John Upton's

NOTES

ON THE

FAIRY QUEEN

In Four Volumes.

Volume I

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PhD

University of Edinburgh

1983
For my dissertation, I have prepared a presentation of John Upton’s ‘Notes on the Fairy Queen’. This presentation, while not a facsimile, attempts to reproduce Upton’s ‘Notes’ as accurately as possible in order to provide a scholarly text in a readable format. I have collated six copies of the ‘Notes’ and found no substantive differences. The Introduction to the dissertation contains a ‘Life’ of John Upton and an assessment of his achievement in the context of Spenserian and eighteenth-century English literary scholarship.
DECLARATION

I hereby declare that this dissertation, in its research and composition, is entirely my own work.
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In the preparation of this dissertation I have received the assistance and encouragement of many people. Specific debts are recorded in the footnotes, but I would like to thank particularly the staff of the North Library of the British Museum, of the National Library of Scotland, of the Computer User Services Department at the University of Manitoba, Dr. M. P. Leslie, and my wife Ayala whose patience and assistance in the preparation of the final copy was invaluable. My greatest debt, however, is to Professor A. D. S. Fowler without whose support and assistance I would not have been able to finish. All faults are the responsibility of the author.
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<tr>
<td>DNB</td>
<td>Dictionary of National Biography</td>
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<tr>
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<td>PQ</td>
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INTRODUCTION

The John Upton known to the twentieth century, if known at all, is the John Upton of the Variorum Spenser. Although he is the author of scholarly works on Shakespeare and Jonson and the first man to annotate the Faerie Queene, he is not mentioned in the Oxford literary histories of this period. Indeed, he receives only a paragraph in the Dictionary of National Biography, and that in an entry under his father’s name. Upton has not been totally ignored outside Spenserian circles, of course, but knowledge of the man and his achievements is confined to a few scholars familiar with eighteenth-century literary scholarship. Despite his anonymity, a surprising amount of material is still available to the individual interested in supplementing his knowledge of Upton. References to Upton occur in a considerable number of biographical sketches, memoirs, collections of anecdotes, literary works, and historical documents. To these sources may be added the information available from family letters and the books which survived him.

2. Documents pertaining to John Upton are located in the Kent Archives Office, Maidstone, the Gloucestershire Record Office, Gloucester, and the Public Record Office, London. See the Bibliography for more detailed information.
3. Upton family letters are located in the Somerset Record Office, Taunton and are in the possession of Mr. J.O. Howard-Tripp of Rangiura, New Zealand. See the Bibliography for more detailed information and Appendix B for a brief description of each letter.
4. See the Bibliography for works written or edited by Upton and Appendix C where I have listed those books formerly owned by Upton which I was able to locate.
John Upton was born at Taunton in 1707 to James and Mary Upton. He was the second son in what was to become a family of six boys and two girls. His father was a classical scholar and school master of some repute. In 1696 James Upton made his first scholarly contribution while still an undergraduate at King's College, Cambridge. At the request of his tutor Francis Hare, he published Theodore Coulston's or Gulston's 1623 edition of the *Poetics of Aristotle* in Greek and Latin with notes. A short time later in 1702, after he had become an Assistant Master at Eton College, he published an edition of Dionysius of Halicarnassus's *De Structura* which was subsequently reprinted in 1728 and 1747. In 1711, six years after he became Master of Ilminster School, Somerset, his third book appeared, a revised edition of Roger Ascham's *Schoolmaster* (reprinted in 1743, 1761, and 1815). His final publication, *A Selection of Passages from Greek Authors* was intended for use in the schools. The second impression appeared in 1726 while Upton was Master of the Free Grammar.

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5. I have been unable to discover the exact date of Upton's birth. However, Mr. Derek Shorrock, County Archivist, Somerset Record Office, informs me that the Ilminster parish register gives his date of baptism as 25 November 1707.


7. See James Upton's account of his life and publications in Bodleian MS.Rawl.B.266 dated 4 April 1741. All information concerning appointments and publications found in this paragraph are taken from this MS unless otherwise indicated. Mr. Howard-Tripp possesses a copy of this MS in John Upton's handwriting.

8. The Eton College Register 1441–1698, arranged and edited by Sir Wasey Sterry (Eton, 1943), p.342, states that James Upton was an Assistant Master at Eton circa 1698 until 1703 or 1704.

9. The DNB article on James Upton lists those editions of his works which postdate Bodleian MS.Rawl.B.266.
School in Taunton, beginning a position he took up in 1712 and retained until his death in 1749.

Not surprisingly, John Upton’s education in the ‘learned Languages’ began under his father’s supervision. He entered Taunton Free Grammar School on 4 October 1714 and he remained there until his admission to Merton College, Oxford where he matriculated on 15 March 1724/25 at the age of seventeen. In 1728 he was elected a fellow of Exeter College and subsequently graduated B.A. on 7 July 1730 and M.A. on 10 May 1732. He remained at Oxford until 10 February 1736/37 when he resigned his fellowship. Little else is recorded about Upton’s life at Oxford except that he was tutor to Lord Chancellor Talbot’s sons and sole tutor to the celebrated Greek scholar Jonathan Toup during the whole of his residence at the university. While at Oxford Upton had occasion to assist his father’s scholarly activities and of course to further his own

10. The Eton College Register, p.342.
12. Bodleian MS.Rawl.B.266
13. James Upton’s commonplace and Account Book, Somerset Record Office (DD/X/SAY,C/1701). I am indebted to Mr. Shorrocke, County Archivist, for this information.
17. See the Howard-Tripp letter of John Upton, Exeter College, to his father, dated 15 May 1730, where he explains that he had delayed replying to his father’s letter until he had had the opportunity to
studies so that by January 1733/34 he had begun work on his edition of Epictetus. Precisely who his friends and associates were during this period is not recorded. Boase, in his history of Exeter College, associates Upton with those individuals who 'redeemed the fame of the College' through their learning and scholarship. That another less flattering image of Upton was held at this time is suggested by David Mallet's letter to Alexander Pope where Mallet characterizes Upton as 'the Centre of all trifling Intelligence', and by the allusion to Upton, if in fact it is to Upton, in the Morgan Library manuscript of Pope's Epistle to Dr. Arbuthnot. Apart from these few references, there is a letter by James Harris in which he states that he was Upton's life-long friend and passing mention of Upton in a letter by the poet James Thomsom to his friend Valentine Munbee.

The amount of information available about the ecclesiastical side of John Upton's life is somewhat more detailed. In 1731 he was ordained deacon and in 1732 priest at Oxford. Later in the same

consult some MSS his father had inquired about.

24. The Registers of the Cathedral Church of Rochester (1657-1837)
year he received the rectory of Seavington St. Michael in plurality with Dinnington as a gift from his father’s patron Lord Powlett.  

The Clergy Roll on the church wall gives the date of his installation as 8 December 1732. He retained this living until 1737 when he was succeeded by his brother George on 28 February. In 1734 he was made Domestic Chaplain to Lord Chancellor Talbot, a position he shared half-yearly with Joseph Butler, the author of The Analogy of Religion and the future Bishop of Durham. In 1735 Thomas Tanner, Bishop of St. Asaph, presented him with the sinecure rectory of Llandrillo in Denbigh. Upton’s next and most important benefice was once again the gift of Lord Talbot. On 19 January 1736/37 he was given the fourth prebendal stall at Rochester Cathedral. He retained this benefice and the sinecure of Llandrillo until his death. In June 1737 he was made vicar of the parish of Woodnesborough in Kent by the Dean

with Lists of the Prebendaries, Head Masters of the Grammar School, Minor Canons, and Organists, and Such of the Inscriptions in the Cathedral and Churchyard as are not included in Thorpe’s Registrum Roffense, transcribed and edited by Thomas Shindler (Canterbury, 1892), p.77. All the benefices mentioned in this paragraph, with the exception of Dinnington are listed in Shindler.

26. I am indebted to Mrs. Rachael M. Amos, Honorary Secretary, Rectory of Seavington, St. Michael, Ilminster, Somerset for this information.
27. Anonymous, Biographia Britannica; or, the Lives of the most Eminent Persons who have flourished in Great Britain and Ireland, from the earliest Ages, down to the present Times: Collected from the best Authorities, both printed and manuscript, and digested in the Manner of Mr. Davies’s Historical and Critical Dictionary, 6 volumes (London, 1747-66), VI.ii (1766), p.23, note E. See also James Harris’s letter to John Upton dated 7 June 1734 where he congratulates Upton on being made ‘a member of the worthy [Talbot] family you are in now’, in Biographical Memoirs, edited by Wooll, pp.206-09.
29. An announcement of his preferment appeared in the Gentleman’s
and Chapter of the Cathedral. 30 He retained this living for ten years. In 1747 he succeeded to the vicarage of Wateringbury, but retained it only until 1750 when he became vicar of the parish of Aylesford. 31 This latter living he held until 14 May 1754 32 when he resigned it in order to take up the rectory of Great Rissington 33 in Gloucestershire which Earl Talbot, the son of the late Lord Chancellor and former pupil of Upton’s, presented to him. 34 This benefice he retained until his death on 2 December 1760. 35

Upton does not seem to conform to the modern perception of the typical eighteenth-century cleric, for he seems to have been a conscientious clergyman. In the Rochester Chapter minute books, for example, there is a record of Upton’s attendance at every General Chapter meeting during the periods 1737–1754 and 1758–1759. Moreover,

Magazine for January 1737 (VII.61). The Episcopal Mandate installing Upton as a Prebendary of Rochester Cathedral is presently in the Kent County Archives (DRC/Aop II) as is the Chapter Red Book recording his installation (DRC/Arb 2 ff. 253–254a). I am indebted to Mr. Felix Hull, County Archivist, for all the information I have about materials in the Kent Archives pertaining to Upton.
30. The Rochester Chapter Minute Books, Kent County Archives, (DRC/AC 6–7) record that Upton was given this living at the General Chapter meeting of 23 June 1737. It is announced in the Gentleman’s Magazine for November 1737 (VII.702).
31. The Induction mandates for Upton at Wateringbury (DRA/Ai 84/7) and at Aylesford (DRA/Ai 5/5) are also in the Kent County Archives.
32. Rochester Chapter Minute Books, Kent County Archives (DRC/AC 7 p.10).
33. I have been unable to locate the induction mandate for this living; however, a testimonial letter on his behalf by the Dean and Vice-Dean of Rochester Cathedral dated 5 December 1753 is presently in the Gloucestershire Record Offices (CDR D8/1753). Mr. Brian S. Smith, County and Diocesan Archivist, kindly provided this information.
35. The date of Upton’s death is given in the Gentleman’s Magazine for
Upton seems to have enjoyed a certain prominence among his colleagues for he was elected Vice-Dean of the Cathedral twice, Receiver twice, and Treasurer four times. It is his failure to secure the transfer of the living of Aylesford to his brother George that seems to have occasioned his absence from the meetings from 1755 to 1757 and perhaps his appointment of George as his Curate in the living of Great Rissington in his stead. Despite his responsibilities at the Cathedral and as Domestic Chaplain to the Talbot family Upton does not appear to have neglected his other livings. At the Rochester Chapter meeting held 30 October 1754, for example, he claims to have ‘Expended not less than Four hundred Pounds on the vicarage house of Aylesford’. Apparently Upton must have spent enough time in residence to consider the expense worth his while. Certainly the few family letters that have survived him suggest a conscientious clergyman concerned ‘to advance Morality among mankind’.

Upton’s first known publications are concerned with classical literature, the area most likely to win him critical acclaim. He contributed notes on Hesychius and Theocritus under the signature JU. in John Jortin’s Miscellaneous Observations Upon Authors Ancient and Modern (1731-32) and during the remainder of the decade was engaged

December 1760 (XXX.594). Prebendary Desmond J. Morey, St. Mary’s Vicarage, Taunton, informs me that the church registers give his date of burial as 16 December 1760.
36. I am indebted to Mr. Felix Hull, County Archivist, Kent County Archives for providing this information.
37. Kent County Archives, Chapter Minute Book (DRc/Ac 7. pp.10-12).
38. Letter of J. Baker to John Upton, Somerset Record Office (DD/TP II/1). But see also the letters dated 10 October 1734, 30 August 1760, and 20 September 1760.
39. Samuel Halkett and John Laing, Dictionary of Anonymous and
in the preparation of an edition of Arrian's Epictetus (1739-41) in
Greek and Latin with notes. In addition to a knowledge of a number of
MSS and the Hieronymous Wolf edition of 1560 he had access to Lord
Shaftesbury's notes and the assistance of his friend James Harris.40
Upton's Epictetus was well received by his contemporaries41 and is
still considered to be a significant advance on all previous editions.

Upton's contributions to English literary scholarship are equally
noteworthy and more numerous. In 1746 he published Critical
Observations on Shakespeare, a pirated edition of which was reprinted
in Dublin the following year. Critical Observations is divided into
three parts or books. The first book professes to determine 'whether,
or no, he [Shakespeare] deserved to be criticised' by examining his
art and skill according to the principles set down by Aristotle and
the best models of antiquity.42 In short, the first book sets out to
establish Shakespeare as a classic who merits the same consideration
as the best writers of antiquity. The second book consists of notes
critical and explanatory and the method expounded is that introduced

Pseudonymous English Literature, New & Enlarged Edition by Dr.
James Kennedy, W. A. Smith, & A. F. Johnson, 9 volumes (Edinburgh,
1926-62), IV(1928),87. The identification is made from Jortin's
own copy. See also John Nichols, Literary Anecdotes of the
Eighteenth Century, second edition (London, 1812-15), II(1812),
pp.559-60 where almost the same identifications are made, but based
on MS notes by Mr. Bowyer.
40. See W. A. Oldfather's preface to the Loeb edition of The
Discourses [of Epictetus] as Reported by Arrian, the Manual, and
41. See Chalmers, General Biographical Dictionary, XXX.153-5, where,
according to Chalmers, Harwood accounts Upton's Epictetus 'the most
perfect edition that ever was given of a Greek ethical writer'.
42. John Upton, Critical Observations on Shakespeare, second edition
into English literary scholarship from the classics twenty years earlier by Lewis Theobald in his *Shakespeare Restor'd* (1726) and firmly established in his edition of *Shakespeare* (1733). 43 'How but by consulting the various copies of authority? By comparing the author with himself?' 44 And by employing a 'previous knowledge in ancient customs and manners, in grammar and construction'; 45 that is, by employing the historical method of scholarship to explain and illustrate the author's meaning. In the third book, in fourteen Rules with various subdivisions, 'Upton ... works out a rational defense of Shakespeare's metre, making of the irregularities an aspect of the "poet's art" and attacking the alterations that had been made for metrical precision'. 46 Although it follows in the footsteps of Theobald's *Shakespeare Restor'd*, *Critical Observations on Shakespeare* is a modest achievement. While it does much to advance the historical method in English literary criticism, it is often digressive, too reliant on classical models as a means of explication, and fails to consult editions of authority. Nevertheless, it must be acknowledged that Upton is the first critic to examine Shakespeare's syntax and metrical conventions systematically, 'and if his enthusiasm in identifying what will appear to most modern readers abstruse classical metres seems excessive we should remember how little the study of this

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topic has advanced since his day'. Brian Vickers is surely right when he says of Upton's Critical Observations:

While there is, perhaps, no criticism of the first rank in this volume, the over-all advance is considerable, and in the work of Upton we have an achievement which deserves more recognition than it has yet received.

The second edition of Upton's Observations was revised, enlarged, and published in 1748. It came about, Upton tells us in his Preface, as a result of the 'abuse' he received at the hands of Warburton in his edition of Shakespeare (1747). It is impossible, of course, to determine precisely what Upton had in mind; it could be the abuse heaped on the scholarly method practised by Theobald and followed by Upton; it could refer to the offence given by a note or notes in the text proper; or, it may refer to the arrogant dismissal of Upton's book in Warburton's Preface:

For as to all those Things, which have been published under the titles of Essays, Remarks, Observations, &c. on Shakespeare, (if you except some critical Notes on Macbeth, given as a Specimen of a projected Edition, and written, as appears, by a Man of Parts and Genius) the rest are absolutely below a serious Notice.

Whatever the particular cause, the result was the addition of a fifty-eight page Preface, fifty-five of which attack Warburton and his edition of Shakespeare. It is pointless to catalogue all the

50. The Works of Shakespear in Eight Volumes. The Genuine Text (collated with all the former Editions, and then corrected and emended) is here settled: being restored from the Rubbers of the first Editors, and the Interpolations of the two last: With A Concord and Notes, Critical and Explanatory. By Mr. Pope and Mr. Warburton, I.xiii.
different ways in which Upton demonstrates Warburton's failings as an editor, critic, and scholar, but important to note that throughout his attack it is the historical method of criticism that is brought to bear. Upton's Preface would perhaps have received more recognition had not Thomas Edward's Canons of Criticism (1748) been so successful. Edwards deduced a number of absurd critical canons from Warburton's Shakespeare and supported them with notes from the same. The Canons went through seven editions by 1765, growing in size and popularity, and devastated Warburton's pretensions to the title of Critic. Warburton's response was relatively muted considering the size and the force of the attacks and his proven inability to brook any criticism. He included both Edwards and Upton in his notes to The Dunciad. Upton, perhaps because his attack had less effect, appeared only once in the note to Book IV.237. of the 1749 edition.

Between his two editions of Critical Observations Upton published anonymously A New Canto of Spencer's Fairy Queen. The poem is entered in the Stationer's Register for 4 December 1746/7. According to Foxon (N117), this poem is 'sometimes attributed to John Upton, apparently on the authority of a note in the O [Bodleian] catalogue, "This pretended new canto is attributed, with some degree of probability, to

52. Alexander Pope, The Dunciad, Complete in Four Books, According to Mr. Pope's Last Improvements. With Several Additions now first printed, and the Dissertations on the Poem and the Hero, and Notes Variorum. Published by Mr. Warburton (London, 1749). Upton's name also appears in the Indexes to both 1751 editions of Pope's Works but mention of him is omitted from the notes.
Mr. Upton". The uncertainty about this attribution may be removed, however, by consulting John Upton’s letter to his father James, dated 1 November 1746, approximately one month prior to the Stationer’s Register entry:

I have, since I have been here, made an English Poem; ’tis in the Fairy stile & manner of Spencer; It has a relation to modern times, tho’ written in antique dress. The particular Moral I would not have found out; the general story is of a Fairy Knight that falls into Superstition, and then, as often is the case, into Atheism; But by a particular providence he recovers his pristine virtue. I am so pleased with it that I will print it when I get to Town; without putting my name to it: & send you & my Dr Tripp & Dr Hillyard &c. the poem down to Taunton. Spencer’s great excellency is in personalizing the virtues & Vices; whc I have in this poem done myself; & it has machinery & variety. But you will judge of it better when you see it in print: ’Tis too long to send it in manuscript.

The fact that the poem is published by G. Hawkins, the bookseller who published both London editions of Critical Observations, Remarks on Three Plays, and Upton’s Letter Concerning A New Edition of Spenser’s Faerie Queene(1751), coupled with an examination of the poem in relation to the letter, leaves little doubt about Upton’s authorship. The poem is significant for a number of reasons. In the first place it indicates, as early as 1746/7, a more than casual interest in Spenser. Secondly, Upton’s imitations of particular episodes in Spenser cast additional light on his understanding of the Faerie Queene. In stanza 36 of Upton’s poem, for example, Arthur’s diamond shield is uncovered and turned on the fallen hero, not his opponents. There, in the ‘Diamond sheen’ the hero confronts an image of his own vice. What is suggested to be a psychomachean experience in Spenser,

is made explicit by Upton.

Arthur to find the Knight now bends his Way;
Him soon he finds under a Platan laid,
Plung’d in a Sea of Discord and Dismay.
   The Prince perceiv’d his Plight; and nought he said,
But bar’d his Buckler broad, one Diamond sheen,
   And flash’d the beamy Mirrour in his Face.
Himself he saw, himself he hated seen,
   And loath’d his sickly State; sure Sign of Grace.
0 Coquetry of VICE, to keep the Mind
At Distance from itself, to its true Int’rest blind.\(^{54}\)

Finally, Upton’s Canto is important in so far as it anticipates his antipathy to the Spenserian stanza. For his poem Upton chose the verse form created by Prior in which one verse is added to the Spenserian stanza to make ‘the number more harmonious’ with the resulting rhyme ababccdcdee.

But by this step Prior did far more than add another line; he replaced the elaborately interlaced rhyme system of the original which makes the stanza the musical unit, by two musically independent quatrains and a couplet. The end product does not even suggest the movement of the Spenserian stanza.\(^{55}\)

In 1749 Upton published a second anonymous work, Remarks on Three Plays of Benjamin Jonson. Halkett and Laing and the National Union Catalogue mistakenly attribute this work to James Upton, John’s father. The Halkett and Laing entry is based on a MS note in a contemporary hand on the title page of Bodleian G. Pamph.377(1) which simply states ‘By Mr Upton’. A comparison of Upton’s notes on passages common to his edition of Critical Observations, his ‘Notes on

\(^{54}\) A New Canto of Spencer’s Fairy Queen (London, 1747), pp.23-4. See also Upton’s distinction between Penance and Repentance in his note on I.x.27.

\(^{55}\) Wasserman, Elizabethan Poetry, p.105.
the Fairy Queen’, and Remarks on Three Plays indicates that John
Upton, not James, is the author. If modern scholars are uncertain
about this attribution, Upton’s contemporaries were not. Samuel
Pegge, who claims to have been a friend of John Upton,56 states

The remarks on three plays of Ben Jonson, Volpone, the
Silent Woman, and the Alchemist, published without a name
in 1749, have for their author Mr. John Upton, Prebendary
of Rochester, who has very happily pointed out many
passages imitated by Jonson from the antients.57

The author of An Impartial Estimate of the Reverend Mr. Upton’s Notes
on the Fairy Queen (1759) attributes the Remarks to John Upton as if
there is no question about his authorship. He does so to praise
Upton’s skill ‘in the science of etymologies’ prior to accusing him of
plagiarism.58 Finally, in the Preface to Peter Whalley’s scholarly
dition of the Works of Ben Jonson (1756) Upton’s authorship is
mentioned at length:

About the time that I was digesting and preparing the
notes for the public view, an anonymous pamphlet was
published, containing remarks upon the Volpone, the Silent
Woman, and the Alchemist. In this the learning and
critical penetration of Mr. Upton, are so apparent, as to
leave no room for doubting who is the real author of it.
I had here the satisfaction to find the generality of the
notes confirmed, which I had made before; and there were
observations on some passages which had escaped me, as
there were others omitted, which I thought deserving a
remark. Of this pamphlet I have made some use; and have

56. Samuel Pegge (the elder), Anonymiana; or Ten Centuries of
Observations on Various Authors and Subjects. Compiled by a Late
Very Learned and Reverend Divine; and Faithfully Published from the
Original MS. With the Addition of a Copious Index (London, 1809),
p.120.

57. Pegge, Anonymiana, p.38. This note was probably written in the
1760s. According to a postscript to this edition the Preface was
‘intended to have been prefixed to FIVE of his CENTURIES in 1766.’

58. [Anonymous], An Impartial Estimate of the Reverend Mr. Upton’s
Notes on the Fairy Queen (London, 1759), pp.5-6. But see the
second note on page 5 for the attribution of the Remarks to John
Upton.
faithfully given the most material observations it contains, having sometimes expressed my own sentiments and thoughts in his words; and sometimes affixed his name to remarks in which we mutually concurred. 59

Like its predecessor on Shakespeare, Upton’s book on Jonson uses Spenser primarily as a means of exegesis in the works of the dramatist. Consequently, neither work contains much of specific interest to students of Spenser. Both were essential preparation for Upton’s edition of Spenser, however. They gave him the opportunity to widen his reading of Elizabethan literature and to articulate, refine, and practice the scholarly method used so effectively in his annotated Faerie Queene. In the larger context of eighteenth-century English literary history both Critical Observations on Shakespeare and Remarks on Three Plays of Benjamin Jonson contributed substantially to the entrenchment of the historical method of criticism in English literary studies, the corresponding erosion of neoclassical doctrine, and the growing appreciation of Elizabethan literature as worthy of consideration on its own terms.

In 1751 Upton made his first direct contribution to Spenserian studies in A Letter Concerning a New Edition of Spenser’s Faerie Queene. It was addressed to Gilbert West, another imitator of Spenser, who had urged him to undertake the project. Upton divides the Letter into six sections to illustrate some of the difficulties involved in the preparation of an annotated edition of the Faerie Queene and to demonstrate some of the skills and knowledge he would

bring to bear as an editor. In the opening paragraph he states the qualifications necessary for the task and in the second the main problem confronting that editor: 'an editor of Spenser should be master of Spenser's learning: for otherwise how could he know his allusions and various beauties ... You know very well that but half the poem of the Faery Queen is now extant: the stories therefore, as well as allegories, being incomplete, must in many instances appear very intricate and confused.'

The policy he would adopt as editor is to 'consult every former edition, and ... faithfully and fairly exhibit all the various readings of even the least authority' (p. 1). Moreover, without the authority of these books he would not 'alter the author's words'. In fact, Upton 'would hardly allow any thing further than "commas and points set right"'—"A deposited and B restored" (p. 32).

Upton is, of course, reacting against the editorial practice adopted by the likes of Pope in his edition of Shakespeare or Bentley in his Milton where the editors produced a text of what they thought the author should have written rather than what was written. Having established the text on the best authorities, Upton would utilize his mastery of Spenser's learning to explain those difficult passages remaining to produce 'such an edition of Spenser, as a tolerable taught reader may easily understand' (p. 32).

Editorial matters excepted, Section I is concerned with 'the fable' of Books I and II and, in a slightly more extended fashion, 'the

allegorical and moral part of the poem' (p.3). In his consideration of
the fable of Book I, Upton incorporates the romance tale of St. George
and the dragon, George's lineage as given by Spenser, an etymology of
the hero's name, a classical analogy from Ovid in the story of Tages,
and details concerning George found in the 'Letter to Raleigh'.
Turning to 'the allegorical and moral part' of Book I, Upton
identifies the Red Crosse Knight and Una as Holiness and Truth, then
briefly interprets the moral significance of the various episodes.
The following passage is typical:

THE kingdom of darkness must needs fall, whilst
Holiness and Truth are thus united: in order therefore to
separate these, Archimago, the common adversary of
Christian knights, raises a jealousie between them. They
separate; and how many misfortunes happen during this
separation? Falsehood attaches herself to Holiness.
Nothing succeeds. He is amazed at the plucking of a
bough, and seeing it stream with blood; he is amazed, and
performs nothing: for holiness unassisted with truth and
reason is soon lost in amazement and silly
wonderment (p.3).

During the course of his consideration Upton cites biblical,
classical, Italian, and English sources and parallels and finds time
to correct a passage in Ovid which, according to Upton, the classical
scholars Burman and Heinsius had botched (p.2). The same method is
applied to Book II but in less detail.

In Section II, Upton turns 'to another province, and that is of
tracing out those warrio.rs and courtiers, imaged under fictitious
names, who are engag'd in the cause of the Faery Queene' (p.9) Upton
clearly delights in solving these 'riddles', but is also aware of 'the
danger, in persuing them too far' (p.9). He is not the first, of
course, to consider the historical allegory. Dryden had pointed the
way and Hughes and Birch made a number of identifications. Upton is, however, the first to study the historical allegory in any detail. Indeed, this section of the Letter is more extensive than anything that had preceeded it although no more than a specimen of what was to follow in 1758.

Section III deals with 'our poet’s knowledge of antiquity, and ancient books' with the end of 'correcting, vindicating, or blaming, if anything should appear blame-worthy' (p.9). More specifically, Upton confines comments to Spenser's knowledge of Chaucer because the Letter is 'only a sketch' and Jortin has already shown 'several of his [Spenser's] imitations and fables' as well as 'explained and illustrated many passages' (p.9) from classical models. Spenser's description of the cave of Morpheus is selected as an example of a Chaucerian imitation, compared with Spenser's original and with Ovid to conclude: 'And herein the poet or maker, differs from the translator, in knowing when to add, or diminish, or vary, as the subject requires, and his own observations on beauty and nature can best instruct him' (p.12). Mention is also made of Spenser's use of Chaucerian prefixes, words, phrases, and spellings and an example of the historical method of criticism is provided by Upton in his definition of 'bewaile' in I.vi.1. The definition is given; Gavin Douglas’s translation of Virgil is quoted as is the 'Testament of Creseide as examples of the word’s use by author's available to Spenser. The reader is also referred to the Ruddiman Glossary affixed

61. Wurtsbaugh, p.83.
to the 1710 edition of Douglas's translation, Lye's edition of Junius's *Etymologicum* and to German dictionaries with pertinent extracts provided by Upton to support his definition. Upton concludes this section with an example of his editorial skill by proposing two emendations to Chaucer's text and explaining 'a very difficult passage in Milton's *Lycidas*' (p. 16).

Section IV continues Section III in that Upton extends his examination of Spenser's imitations of earlier literature to include the Italian Renaissance, Rome, and Greece. Examples of Spenser's imitation of Ariosto, Tasso, and Heliodorus are mentioned; Hesiod is corrected in a digression leading from Spenser's naming of the Nereids; and the section is concluded with examples and explanations of words and phrases common to Spenser and Douglas's Virgil. The overall effect of this section, like its predecessor, is to impress the reader with Upton's knowledge of literature both ancient and modern and his editorial skill.

In Section IV, Upton examines 'the peculiarities of his author, and the manner of expression borrowed from other languages' (p. 19). Spenser's manner of expression is defended and explained by reference to the similar use of words, phrases, and constructions in Greek, Latin, Italian, and French, and in the works of Chaucer, Fairfax, Shakespeare, and Milton. After concluding his examination of Spenser's grammar and a brief digression defending Chaucer's authorship of the fifteenth-century 'Court of Love', Upton turns to a consideration of Spenser's verse form and use of end rhyme. Upton's views are worth quoting on this issue because they are typical of the
eighteenth century and perhaps Upton’s greatest shortcoming as a critic of Spenser.

WHILST I am in this humour of finding fault, let me consider whether Spenser is altogether blameless for that foolish choice (shall I call it?) of his so frequent returning rhyme in a stanza of nine verses. What fetters for neither rhyme nor reason has he voluntarily put on? And many a bad spelling, many a lame thought and expression is he forced to introduce, meekly for the sake of a jingling termination. Verse does not consist in that tinkling sound of similar endings, which was brought into Italy by Goths and Huns, but in proper measure and cadence, and both letters and words ever corresponding to the sense. Milton saw and avoided the rock which Spenser split on: in other respects Spenser’s imagination was greater (p. 27).

Upton is somewhat less critical of Spenser’s ‘overfondness, and even affectation of that iteration of letters’ (p. 27), but interestingly bases his criticism on the ridicule directed at alliteration in the works of Chaucer and Shakespeare and the example of Milton.

And let me add here what is said elsewhere of Milton’s great art and mystery of versification, who borrowing a line from Spenser.

And through the World of Waters wide and deep—

Thus varies it,
The rising World of Waters dark and deep—

Parad. Lost III, 11.

Where you see that Milton has changed a word, and chooses to make this iteration on two words only “World of Waters” dark and deep—rather than to follow Spenser or Lancreände in having three words beginning with some letter, and to drop this iteration on the last word” (p. 28).

Although he considers the use of hemistichs ‘improper’ (p. 29), Upton cites Virgil as a precedent and explains them away as after all ‘a way of disengaging himself from these fetters’ (p. 28) of rhyme. He also defends Spenser’s ‘mixing heathen mythology with christianity’ with another appeal to Milton’s practice in his most ‘Christian poem (much more so, and professedly so, than the Faery Queen)’ (p. 30). Spenser’s
practice is, in turn, commended by implication in Upton’s criticism of Pope’s translation of Homer where Pope mixes ‘his ideas from the God of Israel ... in contradiction to his original author, and the established religion of Old Greece’ (p.32). The section concludes with emendations of Milton’s and Homer’s texts and an apology for dwelling ‘so long upon faults’ when there are ‘so many beauties’ (p.32).

Section VI offers a number of Upton’s corrections of corrupted passages for the readers consideration. It begins with a statement of editorial policy.

I do not think that I alter the author’s words, whenever I have the authority of books for such alteration: but without such authority I would hardly allow any thing further than "commas and points set right."--"A deposed an B restored."--as wits have been pleased to express themselves: or the liberty, now and then, of supposing words to be shuffled out of their proper places, or of being omitted in hasty writing. With these allowances, (and I think I am not exorbitant in my demand, considering the incroaching spirit of criticism) and sometimes too by laying the blame on the author himself, whom I do not suppose infallible, I think I can furnish out such an edition of Spenser, as a tolerable taught reader may easily understand (p.32).

Upton concludes the Letter by giving examples from Spenser which illustrate his policy: where one proper name was mistakenly used for another or shuffled out of its place by transcribers or correctors of the press; where words were shuffled out of place; letters omitted or added leading to a faulty reading; where abbreviations were omitted or ‘old words, because hard, were flung out of context, and prosaic interpretations were admitted, or ... strangely corrupted’ (p.36).
The Letter is important because it states the principles on which
Upton intended to edit the Faerie Queene, provides a specimen of the
'Notes critical and explanatory' to be appended to the 1758 edition,
and reveals Upton's qualifications as a 'master of Spenser's
learning'. It has added significance insofar as it, along with notes
from his book on Shakespeare, anticipates and provides material for
Thomas Warton's influential Observations on the Faerie Queene (1754;
2nd ed. 1762). Four years after Warton's Observations and seven
years after the Letter appeared, Upton published the crowning
achievement of his career, the first annotated edition of the Faerie
Queene. Although imprinted 1758, The Daily Advertiser did not
announce its publication until 13 January 1759, nine days before Ralph
Church's edition.

Upton's edition appeared in two quarto volumes. Volume I begins
with Upton's title page and dedication to Lady Talbot and includes a
preface and glossary by Upton, Spenser's 1596 dedication to Elizabeth,
the 'Letter to Raleigh', the complimentary and dedicatory verses, and
Faerie Queene I-IV inclusive. The second volume begins with its own
title page and includes Faerie Queen V-VII, 343 pages of dual columned
notes by Upton, seven pages of Addenda and Corrigenda, five of which
are Sir Kenelm Digby's 'Observations on the 22. Stanza in the 9th.
Canto of the 2d. Book', and a short Index of authors corrected and
explained in the notes.

62. Wurtsbaugh, p.75.
63. Wurtsbaugh, p.73.
Upton’s preface is thirty-seven pages in length. It contains a biography of Spenser, a defence of the Faerie Queene as an epic and moral poem, a defence of Spenser’s diction, criticism of his stanza form and use of rhyme, an account of the editions of Spenser, and a statement of his objectives and method in the preparation of his text.

The first fifteen pages are devoted to the biography. It is perhaps the least distinguished part of Upton’s edition. He does not appear to have attempted any original research but simply utilized the biographical information already printed. That is not to say that Upton merely repeated information at second hand. He went to the sources mentioned in the earlier Lives and quoted them at length in conjunction with the biographical information he was able to deduce from Spenser’s writings. Unfortunately, he did little else. Consequently, ‘Upton’s biography contributes few new facts’.64 It is of interest, however, insofar as it contains another statement of the historical points of view:

AS every original work, whether of the poet, philosopher, or historian, represents, mirrour-like, the sentiments, ideas and opinions, of the writer; so the knowledge of what relates to the life, family, and friendships of such an author, must in many instances illustrate his writings; and his writings again reflect the image of the inward man(p.v).

More importantly, perhaps, Upton’s biography provides an example of the historical point of view applied to traditional tales told of Spenser. Such is Upton’s rejection, for ‘want of chronology’(p.v.), of the tale told of Spenser’s introduction to Sidney. In fact, it is

64. Wurtsbaugh, p.101.
Upton’s historical perspective that leads Wurtsbaugh to describe ‘his skepticism as to biographical materials’ as one of the principal characteristics of the edition.

The most significant feature of Upton’s preface is his defence of the Faerie Queene as an epic and moral poem. Upton’s position is unique among eighteenth-century critics of the poem in that he uses Spenser’s declared intentions in the ‘Letter to Raleigh’ in conjunction with the basic tenets of neoclassical theory on the epic to vindicate his author. Using Homer as a basis of comparison, Upton argues for the poem’s unity of action, greatness, and probability.

Upton is unequivocal in his defence of the poem’s unity:

In every poem there ought to be simplicity and unity; and in the epic poem the unity of the action should never be violated by introducing any ill-joined or heterogeneous parts. This essential rule Spenser seems to me strictly to have followed: for what story can well be shorter, or more simple, than the subject of his poem? — A British Prince sees in a vision the Fairy Queen; he falls in love, and goes in search after this unknown fair; and at length finds her.—This fable has a beginning, a middle, and an end. The beginning is, the British Prince saw in a vision the Fairy Queen, and fell in love with her: the middle, his search after her, with the adventures that he underwent: the end, his finding whom he sought (pp.xx-xxi).

Upton is not unaware of the need to harmonize the main action of the poem with its other parts, of course. He began his defence of Spenser by quoting the criticism of Dryden and Hughes:

That the action of this poem is not one — that there is no uniformity of design; and that he aims at the accomplishment of no action ... that the several books appear rather like so many several poems, than one entire fable: each of them having its peculiar knight, and being independent of the rest (p.xx).

65. Wurtsbaugh, p.77.
If the main action of the poem is Arthur's quest for Gloriana then the other parts are episodes which contribute indirectly to the resolution of the main action. They are not 'ill-joined or heterogeneous parts', according to Upton, but the 'circumstantial information of many things' which provide answers to the 'many questions' aroused by the main action: 'Who is this British Prince? What adventures did he undergo? Who was the Fairy Queen? Where, when, and how did he find her?' (p.xx1). Indeed, 'it appears that the adventures of Prince Arthur are necessarily connected with the adventures of the knights of Fairy Land'. It is Spenser's art to bring 'you acquainted with some of the heroes of Fairy Land, at the same time that he is bringing you acquainted with his chief hero'. 'The only fear is,' he continues, 'lest the underplots, and the seemingly adscititious members, should grow too large for the body of the entire action' (p.xxiii). Of course, Upton's fear of what might happen is precisely what the eighteenth-century critics of the poem said had happened. The poem lacked unity because it had no main action to bind its disparate parts, or, if there was a main action it was lost in 'the underplots and seemingly adscititious members'. Upton felt that Spenser had a solution, however, and that was to unravel the incidental intrigues as he got nearer and nearer to the main action until 'we at length gain an uninterrupted view at once of the whole' (p.xxii). To illustrate Upton turned to the Iliad and drew an analogy between it and the Faerie Queene:

And herein I cannot help admiring the resemblance between the ancient father of poets, and Spenser; who clearing the way by the solution of intermediate plots and incidents, brings you nearer to his capital piece; and then shows his hero at large: and when Achilles once enters the field,
the other Greeks are lost in his splendor, as the stars at
the rising of the sun. So when Prince Arthur had been
perfected in heroic and moral virtues, and his fame
thoroughly known and recognized in Fairy Land...; Him
should we have seen eclipsing all the other heroes, and in
the end accompanied with Fairy Knights making his solemn
entry into the presence of Gloriana, the Fairy Queen; and
thus his merits would have intitled him to that Glory,
which by Magnificence, or Magnanimity, the perfection of
all the rest of the virtues, he justly had acquired.
(plt.xxiii-xxiv).

What is striking about Upton's defence of the poem's unity, apart from
its anticipation of twentieth-century views, is his faith in Spenser's
artistry. While pointing out that the Faerie Queene subscribes to the
epic practice of beginning in 'the midst of things', he states 'tis
his [Spenser's] province to carry you at once into the scene of
action; and to complicate and perplex his story, in order to shew his
art in unravelling it' (p.xxii). Upton is convinced that the various
episodes and adventures of the other knights in some way parallel or
are necessarily related to those of the central hero and that it is
simply a question of allowing the poet to unravel the incidental
intrigues and complexities of the poem to arrive at an uninterrupted
view of 'the unity of the action' (p.xx). Unfortunately, this
uninterrupted view of the 'entire action' (p.xxiii) was to be given in
the twelfth book. Lacking this final view, Upton and the reader are
forced to rely on the plan Spenser outlined in the 'Letter to Raleigh'
and intimations of a final unity deduced from the first six books of
the poem.

Upton's assertion of the poem's greatness is also unequivocal
although somewhat rhetorical: 'The action of this poem has not only
simplicity and unity, but it is great and important. The hero is no
less than the British Prince, Prince Arthur: (who knows not Prince Arthur)’(p.xxii)? He also appears to believe that if the action has a basis in British history and legend, it necessarily grows in importance and stature.

The time when this hero commenced his adventures is marked very exactly. In the reign of Uther Pendragon, father of Prince Arthur, Octa the son of Hengist, and his kinsman Eosa, thinking themselves not bound by the treaties which they had made with Aurelius Ambrosius, began to raise disturbances, and infest his dominions. This is the historical period of time, which Spenser has chosen ....I much question if Virgil’s Aeneid is grounded on facts so well supported’(p.xxii).

He goes on to point out that Dryden and Milton contemplated writing ‘an epic on King Arthur’, and that Sir Richard Blackmore actually wrote an epic entitled King Arthur. The implication is, of course, that if poets such as Dryden and Milton contemplated making Arthur ‘the subject of an heroic poem’, the action of the Faerie Queene, Arthur’s quest for Gloriana, must be ‘great and important’(p.xxv).

Upton’s statement on probability is equally assertive if somewhat misunderstood. He argues in a humurous vein that only ‘downright miscreants’ will not agree to a willing suspension of disbelief when confronted by the marvelous in a well-told consistent tale.

We have shown that the action of the Fairy Queen is uniform, great and important; but ‘tis required that the fable should be probable. A story will have probability, if it hangs well together, and is consistent: And provided the tales are speciously told, the probability of them will not be destroyed, though they are tales of wizards or witches, monstrous men and monstrous women; for who, but downright miscreants, question wonderful tales? and do you imagine that Homer, Virgil, Spenser, and Milton, ever thought of writing an epic poem for unbelievers and infidels (p.xxv)?

Swedenberg paraphrases this statement to justify his conclusion that
'Upton ... tended to discard the law of probability altogether'. If the above statement was all that Upton had to say concerning probability, then from the perspective of the neocritical canon Swedenberg's conclusion would be justified. However, Upton had already quoted Spenser from the 'Letter to Raleigh' where he stated that he had chosen 'the history of K. Arthur, as most fit for the excellency of his person, being made famous by many mens former works, and also furthest from the danger of envy and suspicion of present time'(p.xxii). In placing the action of his poem in the distant past 'furthest from the danger of envy and suspicion of present time', Spenser had anticipated one of the standard neo-classical arguments used to harmonize the concept of probability and the use of the marvelous in epic poetry. Because it was a neoclassical truism that the epic should contain the marvelous, 'almost everyone deemed it wise for an epic poet to place his story in an ancient period, so far removed that the reader could not readily check on facts and thus come to doubt the marvels as improbable'. Upton knew of course, perhaps better than his contemporaries, that the determining factor in causing belief or disbelief in the reader was the poet's skill as a 'Maker'.

Beside a poet is a Maker ... and if he follows fame, whether from the more authentic relation of old chronicles, or form the legendary tales of old romances, yet still he is at liberty to add, or to diminish: in short, to speak out, he is at liberty to lie, as much as he pleases, provided his lies are consistent, and he makes his tale hang well together(p.xxiii).

If, continues Upton, after all these arguments 'the reader cannot with

unsuspecting credulity swallow all these marvellous tales' (p.xxv), let him remember that the **Faerie Queene** is a 'continued allegory' as well as an epic poem. The point is that because Spenser's marvels shadow forth and emblematically represent 'the mysteries of physical and moral sciences'; that is, 'the most interesting truths relating to human life', they, like those in Hesiod, Homer, and Cebes, do not violate 'public belief' (p.xxvi) and consequently are entitled to the greater liberty accorded to allegorical poems.

Having introduced the idea of the **Faerie Queene** as a continued allegory, Upton turns to an account of 'some of the historical allusions, that lye concealed in this mystical poem' (p.xxvii). As he freely admits, this part of the preface and indeed the next on Spenser's verse, diction, and use of rhyme is a slightly altered and enlarged version of what was 'formerly mentioned in a letter to Mr. West, concerning a new edition of Spenser' (p.xxvii). In the preface, however, Upton organizes his material more effectively and where the **Letter** tends just to make identifications, the preface attempts to substantiate the claims by quoting from the available evidence. Upton concentrates on those identifications which by the weight of evidence presented will substantiate or justify his search for historical allusions. Consequently, most of his discussion of the historical allegory is devoted to the identification of Elizabeth as Gloriana and Belphoebe, Sir Walter Raleigh as Timias, the Ruddymane episode with the rebellion of the Oneals, and of Duessa and Amoret at different points in the poem with Mary Queen of Scots. The traditional identification of Sidney as Arthur is dropped and several additional
identifications made: Guyon is the Earl of Essex; Dr. Whitgift, the Palmer; Satyrane, Sir John Perrots (p.xxix); Sidney, 'the knight of Courtesy'; and Marinel, 'Perhaps ... was intended to represent in some particulars the Lord high Admiral, the Lord Howard'(p.xxx). All and more find their way into Upton’s notes on the poem.

From his search for historical allusions, Upton turns to a consideration of the poet’s artistry.

Whatever ideas and conceptions the poet has, whether sublime, or pathetic, or whether relative to humour, or to ordinary life and manners; these he can convey only by the medium of words. 'Tis necessary therefore that the poet’s diction and expressions should have a kind of correspondentcy to his ideas: and as the painter represents objects by colours, so should the poet, by raising images and visions in the mind of the reader: he should know likewise how to charm the ear by the harmony of verse, as the musician by musical notes. Were I to allow in the last of these excellencies, namely, in the power and harmony of numbers, the preference to Homer, Virgil, and Milton; yet our poet stands unrivalled in the visionary art of bringing objects before your eyes, and making you a spectator of his Imaginary representations (p.xxxii).

By echoing Hughes’s praise of Spenser’s pictorial powers and by merely giving ‘preference to Homer, Virgil, and Milton’, Upton has toned down his earlier criticism of Spenser’s verse.68 In fact, despite his confessed aversion to ‘the jingling sound of like endings’, Upton attempts ‘an apology for that kind of stanza’ (p.xxxiii) based on the historical point of view. His aversion is not sufficiently abated, however, to do more than restate Hughes’s earlier defence. When Spenser ‘fixed upon the plan of his epic poem’(p.xxxiv), says Upton, ‘the two Orlandoos, viz. the Inamorato and Furioso, together with the

68. Upton, Letter, p.27.
Gerusalem Liberata of Tasso, were red, admired, and imitated’ (pp.xxxiii-xxxiv). However, not wishing to be a servile imitator, Spenser added ‘as more sonorous … an Alexandrine of six feet’ at the end of the Octave rhyme used by the Italians. Once the apology is made and the stanza described in detail, Upton returns to the attack. In language reminiscent of his Letter Upton denounces Spenser’s use of ‘so many jingling terminations in one stanza’ in the name of ‘sense, perspicuity, and poetry’ (p.xxxv). Again he accounts for Spenser’s use of hemisticks as a device to make the fetters of rhyme fit more easily and then goes on to describe several other devices that Spenser ‘borrowed from the old poets, that would not be allowed to the现代s’ (p.xxxv). They are the use of the same word with different significations for end-rhyme, of the same word with the same signification, and of the altering of words so that ‘the like endings should be spelt all alike’ (p.xxxviii). Included in Upton’s consideration of Spenser’s artistry is a defence of his use of antiquated ‘diction, expressions, and construction’. Following in the footsteps of Homer and Virgil and with the approval of Aristotle and Quintilian, ‘Spenser and Milton chose many Saxon and obsolete words and spellings, to give their poems the venerable cast of antiquity’ (p.xxxiii).

Upton concludes his preface with an account of the editions of Spenser to date and an account of the various glossaries available to the student of Spenser, including his own. Upton’s ‘Glossary is so drawn up as to serve both for an index and dictionary’ (p.xli). It is, in fact, the first scholarly attempt to deal with Spenser’s language.
The reader will be pleased to remember that the spelling is not the editor's, but the poet's: nor will he be surprised to see it so different from his own times, if he is at all acquainted with our old English writers; who sometimes consulted etymology, and sometimes vulgar pronunciation; and often times varied from themselves in spelling the same word: particularly shall, will, all, are sometimes spelt with a double l, and sometimes with a single l. Spenser is so careful to preserve the old spelling, that in the Errata he orders renowned to be spelt renowned. And in my Glossary, here annexed, the reader will see oftentimes the reason of his spelling.

Apparently his Glossary came about because of the inadequacies of its predecessors.

Something of this kind was first printed, but very short, at the end of the Folio edition of 1679, and taken chiefly from the Glossary of E.K. who wrote notes to the Shepherd's Calendar. Mr. Hughes has likewise printed a Glossary, explaining (as he says) the old and obscure words in Spenser's works. But as he transcribed the Glossaries mentioned above; so what is applicable to the Pastorals, is not always applicable to the Fairy Queen; for words often differ very much though spelt the same; which shows an index is almost as necessary as a dictionary. His explanations likewise are in many instances not only misleading, but unscholarlike (pp.xli-xlili).

Upton is also familiar with the glossary included in the 1751 edition, but obviously considers it of little importance. It is no more than a reprint of the Hughes's glossary with an occasional addition. At its worst, Upton's Glossary does no more than its predecessors; that is, it simply gives a synonym without reference to the word's location in Spenser's text and no attempt is made to provide evidence to substantiate the definition. At its best Upton's Glossary is an etymological dictionary based on historical principles; that is, it gives the various forms, functions, and meanings of a word as well as an account of its origins substantiated by quotations from the works of Spenser, his contemporaries, and earlier writers. Indeed, the
range of Upton's knowledge of English literature is impressive. To
provide examples of a word's use and to support his definitions, Upton
quotes such sources as the Wyclif, Bishop's, and King James versions
of the Bible, the Book of Common Prayer, the Mirror for Magistrates,
and authors such as Chaucer, Langland, Lydgate, Gower, Douglas,
Malory, Ascham, Sidney, Shakespeare, Jonson, Phaer, Harrington,
Fairfax, Carew, Milton, Waller, Dryden, and Pope. Classical and
Italian sources are also brought to bear as well as an impressive
number of etymological dictionaries and glossaries of the sixteenth,
seventeenth, and eighteenth centuries. The point is not that Upton is
addicted to 'absurd etymologies', 69 but that he consulted the best
sources available to determine the origin of words, and if he differs,
it is because of the failure of the authorities to convince. The
Glossary is of course incomplete and uneven, but it should be
remembered that it is intended as a companion piece to his edition and
notes and not as a dictionary in its own right. Regardless of its
shortcomings, Upton's Glossary 'is far more elaborate and careful than
any former one', 70 and is still useful both as an index and
dictionary.

Upton's history and analysis of the previous editions of the Faerie
Queene, while incomplete insofar as it omits mention of the 1750 and
1758 reprints of the Hughes's edition, is the first of its kind. He
mentions dates, details of publication, and some of the differences
between the various editions; dismisses the folio editions of 1611,

70. Wurtsbaugh, p.78.
1617, and 1679 as 'of very little authority' (p. xxxix); includes the Hughes's edition of 1715 in this category; and makes a lengthy attack on Kent's 'designs and engravings' (p. xl) for the 1751 edition prior to giving an account of his edition and editorial practice.

I never had but one scheme in publishing this poem, and that was to print the context, as the Author gave it; and to reserve for the notes all kind of conjectural emendations. I have two copies of the first edition, printed in the year 1590, and yet these have several variations; which may be accounted for, by supposing the alterations made, while the copy was working off at the press. This first edition, containing the three first books, I made the groundwork of mine; and sent it to the press, with such alterations, as seemed to me the poet's own, and which have the authorities of the second edition in quarto, printed in the year 1596, and of the Folio of 1609. The most materials of these alterations are mentioned in the notes. The fourth, fifth, and sixth books, are chiefly printed from the edition of 1596. I have likewise two copies of this, in some places differing, as the edition above mentioned (pp. xl-xlI).

Not just

Upton's edition is the most careful rendering of the text to date, it in some respects modern scholarly criteria although it fails to meet his own criteria. In the first place, Upton based his text of Faerie Queene I-III on the 1590 quarto edition rather than on the 1596 edition, the last published during Spenser's lifetime. Upton's decision was neither arbitrary nor unique. Both the 1751 edition and Ralph Church's edition of 1758 based their text on the first quarto. To these editors the 1590 edition appeared to be a more careful rendering of the text. They knew that the 1596 edition had failed to take into account the 'Faults Escaped' published with the first quarto and they were acutely aware of the continuous process of alteration and modernization to which older texts had been subjected.

71. Wurtsbaugh, p.76.
Consequently, even though they accepted that some of the alterations made in the 1596 edition were Spenser's own, this knowledge was not sufficient to alter their choice of the first edition as the basis of their text. Nor was Upton dogmatic in his adherence to the text of the first edition. Quite often he exercises 'some little ingenuity' and chooses what he considers the best reading from the editions of authority or from the 'Faults Escaped' rather than the editions of 1596 or 1609. A difficulty with Upton's text is that he seems to have been confused 'by the binding up of his copies of the folios of 1611 and 1617'. The result is that his account of the textual variations among the editions is sometimes mistaken. This is a minor point, however, because both editions are 'of very little authority'. A more serious criticism of Upton's text is that, despite his avowal to relegate all conjectural emendations to the notes, some find their way into the text. Some involve minor changes such as the introduction of a hyphen between two words or a change of punctuation. Some are based on editions of little authority such as the 1611 or 1617 folios, and of even less authority such as the editions of 1679, 1715, and 1751. Finally, there are those

73. Wurtzbaugh, p.77.
74. The introduction of hyphens occurs in a number of places. See, for example, II.i.3.6. where 'fayre fyled tonge' becomes 'fayre-fyled tonge' or III.ix.2.8,9. where he alters 'woman wight' to 'woman-wight' and elsewhere. Punctuation is also altered often. See II.iv.41.1. for an example.
75. An emendation based on the 1611, 1617, & 1679 folios occurs in III.xi.23.2 where Upton omits 'and' to bring the line 'within its due order and measure'. Further examples of emendations based on the later folios editions or the editions of 1715 and 1751 occur in I.v.38.4. where 'chaging' is substituted for 'chacing'(1590) or 'chasing'(1596); in I.ix.35.4. where 'griesly' replaces 'griesie';
emendations which do not have the authority of any printed edition. The number of this latter kind is relatively small and usually acknowledged in the notes. Upton's reasons for making an emendation are always worth considering and some of his conjectures deserve further consideration. Nevertheless, Upton's practice is somewhat arbitrary. For example, he substitutes Blandamour for Scudamour in IV.iv.2.4. as the context demands, but fails to substitute Triamond for Telamond in the title of the fourth book, or Red Cross for Guyon at III.ii.4.1. in exactly the same circumstances. Infrequent as they are, such arbitrary decisions introduce an element of doubt in the reader's mind and as a result the entire text becomes suspect. Had Upton adhered to his editorial policy and placed all conjectural emendations in his notes perhaps his text would not now be perceived as just another stage, more careful than any before, in the evolution of the text of the Faerie Queene.

Upton's 'Notes on the Fairy Queen' constitute his greatest contribution to the study of Spenser and English literary scholarship. They are characterized by such a rare quality of perception and

in II.ix.9.1. where 'weete' replaces 'wote'; in I.vi.12. where 'aspects' is emended to 'aspect', and so on.

76. Examples occur in II.xi.12.3. & II.viii.25.6. when Upton emends 'grysie' to read 'gryslie', and 'hand' to read 'hond', respectively. A more daring emendation takes place in IV.xi.17.6. where he substitutes 'age' for 'times' so that the end-rhymes might agree.

77. For example, Upton would emend 'hand' to read 'hond' in III.vii.25.6. 'for the rhyme'. Surely this emendation is as plausible as that suggested by Birch (also Upton) and accepted by Smith & De Selincourt in II.ix.9.1. where 'weete' is substituted for 'wote' for 'the rhyme and sense'. See also his suggestion that 'age' be substituted for 'times' in IV.xi.17.6.
breadth of erudition that one is inclined to forego comment and allow the 'Notes' to speak for themselves. In his consideration of the poem, Upton incorporates materials from poets, dramatists, critics, scholars, grammarians, theologians, antiquaries, historians, and virtually every branch of knowledge from classical times until his own day. His 'Notes' reveal him to be a master of his material who, throughout his consideration of the poem, brings his learning to bear carefully and judiciously.

The 'Notes' are described on the title page as 'explanatory and critical'. Their purpose is twofold: to establish a correct text and to elucidate that text where necessary. The 'critical' notes record textual variants and conjectural emendations giving reasons for their rejection or selection. The explanatory notes attempt to remove textual obscurities and explicate Spenser's 'darke conceit'. In the process Upton provides a detailed commentary on the historical allusions and moral allegory of the poem, treats Spenser's knowledge of older literature and the Bible, cites influences, parallels, and imitations, and discusses the poet's style, language, and meter on the particular level of line and stanza and at large in canto, book, and poem.

