tellus. This Olly-
 phant is mentioned by Chaucer in the *Rime of Sir Thopas*,
 where the doughty knight, arriving at the *countre of Fairie*,
 finds a *grete gyant* named Olyphant, *A perillous man of drede*.

UPTON.

XLVIII 4. *And many hath to foule confusion brought.*] So the line is given in the second and all the subsequent editions. But, I think, the alteration is not Spenser's, as the sense is thereby more perplexed. I read, with the first edition, “ *Till him Chylde Thopas to confusion brought.*” CHURCH.

The reason is plain why Spenser, in the second edition, altered *Till him Chylde Thopas* into *And many hath &c.* For, by Chaucer's story of Sir Thopas, it does not appear that the giant was slain ; the story breaking off abruptly. UPTON.

In fleshly lust were mingled both yfere,
 And in that monstrous wife did to the world
 appere.

XLIX.

“ So liv'd they ever after in like fin,
 Gainst natures law and good behaveoure :
 But greateſt ſhame was to that maiden twin ;
 Who, not content ſo fowly to devoure
 Her native fleſh and ſtaine her brothers
 bowre,
 Did wallow in all other fleſhly myre,
 And ſuffred beaſtes her body to deflowre ;
 So whot ſhe burned in that luſtfull fyre :
 Yet all that might not flake her ſenſuall deſyre :

L.

“ But over all the cuntry ſhe did raunge,
 To ſeeke young men to quench her flaming
 thruſt,
 And feed her fancy with delightfull change :

XLIX. 4. ———— *ſo fowly to devoure*
Her native fleſh] This is a Latinism. Plautus,
Aſin. A. ii. S. ii. 71.

“ Jam *devorandum* cenſes ſi conſpexeris.” UPTON.

XLIX. 5. ———— *ſtaine]* So the firſt edition reads,
 to which Hughes's ſecond edition, and thoſe of 1751, Church,
 Upton, and Tonſon's in 1758, rightly adhere. The reſt follow,
 what I imagine to have been an unperceived error, the reading
 of the ſecond edition, *ſtaine*. TODD.

L. 2. ———— *thruſt,]* This original reading
 has been moderniſed, by ſome editions, into *thurſt* and *thirſt*,
 when even the rhyme, as well as the ancient orthography, op-
 poſed the alteration. See the notes on *thruſt*, F. Q. ii. ii. 29,
 l. v. 15, &c. TODD.

Whom so she fitteſt findes to ſerue her luſt,
 Through her maine ſtrength, in which ſhe
 moſt doth truſt,
 She with her brings into a ſecret ile,
 Where in eternall bondage dye he muſt,
 Or be the vaſſall of her pleaſures vile,
 And in all ſhamefull fort himſelfe with her deſile.

LI.

“ Me feely wretch ſhe ſo at vauntage caught,
 After ſhe long in waite for me did lye,
 And meant unto her priſon to have brought,
 Her lothſom pleaſure there to ſatiſfye ;
 That thouſand deathes me lever were to dye
 Then breake the vow that to faire Columbello
 I plighted have, and yet keepe ſtedfaſtly :
 As for my name, it miſtreth not to tell ;
 Call me the Squire of Dames ; that me be-
 ſeemeth well.

LII.

“ But that bold Knight, whom ye purſuing ſaw
 That Geaunteſſe, is not ſuch as ſhe ſeemd,
 But a faire Virgin that in martiall law
 And deedes of armes above all Dames is
 deemd,

L. 7. _____ dye he muſt,] So all the
 editions. Spenser, I ſhould think, gave
 _____ “ lye he muſt.”

See F. Q. i. v. 46. CHURCH.

LI. 8. _____ it miſtreth not] It ſignifies not,
 it needs not, Ital. *meſtiere*, need, occaſion. UPTON.

And above many Knightes is eke esteemd
 For her great worth; she Palladine is hight:
 She you from death, you me from dread,
 redeemd:

Ne any may that monster match in fight,
 But she, or such as she, that is so chaste a wight."

LIII.

"Her well befeemes that quest," quoth Satyrane:
 "But read, thou Squire of Dames, what vow
 is this,

Which thou upon thyfelfe hast lately ta'ne?"

"That shall I you recount," quoth he, "ywis,
 So be ye pleas'd to pardon all amis.

That gentle Lady whom I love and serve,
 After long suit and wearie servicis,

Did aske me how I could her love deserve,
 And how she might be sure that I would never
 swerve.

LIV.

"I, glad by any meanes her grace to gaine,
 Badd her commaund my life to save or spill:
 Eftsoones she badd me with incesfaunt paine
 To wander through the world abroad at will,

LIII. 1. *Her well befeemes that quest,*] *Quest* is a term properly belonging to romance, importing the expedition in which the knight is engaged, and which he is obliged to perform. It is a very common word with Spenser.

T. WARTON.

LIII. 4. *That shall I you recount, quoth he,*] The tale of the Squire of Dames, is a copy of the Host's tale in Ariosto, C. xxviii. T. WARTON.

And every where, where with my power or
skill

I might doe service unto gentle Dames,
That I the same should faithfully fulfill ;

And at the twelve monethes end should bring
their names

And pledges, as the spoiles of my victorious
games.

LV.

“ So well I to faire Ladies service did,
And found such favour in their loving hartes,
That, ere the yeare his course had compaffid,
Three hundred pledges for my good defartes,
And thrice three hundred thanks for my good
partes,

I with me brought and did to her present :
Which when she saw, more bent to eke my
smartes

Then to reward my trusty true intent,
She gan for me devise a grievous punishment ;

LVI.

“ To weet, that I my travaill should resume,
And with like labour walke the world arownd,
Ne ever to her presence should presume,
Till I so many other Dames had fownd,
The which, for all the suit I could pro-
pound,

Would me refuse their pledges to afford,
But did abide for ever chaste and fownd.”

“ Ah! gentle Squyre,” quoth he, “ tell at
 one word,
 How many fownd’st thou such to put in thy
 record?”