Upton's usual method is to begin with a 'critical' note, whether it is simply to mention the various readings, record and justify his selection, or to argue for the validity of an emendation not found in any of the printed editions or not found in an edition of authority. As Wurtsbaugh has noted, most often Upton attributes a textual error to a "blotted and interlined" copy which the poet sent to the press,
and "the printer’s roving eye" which often reflected a "foregoing" word or lection in a previous line' (pp. 78-9). Integral to this latter source of error is the question of taste. Upton considers the repetition of a word too close to its predecessor as inelegant and therefore often suggests that it is the product of the printer’s roving eye rather than Spenser’s own hand. 78 Taste is also involved in Upton’s emendation of words with the same signification used as end-rhyme, 79 or the positioning of words in a line. 80 Similarly, Upton’s preference for the dramatic or demonstrative plays a role in proposals for the emendation of ‘the’ to ‘that’ at various points in the poem. In these cases the error is attributed to the printer’s failure to distinguish between ‘ye’ and ‘yt’ in the manuscript. 81 A similar failure of the printer to distinguish between ‘y’, a prefix attached to the perfect participle in older English writers, and ‘yt’ is cause for further conjecture, as is the confusion of the prefix ‘i’ and the verb ‘is’. 82 A desire to regularize also plays a part in some of Upton’s conjectural emendations. In his notes on III.x.28, he proposes that the end-rhymes ‘much’, ‘such’, and ‘rich’ be spelt ‘mich’, ‘sich’, and ‘rich’ ‘as his [Spenser’s] custom is, all

78. Examples of this kind of conjectural emendation abound. See Upton’s notes on III.v.8,9., II.iv.41., or I.ii.6. where a word is repeated three times or his notes on I.ii.34., I.iii.32., I.iv.20., etc. where the second appearance of a word is cause for conjecture.
79. See Upton’s notes on III.i.7., III.xi.47., or IV.vii.26. for example.
80. See Upton’s notes on I.vii.20., II.vii.49., or I.vi.42. for example.
81. See Upton’s notes on III.vii.26., I.x.63., and elsewhere.
82. See Upton’s notes on I.i.4., I.ii.29., I.viii.9., etc. for the ‘y’ and ‘yt’ confusion and VI.i.21., VI.xii.1., VI.xii.30., etc. for the ‘i’ and ‘is’ equivalent.
alike'. Less convincing are his emendations based on his
eighteenth-century sense of propriety. The best-known instance of
Upton's sense of decorum was pointed out by Wurtsbaugh (p. 79), but it
does not involve a textual emendation. In criticizing Spenser's use
of the epithet 'angry' for Jove in his note on I.i.6., he is simply
exercising his 'critical liberty... to sometimes take occasion to
blame, as well as praise'. A good example of an emendation based on
Upton's sense of propriety occurs at I.v.5. where he proposes the
addition of the conjunction 'and' because 'scarcely any tortured
figure of rhetorick can allow... to call Duessa, and the shield of
Sansfoy, lawrell girlands'. To support his emendations Upton reminds
the reader that 'the connective particle... might be easily omitted,
especially if written with the Anglo-S. character 7 as they often did
write it'. A less extensive but typical expression of taste occurs in
his emendation of II.xii.22. where he proposes the substitution of
'on' for 'and': 'the verse by this reading, so very little changed,
has much more strength; but the connective particle debases it.84
Somewhat less ephemeral are those emendations based on context. All
reflect a certain logic and some merit serious consideration. In his
note on I.xii.4., for example, Upton suggests that 'eternal bondage'
be emended to 'infernal bondage' because 'they had been in bondage
only four years'. Similarly, in a note on III.viii.23. he argues
that Florimel is 'without her zone, and in a wretched plight' so that

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83. Similar proposals are made in the notes to I.viii.12., III.v.16.,
III.viii.32., IV.i.41., and elsewhere.
84. For further examples see Upton's notes on I.vii.1., II.vii.6.,
V.viii.47., V.x.15., and elsewhere.
he would rather read 'this shame'; that is, 'this shameful plight', instead of 'this same'. Again on IV.ix.37. he argues that 'Knights' should have been printed instead of 'Knight': 'the address is to all: and 'tis against decorum to point out one in particular; because blame distributed falls the easier on particulars'. Equally worthy are emendations based on Spenser's own use of a word or phrase, on his own example in the emendations published as 'Faults Escaped' in the first edition, on his adaptation of foreign words to his poem, on similar passages in earlier and contemporary literature. The same is true of his emendations made for 'better metre', better sense, and better grammar. Equally interesting are his suggestions that certain end-rhymes have been shuffled out of their proper places or that certain emotions such as Grieve, Despight, Gealousie, and Scorne (III.x.55) ought to be personified. Upton is not always persuasive of course, but some of his emendations are difficult to reject. When

85. See Upton's note on I.i.30. for example. Based on Spenser's use of 'sits' in I.i.30.9., Upton argues for the retention of the first quarto 'sits', rather than 'fits', the reading of later editions, in I.viii.33.5.
86. Upton's numerous attempts to emend 'that' to 'y', the perfect prefix in older writers, is based on one of Spenser's own corrections listed in the 'Faults Escaped'. See Upton's note on I.ii.29.
87. An example occurs in the note on II.ii.11. where Upton suggests that Spenser may have introduced 'the French and Italian word, and wrote, And goodly gorgeous BARDES', rather that 'barbes'.
88. See Upton's notes on I.ii.45., I.vi.21., IV.1.43., and V.iii.5. for example.
89. See Upton's note on I.vi.41. for example.
90. See Upton's notes on I.ii.41. or V.viii.47. for example.
91. For emendations based on subject-verb agreement see Upton's notes on I.vi.12., I.viii.35., II.1.48., II.ii.25., IV.ii.50., etc. and for other points of grammar see I.ix.35., III.vi.28., III.ix.22., VI.1.44., and elsewhere.
92. See Upton's note on III.x.55.
he uses classical sources to argue that Philyra and Erigone have had their positions accidentally reversed by the printer, for instance, he is very convincing. Of equal merit is his argument that 'Sisilius' should be substituted for 'Sifilius' in II.x.43. Although he does not have any textual authority for this emendation, only the authority of English histories, and he is a little uneasy about it because he knows 'what latitude our poet particularly, and all the old poets allowed themselves in spelling and altering [names] as they pleased', he seems to have persuaded Smith and de Selincourt, for they print 'Sisilius'. Of course it is not always possible to ascribe Upton's emendations to a particular cause or causes. For example, he often proposes an emendation involving the omission or addition of a letter or letters and characterizes the received reading as the type of error commonly made by printers. What initially alerted him to the possibility is not always so obvious, however. Frequently the text is intelligible as it stands. To quote Dr. Johnson on Critical Observations, Upton would appear to have succumbed to that eighteenth-century phenomenon, 'the rage for emendation'. Jones characterizes it in this manner:

Texts were judged, a priori, to be corrupt. blame being laid upon time and the grammarians. It was of no moment that a reading was perfectly intelligible and no corruption evident; one might lurk deep beneath the surface. To correct an obvious obscurity was glory enough, but to correct an unsuspected reading was more glorious still.

Many of Upton's emendations reflect this bias and while useful insofar as they alert the reader to the potential for error in the process

93. See Upton's note on III.xi.43.
that transforms a manuscript into a printed copy, they often prove to be an unnecessary distraction.

Despite the obvious merit of Upton's textual notes, it is his explanatory notes which have earned him the respect and admiration of all students of Spenser. The erudition and method which Upton employs are essentially the same, but his intention differs. In these notes Upton seeks to explain rather than emend what appears to be difficult or obscure. Frequently Upton does no more than give a synonym or a paraphrase. In some instances Upton simply points out that the difficulty stems from the spelling of a word; that Spenser has altered the spelling of a word to make it correspond to other end-rhymes in the stanza;\textsuperscript{95b} or, that he has altered the spelling for the sake of accent;\textsuperscript{96} or, that the spelling is foreign because 'Spenser borrows words not only from Latin, but Italian, French, and other languages, and makes them free of his own, by altering their spelling and fitting them to the English mouth'.\textsuperscript{97} Sometimes he points out the significance of a prefix to clarify the meaning as he does in his note on I.ii.43 or II.1.53.

The complexity of the explanation varies, of course, according to the obscurity of the passage and the extent to which Upton goes to substantiate his interpretation. Although he does not organize his materials in the same manner each time or include the same kinds of evidence or information, his interpretations usually begin with a

\textsuperscript{95b} See Upton's note on II.1.58. and elsewhere.  
\textsuperscript{96} See Upton's note on I.1.38. and elsewhere.  
\textsuperscript{97} See Upton's note on I.i.16.
paraphrase of the word or phrase in question. Upton then supports his interpretation with evidence which may include examples of similar usage in Spenser, in his contemporaries, in earlier English literature, and, where Upton considers it necessary, definitions and etymologies from relevant glossaries and dictionaries. Upton’s explanation of the meaning of ‘wimpled’ in his note on 1.1.4. fits this pattern. He begins by placing the difficult word in context:

‘Under a veile that wimpled was full low’. All but the word under consideration are italicized thereby alerting the reader to the subject of the note. Immediately after, Upton paraphrases and explains ‘wimpled’. It means, says Upton, ‘after the manner of a wimple, which was a plaïted linen dress worn chiefly by the religious women about their necks’. Isaiah iii.20 is then quoted to give an example of the biblical use of the word ‘wimple’, followed by its Anglo-Saxon original, French equivalent, and a possible Latin source for them all. Chaucer’s use of ‘wimple’ and ‘wimpled’ is, in turn, cited and the definition of ‘wimpled’ given in the glossary of the 1721 edition of his Works is quoted. As further evidence Upton quotes Ruddiman’s definition of ‘wimpled’ given in the glossary to the 1710 edition of Gavin Douglas’s translation of Virgil, and concludes with another example of Spenser’s use of the word in the Mutabilitie Cantos. A less extensive but relatively common variation of this pattern occurs at I.v.39. where Upton explains the meaning of ‘ought’ and supports his interpretation by utilizing one kind of evidence. To begin, the word is placed in context, distinguished from the rest of the quotation by italics, and explained: ‘i.e. which owed; which was the proper owner, or possessor of’. Upton then quotes passages from
Sidney’s Arcadia, Fairfax’s Tasso, Shakespeare’s Tempest, and his Othello which illustrate the use of ‘ought’ in this sense by Spenser’s contemporaries.

Not all explanations begin with a paraphrase, of course. Sometimes, as in the note on I.vi.1. Upton begins by telling the reader what a word or phrase does not mean. In this case he appears to anticipate a possible misinterpretation of the verb ‘to bewaile’ by his contemporaries. It does not mean, he says, ‘to lament’, as it might to most eighteenth-century readers, but ‘to make choice of, to select’ as in the Old English verb ‘wale’. Using a technique he often has recourse to, Upton quotes a similar passage in the translation of a classical author, thereby providing the reader with an opportunity to compare Spenser with the translation and its original to determine meaning. In this particular note, Upton quotes both Virgil and Gavin Douglas’s translation of two passages to provide examples of the verb ‘wale’ being used by Douglas to mean ‘to choose or select’. To support his interpretation further, Upton quotes several passages from the 1721 Chaucer in which the word carries the same meaning in adjectival form and as a substantive. In addition he provides several possible supporting etymologies; one for the latinists and another for the hellenists. He concludes his argument with an appeal to the poetic veracity of his interpretation: ‘In this signification how poetically has Spenser expressed himself? the rock lays, as it were, in wait desinedly to make a wrack of her; chooses her out for that purpose, &c. Poetry animates every thing; like the lyre of Orpheus, she gives rocks design and choice’.
Frequently Upton explains his author by formulating rules which reflect Spenser's practice throughout his poem. Indeed, Upton follows his own practice, for many of the rules which he formulated in *Critical Observations on Shakespeare* he finds applicable to Spenser. Rule I, for instance, that 'Shakespeare alters proper names according to the English pronunciation' \(^{98}\) has already been mentioned in connection with one of Upton's conjectural emendations. Rule II that 'he makes Latin words English, and uses them according to their original idiom and latitude' \(^{99}\) as well as its corollary that he also makes 'words and manners from other languages'; \(^{100}\) namely, Italian, French, and Greek, also has its place in Upton's notes. In fact, this rule is extended to include the often repeated assertion that 'no poet borrows so much from learned languages as Spenser, which makes his diction often hard to be understood ... so that to understand him, we frequently translate him into some other language'. \(^{101}\) As a result, Spenser's 'construction, or idiom' \(^{102}\) often is explained by reference to this rule, or by characterizing the word or phrase as a Grecism, Latinism etc. as he did in Section V of his *Letter*, or simply by translating Spenser into Greek, Latin, Italian, or French without comment. Similarly, when Upton states that 'verbs active receive often a passive signification, by understanding the pronoun' in his note on I.v.28., or in I.i.50. that 'to, the sign of the infinitive

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\(^{100}\) Upton, *Critical Observations*, p.318.

\(^{101}\) This quotation is taken from Upton's note on I.i.i.4. For similar statements see his notes on I.x.30., II.v.15., and elsewhere.

\(^{102}\) See Upton's note on II.viii.19.
mood is often omitted by him [Spenser]', or that 'very frequently words of like signification are ... joined together by the best authors' as he does in his note on II.i.24., or that in Spenser sometimes 'the adjective is used substantively' he is applying observations made on Shakespeare to the Faerie Queene. The rule most often mentioned, however, is the latter part of Rule VIII: 'He frequently omits ... several particles, as to, that, a, as, etc.' This rule is encountered again and again in Upton's 'Notes' but expanded to include personal pronouns. The opposite assertion that Spenser sometimes adds relative or personal pronouns for emphasis, pathos, or perpiscuity appears less frequently but is gone into at some length in his note on II.viii.6.

A careful reading of the Faerie Queene is the primary source of Upton's rules, of course. Consequently, in his 'Notes on the Fairy Queen' Upton formulates rules not found in his book on Shakespeare. In his note on II.Proem.3. for example, Upton points out 'that confusion of words, that synchysis, which grammarians find in the best of authors' is to be found in Spenser and he proceeds to give six examples from the Faerie Queene. Spenser's frequent use of a grammatical figure become the basis of a rule which is designed to

103. These statements reflect Rules or specific applications of more general Rules mentioned by Upton in Critical Observations, p.330-47.
106. See Upton's note on VI.i.22. or III.x.35. where he mentions the occasional addition of the indefinite article a as well.
assist the reader in his reading of the poem. In his note on IV.viii.16. he specifies a particular type of synchysis: 'tis common with Spenser, to place his adjective in such manner between two substantives, that it shall seem to agree with the latter, though in truth and propriety of construction it can agree only with the former'. As is the case with the other rules Upton mentions, Spenser's use of synchysis is repeated on one form or another throughout the 'Notes' often accompanied by additional examples and cross-references to the more extensive statements of the rule.107

Spenser's use of rhetorical and grammatical figures is, in fact, the subject of quite a few notes. In his note on VI.iii.3., for instance, Upton points out Spenser's use of the figure synecdoche or in I.xi.28. his use of 'versus paralleli, correlativi, correspondentes, &c.', in which adjectives or participles, answer to the substantives'. Instances where Spenser brings together groups of figures or images and then separates them, or where he piles simile on simile and 'suffers his Pegasus to out-run himself a little', or where he repeats an image or a line because 'he could not better it, therefore he does not alter it' are likewise mentioned.

107. The most extensive statements of Upton's use of this figure are in his notes on II.Proem.3., II.xi.42., and IV.viii.16. Shorter statements of this rule abound.
108. In this particular instance Spenser uses 'chine'; that is, the spine or backbone, for the back.
109. See Upton's notes on II.vi.13., II.xii.70,71., III.xii.24., and IV.ii.41.
110. See Upton's note on I.xi.21. See also the notes on II.xi.18. and VI.xi.48.
111. See Upton's note on I.iv.44. or I.ix.41. for example.
112. See Upton's note on I.vii.32.
Similarly, Upton notices Spenser’s ‘play or jingle with the like sound of words’, and his introduction of sententiae at various points in the poem. Not all of these observations are presented as rules, of course. Perhaps they occur too infrequently to be described as typical of Spenser. They are, however, typical of the kind of scholarship associated with classical literature and the epic tradition; the kind of scholarship which relies on a knowledge of the author’s text, his diction, spelling, grammar, syntax, and modes of expression to interpret or explain ‘when the construction is a little embarrassed, or where words are not used strictly according to the common acceptation, or fetched from other languages’. Typical too are those notes which ‘point out, now and then, a hidden beauty’.

Upton’s observations on Spenser’s beauties are infrequent and usually directed towards Spenser’s pictorial qualities, his elegant mixing of verb tenses, or his skill in making the sounds of words act out their meaning. Occasionally he comments on the propriety of an epithet, or character’s speech, or ‘the boldness and

113. See Upton’s note on I.xi.27. where he lists some fifteen examples from the Faerie Queene and describes as ‘some ... few among many passages’.
114. See Upton’s notes on I.iii.1., I.viii.40., I.x.1., II.i.3., and II.iv.1. for example.
117. See Upton’s notes on the cave of Morpheus or the cave of Despair for instance.
118. See Upton’s note on I.iii.41., I.v.13., I.viii.9. for example.
119. See Upton’s notes on I.vii.8., 39., 43. or I.ix.21-4. for example.
120. See his notes on I.i.6., I.iv.42., or I.v.2. for example.
121. See his notes on I.i.29. or I.viii.42., or I.v.2. for example.
sublimity' of a thought or an image, but sparingly;
for some compliment is to be paid to the reader's judgement: and surely, if any critics are contemptible, 'tis such as, with a foolish admiration, ever and anon are crying out: "How fine! what a beautiful sentiment! what ordonnance of figures, &c!" For to admire without a reason for admiration, tho' in a subject truly admirable, is a kind of madness; and not to admire at all, downright stupidity.123

As Upton stated in his Letter, it is essential for an editor to be a master of an author's learnign, in order to be able to recognize and explain his allusions. In this respect, Upton's qualifications for the task are most eminently revealed. Throughout his 'Notes' Upton explicates his author by reference to a multitude of biblical, classical, medieval, and contemporary sources. The diversity of Spenser's allusions are matched by the massive erudition which Upton brings to bear. Moreover, Upton's method appears to be not unlike that which he ascribes to Spenser: 'Spenser acts as a Scholar and a poet should act; which is to see what others have said on the same subject, and then to imitate what best suits his subject'.124 Upton does not imitate his author, of course, but he does point out what other authors have said, and relates them to the Faerie Queene in order to discover Spenser's purpose and meaning.

Upton's note on Spenser's Sirens in II.xii.30. provides an excellent example of his method. During the course of this note, Upton quotes from Virgil's Aeneid, Pope's Odyssey, Sandys's Travels,

122. See Upton's note on I.viii.9.
124. See Upton's note on I.1.39.
Seneca’s Epistles, Hyginus’s Preface, Ovid’s Metamorphoses, Ausonius’s Idylls, and Vossius’s Etymologicon. In addition, the reader is referred to Apollonius Rhodius’s Argonautica, the Scholiasts on Homer’s Odyssey, Hyginus’s Fabulae clxi, Natales Comes’s Mythologiae, Joshua Barnes’s note on Euripides’s Helena 166, Claudian’s De Raptu Proserpina, Suidas’s Lexicon, Pausanias’s Boeoticis, Fabretti’s De Columna Traiana Syntagina, Drakenborch’s edition of Silius Italicus, Spanheim’s De Praestantia et Usu Numismatum Antiquorum, Boccaccio’s Genealogie Deorum Gentilium, Gower’s Confessio Amantis, and Chaucer’s translation of the Romaunt of the Rose. In short, poets, mythographers, scholiasts, editors, lexicographers, travellers, and antiquaries are consulted to inform the reader that the Siren’s ‘number vary’, as does ‘the reason of their transformation, as well as in what that transformation consisted’. All this information serves as a prelude to the question: ‘why did not Spenser follow rather the ancient poets and mythologists, than the moderns in making them Mermaids?’ Upton’s answer is ready to hand: ‘Spenser has a mythology of his own. Moreover, ‘he [would not] leave his brethren the romance writers’ for ‘Boccace has given a sanction to this description’ as indeed, he goes on to point out, have Gower and Chaucer. By relating Spenser’s Sirens to the two traditional accounts of these creatures, Upton has made it clear that Spenser’s perception of the Sirens was more modern than ancient and should be interpreted according to modern perceptions as representing ‘sensual pleasures, hence Spenser makes their number five’.

Similar notes explain ‘the poet’s allusions to the various customs
and manners, either of [his] own or foreign countries'. For example, Upton accounts for the phrase 'clash their shields' in a note on I.iv.40. by reference to classical practice: 'Twas a custom of the old warriours to strike their swords or spears against their shields'. To support this statement Upton quotes from Ammianus Marcellinus's Rerum Gestarum, Virgil's Aeneid, Caesar's De Bello Gallico, and describes a similar practice in Xenophon's Anabasis. The note ends with Upton pointing out an allusion to this custom in Paradise Lost. A slightly more varied explanation is given in the note to I.vi.23. where 'the education of young Satyrane', particularly his taming of wild bulls, is likened to that of Ruggiero in Boiardo and Ariosto and to that of the young Achilles. According to Upton, this kind of education was designed 'to inure the youth to warlike exercises, and to make them expert in ... a martial kind of game, usual at Thessaly, and by Caesar brought to Rome'. Additional reference is made to Theagenes's taming of a wild bull in Heliodorus, 'a monument of this very strange kind of sport' at Oxford, and 'Dr. Prideaux's treatise on the Arundelian marbles'. Medieval customs and manners are also noted in their appropriate places as are Spenser's allusions to the romance tradition, and the customs of his own time. Not uncommon are explanations based on specialized knowledge: on

126. See Upton's Letter, p.17. where he has a reproduction of this monument.
127. See Upton's note on I.vi.35., for example, where he explains the difference between a pilgrim and a palmer.
128. See Upton's notes on I.iii.37,38. or I.v.4. for example.
129. See Upton's note on III.xi.5., V.viii.5., and VI.x.8. where he explains a phrase by referring to 'the known sport, called prisonbace'(III.xi.5).
falconry, military science, or fantastic creatures for example.

Frequently an allusion involves no more than a name. Upton's identification of Spenser's 'holy virgin, chiefe of nyne' (I.Pr.2.) as 'Calliope, chief of the nine Muses; or rather Clio, patroness of herioph poesy' is an example. In this particular case, Upton appears to correct himself and then supports his correction by reference to III.iii.4. where Spenser invokes Clio by name and to IV.xi.10. where again the invocation is less specific. The fact that Upton mentions Calliope at all, however, coupled with a second invocation to an unnamed Muse suggests at least tacit recognition of the ambiguity implicit in Spenser's invocation of the 'holy virgin, chiefe of nyne'. Upton also provides insight into the nature of Spenser's allegory and some of his characters by interpreting names. In his note I.iii.18., for example, Upton explains the allusion implicit in the names Corceca and Abessa:

Forsaken Truth [Una] takes up her lodging with blind Devotion: whom our poet calls Corceca, i.e. Cui caecum est cor: in allusion to what the apostle writes, Rom.i.21. Whose foolish heart was darkened. Ephes.iv.18. Whose understanding is darkened, being alienated from the life of God, through ignorance that is in her, because of THE BLINDNESS OF HER HEART. As 'twas owing to blind devotion that Abbies, monkeries, etc. were built and endowed, hence Abessa is the daughter of Corceca.

Epithets often receive the same kind of explication. Spenser says

130. See Upton's note on I.xi.18.
131. See Upton's note on II.xi.14.
132. See II.v.10. or II.xii.23. for example.
of the Red Crosse Knight: ‘Right, faithfull, true he was in deede and word’. Upton explains:

Right, i.e. one whose heart was right before God and man. Psalm 11.40. (i.e. 11.10.) Acts viii.21. or right is the same as righteous; and right and faithful are joined as in Rom. iv.13. the promise was through the righteousness of faith. So faithful and true. Revelation xix.11. He was called faithful and true: which words Spenser plainly had in his eye. The reader will remember what person our knight bears; and in him hereafter he will see the highest of all characters shadowed. (I.i.2.)

The ‘highest of all characters’ is, of course, Christ, of whom St. George is a type and to whom Revelation xix.11. is said to refer. 133

Upton’s explication of Spenser’s allusions to his contemporaries and contemporary historical events was long thought to be ‘not only the most distinctive feature of his edition, but the most valuable single contribution to the subject’. 134 While working on the premise that the reader ‘must chiefly look for’ 135 the moral allusions, he was also convinced that Spenser ‘intended historical as well as moral allusions’ 136 and consequently proceeded to identify all the important and many of the lesser characters, as well as to interpret many episodes. 137 As Wurtsbaugh noted, ‘Upton’s observations on the moral allegory, like his remarks on the historical, are for the most part identifications and explanations to clarify the poet’s meaning for the reader.’ 138

133. See the gloss to The Geneva Bible which states ‘He meaneth Christ’.
134. Wurtsbaugh, p.88.
135. See Upton’s note on II.i.6.
136. See Upton’s note on I.vii.46.
137. Wurtsbaugh, p.84.
Spenser's allusions to and imitations of his literary predecessors and contemporaries are a major concern throughout the 'Notes'. Again and again Upton informs us that an epithet, or a phrase, and occasionally an incident had been borrowed, or imitated, or translated, or imaged from an author or authors. So we learn that Book I is 'full of scriptural expressions', or that incidents such as Timias's overthrow by Duessa and the beast are intended to be understood by reference to Scripture. Underlying this interest in Spenser's sources is Upton's belief that Spenser's method is 'to see what others have said ... and then to imitate what best suits his purpose', and that 'Spenser does not confine himself to the imitation of one poet, but gathers the flowers of many'. Moreover, he tells us, 'tis not poverty', which forces great masters like Spenser to borrow, 'but a love of imitation, and a desire of rivalship'. Indeed, it is Spenser's stated desire to overgo his predecessors which gives sanction to Upton's preoccupation with Spenser's imitations. If Upton is to establish Spenser as the equal of great masters of classical literature, Spenser must be judged on the basis of his powers of imitation, for 'great masters borrow, and what they borrow they make their own: little wit steal, and make an unnatural kind of mixture by their stealth'.

139. See Upton's note on I.i.x.53., I.i.18., I.viii.12,16., I.vii.21., and I.vii.7., for example.
140. See Upton's note on II.vii.13.
141. See Upton's note on I.i.39.
142. See Upton's note on I.i.41.
143. See Upton's note on II.xii.49.
In his 'Notes on the Fairy Queen', Upton consulted and applied to the poem the methods, perceptions, and erudition of classical scholarship along with an extensive knowledge of the literature and history of his own country. Upton's 'Notes' are the first extended study of Spenser in the history of English literary scholarship, although not the first scholarly study of an English author. To Lewis Theobald belongs that honour. Nevertheless, Upton's achievement is exceptional. It simply cannot be confined to statements about his original contributions to our knowledge of the historical allegory or Spenser's debt to the Chronicles. Nor can it be confined to more general statements which rightly claim that he is the first eighteenth-century scholar 'to treat the Elizabethan period as one of the major English literary epochs and ... to have had a comprehensive appreciation for many of the qualities for which Elizabethan literature stands', 144 or even that his is the single most valuable contribution to our understanding of the Faerie Queene. Upton's notes are not just an individual's exceptional achievement. They are the product of twenty-five years of English literary scholarship which had its origins in the critical works of Richard Bentley and Lewis Theobald, drew on the labours of their successors and came to fruition in 'one of the best of the eighteenth-century editions of any poet'. 145

This edition is based on the collation of six copies of Upton's 'Notes': three in the British Library (84.k.3; 641.k.8,9; G.18074,5); one in the University of Swansea Library (PR 2358.U.6); one in the University of St. Andrew's Library (O 4.4); and Professor A.C. Hamilton's copy. In addition, I have consulted the Bodleian copy 2798.d.33 on specific lines and a copy of my own which I managed to purchase some time after I began work on the 'Notes'.

In the preparation of this edition I have attempted to reprint Upton's text as accurately as possible in a modern format in order to produce a readable scholarly edition. I have retained Upton's spelling and punctuation and italicized only those words italicized in my original. I have not been able to reproduce the long s in Upton's text, some of the Anglo-Saxon letters, or the various contractions and ligatures found in the Greek sources used by Upton. Consequently, I have modernized them. Also I have not followed the eighteenth-century practice of repeating quotation marks at the beginning of each line of a quotation. All emendations and interpolations to the text are placed within angular brackets <> with the exception of the list of silent emendations in Appendix A. In the main body of Upton's text I have underscored those words which he italicized. In those parts of the Upton text which are indented only those words not in italics are underscored.
NOTES
ON THE
FIRST BOOK of the FAIRY QUEEN.

Containing the Legend of the Knight of the Red Crosse, or of Holinesse.

I.

LO I the man, whose Muse whylome did maske,
As time her taught, in lowly shepheards weeds,
Am now enforst a farre unfitter taske,
For trumpets sterne to chaunge mine oaten reeds,
And sing of knights and ladies gentle deeds.)

Spenser opens his poem, and addresses his reader after the manner of Virgil; if those are Virgil’s verses prefixed to the Æneid: He seems to have thought them (if not genuine) yet deserving his imitation; and of the same opinion seems Milton, who thus begins his Paradise Regained,

I who ere while the happy garden sung,
By one man’s disobedience lost, now sing
Recover’d Paradise.

I know not whether it be worth mentioning, that the learned Sandys, who translated the first book of Virgil, plainly imitates our poet,

Lo I, who whilom softly-warbling plaid

On oaten reeds—

It might be more worth our while to pay some regard to our poet’s expressions. He says, Am now enforst,—Who enforst him? The Muse, whose sacred raptures and dictates he must necessarily follow, ἔφη θεός καὶ μοι ἐκείνος, as Plato in Io<n 533E> expresses it? or his friend Sir Philip Sydney, whose request was a command and an enforcement?

One of Sir Philip Sydney’s learning and character could easily prevail
on so free a genius as Spenser's, to try his talents in Epick poetry, and to celebrate either directly, or in some covert manner, their renowned queen, and her no less renowned courtiers: and to this gentle enforcement allude the verses prefixed to the Fairy queen by his friend W.L.

So Spenser was by Sidney's speeches wonne

To blaze her fame---

Having thus changed his oaten pipe for the trumpet's sterner strain, he purposes to sing of knights and ladies gentle deeds. This is expressed after Ariosto, Canto 1.St.1.

Le donne, i cavalier, l'arme, gli amori,
Le cortesie, l'audaci imprese, io canto.
Ladies, adventurous knights, fierce arms, and loves,
Their courteous deeds, and bold exploits I sing.

Ibid.

Whose praises having slept in silence long,
Me all too meane the sacred Muse areeds
To blazon broade amongst her learned throng:
Fierce warres and faithful loves shall moralize my song.

Whose praises, &c. to blazon abroad the sacred Muse adjudges, declares, fixes on me, [See these words explained in the Glossary] altogether too mean for so arduous a subject--He adds,

Fierce warres and faithful loves shall moralize my song.

Morals, manners and characters shall not be wanting in this poem: it shall be recte morata.
Interdum speciosa locis **MORATAQUE** recte
FABULA, nullius veneris, sine pondere et arte,
Valdius oblectat populum, meliusque moratur,
Quâm versus inopes rerum, nugaeque canorae.

*Hor.A.P.319.*

*Recte morata fabula* is the same as what Longinus, S.IX.<15> calls
καλλίστα ἩΘΟΛΟΓΟΥΜΕΝΗ. Two of our modern poets have borrowed this
phrase from Spenser; Mr. Prior, in his Ode to the Queen<9-10>, where
he is speaking of Horace,

High as their trumpets tune his lyre he strung,

And with his prince’s arms he **moraliz’d** his song.

And Mr. Pope, (if not from Prior) in his epistle to Dr.
Arbuthnot<341>, where he is speaking of himself,

**But stoop’d to truth and moraliz’d his song.**

**II.**

Helpe then, O holy virgin, chiefe of nyne,
Thy weaker novice to perform thy will;
Lay forth out of thine everlasting scryne
The antique rolles, which there lie hidden still
Of farie knights and fayrest Tanaquill,
Whom that most noble Briton prince so long
Sought through the world, and suffered so much ill.] He
invocates Calliope, chief of the nine Muses; or rather Clio,
patroness of heroick poesy, whom he invocates, B.3.C.3.St.4. as
immortalizing **worthies in her volume of eternity.** Compare too

Memor incipe, Clio,
Saecula te quoniam penes et digesta vetustas.

*Statius X.630.*
Which Muse he supposes in possession of the ancient and authentick rolls, or volumes, which contain the true records of Fairy knights and the Fairy queen, whom the Briton prince (prince Arthur) having seen in a vision, is now seeking, being set forth on his adventures: See B.1.C.9.St.14,15. As this poem is wholly allegorical, with a mixture of historical allusions, in the person of prince Arthur is imaged Magnificence: this virtue should mix in every other virtue, as this hero mixes himself in the adventures of the other knights. Spenser in making prince Arthur represent Magnificence has followed our old poets.

Or of Caton the foresight and providence,

Conquest of Charles, Artures magnificence.


All splendid and magnificent institutions among the Britains were, by romance writers, ascribed to prince Arthur: and the order of the garter is said to be nothing more, than the renewal of the knights of the round table. The great figure which the earl of Leicester made in the Low Countries, added to his being a favourite of Q. Elizabeth, made them call him Arthur of Britain: and this I learn from Holinshed, pag.1426, where he is giving an account of the various shews and entertainments with which they received this magnificent peer, "over the entrance of the court-gate was placed aloft upon a scaffold, as if it had been in a cloud or skie, Arthur of Britaine, whom they compared to the earl." This passage is highly in point for my conjecture in making prince Arthur often covertly to allude to the earl of Leicester, and apparently so where he is brought in to assist Belge and restore her to her right. B.5.C.11. But let us hear another poet.

His father called Uter Pendragon
A manly knight—
Curteys, large, and manly of dispense,
Myrrour called of lyberalite,
Hardy, stronge, and of great providence,
And of his knightly magnanimitie
He drove Saxons out of his country.—
Wrought by counsaile and by ordinaunce
Of prudent Marlyn, called his prophete:
And as I fynde, he let make a sete
Among his Britons, most famous and notable
Through all the worlde, called the rounde table,
Most worthy knightes, proved of their hand,
Chosen out by Arthur, this order was begun—
[He then mentions the statutes of this order; to relieve the
oppressed, to fight for holy church, &c.]
His roial courte he dyd so ordayne,
Through eche countre so fer spred out the light,
Who that ever came thither to complaine
By wronge oppressed, and required of right,
In his defence he shulde fynde a knight
To hym assigned, finally to entende
By martiaall doome his quarrel to defende—
[After speaking of some of his deeds, which are taken from Jeffry of
Monmouth, and the romance histories of prince Arthur, he mentions the
vulgar opinion of Arthur's living yet in Fairy land, and his returning
again to his kingdom.]
This errorre abideth yet among Brytons,
Which founded is upon the prophelsey
Of old Marlyn, lyke their opinion,
He as a kyng is crowned in Fairy,
With sceptre and sworde and with his regalye
Shall resort as lorde and soveraine
Out of Fairy, and reigne in Britayne,
And repaire againe the round table,
By prophesy of Merlyn set the date;
Among princes kyng incomparable,
His sete agayne to Carlion to translate:
The Parchas susterne spone so hys fate.
His epitaph recordeth so certayne,

HERE LIETH KING ARTHUR THAT SHAL RAINGE AGAINE.

Lydgate, Traged. of Bochas, B.viii.C.25.

To omit at present citations from The Historie of prince Arthur, a
well known, and a very silly romance, I shall transcribe the following
from Paulus Jovius in his description of Britaine:

Hic est ille Arthurus ab ingentis animi magnitudine per omnes
gentes poetarum praeconio celebritus, qui rotundae mensae
proceres ab heroicâ virtute lectissimos in amicitiam
augustissimis devotos legibus consecravit. Custoditur religiosè
adhuc ea mensa admirandae virtutis testimonio memorabilis,
ostentaturque claris hospitibus, uti nuper Carolo Caesari apud
Vintorniam urbem, sed exesis multa carie circa margines procerum
nominibus, quae dum ab imperitis influxat majestati vetustatis
injuriâ insulso judicio reponentur, pene effectum est ut,
veluti suspecta fide, magnam partem dignitatis amiserit. Sed
Arthuro sua laus et consecrata literis aeternitas manet, vel
ipso etiam valde rudi ad operosum sepulcrum elogio, quod
divinante poeta inscriptum, et Laconica brevitate perjucundum,
apposuimus, ut non Glasconiae tantum, ubi ille tumulatus, sed
ubique terrarum divini regis merito legetur, HIC JACET

ARTHURUS REX QUONDAM, REXQUE FUTURUS.

This explains the following verses in Josephus Iscanus, de Bell. Trojan. III.472.

Sic Britonum ridenda fides et credulus error
Arturum expectant, expectabuntque perenne.

Though I have been somewhat long in my citations, yet they are such as
the reader should be acquainted with; as they shew him that prince
Arthur was a proper subject for a Fairy poem: and in his time Britain
itself was Fairy land, as testifies our old bard,

In the old days of the king Arthure,
Of which the Bretons spekin in grete honour,
All was this lond fulllilid of fayry:
The elf-queue with her jolly cumpany
Daunsid full oft in many a green mede.

Ch. Wife of B. tale<857-61.>, p.82.

Having brought my reader acquainted with prince Arthur, whose story is
told by the prince himself, as far forth as he knows of the matter, in
B.i.C.9.St.3, &c and who allegorically represents Magnificence; 'tis
proper he should be acquainted likewise with the Fairy queen, viz.
Tanaquill, Gloriana, Belphoëbe; for by all these names she is called,
and represents true glory; which our hero is in pursuit of.
Tanaquill was the name of a Roman dame of high spirit, and wife of
Tarquinius Priscus; by this name he chooses sometimes to call his
Fairy queen, and makes her the daughter of Oberon, the mighty king of
Fairy land. See B.i.I.C.10.St.76. Oberon, in the historical allusion,
is K. Henry VIII. Gloriana is her allegorical name, as she represents
true glory; Belphoëbe, as she is a virgin, so named from Diana, the
goddess of chastity, who is called Phoebe. Her name is expressed, as
he says, in his letter, according to Sir W. Raleigh's own conceit of Cynthia; to which he alludes in his introduction to his third book, St. 5.

Ne let HIS fayrest CYNTHIA [viz. of Sir W.R.] refuse
In mirrours more then one herselfe to see;
But either GLORIANA let her chuse,
Or in BELPHOEBE fashioned to bee:
In th' one her rule, in th' other her rare chastitie.

Perhaps there is no occasion to add that our poet, in imitation of his great masters Homer and Virgil, intends to raise pity for his hero when he tells you, How he wandered through the world seeking the fayrest Tanaquill, and hence suffered so much ill: The former of Ulysses<Od.I.1-2,4>, ὥς μάλα πολλὰ πλάγχησιν, qui valde multum erravit—— Πολλὰ δ' οὕτ' ἐν πόνῳ πάθεν ἀλγεα.

Die mihi, Musa, virum, qui per maria aspera longos
Pertulit errores, captae post tempora Trojae.

The other of Æneas,
Multum ille et terris jactatus et alto——
Multa quoque et bello passus.

<Aen.i.3.5.>

One thing however more I would put the reader in mind of before I close this long note; which is, that the poem does not open with prince Arthur, who is seeking the Fairy queen, but with St. George, the red-crosse knight, who is coming from the court of the Fairy queen in pursuit of his quest. The Briton prince does not enter the scene of action, till his presence and help is wanted: See then with what magnificence this magnificent prince is introduced, B.i.C.7.St.29, &c.

III.

At that good knight so cunningly didst rove.] See this verse explained
in the Glossary in Rove. Presently after,

Come both, and with you bring triumphant Mart.

So the Italians, Marte, Mars the god of war: and so too our old poets.

Thou proud despiser of inconstant Marte.

Fairfax, in his translation of Tasso, ii.89.

Nought was forgett the infortune of Mart.


For aye of Mart doubtous is the eure.

Lydgate of the Troj. Warr. B.ii.

Come both, Venus and Cupid, in loves and gentle jollities arraid, and bring with you triumphant Mars. Nothing can be more proper or elegant, than this invocation in a moral and allegorical poem: and yet what so contrary as Love and War, Mars and Venus? but yet are things so constituted, that from the union of contrarieties, from this harmonious discord and friendly enmity; from the predominancy of beauty, form, union, &c. over contrariety and discord; from the power of VENUS over MARS; the highest harmony and beauty arises. We must look beyond the letter, to judge of the spirit of Spenser. And as the invocation is elegant, so 'tis elegantly expressed. Longinus has shewn how images from being great and terrible may be refined into the pretty and elegant. What images can be more sublime than the following in scripture, where God speaks to Job, Deck thyself now with majesty and excellency, array thyself with glory and beauty, Job xl.10. And where the Psalmist thus expresses himself, O Lord my God, thou art clothed with honour and majesty <Ps.civ.1>. Among all the instances of the sublime given by Longinus, scarce any have equal sublimity and terour. But our poet [ἄντι φοβεροὶ καὶ δειλοὶ τὸ αὐτὸ γλαυμονόν ἑπόλυμον <Sublime x.6.>] thus refines away all their terour,
and in their stead gives us these pretty images, Come both in loves and gentle jollities arrayd. By way of contrast to this note, see note on B.1.C.11.St.8. where ’tis shewn how he has heightened pretty images into the terrible: ἀντὶ γλαυκροφοῦ τὸ ἀυτὸ φοβερόν καὶ δεινὸν ἐπιδύμεν.

IV.

Shed thy faire beames into mine feeble eyne,
And raise my thoughtes too humble and too vile,
To thinke of that true glorious type of thine,
The argument of mine afflicted stile:
The which to heare vouchsafe, O dearest dread, awhile.

Thus these verses are printed in the 1st edition. But mine and eyne is a jingle hardly sufferable in the same verse; which I have altered upon the authorities of the 2d Edition and Fol. 1609. 1611. 1617. Mine feeble eyne, seems Spenser’s first reading; for the old poets use myne and thyne as well before consonants as vowels; but altered afterwards, because the jingle plainly offends the ear. The pointing of them I have kept, though perhaps we may read,

And raise my thoughts, too humble and too vile
To think of that true glorious type of thine.
i.e. too low of themselves to think of thy truly glorious type, the Fairy queen: [observe the poet himself points out the allegorical and historical allusion:] by this stopping the infinitive mood is governed of the adjectives; by the other, of the verb raise. Afflicted stile, means low and jejune, Ital. Stilo afflitto. He calls Q. Eliz. the argument of his stile: so in other passages and in B.3.C.4.St.3.

As thee, O queen, the matter of my song.

which seems expressed after Dante. Parad. Canto 1.<12.>
--Sara hora materia del mio canto.
And this passage Milton too had in his mind,

--Thy name

Shall be the copious matter of my song.

As to the last verse,

The which to heare vouchsafe, O dearest dread, awhile.

The same expression we meet with below, B.1.C.6.St.2. Una his dear dread, i.e. one whom he reverenced. And B.3.C.2.St.30. ah my dearest dread! where he translates Virg. Ciris, v.224. O nobis sacrum caput. Our elegant Prior, who often uses Spenser's expressions, addresses queen Ann in the words which Spenser addressed Q. Elizabeth,

To thee, our dearest dread, to thee our softer king.

Milton B.I.406, uses dread for deity.

Next Chemos th' obscene dread of Moab's sons,
i.e. the obscene god of the Moabites. So in Samson Agonistes <1672-4>,

Chanting their idol, and preferring
Before our living dread, who dwells
In Silo, his bright sanctuary.

In the same manner Fear is used in scripture. Gen.xxxi.42. Except the God of my father, the God of Abraham and the Fear of Israel. i.e. the God whom Israel fears. And v<erse>.53. And Jacob aware by the Fear of his father Isaac. Again, Isai.viii.12,13. Neither fear ye their Fear nor be afraid: sanctify the Lord of hosts himself, and let him be your fear, and let him be your DREAD. St. Peter plainly alludes to this passage of Isaiah, and is hence to be interpreted, Be not afraid of their terror, [rather Fear or Dread] neither be
troubled, but sanctify the Lord, &c. I Pet. iii. 14. Ovid speaking of Styx, the dread of the gods, has the same kind of expression, Met. iii. 291.

—Timor et deus ille deorum.

The length of this note and full explanation of this expression, may guard others from falling into the mistake of the writer of the notes on the <Pope> translation of Homer's Odyssey. X. 406. Where Telemachus swears by the woes of Ulysses: "It is observable that Telemachus swears by the sorrows of his father: an expression in my judgment very noble, and at the same time full of filial tenderness. This was an ancient custom among the Orientals, as appears from an oath not unlike it in Genesis xxxi. 53. And Jacob swore by the fear of his father Isaac."
CANTO I.

I.

A GENTLE knight was pricking on the plaine.] The poet hastens into the midst of things, and describes the red-crosse knight, St. George, the tutelary saint of England (whose name and lineage is more particularly mentioned below, B.i.C.10.St.65.) already entered on his adventure, being sent by the Fairy Queen at the request of Una, a king’s daughter, to slay a monstrous dragon, which according to the legend, harrassed her father’s kingdom.—That expression pricking on the plaine, the reader may see explained in the Glossary: it means always riding in career by pricking or spurring the horse: but I must acknowledge this interpretation carries with it no small inaccuracies; for the lady, who attends upon a slow ass, rides him fair beside. Shall we apologize for our poet as for painters, who usually draw their knights in full career, notwithstanding any subsequent improprieties? or shall we look for another explanation? shall we say that pricking on the plaine means no more than riding on the plain, without any reference to the manner, whether slow or fast? or rather shall we assign some other meaning to the passage, as it stands here? Pricking then may suggest the same idea in our knight’s action, as that of the horseman recorded by Varius in Macrobius, L.vi.2. where the verses are not altogether printed according to the following reading of them:

Quem non ille sinit lentae moderatror habenae
Qua velit ire, sed angusto prius orbe coërcens
Insultare docet campis, fingitque morando.

What adds some degree of plausibility to this notion is, that the knight is described curbing in his horse at the same time that he thus
pricks along, to which curb the generous animal unwillingly submits,

His angry steede did chide his foming bitt,

As much disdayning to the curbe to yield.

In this sense then (which more litterally suits with the sober lady
and her slow beast) pricking on the plaine means here the knight’s
spurring his horse to bring him to order, to teach him proudly to pace
on the plain,

Insultare solo, et gressus glomerare superbos.

*Virg.* *G. 111.* *117.*

*Ibid.* (*i.e.* II.)

Upon his shield the like was also scor’d.] Fairfax in his most
elegant translation of Tasso, xvii. 58. has the same expression,

The mightie shielde all scored full they view

Of pictures faire——


Right, faithfull, true he was in deede and word.] I think a pause
should be made after each of these epithets,

Right, faithfull, true——

And that it should not be red,

Right-faithfull, true he was——

Right, *i.e.* one whose heart was *right* before God and man.

*Psal.* *11.* *40.* (<*i.e.* 11. 10.) *Acts* *viii.* *21.* or *right* is the same as
righteous; and *right* and *faithful* are joined as in *Rom.* *iv.* *13.* *the*
promise was through the *righteousness* of faith. So *faithful* and *true.*

*Revel.* *xix.* *11.* He was called *faithful* and *true;* which words Spenser
plainly had in his eye. The reader will remember what person our
knight bears; and in him hereafter he will see the highest of all
characters shadowed.
But of his cheer did seem too solemn sad.] He did seem in his countenance to have too much gravity and solemnity.

Tristis severitas inest in vultu atque in verbis fides.

<Terence, Andria 857.>

Tristis (says Donatus) ad laudem interdum sumitur, non amaritudinem.

Cicero, Judex tristis et integer. so Seneca, Hippol. v. 452.

Laetitia juvenem, frons decet tristis senem.

Shakespeare uses sad for still, sober, &c. Silence sad.<MNSD.

IV.1.94.> [Theob. edit. vol. i. pag. 128.] And Milton, vi. 540. Sad resolution, i.e. sober, sedate. Both which passages, before misunderstood, I cited and explained in Critical Observations on Shakespeare. From the above cited passage of Terence, we may find likewise the true interpretation of Milton’s epithet, iv. 293. Sanctitude severe.

III.

Upon a great adventure he was bond,

THAT greatest Gloriana to him gave;

THAT greatest glorious queene of faery lond.]

Our poet has authority for saying bond and lond; so the Anglo-S. bond, bound; lond, land. But often without any other authority than the usual licence of our old poets he makes his spelling submit to his rhymes.—THAT greatest Gloriana. So the first and second quarto editions, and the folio 1609. But the folios 1611, 1617, 1679, of little authority, read, WHICH greatest Gloriana.

--Presently after,

--And his NEW force to learne,

i.e. That force newly given him, when he put on his Christian panoply. [See Spenser’s letter to Sir W.R.] Add likewise, that
having thus put on the whole armour of God, [Ephes.vi.11.] he put on likewise the new man. Coloss.iii.10. 2 Corinth.v.17. Galat.vi.15. It is necessary that the reader should turn to the sixth chapter of the apostle to the Ephesians; and supposing him to have read that chapter, it may seem unnecessary to add a reason why these arms, the arms of every christian man, are named in the first stanza, and in Canto viii.St.19. Mightie arms and silver shield: and equally unnecessary perhaps it may appear to say what those old dints of deep wounds were which still did remain: however, least the reader should forget, let us hear St. Paul why these arms are termed MIGHTY, The weapons of our warfare are not carnal, but MIGHTY through God to the pulling down strong holds. 2 Corinth.x.4. These arms too are Mighty, because they who put them on are able to stand against the wiles of the devil, Ephes.vi.11. The silver shield is the shield of faith, Ephes.vi.16. Silver tried and refined emblematically represents justifying faith, which purifies the heart, Acts xv.9. If it be asked, what those old dints are, which still did remain the marks of many a bloody field: I answer, those old dints have been made by the fiery darts of the wicked: and this panoply has been worn by every christian man in every age; according to the promise of Christ to his followers;

To guide them in all truth; and also arm
With spiritual armour, able to resist
Satan’s assaults, and quench his fiery darts.

Milton,xii.490.

These too were the arms which Michael wore when he routed the great dragon; that dragon figuratively which our knight is going to attack, Revel.xii.9. And in these very arms Milton dresses the Messiah, vi.760.
He, in celestial panoplie all arm'd
Of radiant Urim, work divinely wrought,
Ascended.

IV.

Seemed in heart some hidden care she had.] In some treatises formerly
printed, I took notice of the frequent omissions of, it, to, he, they,
&c. which seem not altogether so agreeable to our language; though to
be vindicated perhaps from other languages. This verse I brought as
an instance of it being omitted. How jejune in Latin does often id,
eum, ejus, &c. appear? and who can bear in the polite Horace,

—quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter.

L.iii.Od.11.(17-9.)

And what was to Spenser likewise no small authority, the Italians omit
often this particle. "It seemeth," pare. "It is a strange case," è
un caso strano. È ben ditto, "it is well said." Milton, a great
imitator of our poet, has the same omission, v.310.

—What glorious shape

Comes this way moving; seems another morn

Ris'n on mid-noon.

If our poet thought proper he might have said,

It seem'd in heart some hidden care she had.

So below, St.32.

Now, saide the lady, draweth toward night.

When he might have written,

Now, saide the lady, it draweth toward night.

Many other instances might be added,
Is then unjust to each his dew to give?  
\[ \text{B.i.c.9.St.38.} \]

\textit{i.e.} Is it then unjust--

Great pity is to see you thus dismay'd.  
\[ \text{B.ii.c.1.St.14.} \]

For knight to leave his lady were greet shame,  
That faithful is; and better were to dy.  
\[ \text{B.iii.c.1.St.25.} \]

\textit{i.e.} And it were better to dye. There is no occasion to multiply examples, though it may be necessary perhaps to refresh the reader's memory. Let us then turn to our allegory. This lovely lady here described is Una, in whom is shadowed Christian truth, \textit{in the UNITY of the faith}, Ephes. iv.13. Compare too verses 3,4. She rides on an asse, the emblem of humility; and is attended by a lamb, the emblem of innocence. Besides, in a higher and more mystical sense it may allude to the prophet Zech. ix.9. Matt. xxii.15. \textit{Behold thy king cometh unto thee, meek and sitting upon an asse, and a colt the foal of an asse.} In the innocence of the lamb Christ is typified. See John 1.29. Rev. v.6,8.--\textit{The blacke stole} is worn on account of her parents misfortunes, for which she has now found a redress in her new knight.--That expression,

Under a veile that \textit{wimpled} was full low,  
means a veil plaide after the manner of a wimple, which was a plaide linen dress worn chiefly by the religious women about their necks.  
The word occurs in our Bible, Is. iii.22. \textit{The changeable sorts of apparel, and the mantles, and the wimples, and the crisping pins.} Anglo-S. \textit{pinpel.} Gall. \textit{guimple; perhaps originally from the Latin peplum.} Chaucer uses it frequently: the prioresse goes her pilgrimage in this habit\{Prol.151\},
Full semely her wimple pinched was.
And wimpled he uses in the description of the wife of Bath, 472.
Upon an ambler esily she satte
All wimpled well.
i.e. says the glossary, 'covered, wrapped up in a wimple.' The same expression the learned Scotch Bishop uses in his translation of
Virgil; which is explained in the index, 'womplit, folded, wrapped,
wymplit, gwympit, wrapped, folded.' our poet uses it, B.7.c.7.St.5.
For with a veile that wimpled every where
Her head and face was hid.
where instead of that wimpled, I read ywimpled: the error being occasioned by the printer's taking y for y.;—This black stole Una lays aside, when made a bride to the red-crosse knight: viz. at the mystical union between Christ and his church: compare Canto 12.St.22.
with Revel.xix.8. But she wears her sorrowful dress during her afflicted or persecuted state, viz. a thousand two hundred and threescore days: compare Canto VII.St.44. with Revel.xi.3. And they shall prophesie 1260 dayes clothed IN SACKCLOTH, or as our poet expresses it IN A BLACK STOLE.—It seems to me proper to give the reader this opening of the mystical character of Una.

V.
So pure and innocent—] Thus the book of the highest authority, the 1st quarto: but the 2d quarto and all the subsequent editions read,

So pure an innocent—
which reading seems ambiguous, nor so scriptural, as the reading of the first quarto. Pure, i.e. without blemish or spot, I Peter 1.19.
Innocent, i.e. without harm or guile, I Peter 11.22. Revel.xiv.5.
Pure and undefiled. James 1.27. without spot and blameless. 2 Peter iii.14. So our poet speaking of Belphoebe, B.3.C.6.St.3. Pure and
unspotted.

Ibid.

And all the world in their subjection held,
Till that infernal fiend with wild uprore
Forwasted all their land—
The poet opens the allegory himself sufficient; and this the reader may frequently observe, sometimes cunningly and covertly; other times more openly. Adam was king of Eden, and universal king by parental authority; but by the prevailing power of that infernal fiend he forfeited his right. The restoration of lost Eden was reserved for the Messiah, the second Adam, imaged in this Christian knight. Forwasted is right, so both the old quarto editions: but the Folios read, Forewasted, which is wrong. I have explained the force of For in composition, in the glossary; to which I refer the reader.

VI.

Behind her farre away a dwarfe did lag,
That lazie seem'd in being ever last,
Or weary'd with bearing of her bag
Of needments at his back.

There is something very pleasing, whether in poetry or painting, in strong and masterly oppositions and contrasts. There are many of these contrasted images in Spenser: such particularly is the picture of this christian hero accoustred only with things necessary and convenient; with daily bread, Matt.vii.11.<i.e. vi.11.> James ii.5. compare Agur's prayer, Prov.xxx.8. feed me with food convenient for me.—who may be considered likewise as opposed to the grand figure of prince Arthur, who is painted out with proper pomp and magnificence to the full life, in Canto vii.St.29. &c. for he is magnificence itself. Our christian hero is a clownish young man; for God hath chosen the
weak things of the world to confound the things which are mighty, I Cor. 1.27,28.

Ibid.

And ANGRY Jove an hideous storme of raine
Did pour into his lemans lap so fast.

I shall (with critical liberty) sometimes take occasion to blame, as well as praise, especially if I see, not the error of the press, but of the poet. And how comes it to pass, that Spenser here, though speaking of a storme, yet mythologically mentioning Jupiter and his leman, the Earth, says ANGRY Jove?

Jupiter et LAETO descendit PLURIMUS imbre.

Virg. Ecl. VII. 60.

Herodotus tells us, that the Scythians imagined the Earth to be the wife of Jupiter, τὴν Γῆν νομίζουσι τοῦ Διὸς εἶναι γυναῖκα.

Herod. L. IV. <59.> And Servius on Virg. G. II. 325. says, that Jupiter is the air and Juno the earth,

Tum PATER omnipotens faecundis imbribus Aether CONJUGIS IN GREMION LAETADE descendit.

i.e. into his lemans lap. Lucretius, I. 251.

Postremo pereunt imbres, ubi eos PATER Aether In gremium matris Terra'li praecipitavit.

Again, II. 990.

Omnibus ille idem PATER est, unde alma liquentes Humorum guttas mater quom Terra recepit,

Poeta parit——

So other poets,
Eurip. vid. Barnes, in Fragm. pag. 505.

In sinum MARITUS IMBER fluxit almae conjugis.

Auct. Pervigil Veneris. <61.>

Now in all these passages which I have cited, and in others which might be added, there is no such epithet as ANGRY JOVE: and indeed, to speak freely, and with critical liberty, it seems to me an improper epithet, when he is speaking of his leman, his laetae conjugis; he might easily have said,

And father Jove an hideous storme—

And thus saying he would have followed the best authorities. Lucretius speaks of a storm as is plain from his expression praecipitavit. Nor is ever the epithet angry given to Jupiter on like occasion, but Pater, Frugifer, Urius, Imbricitor, Pluvius, Uvidius, &c. And in Greek, Ἐνιαυδιός, Ωμβολος, Υέτιος, Κατααίμνης, "Ουρολος, &c. Milton very elegantly, and chiefly after Homer [Iliad XIV. 346.] expresses this poetical image, where Jupiter is the aether, i.e. the fiery substance, and Juno the air, i.e. the watry substance: for fire and water, i.e. hot and moist, are the principles of all things.

---As Jupiter

On Juno smiles, when he impregns the clouds
That shed May flowers.

VII.

Whose loftie trees, yclad with summers pride,
Did spred so broad, that heavens light did hide,

Not perceable with power of any starr.

I must bring my reader by degrees acquainted with Spenser's
construction and language: 'tis his manner to omit he, they, it, &c. I should have expressed myself thus,

Whose loftie trees,—

Did spread so broad, that they heav'ns light did hide.

But our poet otherwise. Though in Hughes' edition 'tis printed, but without authority,

Did spread so broad, they heaven's light did hide.
Instances of they omitted, the reader may see in B.2.C.11.St.1. B.1.C.11.St.9. Not perceable with power of any starr, is litterally almost from Statius, X.85.

Nulli penetrabilis astro

Lucus iners.

Milton in a Poem intitled Arcades<88-9> has the same image,

Under the shady roof

Of branching elm star-proof.

Again in Parad.Lost.IV.245.

Both where the morning sun first warmly smote

The open field, and where the unpierc't shade

Imbround the noontide bours.

He seems pleased with the image for he still persues it, ix.1086.

Where highest woods impenetrable

To star or sun-light, spread their umbrage broad,

And brown as evening.

Astro, in Statius above cited, comprehends, as Milton, according to his learned allusion interprets, both star and sun-light. Having considered the expression and imitation, let us not forget the continued allegory of our poet, who plainly appears to me to allude to the wilderness and labyrinth of this world with its amusing vanities. Our knight is got into a wood, where he amuses himself till he loses
his way: So it is in human life,

VELUT SYLVIS, ubi passim

Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit; unus utrique
Error, sed varijs inludit partibus. Horat.ii.iii.48.

Ariosto, xxiv.2, had his eye on this beautiful passage of Horace.

Gli è, come una gran selva ove la via
Conviene à forza à chi vi va fallire;
Chi sù, chi giù, chi quà, chi là travvia.

More of the allegory I shall speak of hereafter: but I must not forget that Dante opens his poem with this very same allegory,

Nel mezzo del cammin di nostra vita
Mi ritrovaì per una selva oscura,
Che la diritta via era smarrita. Inferno, Canto 1.

VIII.

Which therein shrouded from the tempest dred,
Seem’d in their song to scorne the cruell sky.]
i.e. from the dreadful or dreaded tempest. Chaucer uses drad, and
dred, for dreaded, feared. So our poet above, St.2. ydrag; and below, St.38.

And forth he cald out of deep darkness dred.
Again, B.iii.C.8.St.83.<i.e. St.33.>

Herselfe not saved yet from daunger dred.

And in several other passages: which I the rather mention, because some editors take dred for a substantive, and print it the tempest’s dred. But the two old quartos of the best authority give it as I have printed it. The folios 1609, 1611, 1617, the tempest’s dred.
Much can they praise. The reader will find this expression very often, Much can they praise—i.e. Much they praised. Some instances I have given in the Glossary, to which I refer. It is often used thus in Chaucer, and much oftener in G. Douglass, the translator of Virgil. The Greeks and Latins have exactly the same idiom.—But I will not repeat here, what I have reserved for the Glossary. Methinks in this poetical description of various trees, Spenser is superior to all the poets who have indulged their luxuriant fancy in such descriptions, because his allegory so naturally led him to the subject: for what are these trees and labyrinths, but the various amusements and errors of human life? So Horace and Dante apply the similitude. But what fury possesses other poets to suffer their Muse to run riot, and to expatiate, upon the very mentioning of trees? Let me except Virgil, G.ii.440. ÆEn.vi.180. xi.135. and Homer, ll.xxiii.118. where Mr. Pope’s notes are well worth consulting. How chast and short is Milton; Par.Lost, iv.137. And likewise Tasso, Gierus.Liberat. Canto iii.St.75,76. Let me do justice to Lucan likewise, who is very short, where he mentions the trees which Caesar ordered to be cut down in the grove of Marseilles, L.iii.440. As to Statius, in Theb.vi.98, he seems plainly to have Ovid in his eye, who describes the various trees which assembled on the mountain of Thrace to hear the musick of Orpheus. The passage is too long to transcribe; the reader may consult it at his leisure, Ov.Met.Lib.x.Fab.2.<90-106,> The reader too if he chooses it may consult Claud. de Rapt.Proserp.iii.107<i.e. ii.107-11>, and the moral Seneca<Oct. 530-44>, who introduces Creon running out into a florid description of trees at the mentioning of a grove, when Oedipus is in the utmost expectation of what Tiresias had been transacting in the grove. What I shall further observe on this
subject, will relate chiefly to correcting some authors, who have
suffered from their transcribers. The elegant translator of Tasso had
plainly Spenser in view, and Chaucer likewise, in the Assemble of
Foules, as well as his original,

Downe came the sacred palmes, the ashes wilde,
The funerall cipresse, holly ever-greene,
The weeping firre, thicke beech, and sailing pine,
The married elme fell with his fruitful vine;
The shwter eugh, the broad-leav'd sicamore,
The barren platane, and the wall-nut sound,
The myrrhe, that her foule sinne doth still deplore,
The alder—

From this passage of Fairfax<III.75,76.> we may correct Chaucer,
The bilder oke, and eke the hardie ashe,
The pillar elme, the coffer unto caraine,
The box pipe tree, holme to whippes lashe,
The sailing firre, the cipress death to plaine,
The shorter ewe [read shooter] the aspe for shaftes plaine,
The olive of peace, and eke the drunken vine,
The vicitur palme, the laurer to divine.

Assemb. of Foules<176-82.>.

Let me correct likewise a passage in the Rom. of the Rose, 1385.

There were elmes great and strong,
Maples, ashe, oke, aspes, planes long,
Fine ewe, [read, firre, ewe,] poplar, and lindea faire,
And other trees full many a paire.

Compare the following transcribed from the Knightes Tale, Urry's edit.

2921.

But how the fire was makid up on hight,
And eke the namys how the treis hight,
As oke, firr, birch, asp, aldir, elm, poplere,
Willow, holm, plane, ash, box, chesten, AND laurere,
Maple, thorn, beche, ewe, hasill, whipultree;
How they were feld shall not be told for me.

Dryden thus poetically versifies our old bard,

The trees were unctuous fir,
And mountain ash, the mother of the spear,
The mourner eugh, and builder oak were there,
The beech, the swimming alder, and the plane,
Hard box, and linden of a softer graine,
And laurels, which the gods for conquering chiefs ordain:
How they were rank'd shall rest untold by me,
With nameless nymphs that liv'd in every tree.

Dryden red this passage different from Urry; for instead of

--box, chesten, AND laurere,
his book had, without the connective particle, which is much better,

--box, chesten, lynde, laurere.

I will likewise cite Silius Italicus, Lib.x.530, to correct him.

Sonat icta bipenni
Frondosis villa alta jugis: hinc ornus, et almae
Populus alba comae, validis acissa lacertis;
Scinditur hinc ilex, proavorum consita seclo:
Devolvunt quercus, et amantem litora pinum,
Ac, ferales decus, maestas ad busta cupressos.

With what puerile luxuriance does our countryman Josephus Iscanus de Bell. Trojano, i.555<i.e. i.506-10>, introduce his catalogue of trees?
he is almost as bad as Seneca.

---vetus incola montis

Sylva viret vernat [Lego, Sylva viret vernans,] abies procera, cupressus
Flebilis, interpres laurus, vaga pinus, oliva
Concilians, cornus venatrix, fraxinus audax:
Stat comitis patiens ulmus---

Is not my reader already tired with these trees? I think we are got into a WOOD as well as our knight; it will be well for us if we get out of it again: for THIS WOOD is human life with its various bewildering amusements, and full of ERROR.

Ibid.

The vine-propp elme.] i.e. the elm that props up and supports the vine.

---hic pampinus induit ulmos.

Claud de Rapt.Pros.ii.111.

---et amictae vitibus ulmi.

Ov.Met.x.100.

IX.

The laurell meed of mighty conquerours
And poets sage.)

Statius, Achil.1.15.

---Cui geminæ florent vatumque ducumque
Certatim laurus.

Ibid.

The eugh obedient to the bender's will.] Virg. G.ii.448.

---Ituræos taxi torquentur in arcus.

Chaucer, in the Assemble of Foules, v.18.<i.e. 180.> [pag.415, Urry's edit.] has the shortir ewe, which is an error as mentioned above for
shootir: As he says the builder oké<sup>Ibid.</sup> 176>, i.e. the oak good for building; so the shootir ewe, i.e. the yew-tree good to make bows for shooting: and thus Fairfax, in his elegant translation of Tasso,iii.76. The shewter eugh. Our forefathers, so famous for their skill in the bow, used the yew-tree; and that yew-trees might never be wanting, they ordered one at least to be planted in every church-yard in England.

Ibid.
The mirrhe, sweet-bleeding in the bitter wound.] I shall offer the reader two interpretations of this verse: First, the myrrhe that affords its odorous gums, which surgeons use in dressing of wounds. The second, the myrrhe that distils a sweet gum from its wounded bark; or, as Milton expresses it, weeps odorous gums and balms<sup>P.L. iv.248.</sup>. Thus Ovid Met.x.500, who relates the fable of Myrrha and of her transformation,

Flet tamen, et tepidae manent ex arbore guttae.

Hence Chaucer, in the Complaint of the Blacke Knight, 66.

So bitter teris wept nat, as I finde,
The woful Myrrhe through the barke and rinde.

And Fairfax, in his admirable version of Tasso, iii.76. though in this place he keeps not his eye strictly on his original,
The Myrrhe that her foule sin doth still deplore.
This last seems plainly the truest interpretation; but it may admit a question whether the poet did not write,
The Mirrhe, sweet bleeding in her bitter wound.

Ibid.
The warlike beech.] The epithet warlike is added, perhaps, because their war-chariots were made of beech. φηγυνος ἄξιον, Hom.II.6.838. fagus axis, Virg.C.iii.172. The buckler too was made sometimes with
this wood, as Pliny informs us, Nat.hist. vi. 49. Whether the staves of their spears were made of beech in our poet's time or before I know not: but he says above, the aspine good for staves; so that poetical elegance requires a different explanation.

XII.

The danger hid, the place unknowne and wilde
Breedes dreadful doubts: oft fire is without smoke,
And peril without show: therefore your hardy stroke
Sir knight with-holde.)
Horat. L. i. Od. 1. 6-8.
Periculosa plenum opus aleae
Tractas, et incedis per ignes
Subpositos cineri doloso.
Spenser, amongst the faults escaped in the print, ordered hardy to be blotted out: the reason is manifest. As to the last verse in this stanza,

Vertue gives herself light through darknesse for to wade.
Milton had the same beautiful idea in his mind, and perhaps this passage, when he wrote the following in his Mask<372-4>.

Virtue could see to do what virtue would
By her own radiant light, though sun and moon
Were in the flat sea sunk.

Invia virtuti nulla est via—
—Non abbiate paura,
In ogni luogo e parte, ove si vada,
Il brando e la virtù fa far la strada.

-31-

XIII.

This is the wandring wood, this Error's den:

A monster vile.]

The first adventure our christian hero meets with is the serpentine fraud of Error; and the first and chiefest care of a christian man is to distinguish the spirit of truth, from the spirit of errour, 1 John,iv.5.<i.e. iv.6.> Let me ask likewise, Who, at their first entrance upon life, are not liable to fraud and imposture, hidden oftentimes under formality or specious beauty, but ending in destruction; as this monster is painted, which we have now in view before us? She is not formed entirely from our poet's own fancy. Error is the Offspring of Night and Erebus, and is mentioned as such together with other hellish imps in Seneca, Hercules Fur.<verse>.98. Hesiod, as Spenser, makes her female, and calls her Απάτη in Θεογ. <verse>.224. So Fraus is a hellish imp in Cicer.Nat.Deor.iii.17.<44.>

But Fraus and Απάτη may seem to resemble Duessa rather than Error; of which Duessa more hereafter, when she begins to make her appearance. Error's den is imaged from the den of the monster Echidna in Hesiod, Θεογ. v.301.

—υπὸ κέντεσι γαίης

Ενθά δὲ οι σπέος έστι κάτω κοίλη υπὸ πέτρα

Τηλοῖ όπ’ άθανάτων τε θεών θυμάτων τ’ άνθρώπων.

Sub cavernis terrae; illic verò ei specus est in imo cavâ

sub petrâ, procul ab immortalibus diis mortalibusque

hominibus.

The very form of this Echidna, half woman and half serpent, gave perhaps Spenser the first hint thus to image this vile monster<Theogony 298-300>,

Ημίου μὲν νόημην ἐλικότεθα καλλιτέρην,

Ημίου δ’ ἄυτε πέλαμον ὑπάλων, δελνόν τε μέγαν τε,
Πολυκλον, ὁμοτήν.

Dimidiam nympham, nigris oculis, pulcri genis;
dimitiam item ingentem serpentem, horrendumque et
magnum, varium, crudivorum.

Halfe like a serpent, horribly displaide,
But th' other halfe did womans shape retaine,
Most lothsom, filthie, foul, and full of vile disdaine.

These adjectives have the same force here, and elegance, as those in
Hesiod, as cited above, or as the following in Virgil <Aen.iii.658>,

Monstrum horrendum, informe, ingens—
Let me add that the pause of the verses, and the iteration of the
letters, are not without their beauties.—full of vile disdaine, i.e.
Such as would fill a man full of vile disdain: not what is in her,
but what she occasions in you. Vida thus paints the infernal spirits,
Pube tenus hominum facies: verum hispida in anguem
Desinit ingenti sinuata volumina caudā.

<Christiados 1.141-2.>

The tail of Error was pointed with mortal Sting: this our poet very
finely takes from Revel.ix.7. where the locusts are described with
human faces, the hair of women, with tails like unto scorpions, and
there were stings in their tails. The allegory will appear from the
following passage, Prov.xxiii.32. It goeth down sweetly, but at the
last it biteth like a serpent, and stingeth like an adder. When
Milton drew his picture of Sin, he was not a little indebted to
Spenser,

The one seem'd woman to the waist, and fair,
But ended foul in many' a scaly fold,
Voluminous and vast, a serpent arm'd
With mortal sting. 

Let me add what Dio writes of the monster on the Lybic ocean, Ἀβυσσὸς Μῦδος, Orat.V.]τὸ μὲν πρὸς ὑπολογοῦν γυμνωμένον—καὶ τὸ κάτω πέν τεύχος. It is very plain to me that Spenser had Dante in view likewise. Fraud, says Boccace, Geneal.L.i.C.21. is the daughter of Erebus and Night, as Cicero observes; [de Naturâ Deor.lib.iii.17.<44.>] Her form and shape Dante thus describes: Her face is a human face; but the rest of her body is serpentine; she is variously spotted all over, and her tail is pointed with the sting of a scorpion: she swims in the waters of Cocytus, so as to be careful to hide all her body, and shew nothing but her face.

Ecco la fiera con la coda aguzza—

Et quella sozza imagine di froda
Sen’ venne; e arrivò la testa e ’l busto;
Ma’n su la riva non trasse la coda.
La faccia sua era faccia d’ huom giusto,
Tanto benigna havea di fuor la pelle;
E d’un serpente tutto l’altro fusto.

Inferno,Canto xvii. <1,7-12.>

XIV.

A little glooming light, much like a shade.] Anglo S. glömmung, the twilight; apud Ælfricum inventitur theomul leocht, quod exponitur maligna seu dubia lux. Skinner. See Voss. Etymol. in V. Crepusculum; and Junius, V. Twilight.

—Nocte sic mixtâ solet

Praebere lumen primus aut serus dies.

--Sublustrī noctis in umbrā.

Quale per INCERTAM lunam sub luce MALIGNA
Est iter in sylvīs: ubi caelum conditīt umbra
Jupiter, et rebus nox abstulit atra colorem.

E luce INCERTA, e scolorita, e mesta,
Quale in nubilo ciel dubbia si vede,
Se 'l dì à la notte, è s'ella à lui succede.

Debole, e INCERTA luce ivi si scerne,
Qual tra boschi di Cintia ancor non piena.

But a faint shadow of UNCERTAIN light;
Such as a lamp, whose life does fade away:
Or as the moon, clothed with cloudy night,
Does shew to him that walks in fear and sad affright,

Com' i discerno per lo fioco lume.

Qua nitet obtuso lumine falsa dies.

A rift there was, which from the mountain's height
Convey'd a glimm'ring and malignant light.

Yet was in knots and many boughts upwound,
Pointed with mortal sting.]
Many boughts, i.e. many circular folds, as Milton\textsuperscript{P.L.11.651.}\paraphrases it,

In many a scaly fold--

What follows, pointed with mortal sting, is imitated likewise by

Milton\textsuperscript{P.L.11.652-3.},

---a serpent arm'd

With mortal sting.

Revel.\textsuperscript{ix.10.} And they had \textit{tails like unto scorpions}, and there were

stings in their tails. So Dante\textsuperscript{Inf.xvii.25-7.} in his description of

this same monster,

\begin{quote}
Nel vano tutta sua coda guizzava
Torcendo 'n su la venenosa forca,
Ch' à guisa di scorpion la punta armava.
\end{quote}

\textit{Ibid.}

Soone as that uncouth light upon them shone,

Into her mouth they crept--]

The ugly offspring of error flies at the least approach of light and

truth. These unclean spirits, which come out of the mouth of this

monster, and creep into it again, are imaged from Revel.xvi.13. And I

saw three unclean \textit{spirits like FROGS} [See below St.xx.] come out of

the mouth of the dragon, and out of the mouth of the beast, and out of

the mouth of the false prophet: for they are the \textit{spirits of devils},

&c. Compare St.xx.

Her vomit full of bookes and paper was, &c.

In Milton\textsuperscript{P.L.11.656-8.}, the hell-hounds ingendered of \textit{Sin},

when they list, would creep,

If aught disturb'd their noise, into her womb,

And kennel there.
XVI.

Whose folds displaid
Were stretch'd now forth at length WITHOUT ENTRAILE.

I formerly red,

—WITHOUTEN TRAILE.

i.e. without trailing or dragging on the ground; as we say the trail of a garment. There is no letter added or omitted by this reading—But Spenser borrows words not only from Latin, but Italian, French, and other languages, and makes them free of his own, by altering their spelling and fitting them to the English mouth. Gall. entrelas, a knot; entrelasser, to twine or twist. WITHOUT ENTRAILE, without twining, knotting or twisting.—Let the reader please himself; and accept of our emendation or explanation, as likes him best.

Ibid.

For light she hated as the deadly bale.] I should not question to alter, had I any authority of editions, into

For light she hated as her deadly bale.

HER bale, emphatically: in allusion to John iii.20. For every one that doeth evil hateth the light, neither cometh to the light lest his deeds should be reproved. Prudentius, Hymn. Matut.ii.21.

Versuta FRAUS et callida

Amat tenebris obtegi.

You see above, St.xiv. that the armour of the knight gave light: it is to be remembered he has put on christian armour, the armour of light. Rom.xiii.12. The celestial panoplie of radiant Urim, as Milton<PL.vi.760-1.> calls it.

XVII.

Which when the valiant elfe perceiv'd, he lept

As lyon fierce upon the flying pray.]
The knight intercepts the retreat of Errour into her den. Our poet translates Homer, Il.é.297. v.485. Ἄς δὲ λέον ἐπόρουσε, tanquam leo irrituit.

Ibid.
And turning fierce her speckled taile advaunst.] Her speckled taile:
So this monster is described by Dante,

Lo dosso, e 'l petto, et amendue le coste
Dipinte havea di nodi et di rotelle.

Inferno, C.xvii.<14-5.>

The metaphor is plain, spotted, infamous, scandalous, &c.

Mos et lex maculosum edomuit nesas.

Hor.iV.v.22.

Avaritia et libidine foedus et MACULOSUS.

Tacit.Hist.ii.7.2.<i.e. i.7.2.>

Our Shakespeare uses it no less learnedly than elegantly,

Upon this spotted and unconstant man.


XVIII.

Tho wrapping up her wretched sterne around.--] i.e. Then wrapping all around her wretched tail.--Fairfax, in his translation of Tasso, xv.50, uses it for the tail of a Lyon.

His sterne his back oft smote his rage to whet.
But for the explaining of hard words I refer to the Glossary. Let us consider what follows,

--and her huge TRAINE

All suddenly about his head wound,

That head or foot to stirr he strove in vaine.

God help the man so wrapt in Errour's endlesse TRAINE.
Trainée in the former verse signifies tail; in the latter, deceit. For it is contrary to the laws of good rime to make the same word with the same signification to rime to itself: nay, good rimes require even different words. And here so obvious a reading occurs, that I am almost persuaded Spenser wrote,

God help the man so wrapt in Errour’s endlesse CHAINE.

Ps. lxxiii.6. Pride compasseth them about as a CHAIN. In the book of Common Prayer, Though we be tied and bound with the CHAIN of our sins.

Have knit themselves in Venus’ shamefull CHAINE.

B.i.C.2.St.4.

In CHAINS of lust and lewde desyres ybound.

B.ii.C.1.St.54.

Is.lviii.6.<i.e. lviii.6.> To loose the bands of wickedness.

That soon to loose her wicked bands did her constraine.

B.i.C.1.St.19.

—To sinful bands made thrall.

B.i.C.8.St.1.

Plato de Repub.L.vii.<515C> εξόπευε δὴ ἀυτῶν λόγου τε καὶ λογίον τῶν τε θεομάτων καὶ τῆς ἀφοσίας.—Spenser is a great imitator of scripture expressions: and the metaphor is so proper, that I am apt to believe that the printer’s roving eye was caught with the word above; which errour is frequently erred in this book. However, we leave both our interpretation and correction to the reader’s consideration.

XIX.

Add faith unto your force—] For this alone overcometh, 1 John v.4.

By faith is often meant in scripture the whole combination of christian virtues.—

Strangle her, els she sure will strangle thee.

If we don’t conquer errour, errour will conquer us.
-39-

XX.

Therewith she spew'd— If the reader is offended with these odious images, let him remember that as Errour is detestable, so the poet should paint her thus detestably odious and loathsome, especially if his allegory led him to it: now our poet's allusion in this stanza is to Revel.xvi.13, where UNCLEAN spirits come out of the mouth of Errour and imposture: Πνεύματα ΑΚΑΘΑΡΤΑ ζωνα Βατράχων. like frogs. Her vomit full of books and papers was: meaning sophistical and polemical divinity; cabalistical and scholastical learning, &c.

XXI.

As when old father Nilus gins to swell—

His fattie waves doe fertile slime outwell]

Spenser here plainly alludes to the etymology, which the Greek scholiasts give of the Nile, he is called Nile, because his fattie waves doe fertile slime out well, ΝΕΙΛΟΣ παρὰ τὸ ΝΕΑΝ, ἣτοι ἐνυφασίαν, ἄγειν ΙΑΥΝ, says Eustathius on Dionys. Περιτηγ. v.228. To this etymology Nonnus alludes, Dionys.L.III. pag.100. which the reader may consult at his leisure.

Χέωμιτι τυλίσοντι ΝΕΑΝ περιβάλλεται ΕΙΑΥΝ.

And the same allusion we have in Heliodorus, Lib.IX. I fancy Spenser had him in his eye: this elegant writer mentioning the festival of Nile, which is celebrated, when the river begins to swell, about the summer solstice; adds, "that the ΑEgyptians suppose Nilus a god, and the greatest of all the gods [ΧΡΕΙΩΣΙΟΝ τὸν ΜΕΓΙΣΤΟΝ] they speak of this river in high terms calling him the rival of the skies, because he waters their fields--he is Osiris, Orus, the saviour of upper ΑEgypt; the FATHER and maker of the lower— ΝΕΑΝ ΙΑΥΝ δι έτους ἐπέγιοντα και ΝΕΙΛΟΝ ἐντεύχειν ὄνομαζόμενον—Nillus signifies likewise embleatically the year, for the letters, which compose the name, make
up, computed together, the number 365, the number of days in a year."

\[
\begin{aligned}
N & \quad 50 \\
E & \quad 05 \\
I & \quad 10 \\
\Lambda & \quad 30 \\
\o & \quad 70 \\
E & \quad 200 \\
\end{aligned}
\]

\[365\]

But these etymologies are more ingenious than true; for Nile in the original signifies a river; so Aa, Avon, Dur, Don, Ton, Ex, &c. mean waters or rivers in general, though used for particular rivers. — If the reader wants to know more of this famous river and its overflowing, he may consult Sandys travels, pag. 94. — He adds,

But when his later ebbe gins t' avale,

Huge heapes of mudd he leaves, wherein there breed

Ten thousand kinds of creatures—

Spenser corrected this first verse himself among the Errata of the press,

But when his later spring gins to avale
to avale, is to abate, to sink down, &c. Ital. avallare. Spenser uses Dante's expression,

Vengon di lâ, ove 'l NILO S'AVVALLA.

\[\text{Ifern. C..xxxiv. <45.>}\]

Here the meaning is, when the spring tide at the turn begins to lower and abate: this might be expressed in the words of Statius, Theb. IV, 705.

\begin{quote}
Sic ubi se magnis refluus suppressit in antris

Nilus, et Eoae liquentia pabula brumae
\end{quote}
Ore premit, fumant desertae gurgite valles,
Et patris undis sonitus expectat hiulca
Aegyptos, donec Phariis alimenta rogatus
Donat agris, magnumque inducat messibus annum.

Aegyptum Nilus inrigat, et cùm totâ aestate obrutam oppletamque
tenuit, tum recedit, mollitosque et oblimatos agros ad serendum
relinquit. Cicero de Nat. Deor.II.52.<130.> Historians as well as
poets relate, (and both on equal credit) that after the inundation of
the Nile various kinds of creatures are bred, by an equivocal
generation, from the mud and heat of the sun. See note on

XXIII.

As gentle shepheard—} Vida in his art of poetry, Lib.II.v.282.
allows you to take your images from small and little things; he has
no quarrel with you for comparing your heros to ants or bees; but
gnattes or flies offend him mightly. The truth is that both Vida and
Scaliger wrongly thought to raise Virgil on the ruins of Homer. I
think a fly or a gnatt is as good in comparison or illustration as an
ant: our poet thinks so, I am certain, and his simile here is very
picturesque. Compare this with that below in B.ii.C.9.St.16.
Orl.Fur.XIV.St.109. These similes are after the cast of Homer. Iliad
II.469, XVI.641. XVII.570. Milton likewise had a better notion of
these kind of comparisons than Vida.

Or as a swarm of flies in vintage time
About the wine-press where sweet must is pour'd
Beat off, return as oft with humming sound.


These images from common life give variety to a poem, and a kind of
relief to the reader, who is called off from the terrible and more glaring images. A fly, or gnat, was the emblem of troublesome impertinence, as Orus Apollo relates, for beaten off, it returns as oft, ἢτε καὶ ἔργωμένη, κ. λ. ΙΙ.ΧVII.570. And Ariosto,Χ.105. with a very proper epithet, says,

Simil battaglia fa la mosca audace

Contra il mastin—

Hence Mars calls Minerva ἡλίκωμια, ΙΙ.ΧΧΙ.394.—I will cite Homer’s similitude (ΙΙ.Β.469.) at length, that the reader may see how our poet in sense, as well as in construction, resembles this ancient bard and father of poetry.

'Ἡτε μικρόν ἀδινξιάν ἔσθενε πολλά,

'Αντε κατὰ σταθμοὺν πομπηγίουν πλάσκωμουν,

'Αρε θ'νιαρινη, οτε τι γλάγος αγγεα δενει.

Τόοιοεπίν Τρίεσοι καρποκολάντες 'Ακαλοί

'Εν πεδιφ Ιστιντο——

Schol. 'Επι τῷ ΔΕΞΕΙ θυστιζομεν, τῆς ἄνταποδικομένης, ἢτε, λέγεως ἀνακολούθως ἔκοιτος' ως ἐν τῇ β. τῆς 'Ιλίαςος. ως δ' ότ' ἐν οὐράνιῃ δοστα θελείν ομφιλες σελήνην. Είτα Επιμερεί, Τόοι Μεσπην νεών. Now the reader might see the same kind of ἀνακολούθων (as the Grammarians call them) in many of Spenser’s similitudes: some are to be helped by supplying, he, who, and: or by turning the verb into a particle, or particle into a verb; or the like. See B.Ι.C.6.St.10. B.iv.C.4.St.47. and other passages to be mentioned hereafter—But I will not leave this simile and subject without animadverting a little on Mr. Pope’s translation, and note, on ΙΙ.ΧVII.v.570. <i.e. XVII.642.> where Menelaus obstinately persevering to defend and carry off the dead body of Patroclus is compared to a gnat or fly, which though beaten off, returns as oft to its attack.
Et ei [Menelao] muscae pertinaciam in pectoribus immisit,
Quae licet abacta crebrò à corpore humano,
Appetit mordere, dulcisque illi sanguis est hominis.
Tali eum pertinaciam replevit praecordia profunda.

So burns the vengeful HORNET (soul all o' er)
Repuls'd in vain, and thirsty still of gore
(Bold son of air and heat) on angry wings,
Untam'd, untir'd, he turns, attacks, and stings.

What has the hornet to do here, and why is he called thirsty of gore, &c? Is not this perverting the justness of the original, as well as jumbling together the different nature of animals? there is a simplicity and strong propriety in Homer's verses--But let us see the note--"It is literally in the Greek, She inspired the hero with the boldness of a fly. There is no impropriety in the comparison, this animal being of all others the most persevering in its attacks, and the most difficult to be beaten off: the occasion also of the comparison, being the resolute persistance of Menelaus about the dead body, renders it still the more just. But our present idea of the fly is indeed very low, as taken from the littleness and insignificancy of the creature. However, since there is really no meanness in it, there ought to be none in expressing it; and I have done my best in the translation to keep up the dignity of my author." I believe Mr. Pope's friend wrote one part of this note, and he interlined it with additions of his own: which is the only way to account for the
disagreement between the translation and the notes.

XXVI.

That detestable sight him much amazde,

To see th' unkindly imps—]

Unkindly, i.e. unnatural, in drinking their mothers blood: like the nurslings of errour, the more they drink of it, the more they hasten on their own destruction. A modern poet would have writ,

That sight detestable—

But our poet follows the Latin idiom: Again,

With huge force and insupportable mayne.

Here the accent plainly gives force to the verse.

For never felt his imperceivable brest

O how I burn with implacable fyre

Doth course of natural cause farre exceed.

Now base and contemptible did appeare

And forced me to so infamous deed.

These instances may be sufficient: let me add Milton, no small imitator of our poet,

Through the infinite host—
Universal reproach—

_Which th' invisible king._

Ibid.

And bowels gushing forth.] These nurslings of error are a type of Judas. See Acts i.18. He burst asunder in the midst, and all his bowels gushed out.

XXVIII.

_He never would to any by-way bend._] Turn not from it to the right hand or to the left, that thou mayst prosper whithersoever thou goest, Josh.i.7. Turn not not to the right hand nor to the left, Prov.iv.27. So our christian knight presses forward, not looking back; see Luke IX.62. but he has Una with him: and when holiness leaves truth, truth leaves holiness.

Ibid.

So forward on his way, with God to friend

He passed forth.] i.e to befriend him. Εἰὼν Θεόν. non sine die, Horat.L.III.Od.IV.<20.>

οὖ Θεόν ἀτερο, Pindar<Pyth.ode V.76.> So Diomed tells Agamemnon,

— σὺν γὰρ Θεόν εἰληφθέντες


Untill the hardie mayd with love to friend;
Which Dryden has imitated in his poetical paraphrase of Chaucer’s knight’s tale.

With honour to his home let Theseus ride,

With love to friend, and fortune for his guide.

<1.11-2.>
And thus Fairfax VI.102.

Lastly she forward rode with love to guide.

Expressions of like sort are, God to guide, B.v.C.2.St.10. God before, B.vi.C.11.St.36. The opposite expressions are, Deo irato meo. averso Jove. haud numine nostro. male numen amicum. Σεβην Ἀπάτην.

XXIX.

At length they chaunst to meet upon the way

An aged sire—]

This is the second adventure of our knight; in which he succeeds not so well, as in his first. Perhaps Spenser had Chaucer's description of Papelardie in view in the Romant of the Rose, v<erse>.413. And very plainly, the Monks and Friars. The reader may compare Ariosto, Lib.ii.St.12,13.--This aged sire is Archimago, the grand fraudulent impostor, the common enemy of christian knights; emblematically the arch-fiend, the devil: who transformed himself into an angel of light, 2 Cor.xi.14.<i.e. xi.24.> and by his false dissembling and hypocrisy (according to Milton) imposed on the sharp-sighted Uriel, no wonder on our unsuspecting christian:

For neither man nor angel can discern

HYPOCRISIE, the only evil that walks

Invisible, except to God alone.

<P.L.iii.682-4.>

The speeches of this old hypocrite are finely in character: one would wonder how rhyme could accord so well with reason. His habitation, St.34. is wonderful picturesque. The reader must see and feel these beauties without ever and anon being put in mind of them.

XXX.

He faire the knight saluted, louting low,

Who faire him quited—]
him requited, payed him back his salutations again,
Whom she saluting faire, faire resaluted was.

But when the wizard sage their first salute
Reciev'd, and quited had——

B.v.C.7.St.17.

Dicta acceptâque salute, Ovid. Met. xiv. 11.  προσειτων χάλειν,
ἀντιπροσεέδρικον. Xen. L.iii.C.13 sect.1. 'Επει δὲ ἦμας τὰ ἐν αὐτὰ

Fairfax XVII.59.

νομαδέατο, καὶ τῶν αἰωλικῶν ἐχεῦν, Postea vero quàm nos (ut moris
pag.127.

Ibid.

With holy father sits not with such things to meel.] It sits not,
'tis not becoming. Il sied, it sits well, 'tis becoming. So we say,
it sits well on a person: The same expression we have below,
C.8.St.33.

How ill it sits with that same silver head
In vain to mock.

And this phrase, which is very frequent in our old english poets, whom
Spenser perpetually follows, is constantly altered in all the editions
excepting in the first quarto edition, which I print from, into fits:
a very obvious alteration to every corrector of the press: this I
noticed formerly. And let us see how our old poets used this word.

My sonne it sit well every wight
To keep his worde in trouthe upright.

Gower.Fol.12.

It were an unsittende thynge, i.e. an unbecoming thing, Fol.CLI.
And trewly it sitten well to be so.


For well sit it the soothe for to saine.

Chauc.Troil. and Cres.1.12.

And presently after, v.246.

And truliche it sitte well to be so.

i.e. 'tis becoming and proper. And pag.139.<Shipmann's Tale>
v<erse>.2671. Urry's Edit. It sit not me: i.e. it becomes not me.

In the same sense besits, which is rightly printed in the 1st and 2d quarto Editions, but ignorantly altered in the subsequent Editions,

Me ill besits that in der-doing armes--

B.lii.C.7.St.10.

i.e. It ill becomes me; it sits ill upon me: this is changed into besits. And for my own part I make no doubt but Spenser did not write, as 'tis now printed in all the Editions,

That sure he weend him born of noble blood,

With whom those graces did so goodly FIT.


But that he wrote,

With whom those graces did so goodly SIT.

And I would read likewise in B.v.C.5.St.10.

With spightfull speaches sitting with her well.

And not fitting, as printed in all the Editions.

XXXI.

In which that wicked wight his dayes doth weare.] A Latinism, dies terit, consumit. and Grecism, ἅμερας. Blou ἅμερες.

XXXII.

For what so strong,

But wanting rest will also want of might?]
Want of might, i.e. be deficient in might. The thought is from Ovid, Epist.IV.89.

Quod caret alternā requie durabile non est.

The same observation he has again, B.iii.C.7.St.3.

But nought that wanteth rest can long aby.

So in his Shepherd's Calend.Ecl.IX.<240-1.>

Whatever thing lacketh changeable rest

Mought needs decay when it is at best.

Chaucer likewise had Ovid in his eye in the Merch.Tale.1378.

For every labour sometime mote have rest,

Or ells long time may he not endure.

Ibid.

The sunne, that measures heaven all day long,

At night doth baite his steeds the ocean waves emong.] Horat.II.0d.10.<19-20.>

--Neque semper arcum

**TENDIT APOLLO.**

XXXIII.

--The way to win

Is wisely to advise.] The way to be successful is wisely to consult and deliberate.

According to the direction in the Pythagorean verses, Βουλέου δε ποιεῖ εὖγου. & Plato in Theag.<122B> λέγεται δε συμβούλη λειδον χρήσιν. Plato here alludes to the Pythagorean precept. See Jamblicus. Antequam incipias, consulto; ubi consulueris, maturè facto opus est.

Sallust.<Bellum Catilinae I.6.> The verse just above is proverbial too,

Untroubled night (they say) gives counsell best.

La nuit donne counsel, Gall. La notte è madre di pensieri. Ital.
And well could file his tongue as smooth as glass.] This expression we often find both in our poet, and in those old poets whom he imitated. So again, B.ii.C.1.St.3. his fayre-filed tongue. And B.iii.C.2.St.12.

However, Sir, ye fyle
Your courteous tongue his prayses to compyle.
And in Colin Clouts come home again<701>,
A filed tongue furnisht with termes of art.
'Tis a Gallicism, Avoir la langue bien afilé. And our old poets have it frequently.
For when he hath his tongue afiled
With soft speech and with lesyng.  

Gower,Fol.II.<i.e. Fol.XI.>

Ne so well can a man affile
His tongue, that sometime in jape
Him maie some light word overscape.

Gower,Fol.I.

For wele he wiste whan that song was songe,
He must preche and well afile his tongue.

Chauc.Prof.714.

This Pandarus gan newe his tongue afile.

Ch. Troil. & Cres.II.1681.

Johnson calls Shakespeare's poems 'well torned and true-filed lines.' bene tornatos et limatos versus. See Dr. Bentley's learned note on
Horat. Art. Poet. v. 441. but don’t be persuaded by his fair-filed tongue to admit his correction. I ought not to forget that Fairfax likewise uses this expression, v. 8.

He stord his mouth with speeches smothly filde.

Again, VI. 73. with his filed tongue. And Dryden, in Cym. & Iphigen. <219.>

His mien he fashion’d and his tongue he fil’d.

XXXVI.

The drouping night thus creepeth on them fast,
And the sad humor loading their eye-liddes,
As messenger of Morpheus on them cast
Sweet slombring deaw—]

Morpheus, according to the modern poets, is the god of sleep, and so characterized in Chaucer; whom our poet plainly had before him, as well as Ovid, when he wrote that beautiful description of Morpheus’ house, which we shall presently see. Notwithstanding Spenser is so fettered with rhyme, his verses are wonderfully picturesque; both the images and the expression corresponding each to the other. Milton seems to have imitated this passage in Par. Lost. IV. 614.

And the timely dew of sleep

Now falling with soft slumbrous weight, inclines
Our eye-lids.

In Il penseroso<146> he says, "the dewy feathered sleep." This messenger of Morpheus pours his slumberous dew on their eye-lids. Sic à pictorisibus Somnus similatur ut liquidum somnium ex cornu super dormientes videatur effundere, says the Schol. on Statius Theb. VI. 27. compare Stat. Theb. II. 144. Morpheus may here be supposed pouring his slumberous dew either from his horn, which he usually carried with him, or to sprinkle it from off a bough, which he usually bore dipt in
the oblivious Lethe: see Virg.V.854. or from his dewy-feathered wings he might scatter his sweet slumbering dew. The imagination is left to supply the deficiency. I would advise the reader to consult Mr. Addison's Travels, where he mentions a statue of Morpheus. I have seen among my Lord Pembroke's statues at Wilton a statue of Morpheus, quite 'drowned in a drowsy fit' and the black marble shews 'that sad night over him her mantle black did spread' St.39,40.

Ibid.

Where when all drown'd in deadly sleep he finds] Deadly sleep, means sound sleep: he says deadly. Because sleep is the image of death. --Drowned in sleep, is an expression used by that poetical and elegant romance writer, who was studied by all the romance writing poets. Επειδὴ μὲν εὐκλεῖς οἵτως τὴν πόλιν ἐξάπτυτον, cum mediae noctes somno urbem mergerent. Aethiopic.L.iv.C.12.

--Lumina somno

Mergimus.

Valer.Fl.viii.66.

Spenser seems fond of this image, so below St.40.

Whom drowned deepe

In drowsie fit he finds.

Whiles you in carelessse sleepe are drowned quight.

B.i.C.l.St.53.

Drownd in sleepie night, B.i.C.2.St.42. So likewise B.i.C.3.St.16.

E s'anco integra fosse, hor tutta immersa

In profunda quiete.

Tasso.ix.18.
And these few left are drownd and dead almost
In heavy sleepe.

XXXVII.

A bold bad man, that dar'd to call by name
Great Gorgon, prince of darknes and dead night,
At which Cocytus quakes and Styx is put to flight.]

A bold bad man, is added after the manner of our best poets, and with
the same kind of reflection and pathos.

Demens! et cantu vocat in certamina divos.

Virg. vi. 172.

Demens! qui nimbos et non imitabile fulmen.

vi. 590.

So Homer frequently introduces Νῄπιαος. Νῆπιος. and Milton, Fool,
Madman, &c. Great Gorgon, or, as Spenser calls him, B.i.C.5.St.22.
and B.4.C.2.St.47. Demogorgon, is the prince and head of all the
gentile deities, according to Boccace. This tremendous deity is
mentioned in Boyardo, L.ii.C.13.

—Jo voglio che me giuri

Per lo Demogorgone—

Sopra ogni fata è quel Demogorgone.—

If the reader will turn to Boccace, he will find that Demogorgon
stands there the first and father of the gods: he will see too that
Boccace took the name and hint from Lactantius, a scholiast on
Statius, who does not name this terribilis deus, as Boccace calls him;
this dreaded name, quem scire nefastum: at the mentioning of which
name, Cocytus quakes and Styx is put to flight. I wonder therefore
that Dr. Bentley should take so easily for granted, that Boccace did
invent this silly word Demogorgon, as he is pleased to express
himself: "Milt.ii.964. And the dreaded name of Demogorgon], Lucan’s famous witch Erectho threatens the infernal powers that were slow in their obedience to her, that she would call upon some being, at whose name the earth always trembled. Quo nunquam terra citato Non concussa tremit. But no ancient poet ever names that being. Boccace, I suppose, was the first that invented this silly word Demogorgon, which our Spenser borrowed of him, iv.2.47."

Down in the bottom of the deep abyss,
Where Demogorgon in dull darkness pent.

Whether Lactantius invented it I cannot say: See Hygin.Fab. in Præfat. Ex [Demogorgone] et Terra Pytho. But the place is interpolated, as Dr. Bentley knew very well. Lucan’s verses perhaps gave the hint,

—Paretis? an ille
Compellandus erit, quo nunquam terra vocato Non concussa tremit, qui GORGONA cernit apertam.

Luc.vi.744

So that Demogorgon is the DEMON, qui GORGONA cernit apertam: or the Demon of the Corgons. Tiresias likewise in Statius , conceals, but threatens this dreaded, this inutterable name:

Scimus enim et quicquid dici noscique timetis,
Et turbare Hecaten; ni te Tymbraee vererer,
Et triplicis mundi summum, QUEM SCIRE NEFASTUM.

(Thebaid iv.514-6.)

This line of Statius is very remarkable,

Et triplicis mundi summum, quem scire nefastum.

One would think that he alluded to that tremendous, unutterable name, the four-lettered name: A name written that no man knew, Revel.xix.12. A name, that rightly pronounced, would work all
miracles: if you believe the Jews.—The inchanter Ismeno in Tasso threatens the spirits with the dreaded name of Demogorgon; the whole passage of Tasso is an imitation of Lucan, and Statius.

E so con lingua anch’io di sangue lORDA
Quel NOME proferir GRANDE e TEMUTO:
A cui nè Dite mai ritrorsa, ó sorda,
Nè trascurato in ubbidir fu Pluto.

Canto xii.10.<i.e. xiii.10.>

My tongue (if still your stubborn hearts refuse)
That so much dreaded name can well repeat;
Which heard, great Dis cannot himself excuse,
But hither run from his eternal seat.

Fairfax.

Hence Milton, the dreaded name of Demogorgon: or from Spenser, St.43.

And threatened unto him the dreaded name of Hecate.

This tremendous deity is mentioned too below, B.i.C.5.St.22. and B.iv.C.2.St.47.—But let us return to Archimago, whom we find in his study consulting his magical books, from which choosing out few words most horrible, certain mystical words of incantments, he framed verses and spells of them; and thus Tasso of the inchanter Ismeno, Canto xiii.6. Mormorò potentissime parole: or as Shakespeare learnedly and finely expresses it, ‘muttering his unintelligible jargon.’ Carmen magicum volvit, Seneca in Oedip.<561.> Susurramen magicum, Apul.Met.1.<3.>

—Obscurum verborum ambage novorum
Ter novies carmen magico demurmurat ore.

Ov.Met.xiv.57.

Tunc vox Lethaeos cunctis pollentior herbis
Excantare deos, confundit murmura primum
Dissona, et humanae multum discordia linguae. 

Lucan. vi. 685.

The next thing the inchanter does, is to call by name upon the infernal deities. So Medea in Seneca,

Vos precor vulgus silentum, vosque ferales deos,
Et Chaos caecum.—

<Medea 740-1.>

And the witch in Lucan, vi. 694.

—Mox caetera cantu

Explicat Haemonio, penetratque in Tartara lingua:
Eumenides, Stygium nefas, paenaeque nocentum,
Et Chaos.—

And the priestess in Virgil, iv. 510.

Stant arae circum, et crines effusa sacerdos
Ter centum tonat ore deos, Erebumque, Chaosque,
Tergeminumque Hecaten.—

XXXVIII.

The one of them he gave a message too,) It may not be improper to put the reader in mind that Spenser's spelling is often for the sake of the rhyme, and sometimes for accent: So above St. 10.

But wander too and fro in waies unknowne.

But this rule is not always observed by him.

XXXIX.

He making speedy way through spersed ayre,
And through the world of waters wide and deepe,
To Morpheus house doth hastily repaire.
Amid the bowels of the earth full steepe
And low, where dawning day doth never peepe
His dwelling is; there Tethys his wed bed
Doth ever wash, and Cynthia still doth steepe
In silver deaw his ever-drouping hed,
Whiles sad Night over him her mantle black doth spred.]

Tis hardly possible for a more picturesque description to come from a poet or a painter, than this whole magical scene. Archimago calls to his assistance two infernal spirits, one of which stays with him, the other is sent to the house of Morpheus,
The god of sleep there hides his heavy head,
And empty dreams on every leaf are spread.

Virg.vi.396.

He [i.e. the spirit sent by Archimago] making speedy way through SPERSED AIR—This same expression Fairfax has, xiii.2.<i.e. xiii.11.>

Legions of devils by thousands thither come,
Such as in sparsed aire their biding make.
And the next verse Milton has borrowed,
And through the world of waters wide and deep—
The rising world of waters dark and deep.

Par.Lost.iii.2.<i.e. iii.11.>

With respect to Milton's imitation, and his change of one of the epithets, with the reason of it; I have spoken already in critical observations on Shakespeare. p.267. and in a letter to Mr. West, concerning a new edit. of Spenser<p.28.>—Next, this infernal imp arrives at the house of Morpheus: now here Spenser acts as a Scholar and a poet should act; which is to see what others have said on the same subject, and then to imitate what best suits his subject.—When Juno wanted to lull the thunderer to repose, and to withdraw him from assisting the Trojans, she is thus described—

She speeds to Lemnos o'er the rowling deep
And seeks the cave of Death's half-brother Sleep.
Sweet pleasing Sleep (Saturnia thus began)
Who spreadst thy empire oer each God and man—

As Spenser had no intent to characterize the Lemnians as sluggards, he places the house of Morpheus amid the bowels of the earth. In the Odyssey, Homer places the region of dreams at the ends of the earth, among the Cimmerians,

When lo! we reach’d old ocean’s utmost bounds—
There in a lonely land, and gloomy cells,
The dusky nation of Cimmeria dwells:
The Sun ne’er views th’ uncomfortable seats,
When radiant he advances, or retreats.

Ovid has translated this passage of Homer, in Met.xi.592. and so has Valerius Flacc.iii.398. and Statius, Theb.x.84. And likewise Ariosto Canto xiv.St.102.<i.e. xiv.92,93.>—The reader at his leisure may (if he pleases) compare these authors together. Let me add the dream of Chaucer, v.136.pag.405. Urry’s edit.

Go bet, quoth Juno to Morpheus,
Thou knowst him wel, the god of slepe—
This messenger toke leve and wente
Upon his way and nevre he stente,
Tyl he came to the darke valey—

And in the house of fame, v.70. [pag.458. Urry’s edit.]

Unto the god of slepe anone,
That dwellith in a cave of stone,
Upon a streme that cometh fro Lete,
(That is a flode of hell unswete)
Beside a folke men clepe Cimerie—
Beside a folke—prope Cimmerios: as I elsewhere corrected and explained this passage: for Chaucer has translated Ovid.Met.xi.592. only he makes Morpheus the God of sleep, and so does the moderns: but in Ovid.xi.635.> Morpheus is one of the sons of Somnus.

XXXIX.
There Tethys his wet bed—] In some editions 'tis printed Thetis. Tethys, was the wife of Oceanus, and is used for the ocean; Thetis, was a Nereid or sea-nymph. But the blunder and confusion is frequently made, and Thetis is printed for Tethys, often in Spenser, and often in other poets: and this very blunder runs through Drayton's Polyolbion. I thought it not improper to mention this once for all, as this error (as I said above) runs through most of the editions of Spenser, both here and in several other passages.

XL.
Whose double gates he findeth locked fast,
The one faire fram'd of burnisht yvory,
The other all with silver overcast.]

Hear my dream (says Socrates in Plato's Charmides<173A>) whether it comes from the gate of horn, or from the gate of ivory: i.e. whether true or false. The poets suppose two gates of Sleep, the one of horn, from which true dreams proceed; the other of ivory, which sends forth false dreams. [Hom.Odyssey. 562. Virgil.vi.894.] But Spencer very judiciously varies from these poets; for he supposes the wicked Archimago not to have access to truth in any shape; much less to those dreams, which may be said to come from the throne of Jupiter; but to those only, which fill the imagination with vain and distracting images. The gates of horn may be imagined to send forth true dreams, from its transparency and simplicity; the gates of ivory, silver, &c. from its gaudy appearance, to send fallacious
dreams. I find interpreters extremely puzzled to find a reason why Virgil makes Anchises dismiss his son and the Sibyl through the ivory gate: it is (they say) undoing all he has done before, and giving the lye to the prediction of Anchises: quite otherwise, I think: 'tis only saying that the truth is a little embellish'd with the gaudy fictions of poetry. An historian might send his hero through the gates of horn: a poet must necessarily send him through the more beautiful gate, the gate of ivory, adorned and embellish'd with its proper fiction: and proper fiction best conveys truth.

Ibid.

Watching to banish Care—] I have printed Care, as a person, and one of the infernal imps of Night and Erebus: so it should be printed in Horat.ii.16.<11-2.>

—Curas laqueata circum

Tecta volantes.

And in L.iii.Od.1. Timor, Minae, Cura, are all persons of the same infernal society.

XLI.

And more, to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring winde, much like the sowne
Of swarming bees, did cast him in a swowne.

Spenser does not confine himself to the imitation of any one poet, but gathers the flowers of many. Thus Chaucer expresses himself in his description of the house of Morpheus the God of slepe, as he names him:

Save that there werein a fewe welles
Came running fro the cllyffes adowne
That made a dedly slepinge sowne.

Observe here Sowne, which is Spenser's word: though altered in some editions. Ital. Suono. Lat. Sonus.

Ibid.

—but careless Quiet lies.] QUIET, as a person: and thus it should have been printed in Ovid. Met.xi.602. Muta Quies habitat. Spenser's epithet is much prettier. Thus Statius in the same description, Theb.x.89.

Limen opaca Quies, et pigra Oblivia servant.

Secura quies<Georgics ii.467.>, is Virgil's epithet. Quies, was worshipped as a goddess, and had her temple near Rome. Ariosto has placed in his Casa del Sonno, described Canto xiv.<91-4.> the imaginary beings, Otio, Pigritia, Oblio, Silentio.

XLII.

Whose DRYER braine.] i.e. too sober. SICCIS omnia nam dura deus proposuit. Hor.L.1.Od.18.<3.>

XLIII.

Hether (quoth he) me Archimago SENT

He that the stubborn sprites can wisely tame,

He bids thee to him send for his intent

A fit false dreame, that can delude the sleepers SENT.

The great enemy and impostor intended to disgrace christianity: to delude was the means; the end was to disgrace: how should he disgrace Una? by sullyng her character. How lead the knight into disgrace? by separating him from truth. The allegory therefore points out the emendation. The rhyme too points out the emendation; for these jingling terminations (if possible) should not consist of words spelt alike: and Spencer always endeavours to avoid it, but his
fetters often stick too close. The words likewise are embarrassed and may have, as they now stand, different meanings assigned, ex. gr. a false dreame that may delude the sent or scent of the sleeper: or, of the sleepers.---But the correction is obvious with a little attention to the allegory and to Spenser's manner of rhyming,

A fit false dreame, that can delude the sleepers SHENT, i.e. brought into disgrace. The sleepers were Una and the knight, whom he wanted to delude and to disgrace: the intention of this enemy was to bring a reproach upon christianity: that the way of TRUTH might be evil spoken of. 2 Peter ii.2. See Shend in the Glossary: 'tis a word frequently used by Spenser: though the first time the printer saw it he blundered; perhaps the word above (as usual) caught his eye. The same blunder was made in Shakespeare, viz. sent for shent: See Critical Observations on Shakespeare, page 193. Methinks the allegory, as well as the propriety and rhyme, all lead us to this easy correction.

XLIV.

The God obayde, and calling forth straight way

A diverse dreame out of his prison darke]

A dream that would occasion diversity and distraction: or from the Ital. Sogno diverso, a frightful, hideous dreame.

Cerbero fiera crudele e diversa.


Comincia un grido orribile e diverso.


Stava quel mostro crudele e diverso.

And fram’d of liquid ayre her tender parts] This visionary phantom
deck’d out like Una, seems imaged from Homer, Virgil, and Tasso. That
weaker sence—Should rather have been thus,

That th’ weaker sence it would have ravish’d quight.

The weaker sence, as opposed to the sense of reason and understanding:
but this particle and others he often omits, as the reader will see
hereafter, much to the detriment and perapsuity of the sentence.

_Autàr ὁ Ἐνώλον τευξ᾽ ἄγωρότοξος Ἀπόλλωνς,
 Αὐτῷ τ’ Ἀλνέα Ἐκελὼν καὶ τεῦγοι τολῶν._

_Iliad.v.409.<i.e. v.449-450.>

Ἐνώλον πονηρός, δέμας δ’ ἁμαρτό γυναικὶ.

_Od.iv.796.

_Tum dea nube cavā tenuem sine viribus umbram
In faciem Aeneae (visu mirabile monstrum)
Dardanijs ornat telis, ἄc._

_Aen.x.636.

_Questi di cava nube ombra leggiera
(Mirabil mostro) in forma d’ huom compo se._


Now when that ydle dreame] _Imago vana._ Horat.iii.Od.27.v.40.

_Ibid._

And that new creature born without her dew] _i.e._ born without those
due and proper qualities of a real woman: for real she was not, but
as Homer calls the like airy phantom, Εἴδωλον and Virgil _tenuis
umbra<_Georgics iii.334-5._> and as our poet calls her soon after, a
misformed sprite, and miscreated faire. _Εἴδωλον ἀμαυρόν._

_Hom.Od.iv.v<erse>.824._
--dat inania verba,

Dat sine mente sonum.

<Æneid x.639-40.>

So this *Idole*, this *new creature*, this phantom, had words, but not DUE words, [*inania verba* sound, but not DUE sense.--This I take to be the meaning; the reader is however to think for himself.]

**XLVII.**

The *one upon his hardie head him plaste.*] Archimago bids the idle dream fly way, &c. *Βασιλεὶ ἐθάν, οὐλὲ οὐελε* <II.i.8.>—i.e. *Go, idle dream.* The dream goes and places himself upon the knight's head, the seat of the soul and of the imagination: *Στῇ δ' ἄρ' ὑπὲρ κεφαλῆς. Hom.*II.i.12.20. Who can doubt but our poet had Homer in view?

**XLVIII.**

*And eke the Graces--* The Graces were at the wedding of Cadmus, and they sung

"Ὄτι καλὸν, φίλον ἐστίν τῷ δ' οὕ τ καλὸν, οὕ φίλον ἐστίν.*

Theog<nes>.v<erse>.14.<i.e.16.>

The usual burthcen of the nuptial song was, *Io Hymen, Hymenaee.* Homer in the description of the shield of Achilles mentions this nuptial song, *πολὺς δ' ὑμένακος ὅρατε,* Hom.<II.> Σ.493. And Milton copied from the shield of Achilles in the vision shewn to Adam, Parad. L.xi.590.

They light the nuptial torch, and bid invoke

Hymen, then first to marriage rites invok'd.

But if Hymen then was first invoked, how, comes it that he says, B.IV.v.710.

*Here in close recess--*

Espoused Eve deck'd first her nuptial bed;

And heavenly choirs the hymenean sung.
Poets are to be understood with some latitude and liberality: the former is literally and strictly to be taken, not so the latter. 'Twas usual likewise at their weddings to strow flowers, and hang garlands at their doors; and at their festivals to crown themselves with ivy, which was sacred to Bacchus: hence he adds,

Whilst freshest Flora her with yvie garland crown'd.

L.

He thought have slain her in his fierce despight.] So the first and second editions in quarto. But the folios of 1609, 1611, 1617, and Hughes' edition all read,

He thought t' have slain her—

which I am apt not to think (however proper it may appear) our poet's reading: for to, the sign of the infinitive mood, is often omitted by him: ex.gr.

did weene the same

Have reft away with his sharp rending clawes.  

And therewith thought

His cursed life out of her lodg have rent.

That in her wrath she thought them both have thrild.

Other instances may be added hereafter.

LI. <i.e. L.>

Tho can she wepe.] Then she began to weep: then she did weep. So the Greeks, φιλεῖ, ξύβε, ἐπισταται, πέσουσε, γέμισε, &c. So the Latins, novit, amat, potuit, gaudet, &c. which joined to the verb, add nothing to the signification.
LII.
Your owne deare sake—] This is false; for Una knew not St. George, till she came to Fairy court. The lying phantom breaks off her discourse therefore, least she should discover too much: and the whole is finely conducted by the poet.

LIII.
—Yet since no' untruth he knew.] So the two old editions in quarto: but the folios read.
—Yet sith n' untruth hee knew.

LIV.
Assure yourself it fell nor all to ground.] This is a scripture phrase. I Sam.iii.19. And Samuel grew, and the Lord was with him, and did let none of his words fall to ground. LXX. οὐκ ἐπεσεν ἐπὶ τὴν γῆν. 'Tis a phrase used likewise by Apollonius, iv.389.
—τὰ μὲν οὐ θείως ἀκόηντα

Ἐν γάλη πεσένυ.
—nec ista fas irrita

Humi cadere.
CANTO II.

I.

By this the northerne wagoner had set
His sevenfold teeme, behind the stedfast starre,
That was in ocean waves yet never wet;
But firme is fixt, and sendeth light from farre
To all, that in the wide deepe wandring arre.

The northerne wagoner, i.e. Arctophylax, Bootes, or as he is called
in Latin, Bubulus, plaustri custos &c. His seven-fold teme; Septem
triones. He seems to have Ovid, Met.x.446. in view.

Tempus erat, quo cuncta silent, interque triones
Flexerat obliquo plaustrum temone Bootes.

And Homer, Ili.6.487.

"Αρκτος θ', ήν καὶ ὕμμαξαν ἐπίκλησιν καλεούσιν,

"Οὔτε δ' ἀφθοράς ἐστι λοετράν ἀκεανοῖς.

"Ouy — The chiefly observed star that was never yet wet in ocean waves;
or, the only constellation here by Homer enumerated. Ovid,
Met.xiii.293.

Immunemque aequoris arcton.

And Virgil, G.iii.246. in the plural number, meaning the greater and
lesser bear,

Arctos oceani metuentes aequore tingi.

'Twas a vulgar, and almost established opinion, that the ocean ran
round the earth as an horizon, and divided the upper from the lower
hemisphere: hence oceanus, aequor &c. are often by astronomical
writers used for the horizon.—By the stedfast starre, Spenser means
the pole star, or the star in the tail of the lesser bear, called
Cynosura, νάυτηραν ἀρέων. See Cicer.Nat.Deor.ii.41. with the notes
of Davis. and Manil.i.309.

Ibid.

And chearefull chaunticleere with his note shrill
Had warned once, that Phoebus fiery carre,
In hast was climbing up the eastern hill.]

Once, i.e. once for all: had given full and sufficient warning.