LVII.

“ Indeed, Sir Knight,” said he, “ one word
 may tell
 All that I ever fownd so wisely stayd,
 For onely three they were disposd so well;
 And yet three yeares I now abrode have
 strayd,
 To find them out.” “ Mote I,” then laughing
 sayd
 The Knight, “ inquire of thee what were
 those three,
 The which thy proffred curtesie denayd?
 Or ill they seemed sure avizd to bee,
 Or brutishly brought up, that nev’r did fashions
 see.”

LVIII.

“ The first which then refused me,” said hee,
 “ Certes was but a common courtifane;
 Yet flat refusd to have adoe with mee,
 Because I could not give her many a jane.”

LVIII. 4. *Because I could not give her many a jane.*] So
 Chaucer, *Rime of Sir Topas*, v. 3242.

“ Of Bruges were his hofin brown,

“ His robe was of Chekelatoun,

“ That cost many a *jane*.”

Many a JANE, i. e. “much money.” Skinner informs us,
 that *JANE* is a coin of *Genoa*; and Speght, in his *Glossary* to

(Thereat full hartely laughed Satyrane.)

“ The second was an holy nunne to chose,
Which would not let me be her chappellane,
Because she knew, she sayd, I would disclose
Her counsell, if she should her trust in me
repose.

LIX.

“ The third a damzell was of low degree,
Whom I in countrey cottage fownd by
chaunce:
Full litle weened I that chafitee
Had lodging in so meane a maintenaunce;
Yet was she fayre, and in her countenaunce
Dwelt simple truth in seemely fashon:

Chaucer, interprets *JANE*, *half-pence of Janua*, [Genoa] or *galy half-pence*. Chaucer sometimes uses it as a coin of little value; as, “ Dear enough a *jane*,” Cl. of Oxenford’s Tale, v. 2020. And in other places. Stow has given us an account of these *galy half-pence* at large. “ In this lane, [Minchin] dwelled divers strangers, born of Genoa, and those partes; these were commonly called *gallie men*, as men that came up in the *gallies*, who brought up wines and other merchandizes, which they landed in Thames-strete, at a place called *galley-key*: they had a certaine coyne of silver amongst themselves, which were half-pence of Genoa, and were called *galley half-pence*. These half-pence were forbidden in the thirteenth year of Henry IV, and again by parliament in the third of Henry V, by the name of half-pence of Genoa, forbidden to passe as unlawfull payment amongst the English subjects. Notwithstanding, in my youth, I have seen them passe currant, &c.” *Survey of London*, p. 97. edit. 1599. 4to. This passage will serve to illustrate Speght’s interpretation of the word under consideration, which is at present obscure and unsatisfactory.

T. WARTON.

LVIII. 5. *Thereat full hartely laughed Satyrane.*] The folio of 1609 spells it *laught*. UPTON.

Long thus I woo'd her with due óbservaunce,
 In hope unto my pleasure to have won ;
 But was as far at last, as when I first begon.

LX.

“ Safe her, I never any woman found
 That chastity did for itselſe embrace,
 But were for other causes firme and found ;
 Either for want of handsome time and place,
 Or else for feare of shame and fowle disgrace.

Thus am I hopelesſe ever to attaine
 My Ladies love, in such a desperate case,
 But all my dayes am like to waste in vaine,
 Seeking to match the chaste with th' unchaste
 Ladies traine.”

LXI.

“ Perdy,” sayd Satyrane, “ thou Squyre of
 Dames,
 Great labour fondly haſt thou hent in hand,
 To get ſmall thankes, and therewith many
 blames ;
 That may emongſt Alcides labours ſtand.”
 Thence backe returning to the former land,
 Where late he left the beaſt he overcame,

LX. 1. *Safe her, &c.*] Perhaps it may be unnecessary to observe, that this free cenſure of the *fair ſex* comes from the mouth of a professed *debauchee*. CHURCH.

LX. 9. *Seeking to match the chaste with th' unchaste ladies traine.*] That is, ſeeking to make up the number 300 of each.

He found him not; for he had broke his band,
And was returnd againe unto his Dame,
To tell what tydings of fayre Florimell became.

LXI. 7. ————— for he had broke his band,] In ft. 36, Sir Satyrane leads the beast by Florimel's girdle; and upon fight of the giantes lets go the string, ft. 38. Afterwards the beast returns to the witch with the *girdle*. And yet Sir Satyrane (though we are not told by what means) is said to be in possession of *the same girdle*, F. Q. iv. ii. 25.

CHURCH.

CANTO VIII.

*The Witch creates a snowy Lady like to Florimell ;
Who wrong'd by Carle, by Proteus sav'd,
Is fought by Paridell.*

I.

SO oft as I this history record,
My hart doth melt with meere compassion,
To thinke how causelesse of her owne accord
This gentle Damzell, whom I write upon,
Should plonged be in such affliction
Without all hope of comfort or reliefe ;
That sure I weene the hardest hart of stone
Would hardly finde to aggravate her griefe :
For misery craves rather mercy then reproofe.

II.

But that accursed Hag, her hostesse late,
Had so enranckled her malicious hart,
That she desyrd th' abridgement of her fate,
Or long enlargement of her painefull smart.

I. 3. *How causelesse of her own accord*] How *causeless*, how without any just cause: *Of her own accord*, for she was in pursuit of Marinell. See above, F. Q. iii. i. 15, iii. vi. 54.

I. 9. ————— *reproofe.*] UPTON.
CHURCH.

Now when the beast, which by her wicked art
 Late fourth she sent, she backe retourning
 spyde
 Tyde with her golden girdle; it a part
 Of Her rich spoyles whom he had earst de-
 stroyd
 She weend, and wondrous gladnes to her hart
 applyde :

III.