Chanticlere is the name his admired Chaucer, in the Nonnes Priests Tale, gives the Cock.

That Phoebus fiery carre in hast was climbing up--

Thus Apollo directing Phaeton,

Ardua prima via est; et qua vix mane recentes
Enitantur equi.

Ovid.Met.ii.63.

The poets frequently express themselves as Spenser.

Ἡμὸς δὲ Ἑλλὸς μέσον οὐρανὸν ἀμετέρμητον.

Cum sol medium caelum conscenderat.

Hom.II.3'68.

Sol medium caeli conscenderat igneus orbem.

Virg.viii.97.

Dr. Bentley cites this passage of Spenser in his note on Milton, iv.777.

Now had Night measur'd with her shadowy cone

Half way up hill this vast sublunar vault.

Fairfax (a great imitator of Spenser, and who often leaves his original for the sake of his imitations) has the same expression, i.73.

Meane while the carre that beares the light'ning brand,

Upon the eastern hill was mounted hie.
II.

Who all in rage to see his skilfull might.
Deluded so, gan threaten hellish paine—]

Nothing is more common in the account of ancient enchantments, than for the conjurers to threaten the Spirits, as if they held them in the most servile obedience by the power of their spells; so Tiresias threatens the infernal spirits in Statius<Theb.iv.500-517>, and in Seneca<Oed.559-607>; so the witch Ericho in Lucan<Civil War vi.662-718>; so Ismeno in Tasso, xiii.10. So Prospero threatens Ariel,

If thou more murmur'st, I will rend an oak,
And peg thee in his knotty entrails.


IV.

Rise, rise, unhappy Swaine,
That here wax OLD in sleepe, whiles wicked wights
Have knit themselves in Venus shameful chaine.]
The Magician having decked out one phantom like to Una, now forms another like a young Squire: these visionary idols he puts to bed together, and then awakens the red-crosse knight, and tells him that he here waxes OLD—how this can be spoken with any degree of propriety I can't determine —the sense leads him to say, that he lies alone, whilst two wicked creatures are in bed together.

There is no writer that has so many latin idioms in his poem as Spenser; some of these I shall point out to the reader, many more I shall leave to his own finding out: for 'tis tedious and irksome to dwell on subjects, that require only to be now and then properly hinted at; and some compliment is to be paid to the reader’s
understanding. The passage now before us, seems to require this sense, namely, that the knight sleeps _alone_ without a bed-fellow, whilst Una has got one and lies _warm_. *Frigidus* in Latin means to be alone, to _wax_ COLD for want of company. So the chast Penelope uses this word, when she writes to her absent lord,

Non ego deserto jacuissem _FRIGIDA_ lecto.

<i>Heroides 1.7.</i>

_i.e._ I should not have WAXED COLD, by lying alone—So again in the Art of Love<i>iii.69-70</i>:

Tempus erit, quo tu, quae nunc excludis amantes,

_Frigidâ_ deserta _nocte jacebis anus_.

Which Jonson thus translates in his Epicene, or Silent Woman<i>IV.iii.44-5</i>: 'She that now excludes her lovers, may live to lie a forsaken beldame in a frozen bed.' Other poets too have the same expression.

—_Ille notis actus ad Oricum_

_POST INSANA CAPRAE SIDERA, FRIGIDAS_ NOCTES NON SINE MULTIS

Insomnis lacrymis agit.

<i>Hor.L.iii.Od.7.<5-8.></i>

_i.e._ Cold nights, because he lay alone.

Contemnuntque favos, et _frigida_ tecta relinquunt.

<i>Virg.C.iv.104.</i>

_frigida_, _i.e._ deserted.

Radix stultitiae cui _frigida_ sabbata cordi.

<i>Rutil.Itin.i.389.</i>

Rutgersius seems to me to have very rightly explain'd Horace according to this sense,
---0 Puer, ut sis
Vitalis metuo, et [lege, aut] majorum ne quis amicus
FRIGORE te fer at.

Sat. L. ii. i. 61.

Two things Trebatius fears for his friend Horace, one, least he should
not be long-lived: the other, least his good friends should desert
him: ne quis ex majoribus tuis amicis amicitiam tuam renunciet:
perhaps meaning his friend Mecenas. So Persius, Sat. i.<108-9.> a
perpetual imitator of Horace.

Vide sis ne majorum tibi forte
Limina frigescant.

As frigescere means to be deserted, to be left alone, to wax COLD: so
fervere, is to be frequented, to wax WARM. Opere omnis semita fervet,
i.e. is full and frequent, waxes warm. Virg. Aen. iv. 407. I could
bring more instances, if I pleased, but the reader must guess, that I
believe Spenser's original reading was,

Rise, rise unhappy swaine,
That here WAX COLD in sleepe, whiles wicked wights
Have knit themselves in Venus shamefull chaine.

Perhaps 'twas written in Spenser's copy wax cold, one of the strokes
of the x being separated from the other. So that the mistake was
easy, as the received reading carries with it some glimmering of
sense. But no poet borrows so much from learned languages as Spencer,
which makes his diction often hard to be understood without this
previous knowledge: So that to understand him, we must frequently
translate him into some other language. Let us here make experiment
and then see how proper the phrase is—That here wax cold in sleep,
i.e. qui frigidus jaces lecto deserto; according to Ovid: or
according to Horace, qui frigidam noctem agis. If this phrase should
still sound strange in English, 'tis because the English reader is
unacquainted with Spencer's manner of borrowing from the Latin idiom.
Many like instances may be heaped up: ex. gr.
To fill his bags, and richesse to compare [i.e.
divittias comparare.]

Nor that sage Pylian syre, which did survive
Three ages, such as mortal men contrive.
i.e. qualia secula mortales contriverunt. [Shakespeare has borrowed
this phrase from Spenser, as I have already mentioned in critical
Where he through fatal error long was led.

[This the reader must translate into Latin, before he can understand
it. Error, means a wandring voyage; fatal, ordered by the Fates, or
decrees of Providence. Virg.vi.532. Pelagine venis erroribus actus,
An monitu divum? i.32. multosque per annos ERRABANT ACTI FATIS MARIA
omnia circum.] Other passages will be mentioned in their proper
places.

V.
The eye of reason was with rage yblent.] i.e. blinded: or
confounded. The eye of reason. ΚO ΨΕΡΩΝ δΗΜΑ. M. Anton.iv.29. The
minds eye. Shak.Hamlet.<I.i.112.> ὥς ἐν σαμιτι ἀμυς, ἐν ψυχὴ τοῦς,

VI.
Returning to his bed in torment great,
And bitter anguish of his guilty sight,
He could not rest, but did his stout heart eat.]
Perhaps his in the first and third line, occasioned the printing his
in the second line, instead of, this guilty sight. THIS occasioned him to eat his heart. Homer uses the same expression, Il.ι.129.

Τέκνων ἔμοι, τέσσερας ὀδύρομενος καὶ ἄχεθαν,
sburgatiu.

Micha, quoque lugens et moerens tuum edes cor.

Θομαθέρον ἔριδος, animum—rodentis contentionis. Il.η.210. Mordaces sollicitudines, Horat.L.ι.0d.18.<4.> Bellerophon, who fell on the Alean field, there remained in solitude, ὃν σομὸν ματέων, ipse suum cor edens. Il.ζ.201. Pythagoras ordered his disciples, not to eat the heart. [Laert.viii.17.] i.e. not to disquiet themselves with heart-eating cares. The Latin poets are fond of the expression,

—Si quid

Est animum, differs curandi tempus in annum?

Hor.i.Ep.2.39.

—Multusque viri cunctantia corda

Est dolor.

Valer.Flacc.iii.693.


—And even for jealousie

Was readie oft his own hart to devoure.

Ibid.

At last faire Hesperus in highest skie

Had spent his lampe, and brought forth dawning light.]

Brought forth, i.e. introduced, ushered in. Should not our poet have rather said, Lucifer? So Ovid. Epist.xviii.112. Praevis Aurorae Lucifer. Again Fast.v.547.

—Jubar aequore tollit
Candida, Lucifer praeventente, dies?

And Virg. ii. 802.

Jamque jugis summae surgebat LUCIFER Idae

DECEBATQUE DIEM.

Ducebat diem, i.e. brought onward, introduced, &c. our poet's very expression. 'Tis likewise the very etymology of Lucifer, ψυκτρόος.

Cicero, Nat. Deor. ii. 20.<53.> Stella Veneris, quae ψυκτρόος Graecè, Lucifer Latinè dicitur, cum antegreditur solem: cum subsequitur autem, Hesperos. However as Venus from her appearance is named Lucifer and Hesperus, poetical liberty may perhaps excuse the inaccuracy; she being differently named according to her different appearance: to which Milton alludes, V. 166.

Fairest of Stars, last in the train of Night,

If better thou belong not to the dawn,

Sure pledge of day--

VII.

Now when the rosy-fingred Morning faire,

Weary of aged Tithones saffron bed,

Had spred her purple robe through deawy aire,

And the high hills Titan discovered.]

The descriptions of Aurora leaving the saffron bed of Tithonus [see Virg. iv. 584.] and with her rosy hands opening the gates of light, are too frequent to want explanation in the poets.—He adds, The high hills Titan discovered: and below C. 3. St. 21.

Now when broad day the world discovered has:

This is Virgilian.

—Ubi primos craftinus ortus

Extulerit Titan, radiisque retexerit orbem.

Aen.iv.119.
There are none of Virgil's translators, that have so faithfully expressed his meaning as Spenser. Even Dr. Trap<iv.589-90.>, who professes a more literal version, and is not fettered with rhyme, thus leaves his author's sense, and puts in something of his own,

Soon as to-morrow's Sun his rising beams extends.

But tegno is to cover; retego, to discover: figo, to hang up; refigo, to take down, &c. And as Night with her dark mantle is described to have covered the face of the earth; so the sun takes off the mantle, and discovers the beauties of nature.—I thought this short observation not unnecessary, if only to shew the inaccuracy, not to give it a harsher name, of our present translators of poets.

VIII.


The victor spurr'd againe his light-foot steed.

Fairf.vi.36.

IX.


XI.

But now seemde best the person to put on

Of that good knight—"

The person to put on, is a Latinism, Personam induere.

Ibid.

Upon his coward brest

A bloody crosse—"

The verb is to be supplied; upon his coward breast he bore, he had, there was, or he put on, to be supplied from the first verse. Such elliptical phrases are frequent in the learned languages, of which Spenser is a great imitator. Besides these kind of expressions delay
a reader, and make him think a little.

XII.

Full large of limbe and every joint

He was, and cared not for God or man a point.] This is exactly the picture of the atheistical and giant-like Capaneus, in Statius<Theb.x.827ff.>; of Mezentius in Virgil<Aen.vii.648>: Boyardo and Ariosto have likewise their atheistical and blaspheming Sarazins.

XIII.

Hee had a faire companion of his way,

A goodly lady clad in scarlet red,

Purpled with gold and pearle of rich assay,

And like a Persian mitre on her hed

Shee wore, with crowns and owches garnished.]

As things are sometimes known, and always illustrated by their opposites, 'tis very entertaining (as I said above, and shall say again) to compare oppositions: by way therefore of contrast and opposition compare these two characters, the impious Sansfoy, who cared not for God or man a point; contemptor superum; with the pious knight: and let this gorgeous lady, in scarlet red, be set in opposition to Una; unity, christian truth, and humility. This goodly lady, for so she seemed, is Duessa, doublenesse, falshood, and the scarlet whore in the Revelation. τὸ, τε γὰρ ἄγαδὼν, ἀπλοῦν' [Una] τὸ δὲ κορίν φωλύορον.[Duessa] Aristot. Ethic. Eudem.L.vii.C.v.<2.>

Βοσθύμεν γὰρ ἀπλός, παντοκατολός δὲ κορίν.


And like a Persian mitre on her head

She wore, with crowns and owches garnished,

<B.I.C.xiii.St.4.>
On her head she wore what resembled a Persian mitre or tiara.—like a garland made. B.i.C.7.St.4. i.e. what resembled a garland. See too B.i.C.10.St.12. Her Persian mitre, he says, was garnished with crowns and owches, which her lavish lovers gave, i.e. the Roman emperors, the Gothic kings, her devotees, &c.—Constantine in particular.—I cannot help observing, that at the coronation of the Pope, two cardinal deacons take off his mitre and place on his head the tiara, which is a high-raised cap, encircled with three CROWNS AND ORNAMENTED WITH JEWELS;—with crowns and owches garnished. This tiara or triple crown emblematically, they say, represents his three-fold authority, viz. high priest, judge, and legislator of all christians. The reader may think I refine too much, if I imagine that Spenser alludes to this three-fold assumed character of the Pope: when he (in describing, Orgoglio, THE MAN OF SIN, who takes Duessa for his leman, and compleats the picture of the scarlet whore) thus describes him,

—His stature did exceed

The height of THREE the tallest sons of mortal seed.

B.i.C.7.St.8.

But however as I am got now in the midst of mystery, I cannot help transcribing a note from Scaliger on Revelat.xvii.5. And upon her head was a name written MYSTERY. Feu Monsieur de Montmorency estant à Rome du temps qu'on parloit librement et du S. Petre et du S. Siege, apprit d'homme digne de foy, qu'à la verité le TIARE pontifical avait escrit au frontal en lettres d'or MYSTERIUM: et que depuis le tiare ayant este refaict par Jules, au lieu de MYSTERIUM il y auroit mis son nom en lettres de diamantes JULIUS PONTIFEX MAXIMUS.

XVI.

As when two rams, stirr'd with ambitious pride,

Fight for the rule of the rich fleeced flocke,
Their horned fronts so fierce on either side,
Doe meete, that with the terror of the shocke
Astonied both, stands senselesse as a blocke,
Forgetfull of the hanging victory.]

This is the pointing and reading of the 1st quarto, the 2d quarto stand senselesse: and so Spenser corrected it among the faults escaped in the print. The rich-fleeced flock, I have printed as a compounded word, so the Greeks χρυσόμαλλος, &c. This kind of comparison with a little change we have again.

As two fierce bulls, that strive the rule to get
Of all the herd, meete with so hideous maine
That both rebutted, tumble on the plaine.  

And it seemed to be imaged from the following poets.

Χρυσόμαλλος ὁμοίως ἀκροβουκήν ἐναντίον, ἢ μὲ τάκω
Φορμήδαιος ὁμοίως ὑπὸ βοῶς κηρυγμὰτε δημιουργῆσαιν.

Mox tamen impetunt adversi [soone meete they both] proinde atque pares tauri [as when two bulls] Qui de vacca pascuali decertant violentius [who fight for the rule of the herd] Apollonius, ii.88.

Ac velut ingenti Sila summmove Taburno
Cum duo conversis inimica in proelia tauri
Frontibus incurrunt, pavidis cessere magistri:
Stat pecus omne metu mutum, mussantque juvencae,
Quis nemori imperitet, quem tota armenta sequantur.  

Virgil.ii.715.

Non aliter fortes vidi concurrere tauros,
Cum pretium pugnae, toto nitidissima saltu,
Expetitur conjux: spectant armenta, paventque
Nescia quem maneât tanti victoria regni.

Non sic ductores gemini gregis horrida tauri
Bella movent: medio conjux stat candida prato
Victorem exspectans.

Ovid. Met. ix. 46.

Statius vi. 864.

XVII.

Each others equall puissaunce envies,
And through their iron sides with cruelties
Does seeke to perce: repining courage yields
No foote to foe: the flashing fier flies
As from a forge out of their burning shields,
And streams of purple bloud new dies the verdant field.)

So the 1st and 2d quarto editions: and likewise the folios, excepting that they read, new die. Cruell spies is the poet's own correction among the faults escaped in the print: and he uses it again in B.iii.C.1.St.36. with her two crafty spies she secretly would search each dainty lim. Where see the note. The meaning is, each envies the other's equal valour, and each does seek with cruell eyes, [Sortitus fortunam oculis] to pearce through the other's sides, which are armed with iron. He seems plainly to have Homer in view, where Achilles is described brandishing his deadly dart against Hector,

φονέων ἱππὸν Ἑκτορὶ δίω,
Ἑλεστών χρόδα ἵππον ὡτὶ Εἰξέετε μᾶλα

Struene malum Hectori nobili, Rimas oculis corpus pulcrum, ubi
acciperet vulnus facillime. Il. X. 320. Or Virgil's expression, ΑEn. XI. 748.

---Partes rimatur apertas,
Qua vulnus lethale ferat.
Or his description of Aeneas shaking his mortal spear, and marking out with cruel spies the destined wound,

Cunctanti telum Aeneas fatale coruscat,
Sortitus fortunam oculis; et corpore toto
Eminus intorquet.

Let me add, Ariost. Or1.Fur.xlvi.118.

Con le pungenti spade incominciaro
A tentar dove il ferro era piu raro.

Repining courage, virtus indignata; illi indignantes.

XVIII.

Had not that charme from thee forwarned itt:
But yet I warne thee--]

Forwarned, cannot surely be the true reading: but forwarned may, which signifies the same as forwarded, i.e. warded it off, guarded it beforehand. See note on B.ii.C.1.St.36.

Ibid.

And glauncing downe his shield, from blame him fairely blest.] i.e.
The shield [and 'tis well known what shield he bears] preserved him, like some amulet or charm, which were carried about as blessings and securities against harm and injury. The same expression is in B.iv.C.6.St.13.

XIX.

And at his haughtie helmet making mark
So hugely stroke, that it the steele did rive,
And cleft his head.]

I would delay the reader a moment to consider the construction; and to see how learned our poet really is in some passages, which would be lost to an ordinary reader. So just above, St.18.
Therewith upon his crest
With rigor so outrageous he smitt,
That a large share it hewed out of the rest.
The particle it, in both these places, is to be referred to the substantive included in the preceding verb. So hugely stroke, that it, viz. the stroke. So outrageous he smitt, that it, viz. his sword, which he smote with. Compare B.iI.C.8.St.38. B.4.C.6.St.13. and B.v.C.7.St.33. The father of all poetry and poetical diction, has given great sanction to this manner of expression,

"Εἷς δ' ἀγ' ἐγὼν ἀυτὸς ΔΙΚΑΣΩ, καὶ μ' οὕτως ὑπὶ
"Αλλὰν ἔπιτριψαίν Δανοὺς ΠΕΙΛΑ γὰρ έσταλ.

Il. ψ'579.

Eia verò age ego ipse dijudicabo; et me nullum puto
The adjective ΙΘΕΙΑ, in the latter part of the sentence, agrees with δύνη tacitly signified in δικάσω, and thus Eustathius, ὑποκουσέων ή δύνη, ἢ λεληθότως ένοικα ἐν οὕτως δικάσω. Let me hence vindicate and explain a passage in Ovid, Art.Amat.L.1.285. which has puzzled the commentators.

Myrrha patrem, sed non quo filia debet, amavit.
i.e. Sed non quo amore, &c. the substantive is to be supplied from the verb, in which it is included.

Ibid.

He tumbling downe ALIVE,
With bloody mouth his mother earth did kiss,
Greeting his grave: his grudging ghost did strive--]
See how unpoetical and without any idea or proper image this word ALIVE comes in just after 'tis said his head was cleft; consider
likewise if 'twas away, or if 'twas said, He immediately or straightway tumbling down, &c. how properly then the sentence would proceed: and thus he seems to me to have expressed himself, with an old word 'tis true, which however he frequently uses in this poem; but the printer or transcriber puzzled at first, or slightly casting his eye on it, gave us instead of BILIVE, ALIVE, preserving at the same time as many letters, as he well could preserve.

He tumbling down BILIVE

With bloody mouth his mother earth did kisse.

He seems to have Virgil in view, Aen.xi.418.

Procubuit moriens et humum semel ore momordit.

So in the epithet grudging ghost,

Vitaque cum gemitu fugit indignata sub umbras.

The last line in the Æneid.

Bestemmiando fuggi l' alma sdegnosa.

The last one but one in Orl. Furios.

Like the old ruins of a broken towre.) Statius, ix.554.

Ruit haud alio quàm celsa fragore

Turris, ubi innumeros penitus quassata per ictus

Labitur, effractamque aperit victoribus urbem.

See this allusion more fully expressed, B.i.c.8.St.23.

XX.

And fortune false betraide me to thy powre,

Was (o what now availeth that I was!)

The 1st edit. thy powre, the 2d together with the Folios, your:

which I think Spenser's own correction.

Was (o what now availeth that I was!)

This is a pathetical manner of correcting herself, and frequently
used.

Flilium unicum adolescentulum
Habeo—ah! quid dixi habere me? immo habui, Chreme.

Was (ay the while, that he is not so now!)

B. ii. C. i. St. 50.
She while she was (that was, a woful word to faine!)

Verolam I was, (what bootes it that I was?)

Ruines of Time. <41.>
Isabella son io; che figlia fui
Del re mal fortunato di Gallizia:
Ben dissì fui, c’or non son più di lui—

Ariosto, Orl. Fur. xiii. 4.
Caro eri à la mia donna. Ah! perche mia
La dirò più, se mia non è più quella?

Ibid. xlv. 94.
Vissi, e regnai, non vivo or più, ne regno:
Ben si può dir, noi fummo—

Tasso xix. 40.
Vixi: fui mus—fui mus Troes, fuit Ilium.

Virg. ii. 324.
There was (o seldom blessed word of Was!)

In Thessalia there was (well may I say there was) a prince (no, no prince,) whom bondage wholly possessed, &c.) Sydn. Arcad. p. 83. So
Muretus in his Epigram on Raphael.

Sum Raphäel: he mi! quid loquor? immo fui.
With love long time did languish as the stricken hind.] As the
stricken hind, literally from the Italian poet. *Come cervo ferito.
Qualis conjecâtæ cerva sagittâ. Again *Æn.xii.856.<i.e. xii.749-51.>
And Spenser, B.iv.C.1.St.49.

XXV.

Who, while he livde, was called proud Sansfoy—] All the vile
affections of the mind, all perturbed and horrid ideas are, by a very
easy allegory, and literally according to the poets and mythologists,
offsprings of darkness, or Erebus: Such for example are, the
faithless, the joyless, the lawless or disobedient: and such are
these three brethren, all born of one bad Sire: Sansfoy, the
unfaithful; Sansjoy, the joyless; (for according to the apostle,
Gal.v.22. The fruits of the spirit is love, JOY, &c. and the gospel
is called glad tidings, &c.) Sansloy, the lawless. [1 Tim.i.9] The
lawless and disobedient. Tit.i.16. abominable and disobedient, and
unto every good work reprobate.] Our knight unassisted by Una is more
than a match for the open violence of any of these brethren, though he
becomes an easy prey to hypocrisy and fraud and pride. I have
mentioned above that Duessa is decked out, as the scarlet whore in the
Revelation; her knight being slain she inveigles the Christian, of
too easy a faith now his Una is absent; and tells him a story, mixt
with truth and falsehood: that she was an emperor’s daughter; the
emperor of Rome’s; or rather the offspring of the Pope: see St.22.
and that she was betrothed to a mighty king, but before she could be
married her dearest lord fell into his enemies hands and was
slain.—Is not the allegory, that the Pope designed to make himself
universal bishop over the Greek and Eastern churches, as he had
already over the Western; but before this could be compleated, the Greek and Eastern Christians fell under the power and cruelties of the Saracens and Turks?

XXVI.

In this sad plight, friendlesse, unfortunate,
Now miserable I Fidessa Dwell—
He in great passion all this while did dwell.]
Dwell signifies, to remaine, to continue, &c. See Junius. 'Tis frequently so used in our poet. But here is a fault in the rhime, for the same word in the same signification rhimes to itself: perhaps he wrote,

Now miserable I Fidessa FELL,
\[i.e.\] In this sad plight, friendlesse, unfortunate, I the now miserable Fidessa fell, &c. Spenser always avoids the fault, if he well can, but sometimes he finds it impracticable.

XXVII.

—So dainty, they say, maketh derth.] Quae rara Chara. Proverb.

XXVIII.

The fearfull shepheard, often there aghast,
Under them never sat—]

There nor the rustick gods, nor Satyrs sport,
Nor Fauns and Sylvans with the Nymphs resort.

<Rowe's translation iii.598-9.>

Hence Tasso has imaged his inchantet forest, described in Canto XIII.

XXIX.

For golden Phoebus now that mounted hie.] Spenser wrote ymounted, the
printer took the y for the Anglo-S. character, which they use in writing that contractedly; viz. ¥. The poet himself corrects this place among the Errata.

XXX.
And in his falsed fancy her takes—] Nella sua fantasia falsata.
And with vaine thoughts her falsed fancy vex.

B.iii.C.1.St.47.

Ibid.
He pluckt a bough; out of whose rifte there came
Small drops of gory bloud, that trickled down the same.

I believe that the reader need not be put in mind, that this wonderful tale (so well adapted to the genius of romance) is taken from Virgil; where Æneas plucking a bough of myrtle sees from the rifte drops of blood trickling down.

Therewith a piteous voice was heard—O spare to pollute thy pious hands with blood—
But fly this guilty, avaritious shore,
Warn'd by th' unhappy fate of Polydore!

But were I to render into Latin verse the following of Spenser (O spare with guilty hands to teare my tender sides in this rough rynd embard) this from Ovid. Met.11.362. might very easily be borrowed,

Parce precor; nostrum laniatur in arbore corpus.

'Tis no wonder that Ariosto (who is an allegorical and a moral writer, as well as a romance writer,) should copy this tale from Virgil.—Ruggiero having tied his winged horse to a myrtle tree, the ghost, which was therein lodged by enchantment, speaks to him, and tells him he was formerly a knight, but by the witchcraft of Alcina he was transformed into a tree; and that others were changed into various beasts and other forms: the true image of the man being lost
through sensuality: Orlando Fur: Canto VI.<St.23-51.> Other poets might be mentioned who tell the same kind of stories. See Ovid. Met.viii.761. Tasso, Canto xiii.41. Compare Dante Inferno, Canto xiii.<31-108.> The same kind of allusion we meet with in Shakespeare<Tempest I.ii.277-9.>, where Prospero tells Ariel that he found him confined by the witch Sycorax,

Into a cloven pine; within which rift
Imprison’d, thou didst painfully remain
A dozen years.—

XXXI.

Aston’d he stood, and up his heare did hove,
And with that suddein horror could no member move.]

οτη δε ταξιν, <II.xxiv.360.> astonied stood. ’Ορεξι δε τριχες έσταιν, and up his heare did hove. Hom.II.δ.359. So Aeneas, meeting with the same adventure, relates of himself, Obstupui, steterantque comae. Virg.iii.48. So in Tasso, xiii.41. Tutto si raccapriccia.

XXXII.

Both which fraile men do oftentimes mistake.] Both which, viz. the ghost from Limbo, and the guilful aery spirit, doe oftentimes cause fraile men to mistake; or, do mislead them; and cause wrongful imaginations. So B.iii.C.2.St.13.<i.e. B.iii.C.11.St.13.>

Whereas no living creature he mistook.
i.e he wrongfully imagined.

XXXIV.

Say on, Fradubio, THEN, or man or tree,
Quoth THEN, the knight—]

The poet seems to me to have written THEN but once: ’twas the printer’s roving eye methinks that occasion’d the idle repetition:
the verse runs off very well without THEN in the first line.

Say on, Fradubio, or man, or tree,
Quoth then the knight—

Soon after he adds,

He oft finds med'cine, who his grievfe imparts;
But double griefs afflict concealing harts.

The same sentiment he has, B.i.C.7.St.40.

Mishaps are maistred by advice discrete,
And counsell mitigates the greatest smart:
Found never help, who never would his hurts impart.

---Apt words have power to swage
The tumults of a troubled mind,
And are as balm to festered wounds.


Ἀργήσωμούσης ἐποίη ἵατρικὶ λόγοι.

AEsc.Prometh.v.378.

Again, B.iii.C.2.St.15.

For pleasing words are like to magick art.

Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem.

Horat.Epist.i.1.33.

'Εἰς ὅν δ' ἐπιβολὴ καὶ λόγοι θελητηρίων.
Sunt autem incantationes et verba animos—demulcentia.


Illic omne malum vino, cantuque levato,
Deformis aegrimoniae, ac dulcibus alloquis.

Horat.Epod.xiii.17.

Dulcibus alloquis, λόγοις θελητηρίων. See above, Sunt verba et
voces, &c. This interpretation of Horace if not the truest, is yet
the chastest. And these expressions are drawn from no mean sources of
philosophy. Θεραπευόμεθα δὲ τὴν ψυχὴν, ἐνι, ἐπιθεῖς τις τὰς
δὲ ἐπιθεῖς ταύτας, ΤΟΥΣ ΔΟΓΜΑΤΑ ἐνιαὶ ΤΟΥΣ ΚΑΛΟΥΣ. Plato in

Ibid.

The author then, said he, of all my smarts,

Is one Duessa, a false SORCERESSE,

That many errant knights hath brought to wretchedness.]

This is exactly agreeable to the account of the scarlet whore, who is
a SORCERESSE. Revel. xviii. 23, 24. by her SORCERIES were all nations
deceived, and in her was found the blood of prophets and of saints:
[that many errant knights hath brought to wretchedness:] the woman
[Duessa] was drunken with the blood of the saints, and with the blood
of the martyrs, Revel. xvii. 6. compare Revel. xviii. 3. and Jeremiah
11. 7.

XXXVI.

--Such is the dye of warre.] So B. i. C. 5. St. 13. For th' equall die
of warr he well did know. Alea belii communis. θυσίς Ἐνύαλος,
communis Mars. Hom. II. σ' 309. Schol. κολυθ η τοῦ πολέμου τούτη.
Homer's epithet of Mars is ἄλοιπος κάλλος, i.e. ἄλοιπος διός φίλος.
which Virgil alludes to, G. 2. 283. dubius mediis Mars errat in armis.

XXXIX.

But with fained paine

The false witch did my wrathful hand withhold.]

Paine is endeavour; with fained paine, i.e. fainedly. with busie
paine, diligently, B. i. C. 7. St. 24. B. i. i. C. 5. St. 31. with incessant
paine, incessantly, B. i. i. C. 7. St. 54. with unwilling yd, unwillingly.
B. iv. C. 9. St. 5. σὺν δίκη i.e. δικάμως. σὺν στουδῇ i.e. στουδάμως. σὺν
Then forth I took Duessa—and in the following stanza, Then forth from her—] These two places Spenser corrected among the Errata. Soon after,

Till on a day (that day is every prime,
When witches wont do penance for their crime)
I chaunst to see her in her proper hue—

This vulgar notion of the annual penance of witches may be illustrated from Bodinus<Daemonomania II.vi.>, from whom Scot has the following translation in the discovery of witchcraft, pag.90. "In Livonia yearly, about the end of December, a certain knave or devil warneth all the witches in the country to come to a certain place: if they fail, the devil cometh and whippeth them with an iron rod, so as the print of his lashes remain upon their bodies for ever. The captain leadeth the way through a great poole of water; many millions of witches swim after; they are no sooner passed through the water, but they are all transformed into wolves, and fly upon and devour both men, women and cattle, after twelve days they return through the same water, and so receive human shape again."

The reader at his leisure may consult the story of the beautiful youth Zilianne and the witch Morgana (sister of Alcina) in Boyardo Orlando Innamorato. L.2.C.12. and C.13. In Ariosto, the fairy Manto who gave name to Mantua [Virg.x.199.] says the fairies were changed every seventh day into snakes.

Ch’ ogni settimo giorno ognuna e certa,
Che la sua forma in biscia si converta.

Orl.Fur.xliii.98.
And Milton (x.572.) having mentioned the change of the Devils into serpents, adds

Thus were they plagued
And worn with famine, long, and ceaseless hiss;
'Till their lost shape, permitted, they resum'd,
YEARLY enjoin'd (some say) to undergo
This annual humbling certain number'd days,
To dash their pride, and joy, for man seduc'd.

This vulgar notion seems to have taken its first rise, from the stories told of the periodical punishments, as well as of the respites, of the infernal spirits. Compare Milton ii.597. The christian poet Prudentius mentions respites and renewals again of punishments. Or it might have taken its rise from the revolutions of the soul, from its purgatorial state to human life, and back again in endless revolutions: an Egyptian doctrine; mention'd in Plato's Phaedo<113A>, and finely introduced in Virgil's 6th Æneid<713-51>; and by our poet in his Episode of the gardens of Adonis.

XLI

Her neather partes mishapen, monstruous,
Were hidd in water, that I could not see.] So Fraud, of which Duessa is a type, is imaged by Dante<Inf.1-27.> swimming in the river Styx, and concealing her mishapen, monstrous, neather parts. Compare this likewise with B.i.C.8.St.46. where the scarlet whore is stript of her false ornaments. See likewise the odious picture of Alcina, when Ruggiero views her [ i.e. false pleasure] with the eye of reason. Orl.Furios.Canto vii.<72-3.>

Ibid.

For danger great, if not assur'd decay
I saw before mine eyes, if I were knowne to stray.]
I thought it should have been,—if I were knowne to stay. But no books read so. We may interpret then, if I were known to her to intend to stray. See Critical Observations on Shakespeare. B.iii.R<ule>.6.

Galli per dumos aderant, arcémque tenebant.  

Virgil,viii.657.  

i.e. and were now endeavouring to possess themselves of the Capitol.  
The sea is wide and easy for to stray.  


i.e. to cause men to stray.  

XLIII.  

But how long time, said then the elfin knight  
Are you in this misformed house to dwell.  
We may not change, quoth he, this evil plight,  
Till we be bathed in a living WELL.--  
O how, sayd he, mote I that WELL out-find,  
That may restore you to your wonted WELL?  
Time and suffised fates to former kynd  
Shall us restore, none else from hence may us unbynd.]  

Misformed house: In composition mis gives the word to which 'tis prefixed an ill signification, of defect, or errour, &c. See Somner in Mis and Wachter, Gloss: German. Prolegom. Sect.v. And Hickes Gram. Anglo-S. pag.69. 'Tis proper to mention this for once, and the reader will easily apply it hereafter. In this Stanza you have two words, which though spelt the same, yet are very different in signification, your wonted well, i.e. your usual welfare, and right state. Anglo-S. béla, prosperitas. Germ. mvi. Spelt in Chaucer, wele: but here spelt well, that the letters might correspond in the rhyme.—They could not change their evil plight, till baptised with
the water of regeneration, and became new creatures: living water, is
the spirit and grace of God: till we be bathed in a LIVING well.
John iv.10. he would have given thee LIVING water. Jerem.i.ii.13.
they have forsaken me the fountain of living waters. And he shewed me
a pure river of water of life. revel.xxii.1. In the scripture
language refreshing streams and living waters mean the grace of
God.—Fradubio says, that time and the fates, satisfied with their
punishment, shall restore them to their former natures, to former
kynd.—Our knight is unassisted with Una, and must leave the adventure
unperformed. This restoration to their former natures of Fradubio and
Fraelissa, would have been compleated in some of the subsequent books
had the poet lived to have finished his poem: and such kind of
metamorphosis and restoration are to be found frequently, not in Ovid
only, but in romance writers. So Astolfo was transformed into a
myrtle by the witch Alcina<0.F.vi.26ff.>, and restored by the sage
Melissa<viii.17>. And in the romance called the Seven
Champions<ch.4.>; St. Dennis of France recovered a daughter of the
king of Thessaly, who by enchantment had been changed into a mulberry
tree.—The transformed Fradubio means one who dwells in doubt and
wavering, and who wants faith, fra dubbio: Fraelissa, is one of a
weak and frail nature, fralezza. And who are so perpetually liable to
fraud and imposture, as those of frail and wavering minds?

XLIV.

When all this speech the living tree had spent.] Perhaps the poet
wrote, his speech: he adds

The bleeding bough did thrust into the ground,

That from the blood he might be innocent.

For the like reason Æneas performs the just obsequies to Polydorus,
which in some measure he had violated.
And paind himself with busie CARE——I believe he wrote busie CURE, following Chaucer and Lidgate. See note on B.1.C.6.St.21.—presently after——at length all passed fear, i.e. all fear being past and over. We hear no more of the christian knight and his scarlet whore, till the ivth Canto.
CANTO III.

I.

Nought is there under heavens wide hollownesse,

That moves more dear compassion of mind.]

Spenser usually begins his Canto with some moral reflection, agreeable to his subject: so did the two Italian poets before him, Berni in the Orlando Inn. and Ariosto in the Orl. Furios. Methinks this 2d verse had been more numerous, and better expressed, if the particle had been added, which indeed a printer might easily omit:

That moves more dear compassion of the mind.


III.

Through that late vision—] See B.i.C.2.St.4.

IV.

—Her angels face

As the great eye of heaven shined bright.]

The great eye of heaven, Mundi Oculus, Ovid.Met.iv.228.

Thou Sun, of this great world both eye and soul.

Milt.v.171.

With taper-light

To seek the beauteous eye of heaven to garnish.


All places that the eye of heaven visits.

Rich.II.Act.i.<iii.275.>

V.

Soone as the royall virgin he did spy.] It might be thought that the
construction had been helped, if written

Which soone as th' royall virgin he did spy.

But Spenser omits relatives, and pronouns, and particles. So B.iv.C.2.St.2. Such musick is wise words—such as Menenius well invented:

What time his people into parts did rive,

Them reconcild again and to their homes did drive.

i.e. who reconcild them, &c. or, He reconciled them, &c.

A goodly person, and could menage faire

His stubborne steed with curbed canon bitt.

B.i.C.7.St.37.

i.e. and he could menage, &c. or, and who could menage, &c. Other instances will be mentioned in their proper places. The Latin writers omit in the same manner and with the same construction: Ille or Qui.

Jam dederat Saliis (à saltu nomina ducunt.)

Ov.Fast.iii.387.

i.e. Qui Salii ducunt, see Heinsius' note.

Juvenisque Choroebus

Mygdonides: illis ad Trojam fortè diebus

Venerat.

Virg.Æn.ii.verse>.341.

Ita rectè omnium veterrimus Mediceus. Vulgò illis qui ad Trojam, &c.

Sum pius Æneas; raptos ex hoste penates

Classse veho mecum,—

Vulgati codices, raptos qui, &c.

Æn.i.<378-9.>

Let me vindicate the same construction, in the same manner. of Æn.x.705.

Et face praegnans
Cisceleis regina Parim creat: urbe paterna
Occubat.

_i.e._ Qui quidem Paris, &c. vel, Ille Paris Occubat, &c.

Ac velut ille canum morsu de montibus altis
Actus aper, multos Vesulus quem pinifer annos
Defendit, multósque palus Laurentia; silvâ
Pastus arundineâ, postquam inter retia ventum est,
Substitit.

_i.e._ Qui quidem pastus, &c. vel, Ille aper pastus—Substitit.

VI.

O how can beautie maister the most strong! O how beautie knowes, is
able, to master the most strong! Anglo-S. currnan scire, cannon novi.

Chaucer so uses it in the Wife of Bath's Prologue, 231.

A wise Wife shall, if that she can her gode,
Berin them in hond that the cow is wode.
i.e. if she knoweth or understandeth her interest.

VII.

As the God of my life?] Ps.xlii.10<i.e. xlii.8.> I made my prayer
unto the God of my life. xliii.4. The God of my joy and gladness.
Lentulus, parenst ac deus nostrae vitæ, fortunae, memoriae, nominis,
hoc specimen virtutis, &c.

IX.

The lyon would not leave her desolate.] Our christian knight is led
astray by the scarlet whore: Meantime Una is attended and guarded by
a lion. This defender of the Faith and of Una, suggests England, or
the English king: for kingdoms are imaged by their arms or ensigns:
or what if the allegory points more minutely to K. Henry VIII. to whom
this title was first given, and who opened a way for a thorough
reformation of the church? see this allusion further applied, below St.18. and 43.

X.

A damzell spyde, slow-footing her before,

That on her shoulders sad a pot of water bore.] Our poet paints according to the simplicity of ancient customs and manners; and his painting is therefore the more natural and pleasing. See Gen.xxiv.15. and 45. Rebecca came out with her pitcher upon her shoulder. So likewise the woman of Samaria; John iv.7. And the very same natural picture we have in Homer, Od.x.105.

κοῦρη δὲ ἐξυμβλητὸ πρὸ δοτεος ὑδρευόση.

Puellae verò obvii facti sunt ante urbem aquam petenti. When Ulysses drew near to the city of the Phaeacians, he sees a maid (so Minerva appeared) with a pitcher of water in her hand, Od.vii.20.


A polish'd urn! how delicate and refining are modern translators? κάλπων ἔχοντι, hydriam (vas aquarium) gestanti.

XIV.

And thrice three times did fast from any bitt.] Thrice every week, viz. on wednesdays, fridays, and saturdays, she did penance in sackcloth and ashes. And thrice, on every one of those three days she abstained from her ordinary meal.

XVI.

Now when Aldeboran was mounted hie,

Above the shinie Cassiopeias chaire.] Rather Aldebaran; so the Arabian astronomers called the star in the eye of the bull, which the Greeks named ἄλματαίος. I have not altered Spenser's spelling, for I know what liberty he, as well as Chaucer,
took in such kind of words. Our old bard thus writes it, in the Squire's Tale, v.285.

And yet ascending was the beste royall

The gentill lyon with his Aldrian.

The same observation may be made with respect to the spelling of the following word, which rightly is, Cassiepe or Cassiepea, Κασσίπεια, Aratus v<erse>.189 [Omnia quae apud Graecos et dipthongum habent, apud Latinos in E productum convertuntur. Κυθέρεια, Cytherea. Αἰνείας, Aeneas. Μήδεια, Medea. Servius ad Aen.1.257.] She is described on the globes as sitting on a chair and extending her hands.

Ibid.

—By purchas criminal.] Purchase [κατ' ἐυκαθήμερον. πρὸς τὸ ἐυκακοκεφαλοτρικόν] i.e. robberies. Shakespeare in K. Henry V. Act ii. i.e. Act iii.11.44.

They will steal any thing and call it purchase.


Do you pack up all the goods and purchase.

Chaucer in his prophecy,

And robberie is held purchase.

XVIII.

Abessa, daughter of Corceca slow.] Forsaken Truth takes up her lodging with blind Devotion: whom our poet calls Corceca, i.e. Cui caecum est cor: in allusion to what the apostle writes, Rom.i.21. Whose foolish heart was darkened. Ephes.iv.18. Whose understanding is darkened, being alienated from the life of God, through ignorance that is in her, because of THE BLINDNESS OF HER HEART. As 'twas owing to blind devotion that Abbies, monkeries, &c. were built and endowed, hence Abessa is the daughter of Corceca: which daughter was enriched with the spoil of the laborious and simple.—The poet adds, Wont to
robb'd churches, meaning that the church itself was robbed of its
tythes to enrich these superstitious houses. This Kirkrapine or
church-robber, was destroyed by the lyon, Una’s defender, that is by
our English king, THE DEFENDER OF THE FAITH. See below St.43.

Ibid.

And fed her fatt with feast of offering.] None of the books read
feasts. The allusion is plain, as mentioned in the note above: and
the poet seems to hint that the same corruption was now in the church
of Christ, as in the Jewish church, in the times of old Eli; whose
sons debauched the women, 1 Sam.ii.22. (i.e. ii.29.) And made
themselves fat with the chiepest of all the offerings.

XIX.

Him suddein doth surprize,
And seizing cruell clawes on trembling brest,
Under his lordly foot him proudly hath supprest.] And seizing, i.e. and making his cruell clawes to seize on his
trembling brest. Or, And seizing with his cruell clawes on his
trembling brest. Spenser omits often pronouns and particles, and
sometimes prepositions. The same manner of expression he uses below,
C.8.St.15.

Who on his neck his bloody claws did seize.

But pray take notice of his most elegant mixing of the two tenses,

doeth surprize, hath supprest. See more instances below, on the
following

He hath his shield redeem’d, and forth his sword he draws.

B.i.C.3.St.39. (i.e. St.41.)

XX.

His bleeding hart is in the vengers hand.] i.e. His bleeding heart
is in the pawes of the lion, which revenged her cause. In Spanish the
forefeet of beasts are called, Manos. And Cicero speaking of the
proboscis of the Elephant says, MANUS etiam data elephantis, &c. Nat.
Deor.ii.47.<123.> But what is nearer to our purpose Lucian [in
Philosepud.<7.> pag.331.] calls the forefoot of the lion, Ἡ χεῖρ ἡ
&εξίδα. I might mention too Dante, Inferno C.vi.<17.> in his
description of Cerberus,

E 'l ventre largo, e unghiate le mani.
Dan.vi.27. Who hath delivered Daniel from the power of the lions.
Heb. hand.

XXI.
Up Una rose, up rose the lyon eke.] Spenser imitates Chaucer.

Uprose the Sunne, and uprose Emely.

Knights Tale,2275.
Dryden, who has put this tale into modern versification, has kept all
the words of Chaucer, as well knowing no alteration of his could
better them.

Ibid.
With paines far passing that long wandring Greke,
That for his love refused deitye.]
That long-wandring Greke, Ulysses, "Ος μελα πολλα πλαγχη, qui valde
multum Erravit. Hom.Odys.1. πολυπλαγκτος, multum-errans, Od.6 That
for his love [Penelope] refused deitie, [the Goddess Calypso,
Odys.456.] or deitie, may be interpreted, immortality: and this
latter interpretation, I think the true one: for so Chaucer uses the
word, and Chaucer's authority is very great in interpreting Spenser.

Pythagoras himself rehearsest--
That when thou goest thy body fro,
Fre in the ayre thou shalt upgo,
And levin all humane,
And purely live in diete.

Vivant en pure deîte.

The verses commonly called the golden verses of Pythagoras, to which Chaucer alludes, are,

Ην δ' ἀπολέωσαι ομια ἐς αὐθέρ έλέουερον ἔλεις,

Εκειν αὔχωντος θεὸς, άθροοτος, οὐκ έτι θυμιτός.

<Aurea Carmina 70-1.>

Moreover let us add, Cicero de Orat.L.1.44.<196.> Ac si nos, id quod maxime debet, nostra patria delectat, cujus rei tanta est vis, ac tanta natura, ut Ithacam illam in asperrimis saxulis, tanquam nidulum, adfixam, sapientissimus vir IMMORTALITATI anteponeret. Again, de Leg.ii.1.<3.> Ille sapientissimus vir, Ithacam ut videret, IMMORTALITATEM scribitur repudiasse.

XXII.

---And her daughter deare.] i.e. her own daughter: for deare is used in this place, as Homer uses φήλην. Presently after Kirkrapine, so called from his robbing of churches. See above, St.17. Anglo-S. cyrece. Belg. krrckr, à Kupwáç, and rapína, rapinare.

XXIII.

Whom overtaking, they gan loudly bray,
With hollow howling and lamenting cry,
Shamefully at her railing all the way.

I would rather read, with a little variation, (just as much as you may suppose the stroke of a pen to make) and by changing the pointing,

Whom overtaking, they gan loudly bay
With hollow howling and lamenting cry:
Shamefully at her railing all the way---
So below, C.5.St.31.<i.e. 30.>

The wakeful dogs did never cease to bay.

B.vi.C.1.St.9.

With which he bayd, and loudly barkt at mee.

Shakespeare in Julius Caesar. Act.IV.<iii.27.>

I'd rather be a dog, and bay the moon.

XXIV.

—in mighty arms embost.] i.e of imbossed work. perfecta atque aspera signis.—Clypeus caelatus

XXVII.

Or ought have done that ye displeasen might:
That should as death unto my deare heart light.]

Or to have done ought that might displease you.—Spenser often keeps the true rule of using ye in the nominative, and you in oblique cases. Observe this ancient termination displeasen, which Chaucer uses and our old English writers from the Anglo-S. Observe likewise should used here for would, that should as death, &c. i.e. The which would have been death to me. Unto my deare heart, i.e. unto my own heart: 'tis Homer's expression, Φήλον κηρ.

Ibid.

My chearefull day is turnd to chearelesse night,
And eke my night of death the shadow is.]

My day, i.e. my joy, is turned to night, i.e. Sorrow. dies and tenebrae, are so used in Horace, L.iv.Od.4.<39-40.>

—Et pulcher fugatis

Ille dies Latio tenebris.

And indeed as the metaphor is easy, so is the expression common, not only to the poets, but to the sacred writers. Psal.xviii.28. The Lord my God shall make my darkness to be light. Hence we may see with
what elegant propriety, literally or metaphorically considered, he says, the cheerful face of Phoebus, B.i.C.5.St.23. heavens cheerful face, B.i.C.8.St.38. joyous day—cheerful sun—cheearless night, &c. These epithets pleased Milton so much, that he uses them in like manner, as in B.ii.490. Heavens cheerful face. iii.545. Cheerful dawn.

XXVIII.

He thereto meeting said—] Talibus occurrit dictis. Virg.xii.625.

Ibid.
The earth shall sooner leave her kindly skil.] We use the same word in the same sense in the Litany, The kindly fruits of the earth.—My life, in the last verse is wrongly printed my life, in the folio edit. and in Hughes. Spenser seems to have translated Propertius II.Eleg.xii.31.

Terra prius falsa partu deludet arantes,
Quam possim nostros alio transferre calores.

XXIX.

Where Archimago said—] See above, B.i.C.1.St.31. presently after there is a confusion of diction, but the verses I think are thus to be pointed and construed,

Good cause of mine excuse that mote ye please

Well to accept--

I hope that ye might please well to accept this sufficient cause of my excuse. That is Optatively used.—Archimago was a lyar from the beginning.

XXXI.

And Nereus crownes with cups.] The expression is somewhat hard: perhaps he means, And does honour to Nereus by pouring out libations to him. He seems to have had that passage of Virgil in view, where
Anchises, upon seeing Italy, takes a bowl, and crowning it with flourets, fills it with wine and makes his libation by pouring it into the sea.

Tum pater Anchises magnum craterrâ corona\nInduit,implevitque mero; divosque vocavit.

Aen.iii.525.

Stans procul in prorâ pateram tenet, extaque salsos
Porricit in fluctus, ac vina liquentia fundit.

Aen.v.<775-6.>

Tum pelago vina invergens dux talibus infit.

Valer.Fl.ii.<610.>

If this expression is hard, And Nereus crownes with cups—what shall we say of that just above where he calls the seas the teares of Tethys.—The misfortune is that Teare jingles and hitches in rhyme. Wicked rhymes to mislead so excellent a poet! Tis true that the Pythagoreans, to express the impurity of the Sea, called it the tears of Saturn (as Plutarch informs us in Isis and Osiris<364A>) but this by no means will vindicate our poet’s expression, nor can mythology or allegory be tortured to vindicate it: nothing can be its plea but jingling rhyme. By the scorching flames of Orions hound, he means the dog-star. Canis aestifer, Virg.G.ii.353. Κύών Ὀρίωνος, Orion’s hound, Hom.II.χ.26.<i.e. 29.>

XXXI.

Much like—] See note on B.vi.C.ii.St.44.

XXXII.

In which he askt her what THE lyon ment;

Who told HER all that fell in journey, as she went.]

One would think and indeed not unprobable that her in the first line caught the printer’s eye; and occasioned HER in the second: whereas
it should have been,

Who told HIM—

But I have new pointed the passage, and it may stand, as thus, Who
told, as she went, all that befell her in her journey—I must observe
however that the and that are confounded often, and I would doubtless
read, THAT lyon, pointing towards him, &c. I

In which he asked her what that lyon meant.

XXXIV.

He burnt in FIRE—] Perhaps he wrote,

He burnt in IRE—

--Furiis accensus et irâ

Terribilis.  

Virg.xii.946.

E tutta ardendo di disdegno e d'ira.

Orl.Fur.xxvi.132.

This is philosophically expressed: ardere IRA, cupiditate, metu, &c.
See Davis in his note on Cicer. de Leg.ii.17.

Quisquis luxuriâ, tristive superstitione,

Aut alio mentis morbo CALET.

Horat.ii.iii.79.

For all too long I burn with envy sore.

B.iii.C.4.St.2.

Then avarice gan through his veines inspire

His greedy flames, and kindled life-devouring fire.

B.ii.C.7.St.17.

Ibid.

So bent his speare, and spur'd his horse with yron heele.] He bent his
speare, i.e. he couched his speare, he placed it in its rest. And
spur'd his horse with yron heele, is literally from Virgil, xi.714.
Through vainly crossed shield.] That did bear the sign of the cross in vain, being no protection to him. See C.2.St.18. and C.4.St.58.<i.e. St.47.>—Presently after observe a false spelling for the sake of these wicked rhymes,

Through shield and body eke he should him beare,
i.e. bore, pierce through.

In mind to reave his life.] See the glossary in reave, and bereave, i.e. to take away.

That slew Sansfoy with bloody knife:

Henceforth his ghost freed from repining strife,

With bloody knife, this word would not now find a place in poetry; tho’ our old poets used it in the same sense as ἔκαμας, from which original ‘tis plainly derived.—What he says presently after, that Sansfoy may now pass in peace over Lethe, as this victim is paid to his manes, is from ancient superstition. Hence Aeneas killed Turnus, tho’ he begged his life; and still more cruel, that the ghost of Pallas might be freed from repining strife, takes several prisoners alive, to purge with the life of enemies the mourning altars of his friend: Aen.x.519. Inferias quos immolet umbris. And thus Achilles acted in Homer. Such cruelties has false religion given her sanction to.

Therewith in haste his helmet gan unlace.] ‘Tis frequently mentioned in romance writers that when the conquered falls, the conqueror
-108-

unlaces the helmet of his adversary and then cuts his throat.—See B.ii.C.8.St.17. B.ii.C.8.St.52.

Ferrau l’elmo tosto gli dislaccia—


Rinaldo smonta subito, e gli afferra
L’elmo prìa, che si levi, e gli lo slaccia.

Ariost. OrL. Fur.v.89.

Ibid.

Enough is that thy foe doth vanquish stand
Now at thy mercy: mercy not withstand.] See how Spenser uses the word stand here, tho’ the foe lies lowly on ground: to stand (as στηναται and stare) signifies to continue, to remain, to be, &c. without any reference to the posture. Thus Milton xi.1.

Thus they in lowliest plight repentant stood

Praying.

Where Dr. Bently reads, kneel’d.—that other phrase, Mercy not withstand, means, do not thou stand in the way of, withhold, mercy.

XXXVIII.

Ne ever wont in field, ne in round lists to fight.] in field, in open battle: in round lists, in lists encompassed all around, Gall. camp clos.

XLI.

He hath his shield redeem’d; and forth his sword he draws.] I must detain the reader a moment to consider a beauty which might otherwise escape him, and that is the mixture of tenses which Spenser often introduces to give variety, and to paint more circumstantially. This I call the Virgilian mixture of tenses, of the present with the present-perfect, as Dr. Clarke calls it, in his notes on Homer,
Il.â.v.37. not but that other poets use it likewise.

Terra TREMIT; fugere ferae, et mortalía corda
Per gentes humilís stravit pavor—

Virg.C.i.330.

Incubuere mari, totûmque à sedibus imis
Unà Eurúsque Notusque ruunt—

Aen.i.84.

Intonuere poli, et crebris micat ignibus aether.

<Aen.i.90.>

Tis endless to add instances: Let me however give some few from Spenser,

The same so sore annoyed has the knight—

His forces faile—

B.i.C.1.St.22.

He no where doth appeare

But vanish’t is.

B.i.C.5.St.13

As when almighty Jove—hurles forth his thundring dart—the three-
forked engin hath rent both towres and trees, B.i.C.8.St.9.

Dead was it sure, as sure as death indeed,
Whatever thing does touch his ravenous paws.


Thy darts in none do triumph more, ne braver prove of thy power
shewdst thou then in this royall made. B.iii.C.3.St.3.

Forth she beats the dusty path;
Love and despight at once her corage kindled hath.


There are several other passages that might be heaped together; but
numberless citations are tiresome; and ‘tis no complymen to a
reader, to suppose that when a beauty is pointed out, he cannot find its likeness elsewhere. Let me just vindicate Milton, whom I find altered where he intended a beauty: B.iv.265.

Vernal airs attune
The trembling leaves, while universal Pan—
Led on th' eternal Spring.
And in B.vi.549.
Instant, without disturb, they took alarm,
And onward move embattel'd.

XLIII.

Her selife a yieldedpray to save or spill.] She was at the victor's mercy (a yielded prey) who had it now in his power to save her, or to destroy her. Our poet uses Chaucer's words, Clerk of Ox. Tale.1533.

My Child and I, with heartie obeisance,
Ben your owne alle, and ye may save or spille.
And in the Legende of Ariadne, v.50.
And of his childe he must a presente make
To Minos, for to save him or to spill.
The poet leaves Una in the highest distress: and returns to her again, C.6.St.2. Her defender is slain, and she is in the hands of lawlesse lust. See what has been said already in the notes on St.9.
and on St.18. This defender of the faith, I think naturally leads us (as kingdoms and kings are imaged by their arms) to England or our English kings. Una is forsaken by her proper protector, and takes up in her unsettled state, with the lion. Christian Truth was in a very unsettled state during the reigns of K. Henry VIII, and of K. Edward VI. But after their death she was entirely in the will and power of the lawlesse victor. And for whom is her redemption reserved? For the prince, who fights under the auspices of the Fairy Queen.—Does
not the allegory all appear plain? and is not this delightful poem 'one continued allegory, with historical allusions to his own country?
CANTO IV.

Argument.

To sinfull hous of pryde Duessa
Guides the faithfull knight.

Our poet intended that the arguments prefixed to each book should be
metre, but humbled down to the lowest prose: we must therefore read
thus,

To sinfull house of pryde Duess-
A guides the faithfull knight.

Pindarum quisquis studet aemulari, I
ule, ceratis ope Daedaleâ
Nititur pennis--

*Hor.L.iv.Od.<1-3.>*

*Η μεγ' Ἀσθανάλοις χάσας γένετ' ἡνίκ' Ἀστιστο-
γέιτων Ἰππορχον κτέινε καὶ Ἀρμόδιος.*

*Simonides apud Hephaest.*

Argument, B.ii.C.3.

Vaine Braggadocchio getting Guy-
Ons horse is made the scorne.

Argument, B.iii.C.1.

Duessaes traines, and Malecast-
A's champions are defaced.

Argument, B.iii.C.8.

The witch creates a snowy La-
dy like to Florimell.

So these passages are to be measured: Others of like nature will be
taken notice of in their proper places.
That purest skye with brightness they dismaid] So Statius in the
description of the house of Mars.
Laeditur adversum Phoebi jubar, ipsaque sedem
Lux timet, et dirus contristat sidera fulgor.
TERRITAT.

For on a sandie hill—] In allusion to the fool, who built his house
upon the sand, Matt.vii.26. To this house of Pride there is a broad
high way; for what path more frequented? beside the path of pride is
the path of destruction, and the scripture tells us that broad is the
way that leadeth thither.<Matt.vii.13.> With the description of this
house of Pride, the reader at his leisure may compare the house of
Alcina, in Orland.Fur.vi.59. And the house of Fame in Chaucer.

Thence to the hall—] Thence they passed to the hall. The verb is
just above. The name of the porter shews it was no very happy arrival
at such a place.

Ne Persia selfe the nourse of pompous pride,
Like ever saw—]
But in Hughes' edit. 'tis printed Persia' selfe. But our old English
writers generally say selfe not himself, herselfe. Anglo-S. syll.
Belg. self. I would not pass it over that our poet in his description
of the palace of Pride has his eye on the Persian pomp, and on their
magnificent kings, called the king by way of eminence. And I believe
likewise he had in view the Persian princess in Heliodorus, Lib.vii.pag.347. Whoever was admitted into the presence of the great king must needs make his adoration and servile prostrations. St.13. They on humble knee making obeysance--The Persian monarch was attended by seven great officers of state, after the destruction of Smerdis the Mage. See Herod.B.iii.<84.> So in scripture, Forasmuch as thou art sent of the king and of his SEVEN COUNSELLOURS. Ezra vii.14. The seven princes of Persia and Media, which saw the king's face, and which sat the first in the kingdom, Esther i.14. Thus too Lucifera is attended, St.12.

Of six wizards old

That with their counsells bad her kingdom did uphold,
And Satan, (St.36.) who seems Lord President of the Council, makes up the number seven.--I believe myself that beside this historical allusion, there is another to the seven deadly Sins, as the Schoolmen call them: and 'tis by no means foreign to Spenser's manner to blend historical and moral, or religious allusions and allegories. But let us return to this Persian princess Lucifera: we have seen the servile adorations paid to her, and have seen likewise her counsellours, with their president: let us now admire the pomp and pride of her procession, which is all Persian. Xenophon describes the majestic pomp of Cyrus, when he marched in procession from his palace: Herodotus gives the same magnificent account of Xerxes: Arrian and Curtius of Darius. Nor do historians forget the magnificence of the royal chariot: which our poet describes, in St.16, and 17. And likewise with the same allusion in B.iv.C.3.St.38.

The charret decked was in wondrous wize
With gold and many a gorgeous ornament,

After the Persian monarchs antique guize.
I cannot help doing justice here to the author of Leonidas, who very
poetically, as well as learnedly, thus paints the chariot of Xerxes,
iii.137.

High on silver wheels

The iv'ry car with azure sapphirs shone,
Caerulean beryls, and the jasper green,
The emerald, the ruby's glowing blush,
The flaming topaz with its golden beam,
The pearl, th' impurpled amathyst, and all
The various gems, which India's mines afford
To deck the pomp of kings. In burnish'd gold
A sculptur'd eagle from behind displays
Its stately neck, and o'er the monarch's head
Extends its dazzling wings.

This gorgeous description is taken from Q. Curtius,
Lib.iii.C.3.<15-6.> but not followed servilely; for Curtius mentions
Gods, which the Persians never admitted; nor did they worship idols
or images. This the author of Leonidas knew very well, and hence
masterly and poetically describes their worship and religion, in Book
iii.v.25, &c.

VIII.

In glistening gold and perelesse precious stone,) peerless precious
stone, i.e. pearls. In Colin Clouts come home again<471>, he calls
his mistress,

The pearle of perelesse grace and modestie.

Uniones nostratibus videantur dicit peerless, et Anglis pearles, ex. B.
peerless, vel Angl. peerless; quod parem atque indiscretae
similitudinis baccam vix inveniant, &c. Junius in V. PEARLE. And thus
Spencer plainly alluding to the etymology: not let the reader think
that the word *Stone*, is not applicable to *pearles*: 'tis according to
the ancient poets.

--- *Nec niveus lapis*

Deducet aures, Indici donum maris.  

---vel qui miro candoris honore

Lucet in aure *lapis*, rubris advectus ab undis.

_Vel nos in mare proximum_

_Gemmas, et *lapides*, aurum et inutilе,

Summi materiam mali,

*Mittamus._

--- _Senec. Hipp. verse 391._

--- _Sil. Ital. xii. 231._

--- _Horat. iii. Od. 24. (47-50)._  

**VIII. IX.**

That shone as Tytan's ray,
In glistring gold and perelesse precious stone;
Yet her bright blazing beautie did assay
To dim the brightnesse of her glorious throne,

As envying herself, that too **exceeding shone:**

Exceeding shone, **like Phoebus fayrest child.** Tis a very elegant
figure which our poet here uses, to correct himself with a repetition
of the same words. He had compared Pride to Titan or to the Sun;
correcting himself he adds, or rather this emblem of the world's
vanity is to be compared to Phaeton, the Sun's false representative.

Exceeding shone:

Exceeding shone, **like Phoebus fayrest childe.**

He uses the same figure in other places,

Then turning to his lady, **dead with feare her fownd:**
Her seeming dead he found with feigned fear.


Till that he came unto another gate;

No gate, but like one—

See note on B.iii.C.2.St.16,17.

X.

Wherein her face she often viewed fain.] i.e. gladly. The adjective used adverbially.

XI.

For to the highest she still did aspire,

Or if sought higher were then that, did it desire.]  

So the original, and father, of Pride,

       —Lifted up so high

I 'slein'd subjection, and thought one step higher

Would set me highest.

       Milton iv.49.

XIII.

Did the cause declare,

Why they were come, her royal state to see,

To prove the wide report of her great majesty.]

Did declare the cause why they were come, viz. to see her royal state
in order to prove the truth of the wide report of her great majesty.

Or, Did declare the cause why they were come to see her state, viz.  

to prove the truth of the wide report of her great majesty: We should
then point the verses thus;

Did the cause declare,

Why they were come her royal state to see,

To prove the wide report of her great majesty.
-118-

XIV.

Some frounce their curled heare in courtly guise,
Some prancke their ruffes---

Spenser looks askew on the Court Ladies: his poem is to be considered always with more than one meaning.

XVI.

So forth she comes.] There is a dignity in the expression, as well as in the pause of the verse. So prodire is a word of pomp.

--Juvenàmque prodis

Publica cura.

Horat.ii.Od.8.<7-8.>

Vidistis quondam Argiva prodire figura.

Propert.ii.Eleg.19.v.79.

Cultus, et ornatis variè prodisse capillis,

Obfuit.

Ov.Fast.iv.309.

And so likewise, incedere.

Ast ego, quae divûm incedo regina.

Virg.i.46.

Regina ad templum forma pulcerrima Dido

Incessit, magnâ juvenum stipante catervâ.

_i_.497.

Give me leave to shew in a new light an expression of Milton, xii.393. who COMES thy Saviour--This word COMES is not idly nor injudiciously placed here: for the Messiah is spoken of in scripture as of HIM that was to COME, ὁ ἐρχόμενος. Matt.xi.3. John iv.25.

XVII.

Great Junoes golden chayre.] The chaire or chariot of Juno, was famous among poets: hence Virgil, 1.21.<i.e. 17.> Hic currus fuit,
here at Carthage was her chaire. Spenser says golden chaire: Homer
describes it chiefly of gold, Il. 720. But every thing belonging to
the gods was of gold: and golden and beautiful are synonymous
words.—The which chayre, the gods stand gazing on: he alludes
perhaps to Homer’s expression (Il.v.725), ἄλημα ἰδέσσαν.

When she does ride

To Jove’s high hous, through heavens bras-paved way.

Bras-paved, i.e. firm and durable as brass.

καὶ τὸν ἐπειτὰ τοῦ ἔμμι διὸς ποτὶ χαλκοβατῆς ἔω.

Et tunc postea vadum Jovis ad ære fundatum domum.

Hom. Il.α.426. Il.Ε.'173.

Schol. χαλκοβατῆς. ἐσχατος ὑπεροκατοικεῖ, στερεάν. And nearer still to
Spenser is the expression of Pindar, Isth.vii.62. χαλκόπετον δεαν
ἔβδομαν. This way, Milton calls Star-paved, iv.976. in allusion to the
milky way, which leads to Jove’s high house, according to Ovid i.169.

Est via sublimis—Lactea nomen habet—

Hæc iter est superis ad magni tecta Tonantis.

Drawne of fayre pecocks—

Habili Saturnia curru
Ingreditur liquidum pavonibus aëra pictis.

Ovid Met.i.722. ii.530.

Her gaudy peacocks drew her through the skies,
Their tailes were spotted with a thousand eyes,
The eyes of Argus—

Addison.

XVIII.

On which her six sage counsellours did ryde.] The moral allegory
hints at the Seven deadly sins, as they are called. The chief of all
is Pride. She with her Six sage counsellours make up the number. See the Parson's Tale, (or rather Sermon) in Chaucer. pag.197. Urry's Edit.

Ibid.

IDLENESSE] He calls Idleness, the nourse of Sin, and so Chaucer, in the second Nonnes prologue, v.i.p.115.

The minister and noircse unto vices—

He is pictured as an idle monk, arrayed in a black gown and amis; in his hand he has his portesse: [for the meaning of these words consult the Glossary.] Scarce could he once uphold his heavy head—So Chaucer in the character of the monk, v.200.

He was a lord full fat, and in gode point:

His eyne stepe, and rolling in his hed,

That stemid as a furneis of led.

This lord should be laurd; so Spencer B.3.C.vii.St.12. a lazy lord. Chaucer's expression, and in good point is literally from the French, en bon point.

XX.

For everie work he chalenged essoyne

For contemplations sake.]

Notwithstanding this is the reading of the 2d quarto, and subsequent editions; yet the reader will plainly perceive that For in the 2d line caught the printer's eye, and occasioned his erring from the 1st quarto, which plainly reads, From everie worke—i.e. He did esloyne, withdraw himself from cares and from every work he pleaded excuse for non appearance. In his lustlesse limbs, so the old English; we should now write listlesse.

XXI.

GLUTTONY,] Gluttony is one of the seven deadly Sins, and here
introduced as a Person, resembling the old drunken god Silenus: His belly was upblowne with luxury.

Inflatum hesterno venas, ut semper, Jaccho.

<Virgil, Ecl. vi.15.>

And on his head an yvie girland had; Virgil supposes this girland just fallen off, whilst he slept,

Serta procul tantum capiti delapsa jacebant.

<Ibid. vi.16.>

The bouzing can, likewise, is his never failing companion,

Et gravis attritâ pendebat cantharus ansâ.

<Ibid. vi.17.>

Of which he supt so oft, that on his seat,

His drunken corse he scarce upholden can:

This is exactly old Silenus' picture in Ovid. Met. iv.26.

Quîque senex ferulâ titubantes ebrius artus
Sustinet, et pando non fortiter haeret [asello.]

Excepting that he here rides on a filthie swine; a fit emblem of his hoggish qualities, and his uncleanness, and of his frequent relapsing into his vices, like the sow that is washed, which goes again to wallow in the mire, 2 Pet. ii.22. And as Spencer never looses sight of the Scripture, in all this first book, so likewise is that very picturesque image taken from the psalmist,

And eke with fatnesse swollen were his eyne,

Ps. lxxiii.7. Their eyes stand out with fatnesse.—But the image, which follows, And like a crane his necke was long—is from the account which Aristotle in his Ethicks, has given of one Philoxenus, who wished that he had the neck of a crane, ὃς ἑόδεμενος τῇ ὄψι, ut qui tactu maximan capiebat voluptatem. L.iii.C.10.<10.> The same story is mentioned by Athenaeus, L.1.C.6.
XXIII.
And a DRY dropsie through his flesh did flow.] I should have endeavoured to explain, rather than correct, this passage, did not I know very well, how Spenser loves to imitate classical epithets,

Crescit indulgens sibi DIRUS HYDROPS.

<Horace, Odes II.11.13.>

Beside, a dry dropsie is a tympany, which cannot flow through his flesh: the ambiguity of the expression is not taken away, by explaining dry to signify causing of drought: I can hardly doubt therefore but our poet wrote,

And a DIRE dropsie through his flesh did flow.

XXIV.
LECHERY] After Glotonie cometh Lecherie, for these two sinnes ben so nigh cosins, that oft time thei wol nat depart. Chaucer in the Parsons Tale, pag.207.—Spencer is beholden to our old bard for part of this picture: He is rough and black—and in a greene gowne—

And there beside, within a bay windowe
Stood one in grene ful large of bredth and length,
His berd was black as fethirs of a crow,
His name was Lust.

Court of Love, v<verse>.1058.

Notwithstanding he was so unseemly a man to please, yet he was loved of ladies, says Spenser: and what wonder, if all women should love those who love all women?

XXV.

AND fortunes tell, and read in loving booke,

AND thousand other waies to bait his fleshly hookes]

Perhaps, With thousand other waies—The repetition might be owing to the word above: unless the reader chooses to supply the verb (which
makes the construction however hard) from some of the above lines.

XXVII.

AVARICE.] Thus described in Pierce Plowman, Fol.xxiii.

And than came Covetis, can I him not discrive,

So hungerly and hollowe, so sternely he loked;

He was bittlebrowed, and baberlypped also,

Wyth two blered eyen--

A more full description the reader may see in the Romance of the Rose, v<erse>.180. where is described both Covetise and Avarice.—That expression,

—Whose plenty made him poor.

Is from Ovid, Met.iii.466. Inopem me copia fecit.

XXVIII.

Unto himself unknown.] Ignorant of himself and his real happiness.


XXX.

ENVY.] Let us read the courtly Sydney’s description of Envy, or the envious man; ‘Whose eyes could not looke right upon any happy man, nor eares beare the burthen of any bodies praise; contrary to the natures of all other plagues, plagued with others well being; making happinesse the ground of his unhappiness, and good news the argument of his sorrow: in summ, a man whose favour no man could winne, but by being miserable.’ Arcad. L.ii.pag.130. Chauc. in the Rom. of the Rose<248,250-1>, pag.217. after characterising Avarice, describes Envy that never laugh,

But if she either sawe or herde

Some grete mischaunce--

Ovid says very prettily, according to his usual elegance, of this
female hag; (for in Latin the word is feminine:)

Vixque tenet lacrymas; quia nil lacrymabile cernit.

Met. ii. 796.

Spenser has given his verse the same Ovidian turn,

And wept that cause of weeping none he had.

Ovid says Envy was found chawing of vipers: Spenser, and still did chaw a venomous toad: for toads and frogs are said to swell with envy, according to the fable to which Horace alludes, 2. Sat. iii. 314.

Let us see the dress of Envy,--

All in a kirtle of discoloured say
He clothed was, ypainted full of eyes--

Pierce Plowman, Fol. xxii. 2. describing Envy,

And was as pale as a pellet, in the palesey he seemed,

And clothed with caurymaury, I can it not descrive,

In kyrte and curtepy, and a knife by his side.--

Envy is likewise of the male gender, in Chaucer’s Court of Love, verse. 1256. pag. 570.--His garment is here, ypainted full of eyes: and Virgil paints the monster Fame, full of eyes and eares and tongues.

And in his bosome secretly there lay
An hatefull snake, the which his tale upties
In many folds, and mortall sting IMPLIES.

Implies. i.e. intangles, infixes his sting in his bosome. Malicious and envious persons are said to carry snakes in their bosom.

ψυχρόν ὃς ἐν κόλπῳ ποικίλω ἑιρεξε όλον.

Theog. verse 601.

Compare a description of Envy, B.v.C. 12. St. 31. Nor let it offend the reader that this infernal imp is of both genders, for such impes and such impure spirits can assume what sex they please.
XXXI.

Still as he rode, he gnasht his teeth to see
Those heapes of gold with **griple** Covetyse.]

I met with this word in Golding's translation of Ovid Met.vii.466.

Mutata est in avem, quae nunc quoque diligat aurum,

*Nigra pedem, nigris velata monedula pennis.*

Was turned to a bird, which yet is **griple** still,

And is as blacke as anie cole both fethers feete and bill.

Where I would read with one of the commentators, *Rubra pedem*. For Ovid paints the most beautiful of its kind; and the Cornish Chough, or Daw, has beautiful red legs, and a red bill. The learned bishop of Scotland likewise in his translation of Virgil<xii.20-1.> uses it,

And thare fixit fast

Amang the **grippill** rutis fast haldand.

Speaking of the spear of Aeneas fixed in the roots, which he strove to disengage, *lenta in radice tenebat*. xii.773 The **gripple** roots, i.e. tenacious: it comes from *gripan, to gripe*.

XXXIII.

WRATH.] The philosophers define wrath, *Libido ulciscendi*. [See Cicero, Tusc. Disp.iii.5.<11.> iv.9. And Diogen.Laert.vii.114.] To this Spenser alludes, when he says of Wrath,

Ne car'd for blood in his avengement.

His picture is that of the wrathful man in Seneca de Irâ Lib.i.C.1.<4.> *Flagrant et micant oculi, metus ore toto rubor, exaestuante ab imis praecordiis sanguine; labia quatiuntur,—And L.ii.C.35.<3,5.6.> Non est ullius affectus facies turbatior—tumescunt venae tumescunt venae, concutitur crebro spiritu pectus, rapida vocis eruptio colla distendit: tunc artus trepidi, inquietae manus, totius corporis fluctuatio<3.>—Talem nobis IRAM figuremus, flammâ lumina
ardentia—tela manu utraque quatientem<5.>—vel, si videtur, sit
qualis apud vates nostros est,

Sanguineum quatiens dextrâ Bellona flagellum.

Aut scissâ gaudens vadit Discordia pallâ.

Tis impossible for the reader, I should think, not to see here the
plain imitations of our poet, both as to the look, dress, and
attitude. Let us add Pierce Plowman, Fol.xxii.2.

Now awaketh Wrath with two white eien.

And Chaucer in the Romaunt of the Rose, v<erse>.147.

Amiddis saw I Hate ystonde,
That for her wrath and ire and onde,
Semid to be a minoressse,
An angry wight, a chidiresse,
And ful of gile, and fell corage,
By semblaunt, was that ilke image:
And she was nothing wele araid,
But like a wode woman atraide:
Yfrouncid foule was her visage—

XXXVII.

Of proud Lucifer', as one of the traine.] So the 1st quarto: the 2d,

Of proud Lucifer as one of the traine.

Which is no verse: So too the Folios. But Mr. Hughes from his
conjecture,

Of proud Lucifer as one o' th' traine.

That the reading, which I have given, is Spenser's own, appears not
only from the authority of his own edition; but likewise from his
usual elision in such like proper names: ex: gr.
Called Fidess', and so supposd to be.

But to Duess' each one himselfe did payne.

The fayre Duess' had forst him leave behind.

The fayrest Un', his onely daughter deare.

Like an huge Aetn' of deepe engulfed grysfe.

Renowned Martia and redoubted Emmilen.

Which verse we must plainly read,

Renowned Marti', and redoubted Emmilen.

XXXIX.

But th' elfin knight which ought that warlike wage—] i.e. which; which was the proper owner, or possessor of. For thus to owe, is used. Sydney's Arcadia, p.37. If it be by the death of him that owed it, &c. i.e. was the possessor or owner of the armour.

Which he from pagan lords, that did them owe,

Had wonne, &c.

Shakespeare thus uses it in a hundred passages. ex. gr. The noblest grace she ow'd. i.e. was mistress of. Temp. act.iii.<i.45.>

What a full fortune does this thick-lips owe

If he can carry her thus—


i.e. what a full fortune does the Moor Othello possess, if he thus can carry Desdemona. Again in Act.iii.<iii.335,337-8.> Not
poppy—shall ever medicine thee to that sweet sleep, which thou owdst yesterday. But here some later Editors have interpolated and printed, hadst: and this is one way books come to be corrupted; namely to give us an easy and a new word, for a difficult and an old word.

XL.

Therewith they gan to hurtlen greedily,

Redoubted battail ready to darrayne,

And clash their shields, and shake their swords on hy.]

Twas a custom of the old warriours to strike their swords or spears against their shields: Cùm hastis clypei feriuntur irae documentum est et doloris: Ammian. Marcell.L.xv.C.8.<15.> So Turnus in Virgil, viii.3.

Utque acres concussit equos, útque IMPULIT ARMA.

i.e. clashed his arms. Xenophon in the 4th Book of the Expedition of Cyrus<IV.iii.29.>, informs us, that the Greeks, before they charged their enemy, struck their shields with their spears; and then singing the Paean began the general attack. Many more instances may be collected. But I would add likewise, that when they applauded their General's speech, they clash'd their shields with their arms. Conclamat omnis multitudo et suo more armis concrepat; quod facere in eo consueverunt cujus orationem approbant. Caes. de Bell.Gall.L.vii.S.21. To this Milton alludes, i.667.

And fierce with grasped arms

Clash'd on their sounding shields the din of war.

XLI.

Whose shield he bears renverst—] Compare B.v.C.3.St.37. where Braggadocio is disgraced and degraded,

Then from him reft his shield, and it renverst.

The punishment of these recreant knights was reputari pro felono ac
arma sua renversari. See Renverst in the Glossary.

XLII.

Who reapes the harvest sown by his foe.] Ἀλλότριον αἰμῶν θέρος, alienam demetens messem. Aristophanes. Knights 392.> Alii sementem faciunt, alii metent. There is frequent allusion to this proverb in the Scriptures. See Galat. vi. 7. 2 Corinth. ix. 6.

Ibid.

That brothers hand shall dearely well requight.] Spenser's omission of particles (so contrary to the genius of our language) frequently occasions no small embarrassment of construction.—That shall a brothers hand dearly well requite.

Ibid.

Him little answerd th' angry elfin knight] the angry elfin knight is an expression, applied to the red-cross knight, in this place contrary to poetical decorum, and entirely inconsistent, with the character of a truly courageous christian hero: nor indeed is he angry at all; 'tis the Sarazin is angry, St. 41. pardon the errour of enraged wight. and St. 38. he is enflamed with fury. Tis very usual for words to get out of their proper places in printing, and with this supposition the alteration offers itself so very easy, that I can hardly doubt, but Spenser wrote,

Him angry, little answerd th' elfin knight,

He never meant with words, but swords to plead his right.

XLIV.

Now whenas darksome night had all displaid

Her coleblack curtein--]

Night here is a person: the poets describe her covering the face of Nature with a black mantle or veil: So our poet above, C.1. St. 39.

Whileas sad Night over him her mantle black doth spred.
Again below, C.5.St.20.

And in a foule black pitchy mantle clad.

And C.11.St.49.

Who with her sable mantle gan to shade
The face of earth.

Cooperat humenti Phoebum subtexere palla
Nox, et caeruleam terris infuderat umbram.

Statius Theb.ii.527.

Jamque dies prono decedens lumine pontum
Inciderat, furvamque super Nox caerula pallam
Sidereis pictam flammis per inane trahebat.

Juven. Lib.ii.<1-3.>

Night with his [read hir] mantill, that is derk and rude,
Gan for to spred the hemisphere about.


Ibid.

But whenas Morpheus had with leaden mace
Arrested--]

The image is very natural and pretty, and imitated by Shakespeare in
Julius Caesar, Act.iv.<iii.266-7.>

O murdrous slumber,
Layst thou thy leaden mace upon my boy?

XLV.

Cause of my new griefe, cause of new joy,] So the 1st and 2d quarto
Editions. But the Folios read as Spencer corrected it among the
faults escaped in print, cause of my new joy. Just above, And him
amoves with speaches—Quem verbis movet. The letter a is often added
or taken away, as moves, amoves, (and thus Chaucer uses it) down,
adown, &c.
By this false faytor, who unworthie ware
HIS worthy shield, WHOM he with guilefull snare
Entrapped slew.]
i.e. The worthy shield of HIM, WHOM, &c. This construction is
frequent in Latin and Greek authors. ἄρμο αὐτ' ἐμὸς ἑκτὸς
ΚΥΝΙΜΙΑΣΕ, levir item meus erat inverecundae. i.e. ἐμοὶ ηὐνῦσινος.
Hom.II.γ 180.

--cum mea nemo
Scripta legat, vulgo recitare timentis.

Hor.Serm.I.i.22-3.

i.e. of me fearing.
That from THY just obedience could revolt,
WHOM to obey is happiness entire.

Milt.vi.740.

i.e. From the just obedience of thee, whom, &c.

XLVIII.

That calls to you above
From wandring Stygian shores, where it doth endlesse MOVE.]
That calls to you here above, from the Stygian shores where it wanders
endlesse: viz. a hundred years; Centum ERRANT annos. Virg.vi.329.
See above C.3.St.36.—He applies that to the thing, which is proper to
the person; wandring shores. See note on B.2.C.11.St.42. So below
C.5.St.11. long-wandring woe, with the same allusion. But methinks
our poet gave it ROVE and not MOVE; the word is more proper and
expressive,

From wandring Stygian shores, where it doth endlesse ROVE.

Centum ERRANT annos.
CANTO V.

I.

AND is with child of glorious great intent.] This is expressed after Plato’s manner: in allusion to the innate and intellectual powers in the soul, full of entity and of substantial forms; which by proper institution knows how to unfold itself, and, as it were, conceives, and brings forth out of its intellectual womb. Hence Socrates from a notion of mind thus being potentially replete with all things, [ΠΑΝΤΑ ΝΟΕΙ. ΔΥΝΑΜΕΙ ΠΑΝΤΑ.] avoided the dogmatical, and used the obstreperous method of instruction, [μακευτική τεχνή.] The reader may consult Plato in Theaet. Plutarch in Quaest. Platon. But Spenser seems particularly to have the following passage in view, ΚΥΟΥΕΙ ΠΑΝΤΕΣ ἀνθρώπου, καὶ κατὰ τὸ σῶμα καὶ κατὰ τὴν ψυχήν, καὶ ἐπειδὰν ἐν την ἡλικία γένους τι ΤΙΚΤΕΙΝ ἐπιθυμεῖ ημῶν ἢ φόβος. Plat. in Sympos.<206c.> p.206.

II.

At last the golden orientall gate
Of greatest heaven gan to open fayre;
And Phoebus fresh, as brydegrome to his mete,
Came dauncing forth, shaking his deawie hayre;
And hurls his glistring beams through gloomy ayre.]
I should not have thought of changing hurls into hurl'd, had not Spenser so ordered it among the Errata printed at the end of his first edition. He says hurl'd, because the beams of the Sun are his darts, which he hurls; or arrowes which he shoots forth: So Prudentius, II.

hymn.<5-6.>

Caligo terrae scinditur

Percussa Solis SPICULO.
And from Prudentius, Milton, vi.15.

—From before her [the Morn] vanishd Night
SHOT through with orient beames.

T'were endless to heap together the miscellaneous descriptions of the Morning: Spenser has several descriptions of this rosy goddess; but none finer than this; which has been imitated by others,

Aurora bright her cristall gates unbard,
And bride-groom like forth stept the glorious Sun.

Fairf.1.71.

Now like a giant lover rose the Sun
From th' Ocean queen—

Gondibert.ii.23.

But are not all these poets, and Spenser too, indebted to the Psalmist? In them hath he set a tabernacle for the Sun, which cometh forth as a bridegroom out of his chamber, and rejoyceth as a giant to run his course [jocund to run his longitude through heavens high rode, Milt.vii.370.<i.e. 372-3.> Ps.xix.5. After this description of the Sun, 'tis heightening the idea of our Knight's arms to call them—Sun-bright arms. 'Tis a happy epithet: and indeed in compounding of words our language greatly excells the Latin, but scarcely arrives at the Greek facility. However, with respect to this epithet, it gives the whole idea, that a whole verse even in Homer gives,

Τεύχεσθι πολυάλλων οὖτ' ἥλεκτος ἑβεβήκει.

Armis collucens tanquam sol incedebat.

11.σ.513.<i.e. vi.513.>

He has the same epithet below, C.11.St.4. Fairfax uses it in his translation of Tasso, iii.9. and Milton, vi.100.

Th' apostat in his Sun-bright chariot sat.
III.
And many bardes, that to the trembling chord
Can tune their timely voices cunningly)

Can tune, i.e. did tune; or knew how to tune: timely, according to proper time and measure: cunningly, as artists. Let the reader here observe the disposition, and order of things; the procession, the ratification of the oath, the combat, the breaking off of the combat by supernatural interposition: then the scene changes to the infernal regions, where Duessa goes for the cure of the wounded Sarazin.

IV.

They bring them wines of Greece and Araby,
And daintie spices fetcht from furthest Ynd,
To kindle heat of courage privily:
And in the wine a solemn oath they bind

I' observe the sacred lawes of armes that are assynd.]

Spencer mentions spiced wines, as agreeable to the eastern manners: I would cause thee to drink of spiced wine. Sol.Song.viii.2. We read in Greek authors of what they call δυνος ἄνθοςκτος, vinum odoratum. See Spanh. ad Arist.Plut.v.809. and Longus, Pastor.L.iv.pag.121. This wine in Acts ii.13. is called γλευκος, not new wine as we translate it: but spiced wine rather. The ratification of the oath by wine is agreeable to the custom mentioned in Homer, Il.iii.verses>.270.295.

And this whole ceremony is according to the laws of arms, and established customs in romance writers—The procession; the champ clos, or lists; the royal canopy for the queen; the shield hanged up for the conqueror, and Duessa in open view, the conqueror's meed likewise. See Du Cange in Duello. And first they swear to observe the sacred law of arms: this oath, the reader may see in Spelm. Gloss.v.Campus. and Wachter, Gloss. Germ.v.ACHT. Shakespeare in the
combat of Bolingbroke and Mowbray mentions this oath:

K.Rich. Marshall, demand of yonder champion
The cause of his arrival here in arms;
Ask him his name, and orderly proceed
To swear him in the justice of his cause.

<Richard II, I.iii.7-10.>

Sydney alludes to it, pag.278. in the mock combat between Clinias and
Dametas, and taking the oath of those champions that they came without
guile or witchcraft, set them at wonted distance, one from the other.
Then the trumpets sounding, &c.

A shrilling trumpet sounded from on hie--
The knights began to encounter at the third sounding of the trumpet.
E al terzo suon mette la lancia in resta.

Ariosto.v.88.

In imitation of this custom of thrice Sounding, before they engaged in
their lists; the playhouses introduced their three several Soundings,
before the actors entered the Stage: which custom is now changed into
playing of pieces of musick thrice, before the curtain draws up.
Those who like to trace customs from their originals might not be
displeased to read this, otherwise, trifling remark.

V.

--Unto a paled green] a green field or plain paled for the
combatants: unto the lists.--The places for the Queen and Spectators
is according to ancient customs.

On th' other side in all mens open vew
Duessa placed is, and on a tree
Sanfoy his shield is hang'd with bloody hew:
Both those the lawrell girlands to the victor dew.

Both those i.e. Duessa and the shield, were the lawrell girlands dew
to the victor.—Tis very hard; scarce any tortured figure of rhetorick can allow this, to call Duessa, and the shield of Sansfoy, lawrell girlands: but let us add the connective particle (which might be easily omitted, especially if written with the Anglo-S. character 7 as they often did write it) and then how easy all will appear?

Both those and th' lawrell girlands to the victor dew.

Both those, viz. Duessa and the shield were dew to the victor, and so likewise of course,

The lawrell, meed of mighty conquerors.

B.i.C.1.St.9.

The conquest yours, I yours, the shield and glory yours.


Let the reader however please himself, and accept of our corrections or interpretations as they appear to him agreeable to sense, propriety and construction.

VI.

Their shining shieldes about their wrests they tye;

And burning blades about their heads do blesse.] I refer to the Glossary to explain Blesse.—'Tis said here, they tye their shields about their arms: So B.i.C.3.St.1.

And many-folded shield he bound about his wrest.

The Italian romance writers call this Imbracciare.

Piglia la lancia, e 'l forte scudo imbraccia.

Orl.innam.L.i.C.17.St.63.

La spada tira fuora, e 'l scudo imbraccia.

Ibid.L.i.C.7.St.68.

Lo scudo imbraccia, ed affronta il ladrone.

Ibid.L.i.C.20.St.49.<i.e. L.i.C.19.St.49.>
VII.

And doubled strokes, like dreaded thunders threat:

For all for praise and honour he did fight.] And he doubled strokes like the threatnings of dreaded thunder: i.e. he doubled his strokes like thunder-strokes. Ingeminans ictus, Virg.V.457. For praise and honour, i.e. for honourable praise. as Virg.C ii.192. pateris libamus et auro. i.e. pateris aureis. The last verse

And hewn helmets deep--

I have corrected from the 2d quarto, And helmets hewn deep--for tis very easy for words to change places in passing through a printers hands: Let the reader remember this in reading our correction above on B.i.C.4.St.42.

X.

And, sluggish german, doest thy forces slake.] The passage is wrongly pointed, and I believe has been misunderstood, in all the editions. And, sluggish german, brother [ΣΕΛΚΤΩΜΑΣ, pointing to himself] dost thou thy forces slake--It had been easier thus,

And, sluggish german, doe thy forces slake--

XI.

Goe, Caytive Elfe--

And soone redeeme from his long-wandring woe:

Goe, guiltie ghost, to him my message make--]

His long-wandring woe, the reader will understand this, if he turns to note on C.4.St.48. he was to wander and waile by black Stygian lake, till his manes were expiated: and so below, St.xiii.

Alone he wandring, thee too long doth want.

What the Sarazin adds<St.12.>,

Goe, guiltie ghost, to him my message make--
Seems taken from what Pyrrhus said to old Priam,

---Referes ergo haec et NUNCIUS IBIS

Pelidae genitori.

<Aen.ii.547-8.>

XIII.

Alone he wandring, thee too long doth want.)

---Morere, et fratrem ne desere frater.

<Virg.x.500.>

Therewith his heavie hand he high gan reare--

Heavy hand is literally from Homer, χέλω χαρέων. Apud Homerum χελων χελως Sunt manus violentae: H.Steph. Hesychius, χελων η μαυσολεος.

---When loe! a darksome cloud

Upon him fell: he no where doth appeare

But vanisht is.

Observe here that Virgilian mixture of tenses, doth appeare—vanisht is—of which which we have given instances on a note on B.i.C.3.St.39.

Observe too that this duell is ended by supernatural interposition: Duessa, like Homer's Gods, flings a darksome cloud between the two combatants, and thus rescues her knight. See Il.7ven<erse>.380. and Il.6.345. κυκλοτονεν γεφυρλην, with a darksome cloud. By the same kind of interposition Neptune saved Aeneas, Il.5.321. Nube cavâ eripui. <AEn.v.810.>

Prōque viro nebulam et ventos obtendere inanes.

<AEn.x.82.>

XV.

Not all so satisfide—] He not altogether so well satisfied sought all around, greedy and eager after his prey:

---Solum densâ in caligine Turnum
-139-

Vestigat lustrans, solum in certamina poscit.  

So Menelaus missing his prey,  

Αντείδις δ' αὐ  δυμίλον μύτα, ἑνοὶ  Φεολυκάς.  

XVI.


The voyce of the pepil touched heven.  

XVII.

In wine and oyle they wash his woundes wide.] So in both the old quarto editions; but in the Folios,  

In wine and oyle they washen his wounds wide.  

But the verse is to be thus measured,  

In wine and oyle they wash his woundes wide.  

With respect to this measure, see more below in a note on St.23. The remedy here mentioned is according to Scripure, But a certain Samaritaine--went to him to him and bound up his wounds pouring in oil and wine. Luke x.34. Though other writers, I find, mention too the same, In diversorium citissimè abimus, et haud altè vulnerati in lecto plagas eleo et vino medemur. Petronius.  

XIX.

But to the easterne coast--] As Phoebus sunk in the west, Night opposite rose in the east.  

Vertitur interea caelum, et ruit oceano Nox.  

Virg.ii.250.

XX.

NIGHT] Let us stay a little and contemplate this venerable old
matron, who makes no inconsiderable figure in this canto. She is clad
in a dark pitchy mantle: See note on C.4.St.44. Musaeus<Hero &
Leander> 113> names Night Κυκλωπετλος, and Euripides in Ione
v<verse>.1150. μελκπετλος, i.e. sable-vested: as Milton translates
it, ii.691.<i.e. ii.961.>

With him [Chaos] enthron'd

Sat sable-vested Night, eldest of things,
The consort of his reign.
She rides in a chariot drawn by cole-black steeds:

Donec Nox atro circumdata corpus amictu

Nigrantes invexit equos.

Silius Ital.xv.284.

Shakespeare supposes dragons to draw her carr, Midsum. Dream.
Act.iii.<ii.379.>

For Nights swift dragons cut the clouds full fast.
Virgil gives Night a pair of horses, v.721.

Et Nox atra polum bigis subvecta tenebat.
But Tibullus is more liberal, and says, like Spenser, that she rode in
a chariot drawn by four horses, iii.iv.17.

Jam Nox aetherum nigris emensa quadrigis

Mundum, caeruleis laverat amne rotas.
And as the same nights are different, so are the horses
described,—St.29.<i.e. St.28.>

Her twyfold teme, of which two black as pitch,
And two were brown, yet each to each unlich.
Night drives her own horses in Spenser: but other poets make Sleep
her charioteer:

Sopor obvius illi
Noctis agebat equos. Statius ii.59.

Humentes jam Noctis equos, letheaque Somnus
Fraena regens, tacito volvebat sidera cursu.
Claud. Bell. Gild. 213. <i.e. 223.>

Having viewed her dress and equipage, concerning which the poets and painters cannot entirely agree, let us now consider her genealogy. She is the most ancient grandmother of all, more old than Jove—St. 22. and St. 42. <i.e. 41.> she is named ancient Night. Aratus verse 408. Ἀυξών νύξ. So Milton ii. 894. Eldest Night. ii. 962. Night eldest of things: and twice afterwards he calls her, Ancient Night. According to Hesiod Night is the offspring of Chaos. Orpheus calls her the mother of the Gods: and Meleager in his Epigram thus addresses her,

*Εν τόισι παλιντέλα τινα αἴτων μεταμελείσθω φιλή νύξ.

παλιντέλα, is, according to Spenser’s expression, ancient grandmother of all. So Homer <Il. xiv. 259>, νύξ μικρή τοῦ θεοῦ—But see what I have already observed on this passage of Homer in a letter to Mr. West <p. 31.> concerning a new edition of Spenser. The power and dignity of Night we find recognized in St. 34.

For she in hell and heaven had power equally:
Like Hecate, whose three-fold power was acknowledged as Luna, Diana, and Proserpina.

Tergeminamque Hecaten, trina virginis ora Dianae.
Virg. iv. 511.

Voce vocans Hecaten, caeloque Ereboque potenatem.
vi. 247.

Her children, which are very numerous, may be seen in Hesiod, Cicero de Nat. Deor. L. Iii. Hyginus, and other mythologists. But because
Spenser from Boccace and others has made a particular kind of mythology, and has taken and altered what suits his own subject; I think it will be of no small use to the readers of Spenser to draw up his plan.

Æternity ——— Demogorgon ——— Chaos


B.1.C.5.St.22.

Erebus

Night


Falshood or Deceit —— Shame

Phlegeton — Jarre

B.2.C.4.St.41.


Duessa


Acrates — Despight

B.ii.C.4.St.41.

Pyrocles, Cymocles

B.ii.C.4.St.41.

Aveugle: i.e. darkness

Sine oculis, abocular

Ital. avocolare. Gall.


Sansføy, Sansjoy, Sansloy,

XXI.

Who when she saw Duessa--] Duessa makes so much hast for the sake of her Sarazin, that she acts quite contrary to all courtlike decorum, and the establish'd rules of good breeding, thus to appear in her masquerading dress before a person of such a dignity as Auncient Night--But though this may be contrary to the decorum of a court, yet it is agreeable to the decorum of poetry. This hast and this forgetfulness shews her ardent love and zeal for the cause in which she is engaged.

XXII.

More old than Jove, whom thou at first didst breede.] Night may be said to have the breeding of Jupiter, because he was secreted and hid in darkness from the search of his father Saturn, who otherwise had devoured him.--Daemogorgons hall--See note above, C.i.St.37.

Ibid.

And sawst the secrets of the world unmade.] Τὰ ἀπάθητα τῆς φύσεως, Arcana Naturae. Milton has the same expression, ii.891.

Before their eyes in sudden view appear

The secrets of the hoarie deep.


How last unfold

The secrets of another world, perhaps

Not lawful to reveal?

Sit numine vestro

Pandere res alta terrâ et caligine mersas.

Virg.vi.267.

Ibid.

Why suffredst thou thy nephews deare to fall.] i.e. thy
grandchildren: as Nepotes is used in the Latin language.

XXIII.

And now the pray of fowles in field he lyes,
Nor wayld of friends, nor layd on groning beare.]

So Homer, Il. α. 4.

Αυτοὺς δὲ ἑλάρια τέυχε κύνεσιν,
Οἰωνίοι τε πάσι.

And thy carcase shall be meat unto all the fowls of the air.
Deut. xxviii. 26. I will give the carcases of the host of the Philistines this day unto the fowls of the air, and to the wild beasts of the earth. 1 Sam. xvii. 46. Nor wayld of friends, nor— "ἈΚΛΑΥΣΤΟΕ, "ἌΘΑΙΠΤΟΕ.

Κέιται πάρ νήσσοι νέκυς "ἈΚΛΑΥΣΤΟΕ, "ἌΘΑΙΠΤΟΕ,
Πάτροκλος.

Jacet ad naves mortuus indefletus, inhumatus,
Patroclus.

Σῶλον γὰρ ἑν μεγάλης κύριας κατελείπομεν ἡμέρας ἈΚΛΑΥΣΤΟΕ καὶ ΑΘΑΙΠΤΟΕ, ἐπεὶ πύνος ἄλλος ἐπελευς.

Od. λ. 53.

Nos animae viles, inhumata inflectaque turba.

Virg. Aen. xi. 372.

Ἐξι ἄΒΑΝ 'ἈΚΛΑΥΣΤΟΕ, 'ἈΘΑΙΠΤΟΕ, Ὀϊωνίοις βορᾶν.

Eurip. Phoeniss. <1628.>

Ibid.

O what of Gods then boots it to be borne,
If old Aveugles sonnes so evill heare?]

This is an exclamation that gods and demy-gods and goddesses often make,

Quid me praeclarâ stirpe deorum
Invisum fatis genuisti?

And thus Iuturna laments, Virg.xii.879.
Quō vitam dedit aeternam? cur mortis ademta est
Conditio?
O what avails it of immortal seed
To been ybred--

Virg.C.iv.322.

E.iii.C.4.St.36.<i.e. St.38.>

If old Aveugles sons so evill heare? i.e. have so bad a name and character: are spoken so ill of: 'tis a Greek and Latin idiom of speech, male audire, to hear ill: i.e. to have an ill character; to be ill spoken of: ἰούν ἰούνετο. Horace <Serm.II.vi.20.> uses audis, for named, called:

Matutine pater, seu Jane libentius audis,
Or hearst thou rather Janus: So Milt.iii.7.
Or hearest thou rather pure ethereal stream.

Ibid.

Or who shall not great Nightes children scorne,
When two of three her nephews are so owle forlorne?]
i.e. When two of her three grandchildren: 'tis a kind of synchysis or confusion of diction. The first verse is printed from the 1st and 2d quarto editions: but the Folios, 1609, 1611, 1617, all read,

Or who shall not great Nights dread children scorn.

In Hughes,

Or who shall not great Night's dread children scorn.

Now these corrections, however plausible soever they appear, I believe never came from our poet. Nightes is of two syllables, and not to be spelt Night's: 'tis the Anglo-S. genitive case, as, amid smides, andgit andgites, bord bordes. The final e has a distinct
pronunciation given it: and not only in the genitive case, but likewise in other cases:

Or who shall not great Nightes children scorne.
In wine and oyle they wash his woundes wide.

Thus altered in the Folios,
In wine and oyle they washen his wounds wide.
Departed thence albee his woundes wyde.

All healed of his hurts and woundes wide.

That like would not for all this worldes wealth.

So again, i.e. B.i.C.10.St.34. B.ii.C.7.St.8. B.ii.C.7.St.32.
B.ii.C.7.St.48.

But clothes meet to keepe keene cold away.

To let them down before his flightes end.

That vanisht into smoke and cloudes swift.

Which ells could not endure those beames bright.

Me liefer were ten thousand deathes prie
e

To laugh at shaking of the leaves light.

Hath tracted forth some salvage beasts trade.
And sleeves dependant Albanese-wyse.

When Titan faire his beames did display.
Thus altered in the Folios,
When Titan faire his hot beams did display.

Many places may be added; but the reader may see from these Spenser's manner and method.

XXV.

But who can turn the stream of destiny,
Or break the chain of strong necessity,
Which fast is tye to Jove's eternal seat?]

This is that golden chain mentioned in Homer, <11>viii.19. The eternal concatenation of causes and effects.—'Tis the chain in Milton<P.L.ii.1004–6.> that links the universe to heaven.

Ibid.

The sonnes of Day he favoureth]—As all the perturbed affections of the mind are the offsprings of Darkness: so on the contrary all cheerful, honest, and generous thoughts are the offsprings of Day. Just above they are called the children of fayre Light: this too is scriptural, Believe in the light, that ye may be the children of light. John xii.36. Walk as children of light. Ephes.v.8. Thess.v.5. Milton calls the angels, sons of light, v.160. Progeny of light. v.600.

XXVI.


Ibid.

Duessa I the daughter of Decept and Shame] According to the Genealogy which I have drawn up, Duessa is grand-daughter to Auncient
Night.

XXVIII.

Then to her yron wagon she betakes] i.e. she betakes herself. This construction is frequent in Spenser: and an instance or two may be here very properly given.

But here ly downe, and to thy rest betake [i.e. betake thyself.]

B.i.C.9.St.44.

To see their blades so greedily imbrew [i.e. imbrew themselves: be imbreded]


Ne molten mettall in his blood embrew [i.e. imbrew itself: be imbreded]

B.i.C.11.St.36.

She cast to bring him where he chearen might

B.i.C.10.St.2.

[where he might chear himself: be cheared] Verbs active receive often a passive signification, by understanding the pronoun. Virg.vii.27. cum venti posuere, i.e. se ponunt, positi sunt, quiescunt. Virg.C.i.479. Sistunt amnes, i.e. cursus suos sistunt, Cic.Nat.Deor.i.28.<78.> Qualis ille maritimus Triton pingitur natantibus invehens belluis, i.e. sese invehens, invectus.

Ibid.

Then foming tarre their bridles they would champ.] Here is another idiom of speech, which might impose on a reader not well acquainted with our poet's figurative language. However such kind of expressions are to be found in approved writers.

Parce privatus nimium cavere.


i.e. As if you were a private man: putting yourself in the condition
of a private man: ἄπειρο ἔσωτος, tamquam privatus. Rusticus expectat, i.e. stands expecting, like the countryman in the fable, Hor. Epist. I.i.i.42.

Post hoc, vehemens lupus, et sibi et hosti
Iratus pariter.

L.ii Epist. ii.28.

So that here the construction is, Then foming what resembled tarre and pitch—Then as it were foming forth tarre—The very same kind of expression Fairfax uses, a great imitator of Spenser, in his translation of Tasso, x.15.

The coursers pant and smoke with lukewarme sweat,
And foming creame their iron mouthfuls eat.

i.e. foming what resembled creame.

Where, foming vrathe, their cruell tusks they whett.

B.i.C.6.St.44.

His steed was bloody red, and fomed yre.

B.ii.C.5.St.2.

XXX.

The wakeful dogs did never cease to bay.] This alludes to an old superstititious belief, that dogs are quick-sighted and quick-scented at the approach of gods or goddesses.

The dogs intelligent confess the tread
Of power divine—

Hom. Od. xvi. 176.

This passage seems to me to have little or no relation to those infernal dogs that usually attended on Hecate; for Hecate and Night are distinct deities.

XXXI.

The yawning gulf of deepe Avernus hole—] The lake of Avernus in
Italy is thus described by our countryman Sandys in his Travels, p. 279. "This was supposed the entrance into Hell by ignorant antiquity; where they offered infernal sacrifice to Pluto and the Manes, here said to give answers. For which purpose Homer brought hither his Ulysses [Odyss. λ] see Max. Tyr. p. 151. Edit. Lond. Cicero, Tusc. Disp. i. 16.] and Virgil his Aeneas [vi. 237.] and feigned they were to have descended into Hell at this place: for that those caves were, by which the infernal spirits by the power of magick evoked were imagined to ascend."

Ibid.

There creature never past

That backe retourned without heavenly grace.]

The Sibyl informs Aeneas that the descent into hell was easy, but to reascend was the difficulty: "twas true however that a few had this priviledge, a few of heavenly grace,

Pauci, quos aequus amavit

Jupiter, aut ardens ecexit ad aethera virtus,

Dīs genitī potuere.

Aen. vi. 129.

Shall we acquiesce in this interpretation? or consider it further, as an allusion to those creatures that back returned by HEAVENLY GRACE, being redeemed by Christ, who descended into hell and preached unto the spirits in prison, 1 Pet. iii. 19. We must not lose sight of the scripture, throughout this whole first book: for our knight is the Christian hero, and Una Christian truth: if the poet mixes any heathen mythology, tis no more than what other poets have likewise done, who have professedly written on christian subjects, such as Dante among the Italians, and our divine epic poet Milton.
XXXII.

Fild with rusty blood.] fild is always so spelt, when it means filled: and Hughes has printed it filled. But here perhaps it means defiled.—The following images in this stanza are strongly painted: the reader at his leisure may compare Ovid’s description of Orpheus’ descent into Hell, Met.x. or, of Juno’s, who came to solicit one of the Furies to punish Athamas, Met.iv.449. For I believe that Spenser in these descriptions consulted both Ovid and Virgil.

XXXIII. XXXIV.

The house of endlesse paine is built thereby.] Tis plain Spenser had Virgil in view, vi.548. Sub rupe sinistrâ Moenia lata videt. &c. This house of pain is called in Plato’s Gorgias<523B>, p.523. the prison of punishment, τὸ τίτανός τε καὶ δίκαιος δειπωντάρον, which is Milton’s expression, i.71. here their prison ordain’d. ii.59. the prison of his tyranny. And thus Shakespeare<Hamlet I.v.13-4.>, where the Ghost speaks to young Hamlet,

—But that I am forbid
To tell the secrets of my prison-house.

Milton likewise uses Spenser’s words, The house of pain—
I come no enemy, but to set free
From out this dark and dismal house of pain
Both him and thee.

The house of woe,
And dungeon of our tyrant.

Dante, Inferno. Canto V.<16.> calls it dolorosa hospitio. And Canto III.verse>1. mentions the following inscription over the gates of hell.
Per me si va nella città dolente:
Per me si va nell' eterno dolore:
Per me si va tra la perduta gente.

The descriptions of the rivers in hell are taken from Plato's Phaedo<112E-113>, and from Virgil, Æn.vi. and imitated by Milton, ii.574. --The entrance into this tremendous prison-house, this house of paine, is guarded by a three-headed monstrous dog, which Night appeases. How does Night appease Cerberus? Like the Sibyl in Virgil<Æn.vi.420-1>?

Melle soporatam medicatis frugibus offam
Objicit.
Or like Virgil in Dante?
E 'l duca mio distese le sue spanne
Prese la terra, e con pie ne le pugna,
La gotto dentro alle bramose canne.

_Infern._Canto.VI.<25-7.>

Or does Night appease Cerberus by making him to recognize her power and dignity?

For she in hell and heaven had power equally:
Like Hecate, whose three-fold power, as Luna, Diana, and Proserpine, was equally acknowledged. So Cerberus recognized the office of Mercury,

_Cessit immanis tibi blandienti
Janitor aulae
Cerberus: quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter, saniesque manet
Ore trilingui._

_Horace Odes III.xi.15-20._
Spenser seems to have this passage of Horace before his eyes,

His three deformed heads did lay along,

Curled with thousand adders venemous.

The poets describe Cerberus with three deformed heads, and each head, or neck curled with thousand adders:

Horrere videns jam colla colubris.

Virg. vi. 424.

Centum muniunt angues caput ejus. Hor. L. iii. Od. ii. <i.e. L. iii. Od. xi. 17-8.> and hence may be explained, what has pushed all the commentators and mythologists that ever yet I have seen, and the best of the mythologists, the learned Spanheim in his treatise concerning ancient coins; namely, how came Horace to call Cerberus the hundred headed beast bellua centiceps, L. ii. Od. 13. <34.> And how came Hesiod to say, πεντηκονταεντώπουν, quinquaginta capitum, Theog. v. 312. The answer seems plainly from the state of this mythological question, to be, that they considered the adders or snakes on the neck or head of this monstrous creature of the imagination into the account, and assigned a determinate for an indeterminate number, according to the usual custom of poets. The following translation of Virgil by Dryden<Aen. vi. 562-73.>, will not be unacceptable to the English reader of these notes; the more learned may compare the original.

No sooner landed, in his den they found
The triple porter of the Stygian sound,
Grim Cerberus; who soon began to rear
His crested snakes, and arm'd his bristling hair.
The prudent Sibyl had before prepar'd
A sop, in honey steep'd, to charm the guard,
Which mix'd with powerful drugs, she cast before
His greedy grinning jaws, just op'd to roar:
With three enormous mouths he gapes; and streight  
With hunger prest, devours the pleasing bait.  
Long draughts of sleep his monstrous limbs enslave;  
He reels, and falling fills the spacious cave.  
This image of Cerberus' hanging down his tail, seems taken from  
Horace, *L.n.Od.19.*<29-32.> where Bacchus descends into hell,  
Te videt insons Cerberus aureo  
Cornu decorum, leniter atterens  
Caudam; *ET* recedentis trilingui  
Ore pedes tetigitque crura.

Which I formerly corrected and pointed thus,  
Te vidit insons Cerberus aureo  
Cornu decorum; *et* leniter atterens  
Caudam, recedentis trilingui  
Ore pedes tetigitque crura.

XXXV.

There was Ixion turned on a wheele,  
For daring tempt the queen of heaven to sin.]  
From Tibullus *L.i.Eleg.iii.73.*  
Illic Junonem tentare Ixionis aüsi  
Versantur celeri noxia membra rotâ.  

And Sisyphus an huge round stone did reele  
Against an hill—]  

This verse is no bad imitation of a well known and a very expressive  
verse in Homer<Od.xi.594-6.>—Dionysius has shewn how exactly the  
poet's verses corresponds to the thing he would describe, and how  
artful his pauses are. I will add here the Latin translation, which  
deserves more praise than I am at liberty to bestow.
Sisyphon aspexi duros perferre dolores, 
Saxum utraque manu gestantem pondere vesto.
Ille quidem manibusque humerisque volubile saxum
Ad juga connixus trudit. | Sed culmina jam jam
Tacturum, | retro fati vis aspera vertit:
Fertur ad ima ruens lapis improbus aequora campi.

Ibid.

There thirsty Tantalus hung by the chin.] i.e. Was up to the chin in water: as Homer describes him, Odyss.λ’582.

"টোটাটোট" এন লিমনি' হই চে প্রভু এ এ গেনেিও.

Ibid.

Typhoeus joynts were stretched on a gin.] This giant is variously written by the poets and mythologists, Τυφών, Τυφών, Τυφώς, Τυφωής, and Spenser's account of him differs from them all, as far as I can find. He was stricken with thunder by Jupiter, and laid under the island Inarime: (as Virgil<Æan.ix.715-6.> is pleased to write Homer's Εν Αρίσμων<Il.ii.783.>) but in this and in the following verse, he had Virgil in view, vi.617.

---Radiisque rotarum

DESTRICITI PENDENT: SEDET, AETERNUMQUE SEDEBIT

Infelix Theseus.

Which explains what he means by,

Theseus condemn'd to endless slouth by law.

And the last verse of this stanza mentions the punishment of the daughters of Danaus: [Ovid. Met.iv.461. Hygin. Fab.168.] he uses a round number; one of his daughters saved her husband and was exempted from the punishment inflicted on the rest.

XXXVII.

HIPPOLYTUS.] His story is told in Virgil.vi.765. to which passage
and to the commentators I refer the reader. With respect to his
surgeon Aesculapius, there were several of that name; see Cic. de
Nat. Deor. iii. 22. (57.) with the notes of Davies. And as poets seldom
agree in their fabulous histories, so our poet differs I think, from
all, in saying, that Aesculapius was emprisoned remedilesse: for he
was made a god: Lucian introduces him and Hercules scolding for
priority of place: and Celsus says, he was numbered among the gods
for adding lustre to an art before rude. Eratosthenes relates that he
was taken into the number of the constellations, and named Ophiuchus,
and that Jupiter did this to please Apollo. Compare Hygin.
Poet. Astron. (L. II.) Cap. xiv. 'Tis well known he was worshipped in
Epidaurus, and how in a serpentine form he came to Rome, as Ovid tells
the fable, Met. xv. (622ff.) Hence Milton, the god in Epidaurus,
ix. 506. Shall we endeavour to reconcile Spenser with the poets and
mythologists; or rather suppose (which he often does) that he makes a
mythology of his own, suitable to his own scheme or purpose? But if
we were to try to reconcile Spenser with his brother poets, we might
interpret this story of Aesculapius' being in hell, just as the story
of Hercules is interpreted in Homer's Odyssey, that his Idole is in
hell, and his Spirit in heaven? so let us reconcile Virgil (Aen. vi. 617.) to himself concerning Theseus, as mentioned above,
Sedet, aeternumque sedebit—that is, the Idole of Theseus, was
punished in hell for his presumption to ravish Proserpina, but his
Spirit as a hero or demigod was in heaven.

Let us return to Hippolytus, in order to explain some of these
verses concerning him.—He was a huntsman, hence said to be the
favourite of Diana, the goddess of hunters: he sometimes hunted in a
chariot: so the Garamantes went in chariots to chase the Æthiopian
Troglodytes, who were reported swifter than any other nation, Herod. L. v. (i.e. L. iv. 183.) and as he now thus hunted, From surging gulf two monsters straigh were brought. Let us see how Sir W. Raleigh in his history of the world, p. 367. tells this tale. Neptune sent out HIS SEA-CALVES [Phocas see Natal. Com. L. ii. C. 8.] as Hippolytus passed by the sea-shore, and so affrighted his horses, as casting the coach over, he was by being intangled therein, torne in pieces, which miserable and undeserved destinie, when Phedra had heard of, she strangled herself. After which it is fained that Diana intreated Æsculapius to set Hippolytus his pieces together, and to restore him to life; which done because he was chaste, she led him with her into Italie to accompany her in hunting. --But let us hear Virgil, [Aen. vii. 779-80.]

Quod litore currum

Et juvenem monstros pavidi effudere marinis.

Which Pitt translates,

Since the mad horses startled as they flew,

And on the ground their mangled master threw.

[Ibid. vii. 1000-1.]

This is too vague: Dr. Trapp, not fettered with rime, nor indeed with good poetry, thus more litterally,

Because by sea-born monsters scar’d, they flung

The chariot and the youth upon the shore.

[Ibid. vii. 1018-9.]

The following is the note of Taubmannus, [Monstris marinis] Ægeus [Scrib. Neptunus. Spens. his sea-god Syre] enim agitanti currum Hippolyto, rogatu patris Thesei, immisit PHOCAS, quibus equi territi eum distraxerunt.