And, with it ronning hast'ly to her sonne,
 Thought with that sight him much to have
 reliv'd ;
 Who, thereby deeming fure the thing as
 donne,

II. 7. *Tyde with her golden girdle;*] So the first edition reads; which those of 1751, Upton, Church, and Tonson's in 1758, rightly follow. The rest read "her broken girdle." But, as Mr. Upton observes, "this famous girdle was loosed from Florimel, yet not broken, as the reader may see by comparing F. Q. iii. vii. 36, iii. viii. 49, iv. ii. 25, particularly F. Q. iv. iv. 15, and the following Canto, where the Ladies try to gird themselves with this chaste, unbroken, and golden zone." TODD.

III. 2. _____ reliv'd;] To have *reanimated* him. *Reliv'd* is Spenser's own reading; but the folios, Hughes, and Tonson's edition in 1758, have departed from it, and read *relic'd*. TODD.

III. 3. *Who thereby deeming &c.*] This incident is like a passage in the *Seven Champions*, B. i. c. 16. St. George finding, by the light of the moon, the chain which Sabra used to wear about her neck, besmeared with blood, supposes her to have been ravished and slain by the giant of the enchanted tower: "O discontented sight, said he, here is the chain besmeared in blood, which, at our first acquaintance, I gave her in a stately maske." T. WARTON.

Probably both incidents are indebted to the adventure of Pyramus and Thisbe in Ovid. TODD.

His former grieffe with furie fresh reviv'd
 Much more than earst, and would have al-
 gates riv'd

The hart out of his brest: for sith her dedd
 He surely dempt, himselfe he thought depriv'd
 Quite of all hope wherewith he long had fedd
 His foolish malady, and long time had misledd.

IV.

With thought whereof exceeding mad he grew,
 And in his rage his mother would have flaine,
 Had she not fled into a secret mew,
 Where she was wont her sprighes to enter-
 taine,

The maisters of her art: there was she faine
 To call them all in order to her ayde,
 And them conjure, upon eternall paine,
 To counsell her so carefully dismayd
 How she might heale her sonne whose senses were
 decayd.

V.

By their advice, and her owne wicked wit,
 She there deviz'd a wondrous worke to frame,

IV. 5. *The maisters of her art:*] The WITCHES in *Macbeth* thus denominate their spirits, *masters*:

“ 1st. WITCH. Say, if thoud’st rather hear it from our mouths,

“ Or from our *masters* ?

“ MACB. Call them, let me see them.” TODD.

V. 1. *By their advice,*] So the second and all the subsequent editions, which I suppose to be the true reading, as *deviz’d* occurs in the next line: The first reads *device*.

CHURCH.

Whose like on earth was never framed yit ;
 That even Nature selfe envide the fame,
 And grudg'd to see the counterfet should
 flame

The thing it selfe: In hand she boldly tooke
 To make another like the former Dame,
 Another Florimell, in shape and looke
 So lively, and so like, that many it mistooke.

VI.

The substance, whereof she the body made,
 Was purest snow in massy mould congeald,
 Which she had gathered in a shady glade
 Of the Riphœan hills, to her reveald
 By errant sprights, but from all men con-
 ceald:

The same she tempred with fine mercury
 And virgin wax that never yet was seald,
 And mingled them with perfect vermily ;
 That like a lively sanguine it seemd to the eye.

VII.

Instead of eyes two burning lampes she set
 In silver sockets, shyning like the skyes,
 And a quicke moving spirit did arret

V. 7. *To make another &c.*] See Mr. Warton's note on the *false lady*, F. Q. i. i. 45. TODD.

VII. 3. ————— arret] *Appoint. Fr. arrester.* Thus "*arrester un jour*" is a French phrase, to *appoint* a day. See also Cotgrave's Fr. Dict. in v. "*ARRESTER, to stay, stop, &c. Also, to determine, decree, resolve of, &c.*" So, in F. Q. iv. v. 21. "The judges did *arret* her unto the second bell, &c." TODD.

To stirre and roll them like to womens eyes :
 Instead of yellow lockes she did devyfe
 With golden wyre to weave her curled head :
 Yet golden wyre was not so yellow thryfe
 As Florimells fayre heare : and, in the stead
 Of life, she put a spright to rule the carcass dead ;

VIII.

A wicked spright, yfraught with fawning guyle
 And fayre resemblance above all the rest,
 Which with the Prince of Darkenes fell some-
 while
 From heavens blis and everlasting rest :
 Him needed not instruct which way were best
 Himselfe to fashion likest Florimell,
 Ne how to speake, ne how to use his gest ;
 For he in counterfesaunce did excell,
 And all the wyles of wemens wits knew passing
 well.

VII. 4. ————— [*like to womens eyes :*] So the first edition reads, which those of 1751, Upton, and Church, follow. The second edition, the folios, and Hughes, read “like a woman’s eyes.” Tonson’s edition in 1758, “like to woman’s eyes.” TODD.

VII. 7. *Yet golden wyre was not so yellow thryfe
 As Florimells fayre heare :*] That is, was not a *third part* so yellow. This phantom is decked out with pretty imagination; and may be compared with the visionary shade mentioned above, F. Q. i. i. 45. Below, st. 11, he calls her *Idole*, which is Homer’s expression for the like phantom decked out by Apollo, *Il. i.* 449.

Αὐτὰρ ὁ Εἰδωλὸν τεύξ᾽ ἀργυρότοξος Ἀπόλλων,

Αὐτῷ τ᾽ Αἰνεία ἰκέλον κ᾽ τέυχεσι τοῖον.

Virgil translates εἰδωλον, *imago*, Æn. x. 643. UPTON.

IX.

Him shap'd thus she deckt in garments gay,
 Which Florimell had left behind her late;
 That whoſo then her ſaw, would ſurely ſay
 It was herſelfe whom it did imitate,
 Or fayrer then herſelfe, if ought algate
 Might fayrer be. And then ſhe forth her
 brought
 Unto her ſonne that lay in feeble ſtate;
 Who ſeeing her gan ſtreight upſtart, and
 thought
 She was the Lady ſelfe whom he ſo long had
 fought.

X.

Tho, faſt her clipping twixt his armës twayne,
 Extremely ioyed in ſo happy fight,
 And ſoone forgot his former ſickely payne:
 But ſhe, the more to ſeeme ſuch as ſhe hight,
 Coyly rebutted his embracement light;
 Yet ſtill, with gentle countenance, retain'd
 Enough to hold a foole in vaine delight:
 Him long ſhe ſo with ſhadowes entertain'd,
 As her creatreſſe had in charge to her ordain'd:

XI.

Till on a day, as he diſpoſed was
 To walke the woodes with that his idole faire,

IX. 9. ————— whom *he ſo long had fought.*] This is the emendation of the firſt folio, which every ſubſequent edition has admitted. Spenser's own editions read, "*who he &c.*"

Her to disport and idle time to pas
 In th' open freshnes of the gentle aire,
 A Knight that way there chaunced to repaire;
 Yet Knight he was not, but a boastfull swaine
 That deedes of armes had ever in despaire,
 Proud Braggadocchio, that in vaunting vaine
 His glory did repose and credit did maintaine.

XII.

He, seeing with that Chorle so faire a wight
 Decked with many a costly ornament,
 Much merveiled thereat, as well he might,
 And thought that match a fowle disparage-
 ment:

His bloody speare estefoones he boldly bent
 Against the silly Clowne, who dead through
 feare

Fell streight to ground in great astonishment:
 "Vilain," sayd he, "this Lady is my deare;
 Dy, if thou it gaine say: I will away her beare."

XIII.

The fearefull Chorle durst not gaine say nor dooe,
 But trembling stood, and yielded him the
 pray;

Who, finding litle leasure her to wooc,
 On Tromparts steed her mounted without
 stay,

And without reskew led her quite away.
 Proud man himselfe then Braggadocchio
 deem'd,

And next to none, after that happy day,
 Being possessed of that spoyle, which seem'd
 The fairest wight on ground and most of men
 esteem'd.

XIV.

But, when he saw himselfe free from poursute,
 He gan make gentle purpose to his Dame
 With termes of love and lewdnesse dissolute ;
 For he could well his glozing speeches frame
 To such vaine uses that him best became :
 But she thereto would lend but light regard,
 As seeming fory that she ever came
 Into his powre, that used her so hard
 To reave her honor which she more then life
 prefard.

XV.

Thus as they two of kindnes treated long,
 There them by chaunce encountred on the
 way
 An armed Knight upon a courser strong,

XIV. 2. *He gan make gentle purpose to his Dame*] So Milton, *Par. L.* B. iv. 337.

“ Nor gentle purpose, nor endearing smiles

“ Wanted, nor youthful dalliance —” THYER.

XIV. 4. ————— *his glozing speeches*] So Milton uses *glozing*, and *glōz'd*. “ Man will hearken to his *glozing* lies,” *Par. L.* B. iii. 93. “ So *glōz'd* the Tempter,” B. ix. 549.—*Gloze*, *glofin*, to deceive, flatter, lye. *Gloss*. to Urry's Chaucer. CHURCH.

XV. 3. *An armed Knight*] Sir Ferraugh. See *F. Q.* iv. ii. 4. TODD.

Whose trampling feete upon the hollow lay
 Seemed to thunder, and did nigh affray
 That Capons corage; yet he looked grim,
 And faynd to cheare his Lady in difmay,
 Who seemd for feare to quake in every lim,
 And her to save from outrage meekely prayed
 him.

XVI.

Fiercely that Straunger forward came; and, nigh
 Approching, with bold words and bitter threat
 Bad that fame Boaster, as he mote on high,
 To leave to him that Lady for excheat,
 Or bide him batteill without further treat.

XV. 4. *Whose trampling feete upon the hollow lay
 Seemed to thunder,*] The hollow lay, "putrem campum;" a lay or lea of land ab Anglo-Sax. *ley*, terra, leaz, campus: Skinner. Spenfer very plainly translates Virgil, *Æn.* viii. 596.

"Quadrupedante putrem fonitu quatit ungula campum."
 UPTON.

XVI. 3. *Bad that fame boaster, as he mote on high,
 To leave to him &c.*] He commanded that fame boaster (as he might answer it to his peril) *in high terms*, on high, i. e. *highly*. So *on live* is alive. UPTON.

As he mote on high, means as loud as he could call. So, in *F. Q.* vi. vi. 24.

"And with reprochfull words him thus bespake *on hight*."
 All the editions point thus:

"Bad that fame boaster, as he mote, on high

"To leave to him &c." CHURCH.

XVI. 4. *To leave to him that Lady for excheat,*] 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.

UPTON.

See the note on *excheat*, *F. Q.* i. v. 25. CHURCH.

XVI. 5. *Or bide him batteill*] Or *bid* him battle. So, in

That challenge did too peremptory seeme,
 And fild his senses with abashment great;
 Yet, seeing nigh him ieopardy extreme,
 He it dissembled well, and light seemd to
 esteeme;

XVII.

Saying, "Thou foolish Knight, that weenst with
 words

To steale away that I with blowes have wonne,
 And brought through points of many perilous
 swords!

But if thee list to see thy courser ronne,
 Or prove thyselfe; this sad encounter shonne,
 And seeke els without hazard of thy hedd."

At those proud words that other Knight
 begonne

To wax exceeding wroth, and him aredd
 To turne his steede about, or sure he should be
 dedd.

XVIII.

"Sith then," said Braggadochio, "needes thou
 wilt

Lord Bacon's *Life of K. Hen.* VII. p. 93. "Threatning to *bid*
 battle to the king." And in *F. Q.* i. xi. 15.

"As *bidding* bold defiance to his foeman neare."

So, in Fairfax's elegant version of Tasso, *B.* 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 in-
 stances. UPTON.

Thy daies abridge, through prooffe of puif-
faunce ;

Turne we our fteeds ; that both in equall tilt
May meete againe, and each take happy
chaunce."