From surging gulf TWO monsters straigh were brought,
With dread whereof his chafing steedes aghast
Both charret swifte and huntsmen over-cast.
TWO monsters—seem an errour of the press or transcriber, instead of THE monsters,
From surging gulf the monsters streight were brought,
The monsters from the surging gulf, are the PHOCAE: MONSTRA MARINA.
The variation is not great and the correction sets all easy; for there is neither reason nor rime to say TWO monsters. If I were to conjecture that the poet wrote sea-monsters,
From surging gulf sea-monsters streight were brought:
The conjecture may seem too far from the received reading: however we leave our various readings and comments with the reader, to make of them what he thinks proper.—Let us go on to the next verse,
With dread whereof his chacing steedes aghast
So the 1st quarto: the 2d chasing: and so the folios 1609. 1611. 1617. 1679. But Hughes very right, chafing steedes, turbati equi, Virg.viii.767.<i.e. vii.767.> Turbantur equi, Ov.Met.xv.517. Turbantur quadrupedes, Ov.Fast.739. Solliciti terrentur equi. Compare the Hippol. of Eurip. ver.1223. If Hughes is right in printing chafing here, he is as wrong in printing chafe in B.i.C.6.St.21. And chase the salvage beast. For there is not a fox-hunter in England, but would read, chase.—The last verse in this stanza,
That of Hippolytus was left no moniment,
seems imitated from Ovid.Met.xv.529.
Nullasque in corpore partes
Noscere quas posses.

XXXIX.

His cruell step-dame seeing what was done
Her wicked daies with wretched knife did end.]  
As knife is derived from ξυφος and used by our old poets in that sense, it means, dagger or ponyard. Spenser, perhaps thought it too infamous a way of going out of the world to say that Phedra hang'd herself; he therefore follows Seneca<HIPP. 1200.> in saying she stabb'd herself.—Mean while Theseus too late repented of his imprecations,

Tho gathering up the relicks of his smart

By Dian's means, who was Hippolyt's friend—

Some editions have, WHO gathering—But tho is used for then in a thousand places, and so by the old English writers, whom Spenser follows.

He says that Diana was the friend of Hippolytus; and Diana, in Eurip. Hippol.ver.1333, calls him, ἄνδρα πάντων φίλατον. Hippolytus himself says that he had the honour to converse with her, which was denied to other mortals,

Μόνοι γὰρ ἐστὶ τοῦτ' ἐμοὶ γέρας βροτῶν,
Σοι καὶ ἔνυείμι, καὶ λόγοις ἀμείβουμι.
Soli enim mihi est hoc munus mortalium,
Et tecum versor, et tecum colloquor.

<HIPP.84-5.>

Which I rather mention, because hence is illustrated and explained what Xenophon in his treatise of hunting<II.11.> writes of Hippolytus, viz. that Diana familiarly conversed with him: Καὶ ἐν λόγοις ἦν.—Let me add another instance of Spenser's departing from strictly adhering to the old mythology: Theseus (he says) by the means of Diana, gathered up the dissevered limbs of his son, and brought them to Αręczulapius, who joyned the mangled carcase together and healed Hippolytus. The reader may compare (if he has any mind to see how the

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum.

XLII.
Is not enough that thrust from heaven due.] Is not enough? non fatis est? As in the Latin id, illud is omitted, so Spenser omits it in English.—thrust from heaven DUE, i.e. due to him, not only as a demigod, and son of Apollo, but likewise on account of his medicinal science: for superior science raised the ancients to be gods.—HAC ARTE Pollux et vagus Hercules Enisus arces obtigit aetheris—In ancient coins he is named, КФИМП АККААПИОК.

XLV.

—albee (his woundes wyde
Not thoroughly heal'd) unready were to ryde.]

This passage, I believe, has been hitherto misunderstood, if I can conjecture from the pointing in all the editions: as I have pointed it; his woundes wide not thoroughly heal'd is put absolute; and the pronoun he omitted according to Spenser's usual manner: the construction is, Albeit (his wide wounds being not thoroughly heal'd) He were unready to ride. So the pronoun He is omitted in Milton, ii.46. which place seems to have been misunderstood.

His trust was to the Eternal to be deem'd
Equal in strength; and rather than be less
Car'd not to be at all.

i.e. He cared not: to be supplied from His in the first verse.—Woundes is of two syllables.
XLVII.

There was that great proud king of Babylon.] In the dungeon of Pride the poet places, I. NEBUCHADNESSAR. See Daniel, C.iv. II. CROESUS.

III. ANTIOCHUS, surnamed Epiphanes. He polluted the temple and prophaned the altars with all those sacrifices and rites, which the Jews held in the highest abominations. See an account of this persecutor of the Jews in the book of Macchabees<i.i>, and in Josephus Antiq. L.xiii.c.16. Perhaps Spenser calls him proud for assuming the name of God to himself, and thus in his coins we read, ΒΑΣΙΛΕΩΣ ANTIOXOY ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ. IV. NIMROD, who dwelt long before the above-mentioned: the first tyrant and oppressor. See Gen.x.8.<i.e. 9.> a mighty hunter before the Lord, which some expound as Spenser, and Milton, xii.30. See Sir W. Ral. History of the world, B.i.Chap.x.Sect.1. V. MINUS, king of the Assyrians; he reduced the greatest part of Asia under his power, the then chiefly known world; hence Spenser hyperbolically adds, of all the world obey'd. VI. ALEXANDER the Great, son of Philip king of Macedon, but would be thought son of Jupiter Ammon, Scorn'd of God and man, he grew debauched and tyrannical; and died a shameful death: he caught a fever from his intemperate manner of living, which occasioned his death; or, not unlikely, was poisoned.

XLIX.

Great Romulus—] Here likewise were the Roman heroes, I. ROMULUS, the first king of Rome. II. TARQUINIUS, from his behaviour named Superbus, the last king of Rome. III. LENTULUS, there were many eminent Romans of this name:—too lordly Lentulus—does he mean Cn. Cornelius Lentulus the dictator, who defeated the Samnites, and opposed the Carthaginian peace? or rather Lentulus who was put to death in Cataline's conspiracy? IV. V. SCIPIO and HANNIBAL both the
conqueror and the conquered, he makes captives of Pride. Stubborn Hannibal; stubborn in his inveterate hatred to the Romans, to which hatred he was solemnly initiated when a boy; and rather than be delivered up to them he poisoned himself. VI. VII. SYLLA and MARIUS; between whom the state was cruelly harassed with civil wars: sterne Marius, what Plutarch says of Marius in his life<II.1.>, will sufficiently shew the propriety of this epithet: 'We have seen the effigies of Marius at Ravenna in Gaul, answering to his sowerness and roughness of behaviour, remarked by all authors; for being naturally valiant and warlike, and more acquainted with the camp than the city, he could not govern his passion, when in authority.' We may add likewise that story of Cimbrian, who being sent to kill him, was so frightened with his stern look and fierce voice, Darest thou, fellow to kill C. Marius? that he dropt his sword, and running into the street declared, he would not kill C. Marius. There is a fine statue now at Oxford of Marius, that shews plainly the propriety of this epithet. VIII. JULIUS CAESAR. IX. POMPEY the Great. X. MARCUS ANTONIUS, the triumvir: fierce, so Florus, L.iv.C.vi. gravis paci, gravis reipublicae. & Cap.XI. Furor Antonii.

L.

Amongst these—} With these proud men, he places proud women. I. SEMIRAMIS: the wife of Ninus, king of Assyria. After many conquests she fell in love with her own son, and was slain by him. II. STENOBOEA, whom Homer calls Antea, ōi ἀντελα, nobilis Antea. III.160. Ἐλκωμικης, says the Scholiast. But Δοκι may be referred to her greatness, or her beauty, as Dr. Clarke has well observed: and Spenser thus calls her Fayre Stenoboea; the epithet divine would be improper, as we now use it, nor could he apply it to her, who tempted Bellerophon and falsely accused him to her husband: the real story
being at length known, she put an end to her life. She hanged herself, says Spenser; poysoned herself, says Aristophanes and the Scholiast. in βατραχ, ver.1075. and Schol. and ver.1083. III. CLEOPATRA, Highminded, so Horace, whom he seems to have in his eye, Privata deduci superbo  

NON HUMILIS mulier triumpho.  

L.i.0d.37.<31-2.>
CANTO VI.

I.

AS when a ship, that flyes fayre under sayle,
An hidden rocke escaped hath unwares,
That lay in waite her wrack for to bewaile,
The mariner yet halfe amazed stares
At perill past, and yet it doubt ne dares
To joy at his fool-happie oversight,
So doubly is distrest twixt joy and cares
The dreadlesse corage of this elfin knight,
Having escapt so sad ensamples in his sight.

This elfin knight, the valiant St. George (for this is the meaning of
The dreadlesse corage of this elfin knight,
corage, is heart or mind; cor Ennii, is Ennius: Mens Catonis is Cato:
See note on B.vi.C.6.St.1.) having escapt the perils of the palace of
Pride; yet still in a kind of distress between joy and cares, is
aptly compared to the situation of mind a mariner finds himself in,
when his ship is hardly escapt from a rock: an hidden rocke,

That lay in waite her wrack for TO BEWAILE--
her wrack to bewaile, means not to lament her wrack; but in old
English, to waile or to bewail, means to make choice of, to select,
&c. So the Scottish bishop in his version of Virgil, V.716. Et
quicquid tecum invalidum DELIGE:

Wale out al thaym bene waik and unweildy.
Virg.VII.152. delectos centum oratores--

Ane hundreth gay ambassiatouris did wale.

In the complaint of Cres. Ch.verse.30.<i.e. 29.> p.337. wailid wine,
is choice wine, Opposite to wailid is outwailid, i.e. the refuse, the
offscourings, &c.

Now I am made an unworthy outwaile,

Test. of Cres. v<erse>. 129.

Germ. worin eligere. Perhaps a latinist would bring it from velle to will: for what we will, we choose: a hellenist, from ἐλεῖν, Ἐλεῖν, among other significations, capessere, eligere. In this signification how poetically has Spenser expressed himself? the rock lays, as it were, in wait designedly to make a wrack of her: chooses her out for that purpose, &c. Poetry animates every thing; like the lyre of Orpheus, she gives rocks design and choice: but in plain prose, her wrack for to bewaile, means no more than to make a wrack of her.

The mariner yet halfe amazed stares
At peril past, and yet it doubt ne dares
To joy at his foole-happy oversight.

Spenser corrected it among the Errata, in doubt, i.e. and still in fear, doubt, and jeopardy dares not to joy, &c. Chaucer in the Rom. of the Rose, 4513, uses it for jeopardy:

For him my life lieth all in doubt.

Ital. dotta, dottare.—in fear or doubtful fear, does very well in this passage: and yet in doubtful fear dares not to joy at his foolish oversight though happily ended.—The whole simile is very pertinent; and well worth a little criticism.

III.

With beastly sin thought her to have defilde,

And made the vassal of his pleasures wilde.)

’Tis requisite that the reader should be acquainted with Spenser’s manner of writing: let me then stop him here for a moment, to put him in mind, that our poet’s construction is to be often supplied from the
foregoing part of the sentence. He thought to have defild her—And he thought to have made her, &c.

Whom that most noble Briton prince so long
Sought through the world, and suffered so much wrong.

_i.e._ and, seeking whom, suffered so much wrong.

With which her yron wheels did them affray,
And her darke griesly looke them much dismay,

_i.e._ did them much dismay.

Great pity is to see you thus dismayd,
And marre the blossom of your beauty bright,

_i.e._ and to see you thus to marre, &c.

Forthy she oft him counseled to forbear
The bloody batteil, and to stirre up strife,

_i.e._ and to forbear to stirr up strife.

Whiles of a wanton lady I do write—
And knighthood fowle defaced by a faithlesse knight,

_i.e._ and whiles I write of knighthood, &c.

Whose cursed usage and ungodly trade
The heavens abhorre, and into darknesse drive,

_i.e._ and whose cursed usage do drive the heavens into darkness.

Milton, who was a great reader and imitator of our poet, has followed him in this elliptical manner of writing, which is to be supplied from the foregoing part of the sentence: not but that such figures are
frequent too in ancient authors: Take this one instance from Horace, L.1.S.1.<1-3.>

Qui fuit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illâ
Contentus vivat? Laudet diversa sequentes?

i.e. Quî fit ut ille laudet sequentes diversa?

And here let those
Who boast in mortal things—
Learn how their greatest monuments of fame,
And strength and art are easily outdone
By spirits reprobate—

i.e. And learn how their strength and art, &c.

With songs to hymn his throne,
And practis'd distances to cringe, not fight.

i.e. to hymn his throne with songs, and to cringe with practised distances.

Well thou didst advise;
Yet not for thy advice or threats I fly
The wicked tents devoted; lest the wrath
Impendent, raging into sudden flame
Distinguish not—

i.e. I fly lest the wrath, &c.

IV.

With fawning wordes he courted her awhile,
AND looking lovely, AND oft sighing sore.]

And seems printed twice by the negligence of the compositor of the
press: I want authority only to print, without the connective particle, which is better omitted:

With fawning wordes he courted her awhile,

**OFT** looking lovely, and **OFT** sighing sore.

V.

Ah heavens! **that doe this hideous act behold**—] This exclamation is very pathetic; and not unusual among poets and rhetoricians. **Pro dix immortales! cur interdum in hominum sceleribus maximis aut connivetis, aut praesentis fraudis poenas in diem reservatis?** Cicero, pro M. Caelio.<xxiv.59.>

Spectat hoc nostri sator

Sol generis? et spectator, et curru insidens,

Per solita puri spatia decurrit poli?

Non rebit in ortus, et remetitur diem?

**Senec. in Med. y<erse>.28.**

Magne regator deum,

Tam lentus audis scelera, tam lentus vides?

**Sen.Hippol.<671-2.>**

Jupiter omnipotens——Aspicis haec?

**Virg.ÆEn.iv.206.**

——Videt ista deorum

Ignavus genitor?

**Stat.Theb.i.80.**

E non fulmina il cielo, e non gl’ inghiotte

La terra entro la sua perpetua notte?

**Tasso,viii.66.**

VI.

That molten starres do drop like weeping eyes,

And Phoebus flying so most shameful sight
His blushing face in foggy cloud implyes,
And hydes for shame.

These strong figurative expressions are agreeable to the manner of the Jews; who describing times of distress and fear, say the stars melt and drop down from the skies, and the sun hides its light: Immediately after the tribulation of those days shall the sun be darkned, and the moon shall not give her light, and the stars shall fall from heaven, and the powers of the heaven shall be shaken. Matt.xxiv.29. See Joel ii.10. Ezek.xxxii.7. Isaiah xiii.10. So likewise when any atrocious villany is perpetrated the stars and sun are said to withdraw their light: [implyes, infolds, wraps, IMPLICAT; his blushing face in clouds.]

Let me not name it to you, ye chast stars.


Stars, hide your fires:

Let not light see my black and deep desires.

Macbeth,Act i.<iv.50-1.>

Ille etiam extincto miseratus Caesare Romam,
Cum caput obscurat nitidum ferrugine texit,
Implaquo aeternam timuerunt saecula noctem.

Virg.G.i.466.

VII.

Eternall providence, exceeding thought,
Where none appeares can make her selfe a way—

Exceeding thought, [ἡ ὀπερέξουσα πάντα νοῦν.] i.e. which passeth all understanding. Philip.iv.7. He hath the same sentiment, B.iii.C.5.St.27.

Providence heavenly passeth human thought,

And doth for wretched mens reliefe make way.
Can make—i.e. knows how to make herself a way:

Fata viam inventer aderitque vocatur Apollo.  

<Aen.iii.395.>

Soon after he says, From lyons clawes, &c.—This too is agreeable to scriptural expressions, I was delivered out of the mouth of the lion. 2 Tim.iv.17. Save me from the lion’s mouth. Ps.xxii.21. xxxv.17.

Ibid.

Her shrill outcryes and shrieks so loud did bray.] i.e. did make so great a noise: in the same sense as its original θόρυξ.

X.

As when a greedy wolfe, through honger fell,
A seely lamb far from the flock does take,
Of whom he meanes his bloody feast to make,
A lyon spyes fast running towards him,
The innocent prey in hast he does forsake;
Which quitt from death, yet quakes in every lim,
With chaunge of fear, to see the lyon looke so grim.)

Illa tremit, velut agna pavens, quae saucia cani
Ore excussa lupi, nondum sibi tuta videtur.

Ov, Met. vi.527.

The sentence appears disjointed (oratio asyndetos) by his leaving out the relative, or the connective particle; which the reader is left to supply. As when a greedy wolfe, which through hunger, or by adding the connective particle,

And spyes a lyon running fast tow’rds him—

But see what is cited from the Schol. of Homer in a note on B.i.C.1.St.23. concerning these inaccuracies. And see note likewise on B.i.C.3.St.5. There is the same designed embarrassment of the
construction likewise in Milton, vi.310.

Such as, to set forth

Great things by small, if nature's concord broke,
Among the constellations war were sprung;
Two planets, rushing from aspect malign
Of fiercest opposition in mid sky
Should combat, and their jarring spheres confound.

i.e. Such for instance (to compare great things with small) as if the concord of nature being broken, war were sprung among the constellations; And two planets, &c. So in Homer II.E.840.

Ἄξετο δὲ μάστυγα καὶ ἴνια πολλὰς Ἀθήνη
Ἀστήρι' ἐπ' Ἀρη' πρῶτο ἔχε μόνυχας ἔπινοις.

Corripuit autem scuticam et habenas Pallas Minerva:
Ac statim in Martem primum dirigebat equos.

See likewise II.6.105. with the notes of Dr. Clarke. Let me observe by the bye, that there is a great resemblance as well of their language and construction, as of their genius, in Spenser, Milton, and Homer.

XI.

Shew a semblance glad
To comfort her, and feare to put away,
Thei backward-bent knees teach her humbly to obey.] The Satyrs lay aside their frowns; and gently grinning [and grinning a smile] they shew a glad semblance to comfort her; and in order that she may put her feare quite away, they teach their backward-bent knees humbly to obey her. Horat.L.2.0d.19.<4.> Capripedum Satyrorum. Herodot.L.2.<46.> γαδρυουν Πάνα τραγοκελέα. Theocritus<iv.63.>, Πάνεσοι Κοκκάκυλοι.
XII.

The doubtfull damzell DARE not yet committ
Her single person to their barbarous TRUTH;
They, in compassion—
Are wonne with pitty and unwonted RUTH;]
I am certain all is not right here, first 'tis very plain DARE should be DARES, or DAR'D. Next if the words were to change place, how much more proper and elegant would the sense appear?
The doubtful damzel DARES not yet commit
Her single person to their barbarous RUTH—
She dared not to trust herself to their barbarous, uncivilized, undisciplined pity; RUTH; Whatever compassion they might possibly have, yet it was undisciplined, and barbarous, to that therefore she would not commit her single person.
They in compassion—And wonder—
Are wonne with pity and unwonted TRUTH—
If we follow the old reading then 'tis, Are won with pity and unwonted PITY; or RUTH. But see how elegant TRUTH comes in here, as I have altered it, for she was TRUTH: Thus therefore let us read the whole passage,
The doubtfull damzell DARES not yet commit
Her single person to their barbarous RUTH;
But still twixt feare and hope amaz'd doth sitt,
Late-learn'd what harme to hasty trust ensu'th:
They, in compassion of her tender youth,
And wonder of her beautie soveraine
Are wonne with pity and unwonted TRUTH.

XIV.

SYLVANUS.] In this stanza, and that above St.7. He is called Old
Sylvanus: and so below St.16. He was the ancient god of the woods, and worshipped anciently by the countrymen. Agricolae prisci—Silvanum lacte piabant, Hor.ii.Epist.i.<139,>143. Te, pater Silvane tutor finium. Epod.ii.22. And see Virgil.viii.600. Old is his epithet in Virgil, G.ii.494.

Panaque, Silvanumque Senem.

Ovid characterizing him (Met.xiv.639.) makes him a young-old man.

Silvanusque, suis semper juvenilior annis.

But our poet varies in these little circumstances and adapts them to his own mythology and story.

His weake steps governing,

And aged limbs on cypresse stadle stout—

Virg. G.i.20.

Et teneram ab radice ferens, Silvane, cupressum.

He is said to carry the cypress tree on account of the love he bore to Cyparissus, who was changed into a tree of that name. The story of his transformation is told differently by Servius, on Virg.G.i.20. And by Ovid Met.x.Fab.3.<106ff.> Spenser follows chiefly Servius, Silvanus deus est silvarum. hic amavit puerum Cyparissum nomine, qui habebat mansuetissimam cervam. hanc cum Silvanus nescius occidisset, puer est extinctus dolore: quem amator deus in cupressum arborem ejus nominis vertit, quam pro solatio portare dicitur. Compare Natal.Com.L.v.C.x. He carries the cypress in his hand in memory of his love, and for support of his steps.

XV.

Far off he wonders what them makes so glad,

OR BACCHUS merry fruit they did invent,

OR CYBELES franticke rites have made them mad.]

This is the reading of the 1st quarto, which I follow. The 2d quarto
and the folio editions, read,

Of Bacchus.--

Hughes in his edition,

If Bacchus--

He wonders what makes them so glad, OR surely they had been drinking wine, [invent, is Latin; they had found grapes, and had been drinking their juice.] OR they had been celebrating the mad rites of Cybele. But what have these Satyrs with the rites of Cybele? Silvanus might think them intoxicated with wine, or frantick with celebrating the orgies of Bacchus: and this supposition is highly proper, the other not so. What shall we say then? that the poet wrote one name for another? which is no unusual thing. Or that the half-learned printer mistook his copy? Or that he, in revisal of his work, would have altered it?--Certainly the repetition of the name would not have been without its elegance,

Far off he wonders, what them makes so glad,

OR BACCHUS merry fruit they did invent,

OR BACCHUS frantsick rites have made them mad.

We offer our various conjectures to the reader, which we might support with numberless authorities, but he is to judge for himself.

Ibid.

His owne fayre Dryope now he thinkes not faire,

And Pholoe fowle--]

He seems to have Virgil in his eye, Aen.x.551.

Sylvicolae Fauno Dryope quem Nympha creârat.

Faunus, Pan, Silvanus, &c. are the same. For Silvanus is a Latin deity, and means the god of the woods, Θεὸς Ὠλαῖος, Εὐλαπαῖος.-- And Pholoe fowle.--Here is a little jingle; frequent instances of which are in the best poets: her name we find both in Virgil and Horace.
XIX.

During which time her gentle wit she plyes,
To teach them truth, which worship she in vain,
And made her th' image of idolatryes:
But when their bootlesse zeal she did restrayne
From her own worship, they her Asse would worship fayn.]

Spenser is scriptural in his expressions;

--Which worship she in vain.

_i.e._ falsely. Exod.xxvii. Thou shalt not take the name of the Lord thy God in vain. _i.e._ Thou shalt not forswear thyself. Prov.xxx.9. _Lest I be poor and steal, and take the name of my God in vain._ Vanities in the scripture language are idols, false gods. 'Tis to be remembered that UNA represents Christian Truth: forsaken by the great, she goes amongst the ignorant, where not only the creature instead of the creator, but the image, for the thing imaged, is mistaken and adored.

'Twas objected to the ancient Christians that they worshipped an Asse. So in Minucius Felix, Sect.ix. _i.e._ viii.3. _Audio eos turpissimae pecudis caput asini consecratum ineptâ nescio quâ persuasione venerari._ And in Sect.xxviii.7._ Inde est quod audire te dicis caput asini rem nobis esse divinam._ And thus Epiphanius of the Gnosticks, ὃσι η ὄν οἷος οὐ μὴν ἄνδρον μορφὴν ἔχειν, οἱ η χώρου. The poet's mentioning these Satyrs or rusticks, worshipping her Asse, seems to hint at what is above cited from Minucius Felix and Epiphanius. Consider likewise the distressed picture of the church at this time; Una is separated from her Knight who should defend her; and is forced to take up her abode in the woods, among wide salvages:

Tis a continued allegory: And these Satyrs allegorized are ignorant Christians.
It fortuned a noble warlike knight—] If I have the right clew to this poem, Spenser seems to have in view some historical allusion. Who then is Sir Satyrane in this 'continued allegory?' Some knight perhaps belonging to the court of the Faery Queen: and the character given of Sir John Perrot, exactly suits to his type, Sir Satyrane: he was thought to have been a son of K. Henry VIII. which explains, St.21,22. Queen Elizabeth made him Lord Deputy of Ireland; and his behaviour like that of Sir Satyrane was always rough and honest: his breeding had but little of the courtier. And as he knew not what was ill in himself, so he never suspected it in others: Esse quàm videri bonus malebat. <Sallust, Bellum Catilinae liv.6> See B.iii.C.7.St.29.

And chase the salvage beaste with busie payne] i.e. diligently: with diligent labour. See note on B.i.C.2.St.39. 'Tis an expression which Chaucer uses and the Scotish bishop, who translated Virgil.

Undir plesaunce and undir bisy paine. Squiers Tale.529.

And zit forsoith I set my besy pane
(As that I couth) to mak it brade and plane.

G.D.pag.5.y<erse>.3.

Dryden likewise has introduced it into his translation of Virgil, Æn.1.598.

Such is their toyle, and such their busy pains.

Our poet uses it frequently.

And thrice he her revivd with busie paine.

B.i.C.7.St.24.

And every feend his busie paines applyde.

B.ii.C.7.St.35.
She cast to comfort him with busie pain.  

In the same sense, B.i.C.2.St.45.  

And paind himself with busie CARE to reare  

Her out of carelesse swoune.  

Where it might admit of a doubt if he did not rather say, with busie cure, for so the old poets write, whom Spenser in spelling and idiom generally follows, And thus Chaucer, Troil. and Cres.iii.1044. Besy cure, i.e. officious care. And thus Lidgate, B.iv.C.32. King Priamus dyd his busy cure.  

Duke Theseus with all his busie cure.  

Ch. Knightes Tale.2855.  

Yset in malice by ther busie cure.  


'Tis printed likewise busie care. B.ii.C.1.St.43.<i.e. B.iv.C.1.St.43.> But here likewise I would alter it into cure, had I the least authority.---Paine means endeavour: a Grecian would say it comes from νόμος labor.  

There was a knight that lov'd and did his paine.  

To servin a ladie--  


See the Glossary in Busie paine.  

XXIII.  

He nousled up--] It should have been printed nursled, i.e. nursed.---Presently after,  

For all he taught the tender ymp, was but  

To banish cowardize and bastard feare--  

Feare is not the legitimate passion of a true knight: beside 'twas foreign to his original. Bastard is used for base, in B.ii.C.3.St.42.
Thought in his bastard arms her to embrace.

'Tis obvious to suppose Spenser wrote bastard: The education of young Sir Satyrane is like the education which Boyardo and Ariosto tell us was given to the young Ruggiero by his uncle Atlante. See Boyardo Orl. Jnnam. Canto v. L.3. And Ariost. Orl. Fur. C.7. St.57. So Chiron likewise educated the young Achilles. But why does he make him tame wild bulls, and ryde their backes not made to beare--This was a strange kind of education, to inure the youth to warlike exercises; and to make them expert in their games called ταυροκοβτω, a martial kind of game, usual at Thessaly, and by Caesar brought to Rome. In the tenth book of Heliodorus you will find that Theagenes both tamed and rode on the back of a wild bull; which breaking loose from the sacrifice he first pursues on horseback, then quitting his horse, he leaped on the bull's neck, and after sufficiently taming and tiring him, he turned him on his back with his legs sprawling in the air. We have at Oxford a very valuable monument of this very strange kind of sport; of which if the reader desires any further information, I refer him to Dr. Prideaux's treatise on the Arundelian marbles.

XXVI.

The spotted panther, and the tusked bore,

The pardale swift, and the tigre CUVELL,

The antelope and Wolfe, both swift and CUVELL.]

The fault here is plainly from the printer's eye being caught by the word above—the correction, fiers and fell, is mentioned among the Errata: such kind of blunders are frequent in this book; and from this instance, the reader must not be surprized, if I mention many more.—The panther and pardale are generally thought to be the same: but Xenophon (no bad authority) distinguishes them. ΛΕΟΝΤΕΣ δὲ, παρδαλες, λύκες, πάλνωδες, κ.τ.λ. ΧΕΝ. ΧΕΦ. ΚΑ.
To see his syre and offspring ancient.] The construction is, To see his ancient sire and his sire’s offspring. This verse gave me no small trouble at first. But see more instances of this σύγχως or confusion of diction, in a note on Introduction to B.ii.St.3.—Una teaching the Satyrs resembles Bacchus (in whom they say was imaged Moses) among the deserts,

Bacchum in remotis carmina rupibus
Vidi docentem (credite posteri)
Nymphásque discentes, et aures
Capripedum Satyrorum acutas.


XXXV.

A silly man, in simple weeds—] Perhaps he wrote as Chaucer, A seely man—We have seen above how the common enemy, disguised as a hermit, deluded the Christians: he now appears as a pilgrim. A Protestant reader will be apt to think our poet had his eye on the Romish churches, where hypocrites frequently act in such disguises. From the Latin Peregrinus, the Italians form Pellegrino, and we Pilgrim: to this etymology Spenser alludes,

As he had traveld many a sommers day.

In his hand he has a Jacob’s staff, a pilgrim’s staff; so called because they used such in their pilgrimages to St. Jacob’s or St. James’s shrine.

Pilgrimes and palmers plight them together

For to seke S. James and Saints at Rome.

P.Plowman,<Fol.>i.2.

Pilgrims were those who were going their pilgrimages; Palmers, those who returned from their pilgrimages, and carried a staff or bough of a
palm-tree, in token of their having performed their vows. But this distinction is not always observed. Their furniture was (somewhat like the Cynicks of antiquity) a scrip to put their needments in; a scollop shell to drink out of; and a staff to walk with. The following from P. Plowman, Fol.xxviii.2. might not be unacceptable to the reader,

Tyll late was and longe ere they a leode mette
Appareled as a paynime in pylgraimes wyse:
He bare a burden bounden wyth a brode lyste,
In a wythe wandis wyse wounded aboute;
A bole and a bagge he bare by his side,
An hundred amples on his hatte sette
Signes of Sinai, and shelles of Galice,
And many a crouch on his cloke and keyes of Rome,
And the vernicle before, for men should knowe,
And se by hys signes, whom he so sought hadde.

Ibid.

Through boyling sands of Arabie and Yndel Syrtes aestuosas,
Hor.L.1.0d.22.<5.> Horace by aestuosas and Spenser by boyling, may mean not only burning hot, but rising in surges like a tempestuous sea: So Horace says, L.ii.0d.7.<16.> fretis aestuosis. And the following from Seneca, Herc.Fur.319. may serve as a comment,

Cum per aretem plagam,
Et fluctuantes more turbati maris

Abit arenas.

And I would hence explain Milton, who has borrowed this epithet from Spenser, for he calls the chaos, a BOYLING gulf—the foaming deep—a boggy syrts, neither sea, nor yet dry land—

—whose BOYLING gulf
Tamely endur'd a bridge of wondrous length.

Boyling, i.e. rising in surges like the troubled seas. But Spenser may include the meaning of burning hot, from the idea of water boyling in a cauldron.

Quos notus sicco violentus aestu
Terret ardentem RECOQUENS arenas.


XXXVIII.

A sorry sight—] Shakespeare has the same expression, where Macbeth, looking on his hands, after the murder of the king, says, 'This is a sorry sight.'<II.ii.20.> Presently after we have a scriptural phrase, Their blades drunk with blood, Deut.xxxii.42. I will make mine arrows drunk with blood, Jerem.xlvi.10. The sword shall be made drunk with their blood. Thus metaphorically Homer<II.xvii.390.> calls the skin of a bull drunk with fat, ebriam pinguedine, i.e. valde perfusam, madentem pinguedine, μεθυσμένως ἄλογον. II.β.390. What more? Quid plura? τί πέρισθα;— With paynim knife, i.e. a sword, from Εὔφοα. This word frequently occurs with this meaning.

XXXIX.

Ah! dearest lord, quoth she, how might that bee—
Ah! dearest dame, quoth he—]

One would imagine that Una never would have addrest this poor pilgrim with, dearest lord—] I have not altered the pointing; but supposing one should alter it, and think that Una, lifting her eyes to heaven, should in a kind of exclamation say, Ah dearest Lord! Good God, how might that be?—The wicked Archimago, with malicious wit, takes it to himself, and sarcastically replies, Ah dearest dame—Is not all this decorum, and agreeable to the characters of both?
Ah dearest Lord! quothe she, how might that be—
Ah; dearest dame! quothe he, how might I see—
Here are two words in this stanza spelt the same but different in signification, the stoutest knight that ever wonne, i.e. that ever conquered in battle—not farre away he hence doth wonne, i.e. doth dwell. Germ. munere habiōre. Chaucer uses it, and Milton has admitted it in his Poem, vii.457.

—out of the ground up rose,
As from his laire, the wild beast, where he wonns
In forest wilde.

XLI.
Faire knighthood fowly shamed, and doest vaunt—] If we suppose a word to be left out here either in hasty writing, or by the printer; with much greater spirit, and with better metre, we may thus read,
That hast with knightlesse guile, and trecherous traine,
Faire knighthood fowly shamd. And dost thou vaunt
That good knight of the redcrosse to have slain?

XLII.
But had he beene, where earst his armes were lent—] But had he been in the place of Archimago [see C.3.St.37,38.] He and not the enchaunter should have rued for it.

XLIV.
As when two bores—] This same comparison the poet has introduced in B.4.C.4.St.29.

As two wild bores together grapling goe,
Chaufing and foming choler, each against his foe.
But he seems to have borrowed it from Chaucer, where he describes the combat between Palemon and Arcite; in the knight's tale, 1160.<i.e. 1660-2.>
As wild bores gan they to fight and smite,
That frothen white as fome for ire wode;
Up to the ancle fought they in ther blode.

Let me add Eurip. Phaeniss.v.1402.

Κάπροι δ’ ὅπως ἐγὼντες ἁγρίαν γένναν,
Συνήθον, ἄραν διαβροχον γενειάδας.

And Statius Theb.xi.530, from Euripides,

Fulmineos veluti praeceps cum cominus egit
Ira sues, strictisque erexit pectora setis:
Igne tremunt oculi--

XLVII.

Lo then for thine ayd,
Here take thy lovers token on thy pate.]

'Twas usual for knights of romance to wear on their helmets or sleeves, presents or tokens of their mistresses' favours. The Sarazin says sarcasically he would give Sir Satyrane his lovers token to wear till his dying day, how short or long soever.

XLVIII. <i.e. XLVII.>

So they to fight.] So the first quarto: either elleptically, as above St.44.

Then back TO FIGHT againe, new breathed and entire.

Or as I rather think in this place to is augmentatively or expletively, as Dr. Hicks observes, in non raro ut a grey est merum augmentum syllabicum. Thus Lydgate of the wars of Troy, B.i.C.ii.

Fyrste he must of very force and myght

Unto oultrace with these bulles TO FIGHT.

Where you see the very words of Spencer; and to is expressive of violence and energy: Chaucer uses it very frequent,
For thy speche I woll thee to race.

_Plowman's Tale,_ 3204.

Alas, quoth she, my herte woll to breake.

_Cuck. and Nighting._ 206.

His shield to dashed was with swerds and maces.

_Troil. and Cress._ ii.640.

So in Judges, ix.53. And a certain woman cast a piece of a milstone upon Abimilechs head, and all to brake his scull. You see that to thus prefixed to verbs gives them force and energy. See Somner in to and _æel._ This old expression, in all the editions but the first, is brought down to the lowest prose, So they two fight—where we see the plain marks of a half-learned corrector of the press.

XLVIII.

But for to tell her lamentable case,

And eke this battels end, will need another place.] The poet soon returns to Una, and her lamentable case; but no mention is made of Satyrane till B.iii.C.vii.St.28.<i.e. St.29.> Where he attacks the monster that pursued Florimel. This is plainly an omission, if not a forgetfulness. Our poet in imitation of Boyardo and Ariosto often leaves his subject very abruptly; and complicates it in such a manner, as seeming rather too perplexing to the reader, if he does not diligently attend to the breaking off of the story, and to the connexion of it again. But I cannot vindicate thus entirely leaving the reader at a loss to guess this battles end, when he tells us too that it will need another place. I believe that Cervantes has abruptly broken off the combat between the valorous Biscainer and Don Quixote in imitation of Boyardo and Ariosto: and hence likewise we may illustrate Hudibras in the Canto, where the author tells us,

Th' adventure of the Bear and Fiddle,
Is sung, but breaks off in the middle.

N.B. The printer after page 392. has wrongly numbered some of the following pages.
CANTO VII.

III.

HEE feeds upon the cooling shade.] i.e. enjoys. So Virgil, iii.339.

Quid puer Ascanius? superatne, et vescitur auras?
So the ancient books read, and not aurâ: And does he feed upon the vital air? Again, St.22.

Why do ye longer feed on loathed light?

V.

Thenceforth her waters waxed dull and slow,
And all that drinke thereof do faint and feeble grow.] This metamorphosis is exactly after the Ovidian strain; and the wonderful effects of this water are agreeable to what natural philosophers relate of some streams. See what the commentators have cited on the following verses of Ov. Met.xv.317.

Quóque magis mirum, sunt qui non corpora tantùm,
Verùm animos etiam valeant mutare, liquores:
Cui non audita est obscaenae Salmacis unda,
Aethiopesque lacus? quos si quis faucibus hausit,
Aut furtit, aut mirum patitur gravitate soporem.

A fountain of like nature is mentioned in Tasso, xiv.74.

VII.

Upstarted lightly from his looser make.] i.e. his too loose mistress, Duessa. See the Glossary.

VIII.

his monstrous enemy

With sturdie steps came stalking in his sight,
An hideous geaunt, horrible and hye.]

The picturesque image of this monstrous giant appears, as the poet
intended it should, terrible and vast; the very measure of the verse, and the iteration of the letters, contributing no small share in this description—With sturdie steps came stalking—By way of contrast and opposition compare this description with another in <C.8.>St.30.

At last with creeping, crooked pace, forth came
An old old man—
Homer<Il.iii.22.> describes the warrior, μακά βιβλίοντα, grandibus

Satan with vast and haughtie strides advanc'd,
Came tow'ring—
But Milton has a passage nearer still to our poet, whom both in the expression, and in the iteration of the letters he plainly imitates; ii.676.

The monster moving onward came as fast
With horrid strides; hell trembled as he strode.

Hell trembled as he strode—So Spenser,
The ground eke groaned under him for dread.
And Homer, who led the way, Il.ⅩⅠ.18.

Τρέμε θ' οφθεία μακά καὶ ὀλη
Ποσείδών ὑπ' ἀθρωπότοιοι Ποσειδώνος τὸντος.
Which description of Neptune highly took the fancy of Longinus. Mr. Pope's translation is such, as might be expected from one, who so well knew the art of versification;

Fierce as he past the lofty mountains nod,
The forests shake, earth trembled as he trode,
And felt the footsteps of th' immortal God.

<Il.xiii.29-31.>

But as I have mentioned the correspondency of the verse to the thing described, it might not be improper, nor displeasing to the reader, to
offer here several other instances. — We offer them once for all; for hints of this sort are sufficient; but to dwell upon them puerile. See how languid and broken the verse is made to describe the state of the solitary Una!

And Una wanding in woods and forests.  

Or weak and feeble!

Feebly she shriekt, but so feebly indeed—

Or creeping and slow!

At last with creeping, crooked pace forth came
An old old man—

Or crabbed!

Therein a cankred, crabbed carle does dwell.

But when a giant stalks along, the verse itself is gigantick.

his monstrous eminy

With sturdie steps came stalking in his sight,
An hideous giant, horrible and hye.

You see and hear the tree tumbling down from the mountain top:

The mighty trunk half rent, with ragged rift
Doth roll adoune the rocks, and fall with fearfull drift.

By the break of the verse you hear the snapping asunder of the speare.

The steely head stuck fast still in his flesh,
Till with his cruell clawes he snatcht the wood,
And quite asunder broke.

**B.i.C.11.St.22.**<i.e. B.i.C.11.St.22.> His alexandrine verses are often well adapted to the description, long, dragging, immeasured.

Like a discoloured snake, whose hidden snares,
Through the greene grass his long bright burnisht back declares.

**B.iii.C.11.St.28.**

Mighty monoceros with immeasured tayles.

**B.11.C.12.St.23.**

He expresses mean and low subjects by the meanness of his verse: as Virg. C.i.181.—*Saepe exiguus mus.*

The miser threw himself as an offal.

**B.ii.C.3.St.8.**

Whom she hath vow’d to dub a fayre cucquold.

**B.iii.C.10.St.11.**

Picturesque images, to paint them strong and full, he expresses by many adjectives: as Virg. iii.658. *Monstrum horrendum, informe, ingens.*

Most lothsome, filthie, foule and full of vile disdaine.

**B.i.C.1.St.14.**

—Or by many verbs heap’d together by copulatives.

And smote, and bit, and kickt, and scratcht and rent.

**B.ii.C.4.St.6.**

And swims, or sinks, or wades, or creeps, or flies.

**Milton,ii.950.**

*E ’l resto caccia*

*E taglia, e fende, e fere, e fora, e tronca.*

**Orl.Fur.xxiii.61.**

—or by many verbs heaped together unconnectively: ἀνεισεῖται. Ex. gr.
Abit, evasit, erupit, Cicer. in Catal. i.nam Secunda I.1.>

He rav'd, he wept, he stampt, he lowd did cry.

B.iii.C.10.St.17.

He stroke, he soust, he foynd, he hewd, he lasht.


She hewd, she foynd, she lasht, she laid on every side.

B.v.C.5.St.6.

They lash, they foin, they pass, they strive to bore
Their corslets, and the thinnest parts explore.

Dryd. Fables, Pal. and Arc.<i.i.196-7.>

Urta, apre, caccia, atterra, taglia, e fende,
Qualunque lo 'mpedisce—

Orl.Fur.xviii.57.

0'er bog, 0'er steep; through strait, rough, dense, or rare.

Milt.i.348.<i.e. i.948.>

Or steep, as the editions of Milton read, is here insufferable, as Dr. Bentley very truly saw.

IX.
The greatest Earth his uncouth mother was—] Hesiod, in Theog. ver.116.<i.e. 149.> Says the giants were born of Heaven and Earth, and calls this brood ὝΠΕΡΟΠΑΝΑ ΤΕΧΝΑ. Hyginus<Praefatio>, nearer still to our purpose, Ex Aethere et Terra, SUPERBIA: which answers to this giant's name Orgógliao. Ital. Orgoglio. Gall. Orgueil. the etymology of which, according to Menage is, ὄγγα, tumæo, Orgalium, Orgolium, orgueil. And to this etymology Spenser seems to allude when he says, Puft up with winde; and likewise by so elegantly departing from the ancient mythologists, who make Pride the offspring of Heaven and Earth: for Aether in Hyginus is Heaven. whether Spencer interprets Hyginus, and the mythologists right, is not now the question, 'tis
sufficient if he has applied them to his purpose; and has acted the poet, not the servile imitator. But I would now, turn our reader to the allegory, which is finely preserved throughout. Consider then this proud giant Orgoglio, as THAT MAN OF SIN, who opposeth and EXALTETH himself above all that is called God, &c. 2 Thess.ii.3. This is the tyrant, or wild beast, to whom it was given to make war with the saints, and OVERCOME THEM; [as here our Christian knight to his sorrow finds] who was to continue forty and two months; [till Arthur conquers him] so that all should worship him. Revel.xiii.5.7.& 8.> This is the beast in Daniel, vii. Whose mouth spake very great things, and whose look was more stout than his fellows, ver.28.<i.e. 20.> [All other powers he did scorn, St.10.] He made war with the saints, and prevailed against them, 21.25. [exemplified in St. George] Until the ancient of dayes came, &c. ver.22. [The power of God is shewn in prince Arthur] I am apt to believe that Spenser when he says, in St.8. that his statue did exceed

The hight of three the tallest sonnes of mortall seed

He seems to allude to his threefold assumed character, which is mentioned above in a note on B.l.C.2.St.13. to which I refer the reader. And perhaps he alludes likewise to what Daniel says, vii.24. He shall subdue THREE kings.

His living like saw never living eye,
Daniel<vii.19.>, shall be diverse from all others. Spenser, An hideous giant horrible: Daniel<vii.19.>, exceeding dreadful. Puff up with empty wind, i.e. Spiritual power.

X.

And left to losse;] And now a lost man. A scripture expression,
With huge force and insupportable mayne;] The position of these words is artful and expressive. See note on B.i.C.1.St.26.

As when that devilish yron engin—] He calls a gun, that devilish engin, the expression he had from Ariosto, Canto xi.23. La machina infernal. So in Canto ix.<91.>

O maladetto, O abominoso ordigno,
Che fabricato nel tartareo fondo
Fosti per man di Belzebù maligno—

Hence Milton speaking of this devilish enginery,
Such implements of mischief; as shall dash
To pieces and o'erwhelm whatever stands
Adverse: that they shall fear we have disarm'd
The thund'rer of his only dreaded bolt.

Raphael then addressing Adam tells him,

Haply of thy race
In future days, if malice should abound,
Some one intent on mischief, or inspired
With dev'lish machination, might devise
Like instrument to plague the sons of men.

And afterwards describing the making of gunpowder, which Spenser says is made of sulphur and nitre; he mentions not charcoal; for the word is too mean for a poet, though an essential ingredient in the composition. The three ingredients are, brimstone, suddenly to catch the flame of fire; pulverized charcoal, to continue the fire and stop the flame, which would otherwise consume its strength; and salt-
petre, which occasions a windy exhalation. Though all these ingredients are necessary for a maker of gunpowder, they are not necessary for poetical manufacture: neither Milton nor Spenser mention charcoal, as too low for poetry:

Sulphurous and nitrous foam

They found, they mingled, and with subtle art
Concocted and adjusted, they reduc'd
To blackest grain.

<Ibid. 512-5.>

These verses Dr. Bentley would alter, and introduce that very word, which industriously both Spenser and Milton avoided, for instead of, with subtle art, he reads with sooty chark.

XIV.

Doe him not to die.] Put him not to death, but make him thy bondslave: See do in the glossary. The scarlet whore's advice is, to make the Christian religion subservient to the cause and interest of pride.

XVI.

From that day forth Duessa—] Now the compleat scarlet whore. She saith in her heart I SIT A QUEEN. Rev.xviii.7.

XVII.

Which great Alcides in Stremona slew,) Strymon is a city and a river in Thrace, and sometimes used for Thrace itself: 'tis usual for Spenser, as well as other writers, to use proper names in the oblique cases: Now as Thrace was remarkable for its seditions, and sacred to the ravaging god of war, the Hydra, fostered in Lerne (the proper emblem of sedition) might well be said to have made its abode in Thrace.—STRYMONIS impia stagna. Statius Theb.IX.435. Some perhaps may think that Spenser has confounded the places of Hercules' labours:
or instead of ANYMONE, that either he, or some romance-writer whom he might follow, wrote STRYMONE corruptedly. This snake used to harbour παρὰ τῶς πηγῶς τῆς Αμαμάντης. Apollod. p.102. where this adventure of Hercules is related. But the above-mentioned allegory and allusion is agreeable to Spenser's manner, of adding to, or departing from the ancient mythology, just as serves the scheme of his fairy tale.

XVIII.

And with extorted powre, and borrow'd strength,

The ever-burning lamps from thence it brought.]

Revel.xii.3,4. Behold a great red dragon having seven heads, and ten horns, and seven crowns upon his heads. And his tail drew the third part of the Stars of heaven, and did cast them to the earth. Which passage Milton alludes to, where Death thus speaks to Satan, ii.691.

And in proud rebellious arms

Drew after him the third part of heav'n's sons

Conjur'd against the highest.

Again, v.710.

And with lies

Drew after him the third part of heav'n's host.

Milton you see plainly interprets the prophetic style, in which the stars are put for subordinate princes and officers: and thus Spenser is to be interpreted; nor does he mean the whole host of heaven by the ever-burning lamps, though he expresses himself indefinitely. Fairfax in his most elegant translation of Tasso iv.4. leaves his original, and adds, speaking of the devils,

And some their forked tailes stretch forth on hie,

And teare the twinkling stars from trembling skie.

By extorted power and borrowed strength, he seems to allude to the unjust acquisitions of the papal power. He has plainly likewise
Daniel in view, vii.7. After this, I saw—a fourth beast, dreadful and terrible, and strong exceedingly; and it had great iron teeth: it devoured and brake in pieces, and stamped the residue with the feet of it: with this verse compare the following,

And underneath his filthy feet did tread

The sacred things—

AN IRON BREAST and back of scaly bras—
I could have wished our poet had followed the prophet, and that he had written,

For seven great heads out of his body grew,

WITH IRON TEETH; his brest and back of bras.

To shew his tyranny and greediness, as well as his strength and power. The allusion of the seven heads wants no interpretation,

--rerum facta est pulcherrima Roma,

Septemque una sibi muro circumdedit arces.

Virg.G.ii.535.

Dis quibus septem placuere colles.

Hor.Carm.S.verse.7.

Upon this beast he set the false Duessa: In the prophetical style, ryding on a beast, signifies rule and dominion.

Ibid.

And holy heastes foretaught.] I have printed, contrary to the copies, fortaught, i.e. misinterpreted the precepts of God, wrongly and wickedly taught. See the glossary, and what is there observed of the particle for in composition.

XIX.

His mightie armour,—] See note on C.i.St.3.

XX.

He had not travailed long, when on the way
He wofull lady, wofull Una met,

Fast flying from that paynim’s greedy pray,]

That, the reading of the first quarto, I have chang’d into the from the 2d quarto and folios.--i.e. from the paynim Sansloy, who would have made her his prey. In the 2d verse perhaps the words are shuffled out of order; for with greater pathos, keeping the very same words, we might read,

He wofull Una (wofull lady!) met

Fast flying--

XXI.

--dead was his hart within;] This is a phrase in scripture. 1 Sam.xxxv.37. speaking of Nabal, his heart died within him, and he became as a stone.

Ibid.

To chaufe her chin,] her face. 'Tis a hard matter to find so many rhymes, and so much good sense both together. However Horace uses mento for face, L.ii.0d.7.<ii-2.>

Cum fracta virtus, et minaces,

(Turpe) solum tetigere mento.

XXIII.

When darknesse he in deepest dongsion drove.] If Darkness is a person, it should have been printed with a capital letter. He seems to have in view Manilius, i.126. where it should be printed,

Mundumque enixa nitentem,

Fugit in infernas Caligo pulsa tenebras.

And hence Milton, i.712.<i.e. iii.712.>

At his second bidding Darknesse fled.

Ex Caligine Chaos: Hyginus<Praefatio>. 
The which these reliques sad present unto mine eye.] Pointing to the armour of the red-crosse knight—and here let me not pass over the great art of our poet in preferring his allegory to the established rules of chivalry: every conqueror seized on the arms of the conquered as his lawful prey, and as trophies of honour. But what has this Man of Sin to do with Christian panoply? See above St.19.

Who hath endur'd the whole, can beare eche part.] Senec. Oed.v<erse>.386.

Solent suprema facere securos mala.

XXVI. <i.e. XXVII.>

Was never lady loved dearer day,] Spenser has many pleonastical expressions; day seems here abundant: No lady loved any one dearer, than Una loved the red-crosse knight. Abraham desired to see my day. i.e. me. John viii.56. Ps.ciii.2. In the day when I call, i.e. when I call. Ps.cx.5. In the day of his wrath, i.e. In his wrath. Prov.xxiv.10. In the day of adversity, i.e. in adversity. Eccl.vii.14. In the day of prosperity, i.e. in prosperity. Homer, Od.323. δούλιου ημαρ, diues servitus, i.e. servitus. Schol. δούλιου ημαρ] ἡ δουλεία. Ι.ν.455. ἐλέυθερον ημαρ, diem libertatis, i.e. libertatem.

See--in springing floure the image of thy day.

B.ii.C.12.St.74.

i.e. thy own image.

Whose presence I have lackt too long a day.

B.i.C.8.St.43.

i.e. too long.

Or else, what other dismal day
Is falne on you.


i.e. What other misfortune. I formerly wrote on the margin of my book,

Was never lady lov'd with dearer day,

i.e. more judiciously; for day in our old writers is often used for judgment. So Wicklif in his old version, Cor.iv.3. That I be demed of ghou or of mannys dai, i.e. of man's judgment. ὅπως διακριτὰς ἡμέρας. Where ἡμέρα dies means judgment: hence our known word, a dayes-man, i.e. umpire or arbitrator, which Spenser uses in B.11.C.8.St.28. And thus perhaps is to be interpreted, Psalm xxxvii.13. He seeth that his day is coming. I Thess.v.2. the day of the Lord. Chaucer uses Daie for appointment, Urry's Edit. p.124.<Chanons Yeman's Tale>1061.

That in no wise he brekin will his daie.

We leave both our interpretation and correction to the reader's determination.

XXIX.

At last she chaunced by good hap to meet

A goodly knight,--]

This is the first time that the Briton prince makes his appearance; [see the Introduction St.2. and the note.] and that his image might well be impressed on the reader's mind; he is described at large, and takes up nine whole stanzas. Sublimity and grandeur require room to shew themselves and to expatiate at large. And this is exactly after the manner of the great Grecian master, who often paints his heroes at full length. See likewise the magnificent figure he makes! for he is Magnificence itself. He is attended with a Squire; like the knights in romance writers: not so the Christian knight; he and Una have
only a dwarf betwixt them to carry their needments.

XXX.

And in the midst thereof one preitious stone—
Shapt like a ladies head,—]

Prince Arthur’s armour was made by the sage Merlin. The bauldrick or belt, was the usual ornament of heroes, Virg. ix. 359.

Aurea bullis

Cingula.

That beautiful bauldrick of Pallas, so fatal to Turnus is well known. But among the preitious stones which ornamented this belt, there was one in the midst, shapt like a ladies head: meaning the Fairy queen; by whom every one knows who is represented.—Spenser departs from Jeffry of Monmouth, and the more romance history of prince Arthur; and indeed from all the stories of our old English writers, in many of the circumstances relating to this British prince, that he might make a hero for his poem, and not a poem for his hero. They tell you that his shield was named Pridwen; his sword Caliburn or Excalibur (Spenser, Mordure) and his spear Roan. They say likewise that on Arthur’s shield was painted the image of the Virgin Mary. And from these old story books Nic. Uptonus, has blazoned the arms of Arthur and his father Uter. Speaking of Uterpendragon (de Milit. Off. L. iv.)

Il port d’or deux dragons verds corrongez de gewlez, les dors encontre lez dore—inqua insuper arma, tæm priora, quàm ista, portavit rex ille incultissimus Arthurus filius et successor dicti Uterpendragon, usque ad finem vitae suae. Assumpsit tamen præfatus Arthurus, viso quodam miraculo apud Glasconiam, alia arma ad laudem crucifixi: viz. unam crucem argenteam, in cujus brachio dextro erat quaedam imago beatae Mariae Virginis cum filio suo in brachio dextro sedente in campo viridi.
His haughtie helmet, horrid all with gold.—] This is according to Jeffry of Monmouth, B.ix.C.4. who tells us prince Arthur wore a helmet of gold, and on the crest was the figure of a dragon. This agreement of our poet in some circumstances with history, gives a kind of veracity to his fairy tale. It might be added too that Arthur's father Uther, was hence named Pendragon from the figure of a dragon which he wore on his crest: and some historians write that Uther and Arthur are the same persons. The truth is, that very little credit is to be given to the whole history of Arthur; but it follows not therefore that the story is improper for poetical imagination. Spenser's expressions are worth dwelling on:—horrid with gold: is very poetical,

Ipse dehinc auro squalentem alboque orichalco
Circumdat loricam humeris.

Virg.xii.87.

Inalza d'oro squallido squamose
Le creste, e 'l capo—

Tasso xv.48.

Per tunicam squalentem auro latus haurit apertum.

Virg.x.314.

—-Permistoque asperat auro.

Silius Ital.Lib.v.<141.>

This expression of Virgil offended some nicer ears, tanquam si non conveniret dicere, auro squalentem; quoniam nitoribus splendoribusque auri squalloris illuvies sit contraria. A. Gellius, ii.6.<4.> But see his answer—Squallere dictum est à squamarum crebritate asperitateque, &c.<ii.6.20.> In the same manner,

Jámque adeo rutilum thoraca indutus ahenis
HORREBAT squamis.  

When their retinue long
Of horses led, and grooms besmeard with gold
Dazles the crowd, and sets them all agape.

Spenser had Virgil, or Tasso in view, ix.25. where he describes the
Soldan’s helmet:

Porta il Soldan sù l’ elmo horrido, e grande
Serpe, che si dilunga, e ’l collo snoda,
Sù le zampe s’inalza, e l’ ali spande,
E piega in arco la forcuta coda.
Par che tre lingue vibri, e che fuor mande
Livida spuma, e che ’l suo fischio s’oda.
Et hor, ch’ arde la pugna, anch’ ei s’ infiamma
Nel moto, e fumo versa insieme, e fiamma.

And Tasso plainly copies Virgil, vii.785.

Cuí triplici crinita jubâ galea alta chimaeram
Sustinet, Aetneos efflantem faucibus ignes:
Tam magís illa fremens, et tristibus effera flammis,
Quâm magis effuso crudescunt sanguine pugnae.

Galea alta, literally translated is Haughtie helmet: for from altus
comes haut, haughty.—seem’d to throwe, is modestly expressed; for
Virgil and Tasso are more bold.

Terribilem cristis galeàm flammisque vomentem.

XXXII.

A bounc of heares discolourd diversely,] This verse he has had before
C.2.St.11. He could not better it, therefore he does not alter it:
and in this he follows Homer. See note on B.vi.C.6.St.4.—The ancient crests were of feathers or of horses hair: Virgil describes Turnus wearing a golden helmet with crimson plumes, ix.49.

Cristâque tegit galea aurea rubrâ.

Presently after Selinis, should rather be Selinus, Palmosa Selinus. Virg.iii.705. a town in Cilicia, so named. But Spenser seldom takes a proper name without altering it. The simile of the almond tree is exceedingly elegant, and much after the cast of that admired image in Homer Il.p.51, &c. He says,

Her tender locks do tremble every one
At everie little breath, that under heaven is blowne.

From the 2d edition in quarto: and the folios, I have printed it,
Whose tender locks—

Which is almost literally from Homer,

Τὸ δὲ τῇ πυμαί οὐνέων
Παντόλιν ἄνειαν, καὶ τῷ βοῦει ἀεὶ θεία λευκῶσ.

XXXIII.

His warlike shield all closely cover’d was,—

But all of diamond perfect pure and CLEENE.]