This faid, they both a furlongs mountenaunce
Retird their fteeds, to ronne in even race :
But Braggadochio with his bloody launce
Once having turnd, no more returnd his face,
But lefte his Love to loffe, and fled himfelfe
apace.

XIX.

The Knight, him feeing flie, had no regard
Him to pourfew, but to the Lady rode ;
And, having her from Trompart lightly reard,
Upon his courfer fett the lovly lode,
And with her fled away without abode :

XVIII. 5. ————— a *furlongs* mountenaunce] The
amount of a furlong's diftance from each other. See F. Q. iii.
xi. 20. So Chaucer, p. 340. edit. Urr.

"The *mountenaunce* of a furlong waie of fpace." CHURCH.
And Gower, fol. clxxxvii.

"Not full the *mountenaunce* of a mile." UPTON.

XVIII. 6. *Retird their fteeds, &c.*] This was the *career* of
knight-errantry, and agreeable to the laws of fair tilting, as
Mr. Upton has obferved. See Ariosto, C. xxiii. 82.

"Già l'un da l'altro è dipartito lunge ;

"Quanto farebbe un mezzo tratto d' arco."

And Taffo, C. vii. 83.

"E largamente à duo campioni, il campo

"Voto riinan fra l' uno, e l' altro campo." TODD.

XVIII. 7. ————— *his bloody launce*] See
ft. 12, where he calls it "his *bloody* fpear ;" both which ex-
preffions are to be underftood ironically. CHURCH.

Well weened he, that fairest Florimell
 It was with whom in company he yode,
 And so herselfe did alwaies to him tell ;
 So made him thinke himselfe in heven that was
 in hell.

XX.

But Florimell herselfe was far away,
 Driven to great distresse by fortune straunge,
 And taught the carefull mariner to play,
 Sith late mischaunce had her compeld to
 chaunge
 The land for sea, at randon there to raunge :
 Yett there that cruell queene avengereffe,
 Not fatisfyde so far her to estraunge
 From courtly blis and wonted happineffe,
 Did heape on her new waves of weary wretched-
 nesse.

XXI.

For, being fled into the fishers bote
 For refuge from the monsters cruelty,
 Long so she on the mighty maine did flote,
 And with the tide drove forward carelesly ;
 For th' ayre was milde and cleared was the skie,
 And all his windes dan Aeolus did keepe

XX. 6. ———— *that cruell queene avengereffe,*] That is, *quean*, as he spells it in F. Q. iv. viii. 28, a term of reproach. CHURCH.

This cruel QUEEN *avengereffe* is called by various names ; Nemesis, Adrafea, Rhamnusia, Fortuna, &c. See Ovid, *Trist.* El. viii. "*Ultrix Rhamnusia.*" UPTON.

From stirring up their stormy enmity,
 As pittying to see her waile and weepe ;
 But all the while the fisher did securely sleepe.

XXII.

At last when droncke with drowfinesse he woke,
 And saw his drover drive along the streame,
 He was dismayd ; and thrise his brest he
 stroke,
 For marveill of that accident extreame :
 But when he saw that blazing beauties
 beame,
 Which with rare light his bote did beautifye,
 He marveild more, and thought he yet did
 dreame

Not well awakte ; or that some extasye
 Assotted had his sence, or dazed was his eye.

XXIII.

But, when her well avizing hee perceiv'd
 To be no vision nor fantasticke sight,
 Great comfort of her presence he conceiv'd,
 And felt in his old corage new delight
 To gin awake, and stir his frosen spright :
 Tho rudely askte her, how she thether came ?
 “ Ah ! ” sayd she, “ father, I note read
 aright

XXIII. 2. ————— *nor fantasticke sight,*] Compare
 Pulci, *Morg. Magg.* C. xxiv. 89:

“ L' uno è l' altro, à vederle, mi pare

“ Qualche corpo *fantastico* incantato.” TODD.

What hard misfortune brought me to this
fame ;
Yet am I glad that here I now in safety am.

XXIV.

“ But thou, good man, sith far in sea we bee,
And the great waters gin apace to swell,
That now no more we can the mayn-land see,
Have care, I pray, to guide the cock-bote well,
Least worse on sea then us on land befell.”
Thereat th’ old man did nought but fondly
grin,
And saide, his boat the way could wisely tell:
But his deceitfull eyes did never lin
To looke on her faire face and marke her snowy
skin.

XXV.

The sight whereof in his congealed flesh
Infixt such secreete sting of greedy lust,
That the drie withered stocke it gan refresh,
And kindled heat, that soone in flame forth
brust :
The driest wood is soonest burnt to dust.
Rudely to her he leapt, and his rough hand,
Where ill became him, rashly would have
thrust ;

XXIII. 8. ————— to this *same* ;] So the first edition reads ; to which Hughes’s second edition, those of 1751, Upton, Church, and Tonson’s in 1758, adhere. The rest read, “ to *the same*.” Mr. Upton proposes to read “ *this SHAME*,” this shameful plight. TODD.

XXV. 1. *The sight whereof &c.*] Compare this old Fisher with the old Hermit in Ariosto, C. viii. 31. UPTON.

But she with angry scorne him did withstond,
And shamefully reprov'd for his rudenes fond.

XXVI.

But he, that never good nor maners knew,
Her sharpe rebuke full litle did esteeme;
Hard is to teach an old horse amble trew:
The inward smoke, that did before but steeme,
Broke into open fire and rage extreme;
And now he strength gan adde unto his will,
Forcyng to doe that did him fowle misseeme:
Beastly he threwe her downe, ne car'd to spill
Her garments gay with scales of fish, that all
did fill.

XXVII.

The filly Virgin strove him to withstand
All that she might, and him in vaine revild;
Shee strugled strongly both with foote and
hand
To save her honor from that villaine vilde,
And cride to heven, from humane help exild.
O! ye brave Knights, that boast this Ladies
love,

XXV. 9. _____ fond.] Foolish,
indecent. CHURCH.

XXVI. 7. *Forcyng to doe &c.*] Using force and violence
to do that which misbecame him. CHURCH.

XXVII. 1. *The filly Virgin*] Perhaps *feely*, that is, harm-
less, innocent. CHURCH.

Mr. Upton offers the same conjecture. But *filly* is used in
the same sense. See my note on *filly*, F. Q. i. vi. 35. TODD.

XXVII. 6. *O! ye brave Knights, &c.*] This apostrophe to
the knights of Fairy land, and calling on them by name, to
assist the distressed Florimel, seems imitated from Ariosto, who

Where be ye now, when she is nigh defild
 Of filthy wretch! well may she you reprove
 Of falsehood or of slouth, when most it may be-
 hove!

XXVIII.

But if that thou, Sir Satyran, didst weete,
 Or thou, Sir Peridure, her fory state,
 How soone would yee assemble many a fleete,
 To fetch from sea that ye at land lost late!
 Towres, citties, kingdomes, ye would ruinate
 In your avengement and dispiteous rage,
 Ne ought your burning fury mote abate:
 But, if Sir Calidore could it presage,
 No living creature could his cruelty asswage.

XXIX.

But, sith that none of all her Knights is nye,
 See how the heavens, of voluntary grace
 And soveraine favor towards chastity,

twice uses the same kind of apostrophe; viz. where Angelica is going to be devoured by a monster, C. viii. 68, and where Ruggiero is flung into prison, C. xlv. 21.

'Tis very usual for Spenser by way of surprize or suspense, 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 F. Q. ii. x. 44; for he was a British king; compare Geoff. of Monmouth, Lib. ii. C. 18; but the *Peridure* mentioned by Geoff. 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. UPTON.

XXVIII. 5. Towres, citties, &c.] So all the editions. Spenser, no doubt, gave "Townes, citties, &c." CHURCH.

Doe succor fend to her distressed cace :
 So much High God doth innocence embrace !
 It fortun'd, whilest thus she stily strove,
 And the wide sea impörtuned long space
 With shrilling shriekes, Proteus abroad did
 rove,
 Along the fomy waves driving his sinny drove.

XXX.

Proteus is shepheard of the seas of yore,
 And hath the charge of Neptune's mighty
 heard ;
 An aged fire with head all frowy hore,
 And sprinckled frost upon his deawy beard :
 Who when those pittifull outcries he heard
 Through all the seas so ruefully refownd,
 His charett swifte in hast he thether steard,
 Which with a teeme of scaly Phocas bownd
 Was drawne upon the waves, that fomed him
 arownd ;

XXIX. 5. *So much High God doth innocence embrace !*]
 Shakspeare makes the same reflection, *Rich. III. A. i. S. iii.*

“ So just is God, to right the innocent !” TODD.

XXX. 1. *Proteus is shepheard &c.*] Virgil, *Georg. iv. 394.*

“ Quippe ita Neptuno visum est ; immania cujus

“ Armenta, et turpes pascit sub gurgite phocas.”

JORTIN.

XXX. 3. ————— *all frowy hore,*] All *mossy hoar* ;
 for so E. K. interprets *frowie*, *Shep. Cal. July*, ver. 111. Where
 see the notes. The folios and Hughes's first edition have here
 converted the poet's word into *froy*. TODD.

XXX. 8. ————— *with a teeme of scaly Phocas*] Proteus
 was drawn by *Phocæ* or *Seals*. CHURCH.

XXXI.

And comming to that fishers wandring bote,
 That went at will withouten card or fayle,
 He therein saw that yrkesome fight, which
 smote
 Deepe indignation and compassion frayle
 Into his hart attonce: streight did he hayle
 The greedy villein from his hoped pray,
 Of which he now did very little fayle;
 And with his staffe, that drives his heard
 astray,
 Him bett so fore, that life and sence did much
 difmay.

XXXII.

The whiles the pitteous lady up did ryfe,
 Ruffled and fowly raid with filthy foyle,
 And blubbred face with teares of her faire
 eyes;
 Her heart nigh broken was with weary toyle,
 To save herselfe from that outrageous spoyle:
 But when she looked up, to weet what wight

XXXII. 3. *And blubbred face &c.*] In modern times this expression seems rather ludicrous. But it was the usual language, in which the fair weepers were described, when Spenser wrote. Thus, in B. Young's translation of Boccace's *Amorous Fiametta*, 4to. 1587. bl. l. fol. 83. b. "With trembling handes shee wyped my face all *blubbered* with teares, with speaking these words; Yong Lady, and my deereft Mistresse, &c." Again, in the *The Lamentation of Troy for the death of Hector*, 4to. 1594. Sign. A. 4. The weeping Muses are described with "*blubbered* cheeks." TODD.

Had her from so infamous fact affoyld,
 For shame, but more for feare of his grim
 fight,
 Downe in her lap she hid her face, and lowdly
 shright.

XXXIII.

Herfelfe not saved yet from daunger dredd
 She thought, but chaung'd from one to other
 feare :

Like as a fearefull partridge, that is fledd
 From the sharpe hauke which her attached
 neare,
 And fals to ground to seeke for succor
 theare,

Whereas the hungry spaniells she does spye
 With greedy iawes her ready for to teare :
 In such distresse and sad perplexity
 Was Florimell, when Proteus she did see her by.

XXXIV.

But he endeavored with speaches milde
 Her to recomfort, and accourage bold,
 Bidding her feare no more her foeman vilde,

XXXII. 7. Had her from so infamous fact affoyld,] So all the editions. The rhyme requires *affoyle*, and I should suppose Spenser gave,

“*Did her from so infamous fact affoyle.*” CHURCH.

XXXIII. 9. ————— her by.] So the first edition perspicuously reads, which Mr. Church alone follows. The second reads, *thereby*; to which the folios, Hughes's first edition, the edition of 1751, Upton's, and Tonson's in 1758, conform. Hughes's second edition reads, *hereby*. TODD.