Pure and CLEENE have no different ideas assigned them: he uses cleene, B.i.C.9.St.4. the river Dee as silver cleene. Again, B.i.C.10.St.17.<i.e. St.58.>—all built of cristal cleene, i.e. pure. The alteration I offer is so little with respect to the letters, but so proper and peculiar to the sense of the passage, that I hardly doubt of its truth: because the allegory, as well as poetry calls for it.

But all of diamond perfect pure and SHEENE.
i.e. resplendent, shining bright. And thus Ariosto, whom our poet had in view, Canto ii.55.56.
D’un bel drappo di seta havea coperto
Lo scudo in bracchio il cavalier celeste—
Splende lo scudo à guisa di piropo,
E luce altra non è tanto lucente;
Cader’ in terra à lo splendor fu d’ uopo,
Con gli occhi abbacinati, e senza mente.

This warlike shield, is the same as the magical shield of Atlant, which came afterwards into the possesson of Ruggiero; ’twas always kept covered unless upon very extraordinary occasions. See Ariosto, xxii.81,82. The translator of Ariosto says, ’tis imaged from the story of Medusa’s head. One would think that Homer was the father of Romance writers: this shield seems imaged from the Ægis of Jupiter, filled with the dreadful figures of Horror and Flight; which Minerva the goddess of wisdom usually bore.

The dreadful Ægis blazes in their eye:
Amaz’d they see, they tremble, and they fly.

<Pope’s> Hom.Odyssey.xvii.330.〈i.e. xxii.332-3.〉

Here all the terrors of grim war appear;
Here rages Force, here tremble Flight and Fear;
Here storm’d Contention, and here Fury frown’d:
And the dire orb portentous Gorgon crown’d.

Hom.II.v.〈914-7.〉

’Tis imaged likewise from the shield which Minerva gave to Perseus, when she sent him to attack the Gorgon: [Albricus, de Deor. imagin.〈viii.〉 calls it Chrystallinum scutum. See Ovid. Met.iv.782.]

’Tis truth and wisdom, which shews all deformity in its proper hue, frightens away all monsters, and prevails over all illusions and falshoods. What a fine complement does Spenser pay his Fairy Queen, in the close of St.36. supposing her in possession of this
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shield?—now what so resplendent as truth? 'tis light itself.—all of diamond perfect pure and SHEENE.

Che SPLENDOR.

Tanto c' humana vista nol sostiene.

Ariost.xxii.81.

Tasso speaking of the shield of the archangel calls it, scudo di lucidissimo diamante.<G.L.vii.82.> And Fairfax his translator, who is a great imitator of Spenser, and caught his poetic fire and fancy chiefly from him, says,

The sacred angell tooke his target SHEENE.

Which is the word I would restore to our poet: and I think the correction can hardly be doubted of: See below, C.8.St.19. but yet I hinder not my reader from doubting,

Νάρε καὶ μέμνησθαι ἀποστείλειν, ἄφορὰ τάντα τῶν φρενῶν.

XXXIV.

The same to wight—] to wight, i.e. to any creature. None of the copies read, The same to sight, which I should like better. But pray read over the whole stanza—

The same to wight he never wont disclose,
But wheras monsters huge he would dismay,
Or daunt unequall armies of his foes,
Or when the flying heavens he would affray:
For so exceeding shone his glistring ray,
That Phoebus golden face it did attaunt,
As when a cloud his beames doth over-lay;
And silver Cynthia waxed pale and faynt,

As when her face is staynd with magick arts constraint.

This is the reading of the 1st and 2d quarto editions: the others vary in nothing but the spelling. First then I should like much
better sight, instead of wight, the verse and sense run off easier.

D' un bel drappo di seta havea coperto
Lo scudo in braccio il cavalier celeste.

Fuor che queste tre volte, tutto 'l resto
Lo tenea sotto un velo in modo ascoso,
Ch' a discoprirlo esser potea ben presto,
Che del suo aiuto fosse bisognoso.

But what follows? His shield like the magical shield of Ruggiero, was never disclosed to sight unless to dismay monsters, or daunt unequal armies— or WHEN HE WOULD AFFRIGHT THE HEAVENS. What can lead prince Arthur to affright the heavens? Spenser surely never would say this: he has red the poets to better purpose. In Virgil, Drances hints at Turnus being a meer swaggerer, and as one braving, and AFFRIGHTING, as it were, THE HEAVENS, xi.351.

Dum Troia tentat

Castra fugae fidens, et CAELUM TERRITAT ARMIS.

And would Spenser apply this to his hero?— Tis no unusual thing for words to get out of their places; and I am persuaded Spenser sent his copy blotted and interlined to the press. See then with this supposition, how easy 'tis to alter, and to make very good sense of the whole stanza, which I thus would read, and want only authority to print it,

The same to sight he never wont disclose,
But whenas monsters huge he would dismay,
Or daunt unequall armies of his foes:
For so exceeding shone his glistring ray,
That ev'n the flying heavens it would affray;
And Phoebus golden face it did attain,
As when a cloud his beams doth over-lay;
And silver Cynthia waxed pale and faint,
As when her face is staynd with magicke arts constraint.

Now this is exactly what Statius says of the shield of Mars,
Theb.vi.666.

Qualis Bistoniiis clypeus Mavortis in arvis
Luce mala Pangaea ferit, SOLEMQUE REFULGENS TERRITAT.

Presently after constraint, is for constrained, compelled with magick arts and incantations:

While the labouring moon
Eclipses at their charms,
Says Milton, ii.665. with the same allusion:

Carmina vel caelo possunt deducere lunam.

Virg.Ecl.viii.69.

XXXVII.

A gentle youth, his dearely loved squire,
His spear of heben wood behind him bare,
Whose harmfull head, thrise heated in the fire,—

This gentle youth, the Squire of prince Arthur, is Timias: we shall see more of him hereafter: our poet has 'cloudily enwrapped in his allegorical device,' his honoured friend, Sir W.R. Prince Arthur's spear was made of the black ebony wood says Spenser; blackness, images death and destruction; and he does not altogether lose sight of Jeffry of Monmouth<ix.4.>, and the romance writer of the life of prince Arthur, who tell us the name of his spear was called Roan; from its tawny, blackish cast: it comes from Ravus, ravanus, rovano, roano, ROAN.—Whose harmeful head, thrise heated in the fire, i.e. hardened in the fire: which was an ancient custom. Sil.

Ibid.

Who under him did amble as the aire.] So the 1st quarto; but the 2d quarto, and all the folios, read trample; which doubtless was Spenser's either first original reading, or afterwards his correction.—He never set his honoured Squire on an ambling nag: but trampling the ground, is very poetical,

Quadrupedante putrem sonitu quatit ungula campum. Virg.viii.596.


Their bridles they would champ,

And trampling the fine element would fiercely ramp. B.i.C.5.St.28.

Who taught his trampling steed with equall steps to tread. B.ii.C.1.St.7.

On goodly courser thondring with his feet. B.ii.C.3.St.11.

XXXVIII.

Faire feeling words he wisely gan display,
And for her humor fitting purpose faine,
To tempt the cause it selfe for to bewray;

There may appear some difficulty in these verses; but the words explained, the sense will the more easily be seen. Faire-feeling, I have thus printed: purpose is discourse; faine is cheerful: in the last line the pronoun is omitted; which embarrasses the sentence, unless we will suppose, for perspicuity, the poet wrote,
To tempt her th' cause itselfe for to bewray.

_i.e._ He in a prudent and wise manner began to use words, which felt faire and comfortable, and fitting or suiting his chearful discourse for her humour, in order to tempt her to discover the cause itself.

XXXIX.

The carefull cold beginneth for to creep,

And in my heart his yron arrow steep,

The iteration of letters is really pretty in the first line.—In the second line he says, _his iron arrow_, not _its:_ giving to Cold a kind of being. So above, St.25.

Tempestuous Fortune hath spent all her spight,

And thrilling Sorrow throwne _his_ utmost dart.

The first line is from Ovid,

_In me consumpsit vires Fortuna malignas._

These are all persons: _Sorrow has on me emptied his quiver; Cold has steep'd his iron arrow in my heart._ Among the ancient heathens, Dolor, Luctus, &c. had a kind of worship and religious dread allotted them. See Cicero de Nat. Deor. L.iii.<25.> and the mythologists.—This expression _The carefull cold—he has in his Sheph. Calend. December<133>, The carefull cold hath nipt my rugged rinde._ Spenser's friend in his notes, observes that _Cold is named Carefull because care is said to cool the blood._ He frequently has the same allusion,

That suddein cold did ronne through every vaine,

_B.i.C.6.St.37._

Now let the stony dart of senselesse cold

Perce to my hart,—

_B.i.C.7.St.22._

So in several other places, as in _B.i.i.C.1.St.42._ So Homer<11.xvii.111-2.> and Hesiod, παχνούτας ἵπποι, _cor congelatur._
-209-

Δότη παχωθείον ἐπὶ τος συμμοραῖς τινος;
Dolorene quasi gelu constricta, an ab aliqua calamitate?


XLI.

O but, quoth she, great griefe will not be tould,

Curae leves loquentur, ingentes stupent.

Senec. Hippol. 604.

Ibid.

But he, that never would,

Could never:]

Pars sanitatis, VELLE sanari, fuit. Seneca, Hippol. 249.

Quid tibi opus est, ut sis bonus? VELLE.

Seneca, Epist. lxxx. <4.>

"Ιδον δεί τι συχνόν ἔστιν ἐυαφιγότερον ἀνθρωπίνης ψυχῆς. ἐλπίζω δὲ καὶ γέγονε, διάφορως. ὡς πάλιν, ἀπνικήθηκα, καὶ ἀπόλλων. Arrian.
L.iv.C.9.<16.>

XLIII.

THE forlorne maiden, whom your eies have seene

THE laughing stocke--]

Perhaps, THIS forlorne maiden--σειχτίως. Presently after,

Which PHISON and Euphrates floweth by,

And GEHONS golden waves--

PISON is one of the rivers of Paradise, Gen. ii. 11. the name of the second river is GIHON: v<erse>. 13. And the fourth river is Euphrates, ch. v. 14. He omits the name of one of the rivers: and spells (according to his custom) scarce any according to modern or the usual spelling. Should he not rather have said?

Which Gehon and Euphrates floweth by,

And Phisons golden waves--
In allusion to Gen.ii.verse.11,12. (i.e. 11,13.) But Spenser seems to have been determined by the iteration of the letters, Gehon's golden waves.—This description of Paradise; and the mention just after of the Old Serpent, (bred in the lakes of Tartary, i.e. Tartarus, hell.—da le Tartaree grotte, Ariost. xxxi.86. le Tartaree porte. Tasso iv.11.) makes the allegory very plain.

XLIV.

He has them now four years besieged— The poet elegantly uses a round number; the allusion is to Revel.xi.2. For it is given unto the Gentiles: and the holy city shall they tread under foot forty and two months. See too Revel.xii.6. And the woman [Una] fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days. And verse.14. And to the woman were given two wings of a great eagle, [divine power and strength assisting her in her persecuted state] that she might fly into the wilderness, into her place: where she is nourished for a time, and times, and half a time, (i.e. three years and a half, or 1260 days) from the face of THE SERPENT. (the old dragon; under whose persecution both Una and her parents now are.)

XLVI.

That noble order hight of Maidenhead,) Named knights of the Garter: but this he does not say directly: but the noble order of Maidenhead; complimenting the Fairy Queen or Q. Elizabeth. I think 'tis plain that our poet intended historical as well as moral allusions. Cleopolis in the moral allegory is the city of glory; in the historical, the city of Q. Elizabeth.

Ibid.

That parents deare from tyrants power deliver might.) So B.1.C.10.St.9.
That, to redeeme thy woefull parents head

From tyrans rage,—

Both these places I should have altered had I authority into tyrant power—tyrant rage—meaning the tyrannic or oppressive power and rage of the Dragon. So B.v.C.6.St.10.

And is he vanquishd by his tyrant enemy?

This is our poets almost perpetual manner; so ΑEschylus<Prometheus Bound 761.> τῷ τραυματος σμηνύπττον. See note on B.iii.C.4.St.40. In B.i.C.10.St.65. ’twas printed in the 1st Edit. in Britans land: but rightly altered in the 2d quarto Edit. in Britane land.

XLVII.

A fresh unproved knight.] i.e. never before tried in battle. See note on B.i.C.1.St.3.

XLVIII.

And ye, the forlornre reliques of his powre,

His biting sword, and his devouring speare,—]

This apostrophe of Una to her knight’s sword and spear is not without its elegance and pathos—His biting sword, is from Horace, L.iv.Od.6.<9.> Ile MORDACI velut icta ferro. His devouring spear, from scripture. My sword shall devour flesh, Deut.xxxii.42. The sword devoureth one as well as another, 2 Sam.xi.25. Ye shall be devoured with the sword: Is.1.20.—Let us more critically examine what follows,

And of my dolefull disaventurous DEARE,

Is she not wrong? and would she not say? Now he hath left you here to be the record of his losse, and of my SORROW: not DEARE but DREARE. A very easy corruption, and yet none of the books take notice of it: the adjective, according to the genius of all languages, is used substantively, as in Horace, Acuta belli<Od^e^s IV.iv.76>; dura

i.e. unfortunate dreerinesse, sorrow. he uses it in this sense below, C.8.St.40.

A rueful spectacle of death and ghastly DREVRE.

Which I think proves the truth of this correction: disaventurous, is according to the Italian spelling; disavventurato, disavventura. If we suppose the word not to be corrupted, then for the rhyme's sake, 'tis spelt DEARE, from the A.S. Daere. Dare. nocumentum, damnun; Kiliano, ârr, âyre. Derian. nocre: to hurt. The Lancastrians yet have it to deere. Kiliano âyren: Somner.--Shakespear uses dear in this sense frequently, as in Hamlet<II.i.182.>:

Would I had met my dearest foe in heav'n.

In this latter sense then she says, now he hath left you here to be the record of his losse, and of my hurt. But the opposition is stronger in the former sense: and I have here offered the reader two readings, and two explanations, and he, after all, is to please himself.

XLIX.

An enchauter bad

His sense abused--] See B.i.C.1.St.47. Take notice above St.48. how Una apostrophizes her beloved red-crosse knight's sword and spear--here detesting the thought, that her honour should be misdeemed, she apostrophizes the heavens,

Be judge ye heavens, that all things right esteeme,

How I him loved--
This is exactly after the manner, and indeed seems an imitation of Virg. ii. 431. where Æneas makes a solemn protestation of his loyalty to the cause of Troy:

Iliaci cineres, et flamma extrema meorum,
Testor, in occasu vestro, nec tela, nec ullas
Vitavisse vices Danaōm—

There is a very elegant imitation of this passage of Virgil, in Tasso, viii. 24.

Voi chiamo in testimonio, o del mio caro
Signior, sangue ben sparso, e nobil' ossa,
Ch' all' hor non fui de la mia vita avaro,
Ne schivai ferro

And Milton has followed both Virgil and Tasso when he put the following words in the mouth of Satan, i. 635.

For me be witness all the [perhaps YE, as above ye heavens.

Iliaci cineres. Voi chiamo] host of heaven,
If counsels different, or danger shund
By me, have lost our hopes.

L.

That brought not backe the balefull body dead.] Not litterally, for this had been saying, Where never living creature went, but he came back dead. But he is scriptural in his expressions; and he means such as are in a state of spiritual death, for this is the allegory.

You hath he quicken'd who were dead in trespasses and sins.

Ephes. ii. 1. She that liveth in pleasure, is dead while she liveth, 1 Tim. v. 6.
CANTO VIII.

III.

THEN tooke that squire an horne of bugle small,
Which hong adowne his side in twisted gold,
And tasselles gay—]

Milton had plainly this passage in view in his poem entitled Arcades<57>, where he says The tasseld horn.—A horne of bugle: the etymology of both these words seems from the Latin, buculae cornu; or bugle may come from bugan, curvare, see Junius. And then it means a bent or crooked horn.

And drinketh of his bugle horne the wine.

This inchanted horn is taken from the horn of Roland, mentioned by Turpin in his history of Charles the Great. Chap.xxii. (which explains a passage in Don Quixote, B.IV.ch.xxii. 'In Roncesvalles [where Charles the Great was defeated] is to be seen Orlando's horn, as big as a great beam.') Hence the Italian poets, Boyardo and Ariosto, have given their knights this horn.

Bianco era il corno, e di ricco lavoro,
Miracolosamente fabbricato,
Di smalto colorito, e di fin' oro
Da ogni capo, e 'n mezzo era legato;
E veramente valeva un tesoro,
Di tante ricche pietre era adornato:
Com' io dissi, lo porta la donzella,
In vista graziosa, e molto bella.

Il corno per incanto è fabbricato.

Ibid. St. 27.<i.e. Berni L.1.C.24.St.27.> Hence Ariosto took the hint both of the Book and the Horn, which Astolfo the English Duke received from Logistilla:

--d'orribil suono un corno,
Che fa fuggir' ogn'un, che l'ode intorno.


Logistilla represents reason; the Horn, whose sound bred terroir, represented Justice, which breeds terroir in all misdoers, and drives them out of the country. But the Horn, which this gentle squire carries with him represents not only Justice, but rather, The word of truth; the word of God; whose sound goeth into all the earth. Rom. x. 17, 18.

V.
The same before the geaunts gate he blew.] Astolfo in the same manner blows his terroir-breeding horn before the castle-gate of the giant Caligorante. Orlando Furios. Canto xv. 53-4.

VI.

Her many-headed beast.] See above C. 7. St. 7. <i.e. C. 8. St. 6.>

For seven great heads out of his body grew.

And every head with fyrue tongue did flame,
And there was given unto him a mouth speaking great things and blasphemies, Revel. xiii. 5. And a mouth speaking great things. Dan. vii. 8. And he shall speak great words against the most high, ver. 25.

And every head was crowned on his creast,
Behold a great red dragon, having seven heads, and ten horns, and seven crowns upon his heads. Revel. xii. 3.

And bloody mouthed with late cruell feast,
Behold a fourth beast, dreadfull—and it had great iron teeth: it devoured and brake in pieces, &c. Dan.vii.7.19. The fourth beast shall be the fourth kingdom upon earth, which shall be diverse from all kingdoms, and shall devour the whole earth, and shall tread it down and break it in pieces, ver.23. And power was given him over all kindreds and tongues and nations, Rev.xiii.7. And I saw the woman drunk with the blood of the saints, and with the blood of the martyrs of Jesus, xvii.6. 'Tis plain that this verse in Spenser is not to be applied to Duessa, but to the beast, see below, St.12. though in the Revelation 'tis applied to the scarlet whore, very particular. The allusion and allegory however is the same: And the protestant reader will at once call to mind papal inquisitions and religious massacres.

VII.

And lightly leaping from so monstrous maine,
Did fayre avoid the violence—
So above C.7.St.12.

But he was wary of that deadly stowre
And lightly leapt from underneath the blow.

'All'  ὤ μὲν δυνα ἡλέυετο χάλκεον ἔγχος.

Ille ictum venientem à vertice velox
Praevidet, celerique elapsus corpore cessit.

IX.

As when almighty Jove in wrathfull mood,
To wreake the gilt of mortall sins is bent,
Hurles forth his thundring dart with deadly food,
Enrold in flames, and smouldring dremiment,
Through riven cloudes and molten firmament;
The fieris threeforked engin making way,
Both loftie towres and highest trees hath rent,
And all that might his angry passage stay;
And shooting in the earth castes up a mount of clay.]
Longinus would have written a whole chapter on the boldness and sublimity of the thoughts and terrible images in this similitude:—but let us understand before we admire—I don't think is bent right: the learned author of the remarks on Spenser<pp. 35-6.> says it might have been ybent, but he does not suppose the poet wrote so, because he is often guilty of these little inaccuracies of expression. It seems to me that Spenser prefixed to particles or to verbs in the perfect tense the initial addition of i as well as y from the A.S. ge 'tis well known that Chaucer and our old poets frequently did so: and that the printer when he found it written i bent, changed it to is bent: the first time the printer saw ymounted, he printed it y mounted; with a very easy mistake: so here is bent for ibent. I believe the reader will plainly perceive, when put in mind of it, that is bent, B.vi.C.1.St.21. should be ipent. The mistake is easily made. And B.v.C.6.St.14. is broken should be ibroken; several of like sort are noticed in their proper places. Nor do I think the pointing altogether right; but it should be according to the following sense,
As when Jove, bent to punish guilty mortals, hurls with deadly feud, [i.e. displeasure or private grudge: but Spenser wrote it I believe feood, that the letters might answer in the rime: so 'tis spelt B.iv.C.1.St.26.] his thunder, enrolled in flames and hot dreary smoke [smouldring, excessive hot: dreiment, for what causes dreariness.] the three-forked engine, making way through riven clouds hath rent towns and trees, &c. Spenser loves this elegant change of tenses --Jove hurls forth--his thunder HATH rent--to shew the fierceness and
quickness of the motion: See note on B.i.C.3.St.39.<i.e. St.41.>

Qualem ministrum fulminis alitem

Cui rex--

Nunc in reluctantes dracones

 Egit amor dapis atque pugnae.

Qualis hyperboreis aquilo cum densus ab oris

Incubuit, Scythiaeque hyemis atque arida diffet

Nubila.


Virg.G.iii.196.

The three-forked engine, &c. [Irati tela trisulca Jovis. Ovid.

Amor.L.ii.Eleg.v.<52.>] making way through riven clouds, &c.

Qualiter expressum ventis per nubila fulmen

Aetheris impulsi sonitu, mundique fragore,

Emicuit, rupitque diem.

Lucan.i.151.

The whole passage then I would thus read and point,

As when almighty Jove, in wrathful mood

To wreake the guilt of mortal sins ibent,

Hurles forth his thundring dart, with deadly feud,

Enrold in flames and smouldring dreiment;

Through riven clouds and molten firmament

The fiers three-forked engin making way,

Both loftie toures and highest trees hath rent,

And all that might his angry passage stay;

And shooting in the earth castes up a mount of clay.


Mr. Pope has observed on Hom. Il.xiv.480.
XI.

As great a noyse, as when in Cymbryan plaine
An heard of bulles, whom kindly rage doth sting,
Doe for the milky mothers want complaine,
And fill the fields with troublous bellowing:

The neighbour woods around with hollow murmuring.]

The poet says Cymbrian plaine, using a particular and local epithet for a general one; meaning any plain where pastures are, and where herds are fed; as in the Cymbrian pastures. So B.ii.C.9.St.16. the fennes of Alan: meaning any large fens.—This manner of using local and particular epithets, for general epithets, seems to please Horace, ex gr. trabe Cypria, L.i.0d.l.<13.> mare Creticum, L.i.0d.26.<2.> Mauris anguibus, L.iii.0d.10.<18.> Laurens aper, Epod.5.<28.> [as Heinsius reads] sometimes this affection misleads him, Memphin carentem Sithonia nive, L.iii.0d.26.<10.>—kindly rage, i.e. natural desire.—I would read, Doe for their milky, &c. i.e. for the want of their milky mothers. The which follows just under seems to have caught the printer's eye.—An heard of bulls, this is not intended for a specifick name: So in Psalm, lxix.31. A bullock that has horns and hoofs. See too B.vi.C.12.St.30. All the kind of herd cattle in the west of England they call bullocks, whether calves, oxen, &c.—With hollow murmuring, Spenser corrected it himself among the Errata, murm rule. Having settled the text, and its meaning, it may not be improper to add that this simile is exactly after the cast of Homer, who often takes his images, partly to please the reader, partly too for variety, from rural life,

As when the fleecy flocks unnumber'd stand
In wealthy folds, and wait the milkers hand,
The hollow vales incessant bleating fills:
The lambs reply from all the neighbouring hills.
Such clamours rose from various nations round,
Mix'd was the murmur and confus'd the sound.

As from fresh pastures and the dewy field
(When loaded cribs their evening banquet yield)
The lowing herds return; around them throng
With leaps and bounds their late imprison'd young,
Rush to their mothers with unruly joy,
And echoing hills return the tender cry.

XII.

—Who swolne with blood of late
Came ramping forth with proud presumptuous gate,
And threatened all his heads like flaming brandes.]
Swolne with blood of late, in allusion to Revel.xvii.6. And I saw the
woman drunken with the blood of the saints.—Brandes; does not rime to
hand, stand. The final s must not be sounded; or we must correct
Brand.

XIII.

The proud Duessa, full of wrathful spight
And fieris disdaine—]
The Italian poets have frequently this expression, from whom Spenser
might take it.
E tutta ardendo di disdegno e d' ira.

XV.

So downe he fell before the cruell beast
Who on his neck his bloody claws did seize.]
Spenser might have easily given it,

Who on his neck with bloody claws did seize.

But see the same expression, did seize his bloody claws, explained above, C.iii.St.19. 'Tis no wonder the honoured squire should be mastered by this scarlet witch, and monstrous beast: for to ONE only is given the power of victory. I beheld, and the same horn made war with the saints, and prevailed against them; until the ANCIENT OF DAYES came, &c. Dan.vii.<21,>22. Compare with Revel.xvii. where the victory over the whore, and beast is reserved for the Lamb, for he is lord of lords and king of kings. ver.14. This witch, and harlot, the mystical Babylon, has a golden cup in her hand, full of abominations; kings and inhabiters of the earth have been made drunk with her wine, Revel.xvii.2.4. xviii.3. See Jerem.11.7. The golden cup of the witch Circe is mentioned by Homer, Odys.s.x.316. And in the philosophical picture of Cebes ATATH (our poet's Duesa) has a cup replete with error and ignorance, of which all, more or less, drink.

XVI.

And high advauncing his blood-thristie blade,] His sword thirstie after blood: blood-thirsty is used in the translation of the Psalms and in Proverb.xxix.10. 'Tis after Homer's manner thus to give energy and life to the sword, arrow, or spear; and to make it thirsting after blood and greedy of destruction. Claudian has the very same expression, in Rufin.ii.232.

Jam mihi barbaricos sitientia pila cruores

Sponte volant.

Ibid.

Struck ONE of those deformed heads—] And I saw ONE of his heads, as it were, wounded to death. Revel.xiii.3. Speaking of the beast to which the dragon gave power: but 'tis added afterwards, And his
deadly wound was healed; and all the world wondered after the beast.

That over Shoes—] Vulgar use has rendered this expression too mean for Epick poetry; he might have been more poetical,

That o'er his greaves in blood he waded on the ground.

That to the ground it doubleth him full low.] This is very litterally, as well as elegantly expressed from Virgil, xi.644.

Latos huic hasta per armos

Acta tremit, duplicatque virum transfixa dolore.

Homer, Il.β.618. Ἁδῶν δὲ πεκυν. Incurvatus est concidens. Il.β’266. Πλῆκευ, ὄ δ’ Ἕκνων. Percussit; ille vero intorquebat se.

And in his fall his shield—] Meaning allegorically, the light of true religion and reason.—Methinks there is great care and the highest decorum observed in our poet to make his fairy tale accord to the prophetical style: the Prince wounds, as it were, to death one of his heads. Revel.xiii.3. But 'tis the shield alone whose flashing beams confound all monsters, giants, illusions, &c. The Lord shall consume THAT WICKED ONE with the spirit of his mouth, and shall destroy him with THE BRIGHTNESSE of his coming. 2 Thess.ii.8. Let this passage be added to prove my correction proposed above.

C.7.St.33. a shield of diamond SHEENE. This shield the Ancient of days, the Messiah, Michael, wore in battle, and with this they overcame. What a fine compliment does he pay his Fairy Queen, when he tells her 'tis now in her possession?

His sparkling blade about his head he blest,] Virg.ix.441. rotat ensem fulmineum. See blest in the Glossary.—The two similes which
follow; the one of an aged tree nigh-hewen with keene steel and
rolling adown the broken rocks, might have been imitated from
Hom.II.xiii.389. Horat.L.iv.Od.vi.<9-12.> The other of a castle, see
in a note on B.ii.C.2.St.20.

XXIII.

And with her heaped hight

Her hastie ruine does more heavie make,
And yields it selfe unto the victours might:

'Tis no uncommon thing for Spenser to put his or her in one part of
the sentence and it in another; speaking of the same thing. Many
passages might be collected; but the following may seem sufficient
for the present:

It grows a monster, and incontinent
Doth lose his dignity and native grace.


Forceth it swell above his wonted mood,

B.iii.C.7.St.34.

Then forth it breaks, and with his furious blast—

B.iii.C.9.St.15.

Dr. Bentley alters Milton's context, where the same construction
occurs, II.670.

Black IT stood as night,
Fierce as ten furies, terrible as hell,
And shook a dreadful dart: what seemd HIS head
The likeness of a kingly crown had on.

Again B.vi.878.

Disburden'd heaven rejoyced; and soon repair'd.

HER mural breach, returning whence IT rolld.
--but like an emptie blader was.] A man inflated, puffed up, or blown up, is a common expression for a proud man. So this giant is a puffed up bladder of wind; merely SPIRITUAL power; and that Man of Sin, who opposeth and exalteth himself above all that is called God. 2 Thess.ii.3. Vainly pufft up by his fleshly mind. Coloss.ii.18. ἐποίετον δὲ ἔλεγεν, ἢν, καὶ οὐκ ἔστι. Revel.xvii.8. which translated in the words of Spenser is, that monstrous mass which thou sawest, was, and now nothing of it is lefte. Compare likewise Chap. xviii.2. Babylon the great is fallen, &c. And thus this Man of Sin, this puffy emblem of spiritual wickedness in high places receives his downfall from the Briton prince, and his trusty Squire.

XXV.

The light-foot squyre—} From Homer's epithet of Achilles, πόδας ἀκρός.

XXVII.

What hath poore virgin for such peril past
Wherewith you to reward? accept therefore
My simple selfe, and service evermore.
And he that high does sit,—}

Ma qual poss' io, coppia honorata, equali
Dar à i meriti vostri, ò laude ò dono?

Tasso xii.11.

Quae vobis, quae digna, viri, pro talibus ausis,
Praemia posse rear solvi? pulcherrima primum
Di, morésque dabunt vestri.

Virg.ix.251.

Compare B.iii.C.12.St.39. Seneca<De Clementia I.1.1.> says very
finely and truly Stoical, Recte factorum verus fructus est FECISSE.

XXXI.

But very uncouth sight—
For as he forward moov’d—
So backward still was turnd his wincled face:]

This picture seems plainly taken from the following description of the punishment which is allotted in hell to soothsayers, and augurs, &c.

Com’ el viso mi scese in lor più basso,
Mirabilmente apparve esser travolto
Chiascun dal mento al principio del casso:
Che dalle reni era tornato ’l volto,
E indietro venir li convenia,
Perchè ’l veder dinanzi era lor tolto.

Dante Infern.C.xx.<10-5.>

This punishment in Dante is proper for these hypocrites, who professed seeing forward, they now see only backward. But this porter is neither conjurer nor soothsayer; he is ignorantly wrong-headed: his name bespeaks his nature, and he is the foster-father of Orgoglio: i.e. Ignorance is the foster-father of Pride. The very turn of the verses, as well as the answers of this old man are highly characteristic of his manners and nature.

XXXIII.

How ill it fits—} I have restored the reading of the first quarto: and given my reasons in a note on B.i.C.l.St.30.

XXXV.

There all within—} There he found all within full richly arayd with royall arras and resplendent gold: And all within did abound with store of every thing, &c. This construction is frequent with Spenser, and if the reader is not put in mind, it might escape him.—
But all the floore—

With blood of guiltlesse babes and innocents trew

Defiled was;—

Innocents must be red as if written inn'cents: So in the following
Stanza ymagery must be red, ymag'ry—

Defiled was; that dreadfull was to vew:
And sacred ashes over it WAS strowed new.

Who can doubt, but that here likewise, as in many passages of this
poem, the above written word, was, was—caught the printer's eye, and
caused this ungrammatical repetition, and that the true reading is?

And sacred ashes over it WERE strowed new.
Sacred ashes, i.e. ashes prostituted to impious and superstitious
rites, cursed, &c. These ashes were to receive the blood of those
victims, which cried to God for vengeance. Spenser, in the following
Stanza, expresses it very strong,

Whose blessed sprites from underneath the stone
To God for vengeance cryde continually;
Which is scriptural, The voice of thy brother's blood crieth unto me
from the ground. Gen.iv.10. Compare Revel.vi.9. I saw under the
altar the souls of them that were slain for the word of God.

XXXVIII.

For now three moones have changed thrice their hew,
And have been thrice hid underneath the ground,
Since I the heavens chearefull face did vew.

The Christian says he has been three months in captivity,—What is the
allegory? Spenser tells us his poem is 'a continued allegory;' he
does not say things by chance. See the note above on <C.7.>St.xliv.
where Una relates that her parents had been four years besieged by a
monstrous dragon: according to the time mentioned in Revel.xii.6.
viz. 1260 days; or as 'tis expressed in v<erse>.14. to the woman were
given two wings of a great eagle, that she might fly into the
wilderness, into her place: where she is nourished for a time, and
times, and half a time, from the face of the serpent: or monstrous
dragon. This, Spenser in a round number, and poetically, calls four
years. The Christians likewise continued in a persecuted state, till
the time of Constantine, till somewhat more than 300 years after
Christ. Let us now interpret moones, years; the lunar, the solar:
and perhaps we may find out Spenser's hidden allegory. In
Revel.i.11.<i.e. xi.7,11.> The beast overcomes the witnesses, who
after three days and a half rise again. And in Daniel vii.25. The
eleventh horn of the beast not only speaks great words against the
most High, but wears out the saints—which are given into his hand
until a time and times, and half a time. Some interpreters may very
consistently interpret the above passages in the same sense, as
Months, days, and years, mean the same thing in the prophetical style:
but poetry requires variety, and admits of latitude of interpretation:
and 'tis very remarkable how our poet has varied the prophecy
concerning the persecuted state of the church, exemplified in Una's
parents, Una herself, and in this Christian knight.—This allegory
might escape an ordinary reader.—Let me not likewise omit the romance
history of the Seven Champions, in which 'tis said that St. George was
imprisoned SEVEN years in Persia<ch.3.>; and afterwards going into
Morocco, he found his beloved SABRA, whom he knew to be a virgin, from
the affection shewed him by a lion<ch.11>; for a lion never hurts the
unspotted Virgin.—Observe here, that in order to make this story
accord to his allegory he has changed SEVEN YEARS into THREE MONTHS
and SABRA into UNA. The story of the lion he has told above, with
proper alterations and allusions, B.i.C.3.St.5. St.42. Perhaps it
might not be improper to mention these minuter circumstances, as they
shew, how attentive our poet was to his continued allegory, and not
forgetful altogether of such histories as his subject led him to:

Aut famam sequare, aut sibi convenientia finge.

<Horace A.P.119.>

XL.

Entire affection hateth nicer hands.] Our poet intersperses his
sentences very frequent, which as they arise naturally from the
subject have no bad effect. I shall dwell a little on this sentiment,
as Spenser seems pleased with it.

So love does loath disdainfull nicetee.

B.ii.C.2.St.3.

So love the dread of danger doth despise.

B.ii.C.6.St.46.

No service lothsome to a gentle kind.


True love despiseth shame, when life is cold in dread.

B.v.C.1.St.27.

Perhaps he had this sentiment from Heliodorus, L.i.p.7. Ο’υπός ἀρα
πόθος ὀρείβης, καὶ ἐσοψ ὁρασιωνης, τῶν μὲν ἐξωθὲν προσπεπτόντων
ἀλγεινων τε καὶ ἥδεων πέντεν ὑπεραρχεὶ πρὸς ἐν δὲ τοῦ φυλούμενον,
καὶ διὸν, καὶ συννέειν τὸ φοβονμα καταναγκάζει. Sic itaque desiderium
exploratum et sincerus amor, omnia, quae extrinsecus adveniunt molesta
et jucunda, despicit: in unum verò id quod egregiè animo charum est
intueri, et in eo totum animum atque omnem curam ponere cogit.

Odit verus amor, nec patitur, moras.


Ibid.

A ruefull spectacle of death and ghastly drere.] i.e. ghastly
dressiness. See the note above on B.l.C.7.St.48.

XL I.

His rawbone armes, whose mighty brawned bowres] The bowres are what anatomists call, musculi flexores: so named because easily bowed. The Danes use bnu for the shoulder.

XLIV.

The things, that grievous were to doe, or beare,
Then to renew, I wote, breeds no DELIGHT;
Best musicke breeds DELIGHT in loathing eare:]

Here seems an errour often erred in the transcribing or printing of this poem, and that is repeating the same word twice over. The learned author of the remarks on Spenser<pp.39-40.> has mark'd this passage, and proposes to read, not without reason,

Best musick breeds dislike in loathing eare.

As he that taketh away a garment in cold weather, and as vinegar upon nitre; so is he that singeth songs to an heavy heart. Prov.xxxv.20.

Qui tristis audis musicum citharae sonum,
Quem tibiarum macerat jocunditas.

Phaedrus.<IV.xxi.20-1.>

The reader cannot help taking notice of the strict silence of our Christian knight all this while, and how agreeable this is to the rules of decorum: he had no just apology to make, and therefore he makes none.

XLV.

Loe where your foe lies stretcht in monstrous length;[ He does not say,

Loe where your foes lie stretcht in monstrous length;

Meaning both the monstrous giant, and the beast: because one of her foes, viz. the giant, that puffy emblem of spiritual pride, his
spirit being let out, was vanish'd quite. See above St. 24.

XLVI.
Ne spared they to strip her naked all.] all, i.e. entirely, altogether. True and righteous are his judgements: for he hath judged the great whore, Revel. xix. 2. These shall hate the whore, and shall make her desolate, and NAKED. xvii. 16.

Ibid.
A loathly, wrinkle[d hag.]--] Falshood disrobed of her borrowed dress appears most loathsome. And to make the reader sensible of this loathsome image, he dwells on it and describes it for above twenty verses together. He seems to have imitated Ariosto; where the filthiness and falseness of Alcina is discovered, as soon as Ruggiero puts on the enchanted ring: i.e. when with the eye of reason he could behold false pleasure.

Pallido, crespo, e macilento havea
Alcina il viso, il crin raro, e canuto,
Sua statura a sei palmi non giungea;
Ogni dente di bocca era caduto.

Orl. Furios. vii. 73.

XLVII.
As in hate of honorable eld.] As Odium signifies not only hatred, but what is the object of hate and aversion: So I interpret hate in this passage: viz. Such as would cause aversion in old age otherwise claiming reverence and honour.--hate is from A.S. hete, hatred.
Honourable eld, so Chau. Knight's Tale. 2450.

--eld hath great avauntage,
In eld is both wysedom and usage.
Chaucer seems to have Ovid in his eye.
--Seris venit usus ab annis.

XLVIII.

A FOXES TAILE,—EAGLES CLAWS,—THE PAWS OF A BEAR—] A foxes taile,—alluding to her craftiness and cowardice; for a fox is timerous unless where he preys with safety. The eagle and bear, shew her rapacious and ravenous disposition. And his feet were as the feet of a bear, Revel.xiii.2. Compare this picture here with that in Orlando Furioso, Canto xxvi.31. where Superstition is characterized as ignorant, ravenous, cruel and cunning.

L.

Shee flying fast from heavens hated face,

And from the world that her discovered wide,]

Wide agrees with world. See the note on Introduct. to B.ii.St.3.--The allegory is plain from Revel.xvii.16. These shall hate the WHORE [Duessa] and shall make her desolate, [make her fly to the wilderness] and NAKED [see above St.45.] Thus we are come to an end of this beautifull allegory. See what pains the common enemy of mankind takes to separate holiness from truth: as soon as this point is gained, falshood attaches herself to holiness; and no adventure succeeds. Our christian knight stands amazed at the plucking of a bough, and seeing it stream with blood; he stands amazed, and performs nothing, for holiness unassisted with truth and reason is soon lost in amazement and silly wonderment. He is then conducted to the palace of foolish pride, from which with difficulty escaping, he sets himself down to rest at the lake of idleness, and drinks of those sluggish waters, by which he is rendered feeble; grows unmindful of his militant state here upon earth; lays aside his christian armour; and soon is reduced to a slavish and miserable condition. The Man of
Sin, who has taken holiness captive, decks out falsehood with gold and pearls, and arrays her in purple and scarlet. This is the Spiritual Babylon; the spiritual wickedness in high places. And who now shall redeem holiness thus enthralled? for whom is the victory reserved? for the British prince. As I consider this poem to be a moral allegory with historical allusions, so here methinks (in the lesser view and historical allusion) he intends a complement to the Earl of Leicester and Sir W. Raleigh, both which so eminently distinguished themselves in the Protestant cause, and in pulling down the papal power in England.
CANTO IX.

I.

O Goodly golden chayne, wherewith yferè
The vertues linked are in lovely wize;
And noble mindes of yore allied were,—]

This is the golden chain mentioned in Homer and Milton that joins heaven and earth: and as there is a sympathy between things of like nature in the natural world, so in the mental and higher order of nature there is union of mind with mind: συγγενὲς πῶς τὸ λογικόν. M. Anton.iii.3.

The first movir of the causis above,
When that he first made the FAIR CHAINE OF LOVE,
Grete was th' effect, and hie was his entent,
Wele wist he, and what thereof he ment:
For with that faire chaine of Love he bond,
The fire, the aire, the water, and the lond.

Chaucer’s Knight’s Tale.2990.

Compare likewise Chaucer’s Troil. and Cres. L.iii.verse.1750. where he plainly translates Boetius. And see B.iv.C.10.St.34,35.

II.

Una faire besought

That straunger knight his name and nation tell;
That Una knew the name, which this knight was known by in Fairy land is plain from St.6. just below. But fairy knights often conceal’d their real names, and took feigned names: Good manners therefore made her ask, before she addressed him. Una knew not whether Prince Arthur was his real or assumed name; nor does he in his answer resolve this
doubt. Out poet (like the romance writers) gives his heroes various titles: St. George is known by the title of the red-crosse knight: Arthegal has the name of the salvage knight: Britomart passes for a man; and Una is called the errant damzell. In imitation of this custom and manner of romance heroes, Don Quixote took the title of Knight of the sorrowful countenance, afterwards the Knight of the lions; herein following (as he says himself) the practise of Knights errants, who changed their names, whenever it either served their turns or pleased their fancies. Don Quixote, Vol. II. B. i. C. 17.

IV.

Unto old Timon he me brought bylive;

Old Timon, who in youthly yeares hath beene

In warlike feates——]

I have often observed that Spenser varies his names from history, mythology, or romance, agreeable to his own scheme: and here, by saying that Arthur was nurtured by Timon, allegorically he means, that he was brought up in the ways of honour: for so his tutor’s name signifies. In the romance history of prince Arthur, L. i. C. 3. Uther Pendragon by the counsel of Merlin delivers the young prince to be nurtured by Sir Ector.—Unto old Timon he me brought—He agrees with the principal substantive in St. 3. viz. the certain sire from which I sprung, namely, Uter Pendragon.—the fary knight there mentioned, is according to Spenser, Timon, according to the historie of P. Arthur, Sir Ector.—Let us hear our poet’s own account in his letter to Sir W.R. ‘Arthur was a long while under the education of Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the lady Igrayne; during which time he saw in a vision the Faery Queen, with whose excellent beautie ravished, he resolved to seeke her out: and so being by Merlin armed and by Timon throughly instructed,
he went to seek her forth in Faery Land.' This does not entirely agree with Spenser's account in the poem; where 'tis not Merlin that delivers him to be educated by old Timon, the fairy knight; but he, the sire from whom P. Arthur sprung. To reconcile Spenser with himself, we must interpret—by Merlin delivered—delivered by the counsel of Merlin. See note on the Introd. B.i.St.2.—Prince Arthur says, Merlin had charge his discipline to frame: This is according to the history of P. Arthur, and Jeff. of Monmouth. And hence Ariosto says, Canto xxiii.9.<i.e. xxxiii.9.> That Arthur undertook no enterprize without the counsel of Merlin,

Artur, ch' impresa ancor senza consiglio

Del profeta Merlin non fece mai.

It might here likewise be proper to mention that according to Jeffry of Monmouth B.viii.C.19. and the history of Prince Arthur, B.i.C.1 and 2. Uther Pendragon was transformed, by the magician Merlin, into the shape of Gorlois Duke of Cornwall, and thus enjoyed his wife, the fair Igerna, (or Igrayne, as Spenser calls her and as she is called in the history of Prince Arthur,) from whom was born Arthur.—But this romance story (as most of them are borrowed from ancient fables) is the fable, with a little alteration, of Jupiter and Alcmena.

Ibid.

Under the foot of Rauran—] Rauran-vaur hill is in Merionethshire.

VIII.

You sleeping sparkes awake,] Sopitos ignes, Virg.v.743.

Ibid.

Ah! Love, lay down thy bow, that whiles I may respyre.] Spenser among the errors of the press corrected it the whiles: and so 'tis rightly printed in the 2d quarto and folio Edit.—This verse is like that in his Introduction<St.3>, where he thus addresses Cupid,
Lay now thy deadly heben bow apart.
Sancte veni—sed pone Sagittas, Tibull.ii.Eleg.i.79.

IX.
But me had warn'd old Cleon wise behest,] So Spenser seems to have written in his copy—doubting whether to take the name of Prince Arthur's tutor from glory or from honour: See the note just above.—But he corrected it among the errors of the press—I make no doubt but he sent a blotted copy to the printer; for the error does not seem a meer blunder of the press.

XI.
And yeeldes his caytive neck to victours most despight.] most, i.e. chiefest, greatest. He uses it thus in other places; following Chaucer and the old poets. A.S. maest, maximus. But see all these words explained in the Glossary.

XII.
Ensample make of him your haplesse joy,] viz. the red-crosse knight.—He adds,

The fields, the floods, the heavens with one consent
Did seeme to laugh AT me, and favour mine intent.
Spenser corrected it, to laugh ON me—an expression much used,
--TIBI RIDENT aequora ponti.

Lucret. De Rerum Natura i.8.

Heliodorus begins his romance with this poetical figure, Ὑμέρος ἄοτρ διαγελάτης. The father of all poetry uses it,
--γέλαιος δὲ πάντα περὶ χόλων.

Il.ix<i.e. xix.362.>

The vallies shall stand so thick with corn that they shall laugh and sing. I hence thought that we should correct, B.i.C.12.St.38.
That all the house did SWEAT with great array—
As conveying a gross kind of idea; and that we should read,
That all the house did SMILE with great array—
The very expression of Horace, L.iv. Od. 11.<6.>

RIDET argento DOMUS.
And of Lucretius, L. ii. 27.

Nec DOMUS argento fulget, auroque RENIDET.
And of Catullus< Carm. lxiv. 284.>,

Quois permulta DOMUS jucundo RISIT odore.

XV.

And never vowed to rest—] So the first Edit. but rightly altered in
the following, And never vow to rest, till her I fynd: i.e. And I vow
never to rest, &c. there is a designed confusion in the words, like
that in Latin, Per ego te deos oro, Terent.< Andria 834.> Per ego has
lacrymas, Virg. iv. 314. See above B. i. C. 5. St. 23. When two of three
her nephews are so fowle forlorne? i.e. when two of her three
nephews, &c.

XVII.

Thine, o then said the gentle red-crosse knight,
Next to that ladies love, shall be the place,

O fayrest virgin, full of heavenly light,—]

I think I never met with a happier confusion of diction, which the
rhetoricians call σύχυσες, than this which we have now before us.
The Sentence is designedly embarrassed: for the red-crosse knight
would not say, directly, he loved Una better than the Fairy Queen: Q.
Elizabeth would not pardon this: and he could not say he loved the
Fairy Queen better than Una: [Christian Truth] neither the allegory
nor the address would permit this. How then shall we interpret? The
construction is, Then the red-crosse knight said, O Una, the next
place to that ladies love shall be thine—But the σύμμοιρος allows the
following and true sense, as the allegory required, The next place to
thy love, O Una, fairest virgin, full of heavenly light, &c. shall be
that ladies love, the fairy queen.—Thou, Christian Truth, I will love
first; my prince I will love next.

Ibid.

For onely worthie you, through prowes priepe,
(Yf living man mote worthie be) to be her liefe.]
If this had been said directly to Q. Elizabeth of the Earl of
Leicester, she would not have been displeased.

XVIII.

Then those two knights,—

Gave goodly gifts, the signes of gratefull mynd,
And eke, as pledges firme, right hands together joynd.]
So the 1st quarto, the 2d, and folios, the pledges, i.e. And also gave
the pledges firme, viz. right hands together joined. Hands joined are
the symbols of friendship, and are very frequently seen in ancient
coins. So B.ii.C.1.St.34.

With right hands plighted, pledges of good will.
Our knights do not part without mutual presents; and this is
agreeable to Homer: Diomed and Glaucus<Il.vi.230ff.>, Ajax and
Hector<vii.299ff.>, part not without gifts, though engaged in
different interests.

Prince Arthur gave a boxe of diamond sure,

Embowed with gold—

Wherein were closed few drops of liquor pure,

Of wondrous worth—

Of diamond sure, i.e. true and without flaw: embowed with gold, i.e.
arched, or fashioned like an arch in gold. Ital. Archegiato. In this
box were inclosed few drops of liquor of wondrous worth,
    That any wound could heale incontinent.
That the red-crosse knight had occasion for such a present may be seen
by turning to B.i.C.5.St.45. See likewise B.i.C.7.St.31. This
precious liquour is mentioned in B.iv.C.8.St.20. And these kind of
enchanted balsoms and liquours are frequently to be met with in
romance-writers: in imitation of these, Don Quixote endeavours to get
the balsam of Fierabras, which cures all wounds. See Don Quix.
B.ii.C.2. and B.iii.C.3. The Christian knight gives Prince Arthur the
New Testament; and he too (if, with historical allusion, the Earl of
Leicester is shadowed in this allegorical poem) had need of such a
present, or his character is belied.

XXI, XXII, XXIII, XXIV.

An armed knight] 'Tis worth while to pause a little, and to see the
order in which the adventures follow each other. Our Christian hero
cannot but be conscious of his misbehaviour, in having suffered his
reason to have been deluded by phantoms and vain apparitions; in
suspecting the ever-faithful Una; and in following the scarlet whore.
How naturally after this is the adventure of Despair?—Desperatio is
defined by Cicero, Tusc.Disput.iv.8.<18.> Aegritudo sine ulla rerum
expectatione meliorum. In the allegorical picture of Cebes Aequitas is
a female and sister of Oceano. But the Despair here pictured is that
of 'a carnal man, lacking the spirit of Christ, and having before his
eyes the sentence of God's predestination; and a most dangerous
downfall, being thrust by the devil into desperation.' Whether
Spenser took the hint (for great wits take hints from lesser things
oftentimes) from the history of Q. Cordelia, K. Lear's daughter,
related in the Mirrour of Magistrates; where Despair appears to
Cordelia and advises her to put an end to her wretched life, I cannot
myself determine; but this I am certain of, he has nobly improved upon an indifferent poem. 'Tis impossible that any reader should be insensible of the following description; the images are so masterly pointed out by the poet, that you see them as you read them.

Still as he fled his eye was backward cast
As if his feare still followed him behind.
Feare may be supposed as a person and joined to him as his companion;
if so, it should be printed with a capital letter.

TIMOR, et Minae
Scandunt eodem quo dominus; neque
Decedit aeratâ triremi, et
Post equitem sedet atra CURA.

Hor.L.iii.Od.1.<37-40> Vide et Lib.ii.Od.16.<15>

His head was unarmed, and his hair stood an end with fright.
Nigh as he drew, they might perceive his head
To be unarm'd, AND CURL'd uncombed heares
Upstairing stiff--
How could his hair be upstaring stiff AND CURL'D? these words, AND CURL'D, might easily be printed for UN CURL'D:
Nigh as he drew, they might perceive his head
To be unarm'd; his UNCURL'D, uncomb'd heares
Upstairing stiff--
We have these two words, thus joined, in B.iv.C.7.St.40. Uncomb'd, uncurl'd.--The hair of the head is said to stand upstaring stiff in a fright, ogni pelo arricciasso, Ariost.Orl.Fur.1.29. ἐπειδ' ἐν τρίχης ἔστων, Hom.II.6.359. Steteruntque comae, Virg.iii.48. If curled were blotted out, the verse would not be the worse,

and his uncombed heares
Upstaring stiff.
But I think I have given an easy solution of the difficulty; nor is
the omission of the connective particle without its elegance. If the
old reading is preserved, something like the following interpretation
may be offered, and his hair usually curled, but now uncomb'd
upstarting stiff. But is not this making any thing from any thing? we
leave it however with our reader.

The red-crosse knight having stopt him and spoken to him, He
answered not at all—Vox faucibus haeret, Virg.iii.48. I think such a
picture of a desponding, terrifyed poor creature, in the utmost
agonies of fright and despair, was never drawn so lively by any poet
or painter. Homer's picture of Dolon, standing astonished, his teeth
chattering, his colour fled, is very agreeable to Dolon's situation:

---ο δε' ἄνος ἐστιν, τάφροσεν τε,

Βαιβαλλων, ἀραβος δε διὰ στόμα γίνετ' ὄσσων,

Χιλιας ὑπαὶ δείχους.

Ille autem constitit trepidavitque crepitans dentibus, stridor utique
per os fiebat dentium, pallidus prae timore. Il.x.374. Observe the
breaks and pauses in these verses of Homer; the very measure seems
frightened. Mr. Pope<x.x.443-6.> has thus translated them,

against the trembling wood

The wretch stood propp'd, and quiver'd as he stood;
A sudden palsey seiz'd his turning head;
His loose teeth chatter'd, and his colour fled.

But in Spenser, the artful combination and force of the words, nay the
very letters, all together, make such a picture, that had I a
Raphael's pencil, this story, with this point of time, I would
endeavour to represent, with the dwelling of Despair seen at a proper
distance. Mr. Kent's picture is scarce worth looking at or
mentioning.--

He answered nought at all | but adding new
Fear to his amazement | staring wyde
With stony eyes | and hartlesse hollow hew |
Astonisht stood | as one that had aspyde
Internall Furies with their chaines untyde.

What I said above of Homer's verses is true of these, that the pauses,
and breaks, and confusion, describe the very frightened man.

    staring wyde

    With stony eyes, and hartlesse hollow hew.

    At Juveni oranti subitus tremor occupat artus.

    DIRIGUERE OCULI.  

    Virg.vii.446.

He adds,

    --as one that had aspyde

Infernal Furies with their chains untyde.

    Eumenidum veluti demens videt agmina Pentheus.

    Virg.iv.469.

Thus Orestes in his disturbed imagination sees the infernal Furies,
    Ω μὴ τὸν ἱχθείμον ὡς μὴ πλεονεκρὸν μοι
    Τὰς ὁματισμοὺς καὶ ἄραινενδεῖς κόρας.
    Αὐταὶ γὰρ, αὐταὶ πλησίον χρισχονοὶ μοι.

    Eurip. Orest.ver.255.

Spenser makes the same observation, B.ii.C.5.St.37. B.ii.C.8.St.46:
and in other passages. The frightened or disturbed imagination forms
to itself horrid appearances; sees Furies and phantoms, like Pentheus
and Orestes; or dreadful apparritions, like Æneas, Virg.ii.<622.>

Apparent dirae facies—or like Nero, Saepe confessus exagitari se mat
nâ specie, verberibus Furiarum, ac taedis ardentibus. Suetonius Nerone, <VI.> C.34.<4.>

XXV.

For Gods deare love, Sir knight, doe me not stay:

For loe! he comes fast after me.]

This Speech, with the frequent repetitions, plainly shows a hurried and disturbed mind--The same observation might have been made on St.28. where with many pauses and circumlocutions this disturbed knight describes Despair: he is frightened and in horror at the very name of him--that villain--that cursed wight--a man of hell--God from him me bless!--from whom I just escaped--that calls himself Despair. A poet must have a lively feeling of all these images before he can make them so perspicuously pass before our very eyes. But indeed no one had ever such a power of raising visions and images, as Spenser.

XXVI.

and had not greater grace

Me ref from it, had bene partaker of the place.]

Our poet, for the sake of rime, with which he is so fettered, that he can hardly disengage himself oftentimes, takes all the licence that false spelling, various languages, various figures and modes of speech, will allow. And here, as locus, which is Latin for plur. means sometimes, case, state, condition: and 'tis good Latin to say, particeps loci et criminis: So he might think this authority sufficient for saying,

Partaker of the place,
i.e partaker of the same condition and crime.
bitter-biting grief,) Thus perhaps it should have been printed; and not as two words, bitter and byting griefe, θυμοδόρος θυμοδώμης. i.e. heart-byting, heart-gnawing. So in B.i.C.12.St.29. These bitter byting wordes; where the same alteration might be offered.

XXX.

That wofull lover loathing longer light.] Thus Dido is described in Virgil, iv.450.

Tum verò infelix fatis exterrita Dido
Mortem orat; taedet caeli convexa tueri.

And thus the wofull lovers in the shades below, who killed themselves, lucem perosi, loathing light, iv.435.<i.e. vi.435.> There is an epitaph in Gruter, p.cxiv. upon a young man like Sir Tirwin, hopelesse and hartlesse, who killed himself through despaire; and which the reader may not perhaps be displeased to see.

INFERIS. D. DEAE. Q.
C. VIBIVS. ADVLESCENS
INTEMPERATO. AMORE
PERCITVS. PVILLIAE
SEX. PVELLÆ. GRATISS.
QVOD. ALTERI. VLTRO
TRADIT. NON. SVSTI
NENS. CRVENTO. GLA
DIO. SIBIMET. MORTEM
CONSCIVIT. VIX. ANN.
XIX. M.II.D.IX. HORAS
SCIT. NEMO.
XXXI.

How may a man, said he, with idle speech

Be wonne to spoyle the castle of his health?

With idle speech, in the scriptural sense; ex. gr. every idle word
that men shall speak, they shall give account thereof, Matth.xii.36.
The castle of his health, i.e. where his life and health dwelleth; his
fleshly tabernacle; τὸ ὀψάλτως τοῦτῳ, as Aeschines the Socratic
expresses it in his dialogue<iii.5.> Περὶ Θεού. And thus St. Paul,
2 Corinth.v.1. For we know that if our earthly house of this
tabernacle were dissolved, &c.

Ibid.

His subtile tong like dropping honny mealt'h
Into the heart, and searcheth every vaine.]

Canticles iv.11. Hony and milk are under thy tong. Prov.v.3. The lips
of a strange woman drop as an honycomb.

Τοῦ χαί ἀπὸ γλώσσας μέλιτος γλυκῶν δέεν ὄμβη.

Homer Il.d.249.

Ex ejus linguâ [Nestoris] melle dulcior fluebat oratio. Cicero de
Senectute.<x.31.>

Cominciò poscia, e di sua bocca uscieno
Pul che mel dolce d' eloquenza fiumi.

Tasso.ii.61.