Nor doubt himfelfe; and who he was her
told:

Yet all that could not from affright her hold,
Ne to recomfort her at all prevayld;
For her faint hart was with the frofen cold
Benumbd fo inly that her wits nigh fayld,
And all her fences with abafhment quite were
quayld.

XXXV.

Her up betwixt his rugged hands he reard,
And with his frory lips full foftly kift,
Whiles the cold yfickles from his rough beard
Dropped adowne upon her yvory brest:
Yet he himfelfe fo bufily adrefst,
That her out of aftonifhment he wrought;
And, out of that fame fifhers filthy neft
Removing her, into his charét brought,
And there with many gentle termes her faire
befought.

XXXVI.

But that old leachour, which with bold affault
That beautie durft prefume to violate,
He caft to punish for his hainous fault:
Then tooke he him yet trembling fith of late
And tyde behind his charét, to aggrate
The Virgin whom he had abusde fo fore;
So drag'd him through the waves in fcornfull
ftate,

And after cast him up upon the shore ;
But Florimell with him unto his bowre he bore.

XXXVII.

His bowre is in the bottom of the maine,
Under a mightie rocke gainst which doe rave
The roring billowes in their proud disdaine,
That with the angry working of the wave
Therein is eaten out an hollow cave,
That seemes rough mafons hand with engines
keene
Had long while laboured it to engrave :
There was his wonne ; ne living wight was
feene
Save one old nymph, hight Panopè, to keepe
it cleane.

XXXVII. 1. *His bowre is in the bottom of the maine, &c.]* The bowers, 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, *Il. c.* 36, Virg. *Georg.* iv. 321. But we have a description of Proteus's cave in Virgil, *Georg.* iv. 418, not in the bottom of the maine, but on the sea-coast, under a rock ;

“ That with an angry working of the wave,

“ Therein is eaten out a hollow cave—”

“ Est specus ingens, erefi latere in montis—”

Panope (whom Spenser here mentions 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* & *ὄψω*) which though it might in Hesiod have an allusion 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.

UPTON.

XXXVII. 9. *hight Panopè,]* So the second and all the later editions. The first reads “ *high Panopè.*”

CHURCH.

XXXVIII.

Thether he brought the fory Florimell,
 And entertained her the best he might,
 (And Panopè her entertaind eke well,
 As an immortall mote a mortall wight,
 To winne her liking unto his delight :
 With flattering wordes he sweetly wooed her,
 And offered faire guiftes t' allure her fight ;
 But she both offers and the offerer
 Despysde, and all the fawning of the flatterer.

XXXIX.

Dayly he tempted her with this or that,
 And never suffred her to be at rest :
 But evermore she him refused flat,
 And all his fained kindnes did detest ;
 So firmly she had sealed up her brest.
 Sometimes he boasted that a god he hight ;
 But she a mortall creature loved best :
 Then he would make himselfe a mortall wight ;
 But then she said she lov'd none but a Faery
 Knight.

XL.

Then like a Faerie Knight himselfe he drest ;
 For every shape on him he could endew :
 Then like a king he was to her exprest,

XXXIX. 8. *Then he would make himselfe &c.]* The use, which the poet here makes of Proteus's power of changing his shape, is artful enough ; having a novelty founded on propriety. T. WARTON.

XL. 2. _____ endew:] *Put on.* See F. Q. iii. vi. 35. CHURCH.

And offred kingdoms unto her in vew
 To be his Lemman and his Lady trew :
 But, when all this he nothing saw prevaile,
 With harder meanes he cast her to subdew,
 And with sharpe threates her often did
 assayle ;
 So thinking for to make her stubborne corage
 quayle.

XLI.

To dreadfull shapés he did himselfe transforme :
 Now like a gyaunt ; now like to a feend ;
 Then like a centaure ; then like to a storme
 Raging within the waves : Thereby he weend
 Her will to win unto his wished eend :
 But when with feare, nor favour, nor with all
 He els could doe, he saw himselfe esteemd,
 Downe in a dongeon deepe he let her fall,
 And threatned there to make her his eternall
 thrall.

XLII.

Eternall thraldome was to her more liefé
 Then losse of chastitie, or change of love :
 Dye had she rather in tormenting grieffe

XLII. 1. *Eternall thraldome was to her more liefé*
Then losse of chastitie,] We see now Florimel in
 prison, and tempted 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 sollicitations. If Florimel is a type
 of that persecuted queen, the application of many circumstances
 in her story is very obvious. UPTON.

Then any should of falsenesse her reprove,
 Or loosenes, that she lightly did remove.
 Most vertuous Virgin! glory be thy meed,
 And crowne of heavenly prayse with faintes
 above,
 Where most sweet hymmes of this thy famous
 deed
 Are still emongst them song, that far my rymes
 exceed:

XLIII.

Fit song of angels caroled to bee!
 But yet whatso my feeble Muse can frame,
 Shal be t' advance thy goodly chastitee,
 And to enroll thy memorable name
 In th' heart of every honourable Dame,
 That they thy vertuous deedes may imitate,

XLII. 6. *Most vertuous Virgin! glory be thy meed, &c.]*
 The poet turns from his subject, and apostrophises the Lady.
 Thus Virgil breaks off, in rapture of the friendship of Nisus and
 Euryalus;

——— “ Si quid mea carmina possunt,

“ Nulla dies unquam memori vos eximet ævo.”

So likewise Ariosto, in no less admiration of the chastity and
 martyrdom of Isabella, breaks out into a most elegant apostrophe,
 C. xxix. 26, 27.

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, particularly 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. Spenser returns to Sir Satyrane, whom he left, F. Q.
 iii. vii. 61. And he reassumes the story of Florimel, F. Q. iv.
 xi. 1. UPTON,

And be partakers of thy endlesse fame.

Yt yrkes me leave thee in this wofull state,
To tell of Satyrane where I him left of late :

XLIV.

Who having ended with that Squyre of Dames

A long discourse of his adventures vayne,

The which himselfe then Ladies more de-
fames,

And finding not th' hyena to be slayne,

With that same Squyre retourned backe
again

To his first way: And, as they forward went,

They spyde a Knight fayre pricking on the
playne,

As if he were on some adventure bent,

And in his port appeared manly hardiment.

XLV.

Sir Satyrane him towards did addresse,

To weet what wight he was, and what his
quest :

And, comming nigh, eftsoones he gan to gesse

Both by the burning hart which on his brest

XLIII. 8.: *It yrkes me*] *It vexes me to leave thee thus &c.*
So, in Shakspeare's *K. Hen. VI.*

" *It irks his heart he cannot be reveng'd.*"

And, as Mr. Steevens has observed, in Sir P. Sidney's *Astrophel
and Stella* :

" And is even *irkt* that so sweete comedie

" By such unfuted speech should hindred be." TODD.

XLV. 4. *Both by the burning hart &c.*] This symbol very

He bare, and by the colours in his crest,
 That Paridell it was: Tho to him yode,
 And, him saluting as befeemed best,
 Gan first inquire of tydings farre abrode;
 And afterwardes on what adventure now he rode.

XLVI.

Who thereto answering said; "The tydings
 bad,
 Which now in Faery Court all men doe tell,
 Which turned hath great mirth to mourning
 fad,
 Is the late ruine of proud Marinell,
 And suddein parture of faire Florimell.
 To find him forth: and after her are gone
 All the brave Knightes, that doen in armes
 excell,
 To savegard her ywandred all alone;
 Emongst the rest my lott (unworthy) is to be
 one."

XLVII.

"Ah! gentle Knight," said then Sir Satyrane,
 "Thy labour all is lost, I greatly dread,
 That hast a thanklesse service on thee ta'ne,
 And offrest sacrifice unto the dead:

strikingly denotes the character of Paridell; for the poet had thus described Lechery, F. Q. i. iv. 25.

"And in his hand a *burning hart* he bare,

"Full of vaine follies and new-fanglenesse;

"For he was false, &c." TODD.

For dead, I surely doubt, thou maist aread.
 Henceforth for ever Florimell to bee;
 That all the noble Knights of Maydenhead,
 Which her ador'd, may fore repent with mee,
 And all faire Ladies may for ever sory bee."

XLVIII.

Which wordes when Paridell had heard, his hew
 Gan greatly chaung, and seemd dismaid to
 bee;
 Then sayd; "Fayre Sir, how may I weene
 it trew,
 That ye doe tell in such uncerteintee?
 Or speake ye of report, or did ye see
 Iust cause of dread, that makes ye doubt fo
 fore?
 For perdie elles how mote it ever bee,
 That ever hand should dare for to engore
 Her noble blood! The hevens such crueltie
 abhore."

XLIX.

"These eyes did see that they will ever rew
 T' have seene," quoth he, "whenas a mon-
 strous beaft

XLVII. 5. ——— I surely doubt,] That is, my fears
 assure me that thou mayst pronounce Florimel to be certainly
 dead. CHURCH.

Paridell replies,

"Or speake ye of report, or did ye see

"Just cause of dread, that makes ye *doubt* so *SORE*?"

Again, st. 50. "That Ladies safetie is *fore* to be dradd."
 Must we not read therefore, "I *forely* doubt?" UPTON.

The palfrey whereon she did travell flew,
 And of his bowels made his bloody feast:
 Which speaking token sheweth at the least
 Her certain losse, if not her sure decay:
 Besides, that more suspicion encreast,
 I found her golden girdle cast astray,
 Distaynd with durt and blood, as relique of the
 pray."

L.

"Ah me!" said Paridell, "the signes be fadd;
 And, but God turne the same to good
 soothsay,
 That Ladies safetie is fore to be dradd:
 Yet will I not forsake my forward way,
 Till triall doe more certeine truth bewray."
 "Faire Sir," quoth he, "well may it you
 succeed!
 Ne long shall Satyrane behind you stay;
 But to the rest, which in this quest proceed,
 My labour adde, and be partaker of their speed."

LI.

"Ye noble Knights," said then the Squire of
 Dames,

XLIX. 4. ——— his *bloody feast*:] So Spenser's own editions read; which those of 1751, of Upton, Church, and Tonson in 1758, follow. The rest read "a bloody feast."

TODD.

L. 2. *And, but*] *And, except, unless*. So Chaucer, p. 289. edit. Urr.

"But God and Pandare wist none what it ment."

— CHURCH.

“ Well may yee speede in so praiseworthy
payne !

But sith the sunne now ginnes to flake his
beames

In deawy vapours of the westerne mayne,
And lose the teme out of his weary wayne,

Mote not mislike you also to abate

Your zealous hast, till morrow next againe
Both light of heven and strength of men
relate :

Which if ye please, to yonder Castle turne
your gate.”

LII.

That counsell pleased well ; so all yfere
Forth marched to a Castle them before ;
Where soone arriving they restrained were
Of ready entraunce, which ought evermore
To errant Knights be commune : Wondrous
fore

LI. 8. *Both light of heven and strength of men relate.*] Virgil, *Æn.* xi. 182.

“ *Aurora interea miseris mortalibus almam*

Extulerit lucem referens opera atque labores.”

This verse Spenser had in view ; *referens*, bringing 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*. UPTON.

LII. 4. ————— *which ought evermore*

To errant Knights be commune.] The poet says that all palaces and castles should be open to entertain Knights errant. This is agreeable to the decorum observed in romance-writers ; and the ingenious author of *Don Quixote* has perpetual allusions to this acknowledged privilege claimed by these Knights. UPTON.

Thereat displeasid they were, till that young
Squyre
Gan them informe the cause why that fame
dore
Was shut to all which lodging did desyre:
The which to let you weet will further time re-
quyre.

END OF THE FOURTH VOLUME.

PR
2351
T63
v.4

Spenser, Edmund
Works

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