XXXIII.

Far underneath a craggy cliff yplight

Darke, dolefull, dreary—]

Spenser among the errours of the press orders it to be spelt
perpetually, cliff, A.S. clif. The 2d quarto reads ypight. He seems
to have his eye on Virgil, vi.434.<435,441.>

Proxima deinde tenent maestí loca, qui sibi letum
Insontes peperere manu--
Lugentes campi--

Spenser’s pen conveys his images stronger than any painter’s pencil. The artful placing of the adjectives, and pauses of the verse are not without their beauties. Darke, doleful, dreary--The ghosts wandring and wailing all about the cliff, and the owl shrieking on the top, puts me in mind of a like description in Virgil, iv.460.

Hinc exaudiri voces et verba vocantis
Visa viri; nox cum terras obscura teneret:
Solâque culminibus ferali carmine bubo
Saepe queri, et longas in fletum ductum voces.

XXXV.

That darksome cave they enter, where they find
That cursed man--

His griesie lockes--]

I believe Spencer wrote, THE darksome cave--And I believe he never wrote, griesie lockes: though ’tis so printed in the two old Quarto editions, and in the Folios 1609, 1611. And in Hughes ’tis spelt greazie. I was determined with myself, in this place, to break the strict rule I laid down of never departing from the old copies: for so foolish a reading, bearing some resemblance of truth without being the thing itself, is least of all to be born. And I corrected it grieslie: [See griesly in the Glossary.] As it is printed in the Folios of 1617. and 1679. But to speak the truth, these Editions are of no authority. Mr. Kent has drawn Despair with lank griesie lockes from this passage. But Mr. Kent is the very worst teller of a story with a pencel that I ever saw.--There is a great resemblance between this description of Despair, and that in Virgil<Aen.iii.590-4.> of one of Ulysses’ crew left behind, when he escaped the monster Polyphemus.
Cum subito e silvis, macie confecta suprema,
Ignoti nova forma viri, miserandaque cultu
Procedit——

dira illuvies immissaque barba,
Consertum tegmen Spinis.

His garment nought but many ragged clouts,
With thornes together pind and patched was,
The which his naked sides he wrapt abouts.

I know not of any authority for abouts: rhime indeed breaks through all rules both in Spenser and in our old poets: See what I have observed in a note on B.v.c.6.St.32. But here so easy an alteration offers, that I believe the poet, without being put to his shifts, wrote

His garment nought but many a ragged clout,
With thornes together pin’d and patched was,
The which his naked sides he wrapt about.

His garment was nothing else but many a ragged clout pin’d together with thorns: consortum tegmen spinis: this passage of Virgil Menage has cited in his Etymological dictionary in Epingle, deducing it from Spina: but ‘tis directly otherwise, for pin does not come from Spina; but Spina, from PIN. Isidorus, Quicquid acutum pennum dicebant. Hence Apenninus, Pindus, &c. and in the old British language those mountains whose names begin with Pen.

XXXVII.

With thine owne blood to price his blood, here shed in sight; i.e. to pay the price of his blood with thine. Ital. prezzare. Whoso sheddeth man’s blood, by man shall his blood be shed. Gen.ix.6. So St.43.
For life must life, and blood must blood repay.

The same expression is above, C.v.St.26.

Shall with his owne blood price that he hath spilt.

i.e. Shall pay the price with his own blood of that which he hath spilt.

XXXVIII.

Is then unjust—] So St.39. Is not great grace— St.42. Is not his deed,—St.43. Is not enough—non satis est?

XLI.

And he that points the centonell his roome,

Doth license him depart at sound of morning droome.]


Ibid. <i.e. XLII.>

Their times in his eternall booke of fate

Are written sure, and have their certein date.

The counsels and purposes of God are called in Scripture The book of God. 'Tis observable how this old sophister is sometimes scriptural and sometimes Stoical; and how he misapplies and misinterprets both scripture and philosophy.

XLIII.

The longer life, I wote the greater sin;
The greater sin, the greater punishment:] Perhaps he had in view the Earl of Surrey's poem on the consideration of the state of this life:

The longer life the more offence;
The more offence the greater paine.

XLIV.

But here ly downe, and to thy rest betake,
Th' ill to prevent, that life ensenew may.]

i.e. betake thyself. Fidenti animo (si ita res fert) gradietur ad mortem: in qua aut summum bonum, aut nullum esse cognovimus. Secundis verò suis rebus volet jam mori: non enim tam cumulus bonorum jucundus esse potest, quàm molesta decessio. Cicero, Tusc. disput.i.46.<110.> Contra injurias vitae, beneficium mortis habeo. Cogita, quantum boni opportuna mors habeat, quàm multis diutius vixisse nocuerit. Seneca de Consol. ad Marc.C.20.<3-4.> Compare Lucret.iii.946, &c.

For what hath life that may it loved make?

This seems imitated from Ἀσχινής the Socratic, Πέρι Θεωρήσεως. <Dialogus iii.7.> τί μέρος τῆς ἡλικίας οὐ τῶν ἀνικότητος, κ.λ. Compare Melpomene's complaint in The Teares of the Muses<115-74>. See likewise The Ruins of Time, St.7.

Ibid.

Feare, sickenesse, age, losse, labour, sorrow, strife,
Payne, hunger, cold, that makes the heart to quake;

Let the reader observe in this and some other places, Spenser's preferring the singular to the plural: he does not say, that make, &c. So again B.1.C.1.St.13.

A monster vile, whom God and man does hate.

Not, doe hate. And this is the perpetual manner of Horace, as Dr.
Bentley has shewn in his notes on Lib.i.0d.24.v.8.

---Cui Pudor, et Justitiae soror
Incorrupta Fides, nudaque Veritas,
Quando ullum inveniet parem.

Where many a knight and many a lovely dame
Was then assembled deeds of armes to see:


Since which those woods and all that goodly chase
Doth to this day with wolves and thieves abound.


XLVI.

Why then doest thou, o man of sin,--] i.e. 0 sinful man: So Man of God, a godly man. The allusion is to Matt.xxiii.32, and to Rom.ii.5.--Is not the measure of thy sinful hire high heaped up? Fill ye up the measure of your fathers. But after thy hardness and impenitent heart treasurest up unto thyself wrath against the day of wrath.

XLVII.

Is not his law, Let every sinner die,--] Exod.ix.33.<i.e. xxxii.33.> Psal.civ.35.<i.e. 34.> Ezek.xviii.4. Amos ix.10. 2 Peter ii.4. Is not this old sophister a good textuary?

Ibid.

Is it not better to die willinglie,
Then linger till THE glas be all out-ronne?]

Perhaps Spenser wrote, till THY glass be all out-ronne?
XLIX.

--Painted in a table plaine] in tabulâ planâ.

LII.

Which whenas Una heard,--] The 2d quarto reads, saw; and the Folios.
In the close of the stanza, horrible and bright, are to be referred to
battaile: horrible in the undertaking; and bright, glorious and
renowned in its consequence.

LIII.

Come, come away, fraile, feeble, fleshly wight,--] This whole stanza
is full of scriptural expressions: fleshly is opposed to spiritual,
regenerated, &c. Rom.viii.1. &c. where to be in the flesh, and after
the flesh, means the depraved, corrupt state: so, carnally minded.
Rom.viii.6. 'Tis opposed likewise to chosen which follows just after;
i.e. one of the elect, 2 Thess.ii.13. Revel.xvii.17. Again, The
which doth quench--taking the shield of faith, whereby ye shall be
able to quench all the fiery darts of the wicked. Ephes.vi.16. And
that accursed hand-writing--Blotting out the hand-writing of
ordinances that was against us. Coloss.ii.14.--FRAIL, FEEBLE fleshly
wight--so the 1st Edit. the 2d. SEEPLY. Which following Editors have
changed into Silly. But consider first Spenser's affectation of
iterating of letters, frail, feeble, fleshly--See likewise below,
C.10.St.2. her knight was feeble, and too faint; and add to this,
that the expression is according to scripture, 1 Thess.v.14. Comfort
the feeble minded. Matt.xxvi.41. The flesh is weak. Rom.viii.3. Weak
through the flesh. For my own part I am at no loss which reading to
prefer.
CANTO X.

I.

WHAT man is he that boasts of fleshly might,—] Cursed be the man that trusteth in man, and maketh flesh his arm. Jer.xvii.5.

Ibid.

Ne let the man ascribe it to his skill,

That thorough grace hath gained victory.] There is no power but of God. Rom.xiii.1. This is victory even our faith. 1 John v.4.

Ibid.

If any strength we have, it is to ill,

But all the good is Gods, both power and eke will.] This verse which closes the stanza is to be helped by pronouncing power as of two syllables. The allusion is to Phil.ii.13. It is God which worketh in you both to will and to do of his good pleasure: ὑπὲρ τῆς ἐνδοξίας, 'tis all of his good pleasure; of his goodness and free gift, Καὶ τὸ θέλειν καὶ τὸ ἐνέργειν. Spenser generally begins his Cantos with such moral sentences and reflections, as seem naturally to arise from his subject: and this he does after the manner and in imitation of Berni, who corrected Boyardo's Orland. Innam. and of Ariosto, author of the Orlando Furioso. But here he is all scriptural; and the reader is to expect nothing but divinity, after this solemn opening and preparation.

II.

Therefore to cherish him with diets daint,

She cast to bring him, where he chearen might,] Where he chearen might, i.e. where he might be cheared. See note on B.i.C.5.St.28. Our knight is brought to the house of Holiness to be
cured of his weaknesses and diseases: for sin is the disease of the soul: and as the body is to be cured by its proper physick, so the moral defects and diseases of the mind are to be cured by mental physick; and the soul is to be restored by the grace of God. This auncient House to which he is brought is the Ὠλοκλήρωσις, the spiritual house, mentioned in 1 Peter ii.5.—These dainty diets are in Plato Republic 571D. called, ἔστιν ἄλλως ἀλάλες, which Cicero translates, Epulae sermonum bonus. Xenophon too mentions these dainty diets —Διάτητα τὴν ψυχήν ἐπάθεσε. Xen. Apol. Bib. ἀ. κυρ. 5.

IV.

—And by him had many pledges dere.] A Latinism, Pignora chara. i.e. Children.

V.

The porter opened unto them straitway.] Not added merely for the rhime; but in allusion to Matt. vii.7. Knock and it shall be opened unto you. This porter is Humilta. Ital. Umilità. The allegory is very fine: 'tis by humility we enter into Grace. See Matt. xviii.3. His looks are full lowly cast. Psal. cxxxvii.1. Lord, mine heart is not haughty, nor mine eyes lofty. Observe the progress of Christian graces, beginning with humility we should proceed by being zealous of good works. Zeal is drawn here courteous, not a malignant and sour zeal.

VII.

And knew his good to all of each degree:] His good behaviour; the adjective is used substantively: τὸ πρέπον, τὸ καλὸν, τὸ ἄγαδὸν.

IX.

—and ever-dying dread,] i.e. the perpetual dread of dying.

X.

Then with A few—] It should be I think, THE few: the chosen, the
elect.

XII.

FIDELIA] Faith, here introduced as a person, is what divines call justifying or saving faith, and, according to the apostle the substance of things hoped for, the evidence of things not seen (Heb. xi.1): 'tis the assured expectation of things hoped for: and consequently she is the elder sister of Hope.—She no whitt did change her constant mood; for the profession of faith is to be without wavering, Heb. x.23. Her face is glorified: Like sunny beams threw from her crystal face: i.e. She threw from her face beams resembling the beams of the Sun. Her radiated head is a type of her divinity, and shews her to be not a credulous and earthly, but a heavenly and Christian Faith. The Cup she holds in her right hand is of pure gold, not deceitful as the Cup of Duessa or Circe; 'tis the sacramental Cup. See 1 John v.6. and John xix.34. The primitive Christians mixed water and wine in their Sacrament. In which a serpent did himself enfold: Macrobius Sat.i.20. says the serpent is an emblem of health: he renews himself, and grows young again by stripping off his old skin or slough: he is therefore the typical mark of Æsculapius and the physicians. So the serpent lifted up in the wilderness, was the type of the great physician of souls lifted up on the cross. John iii.14.—In her left hand Faith holds the new Testament; what is said of that book, is taken from what St. Peter says of St. Paul's Epistles, in which are some things hard to be understood. (2 Peter iii.16.) Faith is arrayed all in lilly white: In scripture, white raiments are the raiments of angels and of the saints in heaven. So too the poets dress Faith,
Te spes, et albo rara Fides colit
Velata panno.

Ne da gli antichi par, che si depinga
La santa Fe vestita in altro modo,
Che d’un vel bianco, che la copra tutta,
Ch’ un sol punto, un sol neo la può far brutta.

Faith was worshiped as a goddess at Rome. See Cic.Nat.Deor.ii.23.<61> Faith and Mind are mentioned as two goddesses in an inscription in Gruter. p.xcix.

M.SEPTIMIVS.C.F.
MENTI.FIDEIQ.DEAB
PRAESENTIBVS
EX.VOTO.S.P.

XIV.

SPERANZA] Christian Hope is a firm expectation of the promises of God; and as Hope is in expectation and not in possession, she does not seem altogether as cheerful as her sister, because hope is attended with some mixture of fear, and ’tis in another world that hope is swallowed up in certainty. This hope is distinguished from worldly hope as having its sure fondation in God, who is truth: hence she is clad in blew.

Lo yondir folke, quoth she, that knele in blew

They weare the colour ay and evir shal,
In signe they were and evir wil be true,
Withoutin chaunce.

Chaucer's Court of Love, ver.246.
We are to lay hold upon the hope set before us, which hope we have as an anchor of the soul, both sure and stedfast. Heb. vi. 18, 19. So here her picture is drawn with an anchor in her hand:

Upon her arme a silver anchor lay,

Whereon she leaned ever, as befell.

Tis a silver anchor, refined from the dross of this world. So the Apostle, we are called in our hope Eph. iv. 4: as opposed to the many, confused, worldly hopes and expectations, which distract dirty and dross souls. He that hath this hope in him purifieth himself as he is pure. 1 John iii. 3. Hope was worshipped at Rome as a goddess:

Quoniamque expectatione rerum bonarum erigitur animus, recte etiam à Calatino Spes consecrata est. Cicero, de Legibus, ii. 11. 28.

XVI.

Then Una thus, But she your sister deare,

The deare Charissa, where is she become?] But, in the beginning of a speech, is a mark of indignation, rebuke, or admiration.

At o deorum quicquid in caelo regit.

Horat. Epod. v. 1.

At tibi pro scelere, exclamat, pro talibus ausis.

Virg. ii. 535.

At quàm sunt similis! at quam formosus uterque!

Ovid, Fast. ii. 395.

Where Heinsius observes, At, est hic admirationis, alibi indignationis. That other expression, Where is she become? means, where is she, and what is become of her? This expression is in the history of Prince Arthur, Part ii. C. 14. Ah! thou false traiteresse, where is she become?
But, madam, where is Warwick then become?

Shakesp. 3d part of K.H.VI. Act.IV.<iv.25.>

Where is the antique glory now become,


Ibid.

That her to see SHOULD BE but troublesome.

Indeed, (quoth she) that SHOULD BE trouble sore;

So 'tis printed in the two first quarto Editions; and in the Folio of 1609, &c. But Spenser corrected it among the errours of the press, as I have printed it in the context. 'Tis to be noticed that should he frequently uses for would. As I have marked the two verses, the reader plainly sees that the words above caught the printer’s eye, and occasioned this corruption.

XVII.

I read you rest,—] I advise you to go to rest, and to depart to your chambers.

XIX.

And that her sacred booke with blood writ,

Because ratified with the blood of Christ, typified by the sprinkling of the blood and by the sacrifices in the old law. See Heb. ix. 20. Presently after,

For she was hable with her wordes to kill,—

2 Corinth. iii. 6. The letter killeth, but the spirit giveth life. This and the following Stanza, is an allusion to the power, fruits, and efficacy of faith. See Heb. xi. Matt. xvii. 20.

XX.

Dry-shod to passe she parts the flouds in tway;] This whole verse is omitted in the 1st and 2d quarto Editions, and added from the Folio, 1609.
Whereas he meant his corrosives to apply,] This is the reading of both the old quarto Editions: and likewise of the folios. Spenser then seems to have read corrosives contractedly corr'sives. But in Hughes, which perhaps might be right, 'tis printed, Whereas he meant his corrosives t' apply.

And sad Repentance used to embay
His blamefull body in salt water sore,]
I have admitted into the context the reading of the 2d quarto and folio of 1609. which seems to me Spenser's own correction,
His body in salt water smarting sore.
The allusion is to the expiatory ablutions. Hence the Psalmist, li.2.
Wash me throughly from mine iniquity. Isaiah i.16. Wash ye, make you clean. He mentions particularly salt water as esteemed more efficacious,

Εἰς ὅλην τὰν ἀνθρώπων χερᾶν.

Euripid. Iphig. in Taur. ver.1193.

Will all great Neptunes ocean wash this blood
Clean from my hand?


We have here introduced, as three different persons, Penance, Remorse, and Repentance. There is a distinction made in the church between Penance and Repentance: the former is sorrow and contrition for sins; the latter a thorough hatred of them and a change of mind. But I am apt to think that our poet in his description of this house of Holiness, Οὐκ ἤν τιμάα μαθητάς. 1 Pet. ii.5. had likewise a view to that beautiful picture of Cebes: where [ΕΥΑΙΜΟΙΩΝ ΟΙΚΗΘΗΠΙΟΝ] the house of the blessed, might add to his image of this house of Holiness:
Dame Caelia, a grave matron, answers exactly in description to Erudition truly so called, καθεστικὴ τὸ ποῦσαιον, μεσθα δὲ καὶ κεκομιμένη ἕν τῇ ἡλικίᾳ. Penaunce with an iron whip, is the picture of Μικρία, ἢ τὴν μέστη ἔχουσα. Remorse is Ἀθριμία. Repentance, Μετάνοια. The whole allegorical picture in Cebes is well worth considering by those who would truly taste the allegorical images of our poet.

XXIX.

CHARISSA,] 'Tis finely imagined by Spenser to bring his Christian hero at last to Charity: for Christian Charity is the completion of all Christian graces; the end of the commandment is charity. See 1 Cor.xiii.<13.> Charity is arrayed in yellow robes; she is a married matron: and so the God of marriage was drest,

Inde per Immensum croceo velatus amictu
Aëra digreditur, Ciconumque Hymenaeus ad oras
Tendit.

Ovid, Met.x.l.

She has on her head a crown of gold; a crown of glory that fadeth not away: τὸν άκροκύκλον τῆς δόξης στέπανον. 1 Peter v.4. gold is a mettle that is pure and never corrupts: emblematically shewing that charity remains for ever: her sisters will die; Faith will be lost in vision; Hope in enjoyment: but Charity [goodwill and love] will continue for ever.

XXX.

That was on earth not easie to compare;] Let us [according to our rule laid down] translate it into Latin, that we may understand the construction: Quam mulierem comparare cum aliâ in terris, non facile erat: the which to compare with any other upon earth was no easy thing.
--And well to donne,] i.e. and of well doing. Καὶ τὸ καλὸς ποιεῖν. A.S. don facere. So Chaucer in the Knight's Tale. 995. TO DON obsequies, as tho was the gise. In this verse of Chaucer the reader may see two old words, which Spenser uses, to don, to do; tho, then.

XXXV.

The godly matrone by the hand him beares

Forth from her presence, by a narrow way,

Scattred with bushy thornes and ragged breares,—]

Perhaps Spenser wrote, not THE godly matrone by THE hand, but

This godly matrone—

The allusion is to Matt.vii.14. Strait is the gate and narrow is the way which leadeth unto life. This way is scattered with thorns and briers; and is opposed to the broad way, which Shakespeare in Hamlet(I.iii.50), according to his beautiful manner, calls the primrose way of dalliance. This is the narrow way mentioned in Cebes, which leads to true erudition: and alluded to by Maximus Tyrius, There are many devious and deceitful paths that lead to destruction, but one narrow way, μία δὲ σπείρῃ καὶ δρόμῳ καὶ τραχεῖα, &c. Which is taken from Hesiod, Op. et Diei. ver.287.

XXXVI.

In which seven bead-men,—] 'Tis no small elegance in our poet thus masterly to contrast and oppose his images. The knight was carried by Duessa to the house of Pride, where he saw and luckily avoided the seven deadly Sins: he is now brought by Una to Dame Caelia, where he is disciplined in sacred lore, and brought to a holy hospital to be inured to Charity, which is reduced by the schoolmen to seven heads: viz.

I. To entertain those in distress.
II. To feed the hungry, and to give drink to the thirsty.

III. To cloath the naked.

IV. To relieve prisoners and redeem captives.

V. To comfort the sick.

VI. To bury the dead.

VII. To provide for the widow and orphan.

XL.

And though they faulty were, yet well he wayd,
That God to us forgiveth every howre
Much more then that, why they in bands were layd;
And he that harrowd hell with heavie stowre,
The faulty soules from thence brought to his heavenly bowre.]  

i.e. And though perhaps those prisoners and captives might have been
guilty of faults, and deserving their captivity, yet he well
considered, that God forgiveth us daily much more than that, which
occasioned their captivity. And he that harrowed Hell--this is
Chaucer's expression,

Now helpe, Thomas, for him that harrowed hell.  

Somner's Tale.843.

Our poet uses it again, in Sonnet lxviii.

Most glorious Lord of life! that on this day
Didst make thy triumph over death and sin,
And having harrowed hell didst bring away
Captivitie thence captive us to win.

XLII.

For as the tree does fall, so lyes it ever-low.] In the place where
the tree falleth there shall it be. Eccl.xi.3.

XLIII.

And wydowes ayd,--] i.e. the subsidy or stipend paid to the widowes.
Had in charge the orphans and the widows. Or thus, Had charge to ayd the orphans and the widows.

XLVI.

CONTEMPLATION;] Our christian is prepared by the exercise of moral and christian virtues for the rational pleasures of contemplation; for the enjoyment of God, and union with him. This contemplative state is the most perfect and godlike; and for which man is as much constituted by nature, as he is for the discharge of the relative duties of life. Man is born for action and contemplation, says Zeno in Diogenes, Laert.vii.130. And according to Zeno and the whole Stoical system, the active state of life, with the discharge of all relative duties, was the proper preparation for the contemplative state. Action and theory were by them never separated: And 'tis far from being true, as Epictetus and M. Antoninus both testify, what a modern poet lays to the charge of the Stoics, viz.

In lazy apathy let Stoics boast
Their virtue fix'd; tis fix'd as in a frost,
Contracted all.--

<Pope, Essay on Man ii.101-3.>


Two of far nobler shape, erect and tall,
Godlike erect--

For contemplation he, [πρὸς νομίμων] et valor [πρὸς πράξεων] form'd.

When Philosophy appears to Boetius her garment is marked below with Π and above with Θ in as much as to say, by practic philosophy you must ascend to theoretic: and this state is (as I said above) the highest
of all and most difficult, and supposed hence to dwell on a hill both steepe and by: which seems imaged from Cebes: Αιλιβίνη Πλυκεα dwells on a steepe rock, where two fair sisters Forbearance and Indurance stand ready, with the same office assigned them, that Mercy has here, assisting and encouraging those that mount the hill.

XLVIII.

As hoary frost with spangles doth attire
The mossy branches of an oke halfe ded.] This picturesque image of the snowy locks of this reverend person compared to a hoary frost, which covers the head of an oak, Mr. Pope<Il.xiii.948 note.> thinks was borrowed from Homer, where Hector is said to march along, seeming a mountain capt with snow, ὅπει οὐκ ὑπότινι αἰνείων. Il. V. 754. In allusion to the white plumes playing on his helmet, and to his perpetual epithet θυρωδάιολος.

Ibid.

And pyn’d his flesh to keep his body low and chast.] If ye through the spirit do mortify the deeds of the body, ye shall live. Rom.viii.13. I keep under my body, and bring it into subjection: [ὑποκάμισω, verbum athleticum.] 1 Corinth. ix. 27.

L.

Whereof the keys are to thy hand behight] Faith gives to Contemplation the keys [the symbol of power] which open the gates of heaven. There is an allusion, not unlike, in Æschylus Eumen. ver.830. Καὶ κλῆσας ὑστα σωμάτων μόνῃ θεῶν. Minerva having the keys of heaven, she alone, [viz. Wisdom] can give you entrance thither.

LI.

Whose staggering steps thy steady hand doth lead,
And shewes the way his sinfull soule to save.] i.e. and to whom thy steady hand points out the way of salvation.
Presently after,

Thou doest the praier of the righteous sead

Present before the maiestie divine,

--Meaning thro' mercy our prayers are acceptable. She, like the angel in the Revelation, offers incense with the prayers of the saints upon the golden altar: and the smoke of the incense [offered by her] ascended up before God. Revel.viii.4. The mercy-seat or propitiatory, in the old law, is supposed to be a type of Christ, the merciful, and the propitiation in the new law. Hence Milton, xi.2.

--From the mercy-seat above

Prevenient grace descending had removed

The stony from their hearts--

LII.

Till from her bands the spright assoiled ie,] Before the man can be renewed, and his mind truly spiritualized, he must get rid of all his carnal encumbrances; that pure, and unmixed with the grosser elements, he may contemplate Being, Truth, Beauty, Mind. The philosophical Homer with the covert veil of poetry, makes Wisdom to remove the films from off the carnal eye before it sees God. So Virgil, Tasso, and Milton, all following their great master.--Just above instead of Bring them to joyous rest--I have printed it Brings, &c. from the folio of 1609.

Ibid.

Thou man of earth,) The reader will not see the propriety of this address, till he reads, St.lxv, lxvi. for it does not signify an earthly-minded man, in the sense of Psal.x.18. To judge the fatherless and the oppressed, that the man of the earth may no more oppresse. But in the sense of Gen.ix.20. And Noah began to be an husbandman.

Heb. A man of the earth. lxx. KAI ἤρεμαν ΝΑΟΣ ΣΥΜΦΛΗΡΩΤΗΣ ΥΕΩΡΟΤΟΥς ΨΗ.
Where ὙΕΙΩΤΟΣ seems to be a gloss or interpretation. Hence the knight's name, Ἑἰωτος, George. The very same address and allusion you have in Milton, for Adam signifying a man of earth, hence very properly Eve speaking to him says,

Adam, earths hallowd mould.

_v.321._

See what we have observed below in a note on St.65.

LIII.

That blood-red billowes like a walled front—] Such a one as Moses dwelt forty days upon, who with his wand disparted the red-sea. Cowley in his ode on the plagues of Aegypt, St.17. says,

Which shall with crimsom gore

New paint the waters name, and double dye the shore.

Upon which passage he has the following note, 'i.e. give a new occasion for it to be called the Red-sea. Concerning the name of which, the opinions are very different; that which seems to me most probable, is, that it is denominated from Idumaea; and that from Edom, or Esau, that signifies red; and the kind Erithra, or Erythrus, from whence the Graecians derive it, was Esau, and Erythraea his country, Idumaea, both signifying the same thing in Hebrew and in Greek; but because that opinion of the redness of the shore in some places, has been most received, and is confirmed even to this day by some travellers, and sounds most poetically, I allude to it here, whether it be true or not.' See Pompon. Mela, L.iii.C.8. and Plin. L.vi.C.24.(i.e. C.26.) and Rawleigh's history of the World. p.219. What he adds, like a walled front, is from Exod.xiv.22. The waters were a wall unto them on their right hand and on their left.
But them let pass,
As on drie land, between two crystal walls,
Aw'd by the rod of Moses so to stand
Divided, till his rescu'd gain their shoar.

Milt. xii. 197.

Ibid.

Where writ in stone

With bloody letters by the hand of God,
The bitter doome of death and balefull mone
He did receive, whiles flashing fire about him shone.

Moses had the law delivered to him in thunderings, in lightnings and tempest; and with all the circumstances of fear: his laws were armed with curses, and maledictions, and written in blood: neither the first testament was dedicated without blood. Heb. ix. 18. And without shedding of blood is no remission. ver. 22. This law written with bloody letters, this hand-writing of ordinances, Christ has blotted out who came with blessings and in love. St. Paul calls the law, τὸ νόημα τὴν χειρόγραφον. Coloss. ii. 14. Chirographum non est, nisi quod ab ipso debitore scriptum est, et est adversus scribentem, qui debitum suum eo pacto profiteatur. consistebat illud chirographum in ritibus, adeoque solorum Israëlitarum fuit, quibus isti ritus propria fuerunt, ex voluntate Dei instituti. etenim quoties Israëlitae pro peccato vel reatu adduxerant victimam, confitebantur debitum suum, atque illud quasi SANGUINE SCRIBEBANT. Altingius Tom. v. Operum in Heptade Dissertat. pag. 24.

LV. <i.e. LIV.>

Or like that sacred hill, —] The mount of Olives stands eastward of Jerusalem; from hence Jesus ascended into heaven. Olivet (says Sandys in his travels, p. 104. <i.e. pp. 198-9.>) overtoppeth the
neighbouring mountains, whose west side doth give you a full survey of each particular part of the city, bedeck with olives, almonds, &c. See likewise Maundrel's Travels, p.104.

LV.

The city of the great king hight it well, i.e. 'Tis well and properly named the city of the great king. Rev.xxi.10.<11.> And he carried me away in the spirit to a great and high mountain, and shewed me that great city the holy Jerusalem, descending out of heaven from God, having the glory of God, and her light was like unto a stone most precious.

Whose walls and towres were builded high and strong

Of pearle and precious stone--

This is the Jerusalem which is above, alluded to in Gal.iv.26. The state and happiness of heaven,

The new Hierusalem, that God has built,

For those to dwell in that are chosen his.

LVI.

The blessed angels to and fro descend] Alluding to Jacob's vision, Gen.xxiv.12. By which emblematically is signified the universal superintendency of the providence of God, and the ministry of his Angels. John i.51. Ye shall see heaven open, and the angels of God ascending and descending upon the son of man. Compare Milton iii.501, &c.

LVIII.

That great Cleopolis,] viz. The city of glory, where Gloriana reigns: the historical allusion means London, and Panthea (so named from the Pantheon which was consecrated to all the gods, and the receptacle of them all) means the palace of Q. Elizabeth, where resort the fairest of the Fairy beings. Compare B.iii.C.9.St.51.
Foredone.] I have printed it Fordonne. See the Glossary. Presently after,

And high amongst all knights hast hong thy shield,

Viz. in some temple. So Godfrey having compleated his conquest of Jerusalem hangs his arms up in the temple. Tasso, Canto xx. St. ultim.

LXI.

Saint George of merry England, THE SIGNE of victorie.] Tessera,

σώματι, the word. SIGNUM, the signe: See Lips. on Tacit. Annal: L.13. SIGNUM more militiae petenti tribuno dedit. Shakesp. in Ant. and Cleop.〈III.i.31.〉 calls it, the magical word of war. St. George is the word which Englishmen give in their battles; he is the tutelar saint and patron of England: K. Edward III. dedicated to him the order of the garter. He is a canonized saint, and his festival is kept, April xxiii.

Ut Martem Latii, sic nos te, dive Georgi,

Nunc colimus.

Inclyte bellorum rector, quem nostra juventus

Pro Mavorte colit.

Mantuan.

LXII.

What need of armes, where peace doth ay remaie,

(Said he) and bitter battailes all are fought?

As for loose loves they’ are vaine, and vanish into nought.]

These verses are thus printed in the oldest quarto Edit. The second verse Spenser corrected in the 2d quarto,—and [where] battailes none are to be fought? The third verse, As for loose loves they’ are vaine,—seems corrupted by the Editors in the 2d quarto and Folios,

As for loose loves are vaine and vanish into nought.
Though I must own Spenser frequently omits they, He, &c. and often by such omissions makes his construction difficult.

LXIII.

O let me not, quoth he, then turne againe
Backe to the world, whose joyes so fruitlesse are.]

E vidi questo globo
Tal, ch’ io sorrisi del suo vil sembiante.

LXIV.

That word shall I, said he, avouchen good,
Sith to thee is unknowne the cradle of thy brood.] Word, means speech, saying, &c. as in Terent. <Andria 240.> Quod verbum audio?—The cradle of thy brood, i.e. thy original: the cradle, the place, thou wert brought up and bred in: or, thy parents and bringers up. The latin poets use incunabula, the cradle, for the place where one was born, or bred.

—Jovis incunabula Cretene.


—Gentis cunabula nostrae.

Virg. iii.105.

Expressions of this kind are frequent: so Nidus signifies not only a nest, but the young in the nest: nidis inmitibus escam, Virg. iv.17.

LXV.

For well I wote thou springst from ancient race
Of Saxon kinges—"

St. George, by the generality of writers, is supposed to be Cappadocian, by some, a Cilician: the old Legend concerning this canonized Saint of Rome, was written (tis said) by Jacobus de
Voragine. The romance writer of the seven Champions of Christendom<ch.1.> makes him to be born of English parentage, and of the royal blood; his mother was a king's daughter, and his birthplace Coventry: but as soon as born, he was miraculously conveyed away by an enchantress, called Caleb: to which story Spenser alludes,

From thence [viz. Britain] a faery thee unweeting reft,
And her base elfin brood there for thee left:
Such men do changelings call, so chaung'd by faeries theft.

This same story of changelings, he has likewise in B.iii.C.3.St.26. speaking of Arthegal,

Yet is no fary borne,--
but sprong of seed terrestrial,
And whylome by false faries stolne away,
Shakespeare likewise gives his poetical testimony to these vulgar tales.

For Oberon [King of the Fairies: See Spens.
B.ii.C.10.St.75.] is passing fell and wrath,
Because that she, [viz. the Fairy Queen]
as her attennant, hath
A lovely boy, stoln from an Indian king.


--0 could it be prov'd,
That some night-tripping Fairy had exchang'd
In cradle-cloaths our children where they lay,
And call'd mine Percy, his Plantagenet.


Ibid.

And many bloody battailes fought in face,] So the 1st quarto: but from the other Editions I have corrected it in place, which our poet
often uses more for rhime than reason,

Deare sir, what ever that thou be in place:  

Be such as she her selfe was then in place.  

All were she daily with himselfe in place.  

Suffise that I have done my dew in place.  

Soone as that virgin knight he saw in place. 

LXVI.

Thence she thee brought into this faery lond,

And in an heaped furrow did thee hyde,

Where thee a ploughman all unweeting fond,

As he his toylesome teme that way did guyde,

And brought thee up in ploughmans state to byde,

Whereof Georgos he thee gave to name;)

This passage I formerly explained—Georgos in the Greek language signifying a husbandman, our poet hence takes occasion (according to his usual method) of introducing the marvellous tale of Tages, and applying it to his hero: Tages was the son of the earth: a ploughman (as he his toilsome teme that way did guide) found him under the furrough, which the coulter-iron had turned up. This wonderful tale the reader may see in Cicer. de Divin.ii.23. Ovid. Met.xv.553. and in other writers. Hence in allusion to his name Georgos, Spenser in his letter to Sir W.R. calls him 'a clounish young man; who having desired a boone of the queen of Faeries, rested himself on the floor, unfit through his rusticitie for a better place.'
"Tis worth while to see with what great art our poet by degrees unravels his story: the poem opens with the Christian knight; you see his character, yet know not his name or lineage; some few hints are afterwards flung out; but in this Canto you are fully satisfied. Spenser is very fond of this kind of suspense.

LXVII.
And taught the way that does to heaven bound?] i.e. Leads to the bounds or borders of heaven. —presently after,

But dazed were his eyne,

Through passing brightness, which did quite confound

His feeble sense, and too exceeding shyne.

Here is a synchysis or confusion usual in Spenser, "His eyes were dazed through the surpassing brightness and through the too exceeding splendor, which did quite confound his feeble sense." Smyr. Isl. Skin. A.S. scin. Germ. schfin. Splendor. Mr. Pope has admitted this word in his translation of Homer Il.xxiii.641.

Whose glittering margins rais'd with silver shine.

(No vulgar gift) Eumelus shall be thine.

i.e. With silver brightness, with the splendor of silver: silver is used adjectively.--I suppose he did not use shine for sheen. Psalm xlvii.4.<i.e. xcvii.4.> His lightnings gave shine unto the world.

This said, he vanish'd from his sleeping friend,

Like smoake in wind, or mist in Titan's shine.

Fairfax, Tasso, xiv.19.

LXVIII.

To Una back he cast him to retire.] i.e. He cast in his mind to retire himself back, to withdraw to Una: retrahere se. Gall. se retirer. Ital. ritirarsi.

But first he casts to change his proper shape.
The whole allusion is plainly to the mystical vision of St. John (Rev. xxi. 10), And he carried me away in the spirit to a great and high mountain, [St. 53.] to the highest mount: to this mount of speculation the angel leads Adam; Milton xii. (589.)] And shewed me that great city, the holy Jerusalem. Rev. xx. 10. (i.e. xxi. 10.)
CANTO XI.

III.

AND pointing forth,—] This whole Stanza was added after the first impression of this poem.—

And on the top of all I do espye

The watchman wayting tydings glad to heare;

That, o my parents, might I happily

Unto you bring, to ease you of your misery!

THAT, o my parents,—i.e. The which tydings—

IV.

—And hastned them untill.] i.e. Unto them.

Too wonderfull above my reach,

Lord, is thy cunning skill,

It is so high, that I the same

Cannot attaine untill.

Ps.cxxxix.6.

i.e. Unto the same. Till and untill, as the A.S. til, is used like the preposition to, in our old writers.

V.

Then badd the knight this lady—] Corrected among the Errata, his.

Ibid.

Now, o thou sacred Muse, most learned dame,

Fayre ympe of Phoebus and his aged bryde,—]

'Tis impossible but that the readers attention must have been awakened at the dreadful apprehensions of this dragon, for which he has all along been prepared by the poet. This monster is just mentioned: the poet then pauses, and invocates his Muse. Now nothing can be finer imagined: during this pause the readers imagination is in suspence,
and left to work for itself: and the delay and exection is kept up for above twenty verses. Mean while the poet to awaken the attention of the reader to some great argument and new matter calls upon the sacred Muse, after the manner of his masters Homer and Virgil, Excite νόν μου Μούσαν. <Il.ii.484.> Nunc age qui reges, Erato<AEn.vii.37>. Vos O Calliope<ix.525>.—So again B.iii.C.3.St.4.

Begin then, o my dearest sacred dame,

Daughter of Phoebus and of Memorye,

Begin, o Clio,—

In both these passages the Muse is called the daughter of Phoebus and Mnemosyne [i.e. memory] But Homer <Il.ii.491.> and Hesiod <Theog.915-7.> make the Muses to be daughters of Jupiter. The poets are not however altogether agreed as to their genealogy. Ε'ν δὲ τοις εἷς Μοῦσαις ἀναμεμείνοις δύο ἱστοροῦνται γενέσεις Μούσας. προσοκάτω μὲν, μετά τοῦ Κρόνου γενομένων νευστέρων δὲ, τῶν ἐκ Διός καὶ Μηνίσσης. Schol. Apollonii, iii.1. Μίμησισι δὲ φησὶν Θυγατέρας Θεοιν τὰς ἀρχαίοτάρας Μούσας, τούτων δὲ ἄλλως νευστέρας εἶναι Δίος παῖδας. Pausanias Boeot.C.xxix.<4.> Όλυμπο βέ τῶν ποιητῶν (ἐν σις ἠτεικής καὶ Αλκάς') Θυγατέρας ἀρχαῖα ταῦτα Θεοιν καὶ γῆς. Diodorus Siculus, Lib.iv.<7.1.>p.215. See likewise the Schol. on Pindar, Νεμειάν. Υ. ver.16. But as Apollo is the god and father of poetry and music, what should hinder him from being reputed too the father of the Muses?

Ἐκ γὰρ Μοῦσας καὶ ἐκπολλοῦ Ἀπόλλωνος

"Ἀνδρείς ἀληθῶς έασιν." 

Hes.Θεοῦ.94.

The most learned scholiasts on Apollonius observe, that the poet, in his opening of the subject, invokes Apollo as having under his protection and direction, the Muses: τὸν τῶν Μοῦσας ἄρχησαν. Schol. Apollon.iii.1. Hence in Euripides, Medea, ver.426. φῶς οὖς ἀγίωρ
μελέων. Phoebus dux carminum. and thus Torrentius very elegantly, as I think, explains Horace, iv.od.vi.25. Phoebus ductor Thaliae, ὁ Μουσηιτής. However the reader at his leisure may consult Dr. Bentley, who is always learned and elegant. Nor less learned and elegant do I esteem our poet, for departing from the received genealogies, when he has so good a reason (considering too his mystical and allegorical way of writing) and making his Muse the Impe of Apollo and Mnemosyne.

VI.
And FEARED nations—] Spenser corrected it, among the faults of the press, SCARED.—In the subsequent stanza he speaks of his intention to write an heroic poem; the subject of which was to be the wars betwixt the Fairy queen and the Pagan king: [meaning historically, Q. Elizabeth and the K. of Spain. See C.12.St.18.<i.e. C.11.St.7.>]

Twixt that great faery queene and paynim king.
I believe he wrote the, not that.

VII. <i.e. VIII.>
By this the dreadfull beast drew nigh to hand,
Halfe flying, and halfe footing—]
See what has been observed above on St.ii.<i.e. St.iii.> in the Introduction. In loves and gentle jollities arayd. Where 'tis shewn how images from being great may be refined into elegance and prettiness. By way of contrast, observe here how images from being pretty, may be raised into the terrible and sublime. Among the odes attributed to Anacreon there is one on Love, Od.xl. who being stung by a bee runs, half on foot, half flying, to his mother.

Δρομὼν ἐκ τις πετονδές.
This image, ludicrous and pretty, our poet has made terrible. This it is to be a poet! and so worthy of imitation did it appear to Milton,
that in describing the journey of Satan through the vast gulf between heaven and hell, he has made use of Spenser’s words, ii.940.

    nigh founder’d on he fares,
    Treading the crude consistence, half on foot,
    Half flying.

IX.

And over all with brasen scales was armd—] This passage is wrongly printed in all the books: His monstrous body, in the preceding Stanza, is the nominative case: and the construction is, And his monstrous body was armed all over with brasen scales.

Loricæque modo squammis defensus, et atrae
    Duritia pellis, validos cute reppulit ictus.

    Ovid. Met. iii. 63.

X.

His flaggy wings—were like two sails:] So below St.xix.<i.e. St.xviii.> He cutting way with his broad sails—Milton from Spenser or from Dante, seems to have taken his image of Satan [the old dragon] flying towards this world, ii.927.

    at last his sail-broad vannes

He spreads for flight.


    Sotto ciascuna uscivan duo grand’ ali,
    Quanto si conveniva a tant’ uccello;
    Vele di mar non vid’ io mai cotali:
    Non aven penne, ma di vispistrello

Era lor modo—

Part of the allegory will appear very plain from this mention made of the old serpent: for the scene of action is now in Eden: see below, C.7.St.43. The old serpent can be destroyed, and Paradise can be
restored only by the union of holiness and truth. This fight likewise
is imaged from Revel.xii.7. Where Michael is said to fight against the
dragon. — But in what person did all holiness and truth unite? the
reader may now see in our knight the highest of all characters
typified.

Ibid.

—With flying canvas kynd.] So the 1st quarto: but rightly printed
in the 2d, lynd.

XI.

Bespotted all with shieldes —] Corrected in the Errat. as. Though I
for my part dislike not all: for shields mean scales. So in
Job.xli.15. of the Leviathan, His +scales are his pride, Heb. +strong
pieces of shields. Germ. schiéd, operimentum, schildw, protegere.
Anglo-Sax. scýldan.

XIII.

Three ranckes of yron teeth —] The beast had great iron teeth.
Dan.vii.7.

Ibid.

A cloud of smoothering smoke and sulphure seare —] Tasso speaking of
the old dragon, of whom this is a type,

Qual’ i fumi sulfurei, et infiammati
Escon di Mongibello.


Quique halitus exit

Ore niger Stygio vitiatas inficit auras.

Ov.Met.iii.75.

XV.

Forelifting up aloft —] Compare Ovid.Met.iii.41.— But to cite all the
poets, who describe dragons, would be an endless labour.
XVIII.

At last low stouping—] The reader cannot but observe here many expressions taken from Falconry: ex. gr. The wings of a hawk are called Sails: He cutting way with his broad sailes, St.18. The craw or crop is called the gorge, St.13. When the hawk descends to strike her prey she is said to stoop, At last low stouping—The poet describes so minutely and masterly too at the same time, that one cannot help accompanying him in his descriptions, and seeing the images he points out: and this description, so lively represented, made so strong an impression on Milton, that there is scarce an expression or thought but he has imitated; ex. gr. His waving wings displayed wide—Milt.vii.390. With wings displayd. He cutting way with his broad sayles—Milt.ii.927. At last his sail-broad vans He spreads for flight.

The yielding ayre, which nigh too feeble found
Her flitting parts and element unsound,
To bear so great a weight.

Milton i.225. of the old dragon,

Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air
That felt unusual weight.

The dragon's soaring around, and wheeling about, before he snatcht up the horse and man, seems to me a better explanation than I have already seen, of Milton, iii.<739>,741.

and toward the coast of earth—

Throths his steep flight in many' an aerie wheele.

So again, iv.568.

I describ'd his way

Bent all on speed, and markt his aerie gate.
This passage is most ridiculously explained by Mr. Richardson, "He throws himself directly down, and turns (as they say) heels over head all the way." For the mad demeanor mentioned, B.iv.129, refers to the passions of ire, envie, and despaire: these made his gestures fierce, and demeanour mad. But the aerie wheele and aerie gate, is to be explained as above. So Mercury is described, Ov.Met.ii.708ff., which is thus translated by Addison:

The god well pleased beheld—
Then veer'd about and took a wheeling flight
And hover'd o'er them as the spreading kite,
So kept the god the virgin choir in view,
And in slow winding circles round them flew.


XIX.

So far as ewghen bow a shaft can send.] Quantum semel ire sagitta Missa potest. Ov.Met.viii.695. presently after flightēs is of two syllables.

XXI.

He cryde, as raging seas are wont to rore,
When wintry storme his wrathful WRECK does threat,
THE rolling billows beat the ragged shore—
Then gin the blustering brethren—

Spenser compares the bellowing of this monster to the roaring of the seas.

"Οὐτε ἡδύνης κύμα τόσον ψωβα προτὶ χέρσον.

II.xiv.394.

Vide & II.xvii.263.
Ut mare sollicitum stridet refluentibus undis.  

Virg. G. iv. 262.

--- e di tant' ira freme,
Che 'l tempestoso mare è orribil manco.


I have no occasion to mention how much the choice of even the letters as well as words, are made to correspond to the thing described. I would however have the reader observe how our poet suffers his Pegasus to out-run himself a little: and this is exactly like Homer, who mentioning a simile, expatiates upon it, and hence is hurried often beyond the strict allusion. — Wintry storme — wintry is used for tempestuous: so the Greeks use χεῖμων, and the Latins hyems: Virg. i. 129. <i.e. 125.> Emissamque hyemem. Servius, 'Hic apertius tempestatem declarat ex Græco; nam et illi χεῖμων tempestatem dicunt.'

When wintry storme his wrathful wreck does threat.

Whose ship-wreck does the storme threaten? Spenser I suppose wrote,

When wintry storme his wrathful wreke does threat.

i.e revenge. A. S. Wracu. Wraec. The sense then is very good, when the wintry storm threatens his revenge. — I would read, had I authority likewise,

THEN rolling billows—

Then gin the blustering brethren—Virgil describing these blustering brethren, repeats the letter m and r.

Illi indignantes Magno cum MurMure Montis
CiRcum claustRa fRemunt—

AEn. i. 59. <i.e. i. 55-6.>

But such observations are obvious, and known to all poetasters.
whose courage stout

Striving to loose the knott, that fast him tyes,
Himself in streighter bandes too rash implyes.]

Our poet has plainly Virgil in view, in his famous description of the
serpents and Laocoon:

Ille simul manibus tendit divellere nodos.

Corpora natorum serpens amplexus uterque

IMPLICAT.

You have the very word IMPLYES. Sese implicat, himself implies:
Ital. implicare, to entangle.

But thought his arms to leave—] This was a wrong thought of our
Christian knight to think of leaving his celestial panoply; see too
St.28. His victory is therefore a while postponed.

When him the poysoned garment did enchaunt
With Centaures blood, and bloody verses charmd.]

This garment was sent to Hercules by Deianira, as a Philtrum, or love-
charm; and given to her as such, by Nessus, when dying: therefore he
says, with bloody verses charm'd.

Praetulit imbutam Nesseo sanguine vestem
Mittere, quae vires defecto reddat amori.


The simile seems to be taken from Statius, xi.234.

Qualis ubi implicitum Tyri nthius ossibus ignem
Sensit et Oeteas membris accedere vestes.
As did this knight TWELVE thousand dolours daunt.] Because TWELVE labours were mentioned just above, would he say here TWELVE thousand dolours? TEN thousand, is the round number; and the usual definite way of speaking for any indefinite number. Is not then this the printers usual errour, occasioned by his casting his eye on the verse, three lines above?

That erst him goodly armd, now most of all him harned.] That Spenser intended here a play or jingle with the like sound of words, the reader cannot but own, however his delicacy might be offended.—Some other few among many passages, I shall here, once for all, transcribe of like sort.

O how (said he) mote I that well outfind,
That may restore you to your wonted well?

Glad of such luck, the lucklesse lucky maid.

Who haplesse and eke hopelesse, all in vaine.

And that misformed shape, mishaped more.

So new, this new-born knight to battel new did rise.
And doubling all his powers, redoubled every stroke.  


He having through incessant travelling spent
His force, at last perforce adowne did lye.

B.iii.C.7.St.3.

This seems like Milton,

A chance, but chance may lead where I may meet.

B.iv.530.

So againe

that with great hardinesse

Her hard persewed.

B.iii.C.7.St.37.

For by degrees they all were disagreed.

B.iv.C.5.St.36.

Yet still her blowes he bore, and her forbore.

B.5.C.5.St.7.

Somewhat like the Greek, \( \delta w\varepsilon\chi\varepsilon\nu \) \( \kappa \alpha\iota \delta w\varepsilon\chi\varepsilon\nu \).

Left to her will by his own wilful blame.

B.v.C.5.St.20.

So well she washt them, and so well she watcht him.

B.vi.C.iii.St.10.

So well he woo'd her, and so well he wrought her.

B.vi.C.10.St.38.

And many causelesse caused to be blamed.


Ma quivi giunse

In fretta un messaggier, che gli disgiunse.


Bis conatus erat casus effingere in auro;
Bis patriae cecidere manus.  

Virg. vi. 32.

Ἡτοὶ ὁ καταστρόφων τὸ Ἀληθεὶν οἷος ἄλατο.

Hom. Il. vi. 201.

How many passages may be collected of like sort? But to fill many pages with them would be tiresome, when a hint seems sufficient.

XXVIII.

Faynt, wearie, sore, EMBOYLED, grieved, brent,

With heat, toyle, wounds, armes, smart, and inward fire."

These adjectives, or particles, answer to the substantives, Faint with heat, wearie with toyle, sore with wounds. EMBOYLED [should it not rather be, EMBROYLED] with armes, grieved with smart, and brent with inward fire. Spenser uses emboyling, B.11.C.4.St.9. which is proper in that place.---Fairfax (in his elegant translation of Tasso, ii.93.) has these kind of answering or parallel verses.

1 2 3 1 2 3
Thus faire, rich, sharpe; to see, to have, to feele.

Could you think that Milton< P. L. vii. 502-3. >, would have introduced these, puerilities shall I call them? in his divine poem?

1 2 3
--air, water, earth,

1 2 3 1 2 3
By fowl, fish, beast, was flown, was swim, was walk'd--

They are called, versus paralleli, correlativi, correspondentes, &c.

'Tis tiresome to give many instances of what, once mentioned, is soon recollected, and known. But I cannot pass over the following, where Cicero thus speaks,
Nor another instance from the Arcadian shepherd (i.e. Sidney), pag. 381.

Vertue, beauty and speech, did strike, wound, charm,

My heart, eyes, eares, with wonder, love, delight.

XXIX.
it rightly hot

The well of life

Was named, called.

There was a duke, and he was hotte

Mundus.

Gower, Fol. 12.

So below behott, St. 38. This well of life, as likewise the tree of life, mentioned below St. xxxviii. (i.e. xlviii.) are imaged from Revel. xxii. 1. And he shewed me a pure river of water of life, clear as crystall, proceeding out of the throne of God, and of the lamb. In the midst of the street of it, and either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations. But to make the allegory more plain I shall cite John iv. 10. Thou wouldest have asked of him, and he would have given thee living water. And ver. 14. The water that I shall give him, shall be in him A WELL OF WATER springing up into everlasting life.

XXX.

Those that with sickness were infected sore,
IT could recure, and aged long decay
Renew, as IT were borne that very day.
Both Silo this, and Iordan did excell,
And th' English Bath, and eke the German Spau
Ne can Cephise, nor Hebrus match this well—]

As ONE were borne, is Spenser's correction among the Errata. But the
1st and 2d Quarto editions and Folios read, as it—which error, as
usual, seems owing to the roving eye of the printer.—Silo, or Siloam
is mentioned in John ix.7. Go wash in the pool of Siloam. Milton
i.11. Siloa's brook that flow'd fast by the oracle of God. Sandys in
his Travels, p.197, says that the pilgrims wash themselves in the
river Jordan, esteeming it sovereign for sundry diseases.—Ne can
CEPHISE—Fatidicû Cephissus aquû, Lucan iii.<175.> A river in Boetia,
on whose banks the temple of Themis stood: Καλλιτευκος, pulcra
fluenta habens, is its epithet in a hymn to Apollo<240>, attributed to
Homer; and in the Medea<835.> of Euripides 'tis called
Καλλικως.—Hebrus is a river of Thrace, into which the head of
Orpheus, with his lyre, was thrown by the Bacchanalians.

His goary visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore.


Milton was misled by a faulty reading in Virgil to give the river
Hebrus the epithet of swift: for so far is it from being swift, that
'tis a quiet flowing stream. All the printed copies, 'tis true, read,
Volucremque fuga praeventitur Hebrum.

Aen.i.317.

But Servius upon this very passage says, Multum quidem laudis flumine
epitheto addidit; sed falsum est, nam est quietissimus etiam cum per
hiemem crescit. Beside for an Amazon to outstrip a river (supposing it swift) is no extraordinary instance of swiftness; but to outstrip the wind is the poet’s expression.

Volucremque fuga praeventitur Eurus.

This most elegant correction was made by Janus Rutgersius in his observations upon Horace, cap.vi. and afterwards tacitly adopted by Huetius. And as Huetius plaid the thief with Rutgersius, so did Rutgersius with Scaliger<Poetices vi.>, who instead of Hebro, corrected it Euro, in Horace, L.i.Od.xxv.20.

Aridas frondes hiemis sodali

Dedicet Euro.

But to return from our short digression; Spenser mentions Hebrus for the purity of its stream; and thus Horace, L.i.Epist.xvi.13.

Fons etiam rivo dare nomen idoneus, ut nec

Frigidior Thracam nec purior ambiat Hebrus.

XXXI.

As victor he did dwell.] As if he remained victor: so he often uses dwell, to remain: See Dwell in Junius: puto duella Theotiscis olim usurpatum pro morari, MANERE. Our poet is antique in his diction and phrases. Just before, CAN high advance; so the quartos and folio of 1609. but the folio of 1617. and Hughes GAN, &c.

XXXIII.

For she had great doubt of his Safety,] Safety is frequently of three Syllables.

XXXIV.

As eagle fresh out of the ocean wave,] Psal.ciii.5. Thy youth is renewed like the eagle. The interpreters tell us, that every ten years the eagle soars into the fiery region, from thence plunges himself into the sea, where molting his old feathers he acquires new.
To this opinion Spenser visibly alludes.

Ibid.

So new this new-borne knight to battell new did rise.] New-born, i.e. as it were regenerated by baptism in the well of life.

XXXV.

High brandishing his bright deaw-burning blade,] In the next Stanza he interprets it, his blade was hardned and tempered with the holy water. The expression deaw-burning, must be red with some liberality of interpretation; 'twas burning bright with that holy dew in which it had been baptized.

XXXVIII.

With sharpe intended sting so rude him smott,] I don’t take the sense of the passage to be, smote him so rudely with her sharpe sting on purpose, designedly: but rather, with her sharpe sting stretched out, unsheathed. The Latin word intendere, intentus, admits both significations: and so the Italians use intendere.

XXXIX.

From loathed soile he can him lightly reare,

And strove to loose the far-infixed sting

And strooke so strongly, that the knotty string

Of his huge taile—]

This is not printed right in any one Edition, excepting in the first old quarto: in the 2d Edition, string and sting change places; no unusual blunder in copies; and from hence the error is propagated to succeeding Editions: in the folio of 1617. and in Hughes 'tis printed gan, for can: which is the gloss, or interpretation; and an error which they frequently err.
With fowle enfouldred smoake] I once imagined that the poet wrote
ifoouldred: a Lat. fulgurare, Gall. fouldryer. fouldred, IFOULDRED.
But it may be supposed that Spenser added the initial en: as force,
enforce; fouldred, enfouldred: the meaning is with foul smoke mixt
with flames.

Ibid.

With his uneven wings—] He had been wounded in one of his wings.
See St.19.<i.e. 20.>

XL.

Much was the man encombred—] The man, as in Virgil, iv.3.

Multa viri virtus animo, multusque recursat

Gentis honos.

So B.i.i.C.7.St.37.

And ugly shapes did nigh the man dismay.

viz. Sir Guyon. So in the beginning of Plato’s Phaedo<57A>, ὁ ἀνήρ,
the man, viz. Socrates. And in Xen. Cyr. Anab. L.i.<3.12,> ὁ ἐκ ἄνηρ
πολλὸς μὲν ἀξιός φίλος, ὃ ἄν φίλος ἡ. But THE MAN [viz. Cyrus] is a
friend highly to be esteemed by him, to whom he may be a friend.
presently after the two old quarto Editions read,

FOR harder was from Cerberus greedie jaw
To plucke a bone, then from his cruell jaw

To reave—

'Tis a proverbial expression, intimating as a thing of the highest
hazard, to attempt to wrest the club out of the hand of Hercules, or
to pluck a bone out of the greedy jaws of Cerberus: we should not
therefore read, FOR harder was, &c. but

NOR harder was—

i.e. 'Twas easier to pluck a bone, &c. The particle it is frequently
omitted, as has been already observed. And this obvious reading is warranted by the folios.

XLII.

And DOUBLE blowes about him stoutly laid,] It should be methinks, DOUBLED blowes. geminatos et duplicatos ictus. So B.i.C.2.St.23.

But with REDOUBLED buffes them backe did put:
Ingeminans ictus. Virg.v.457.

Ibid.

As sparckles from the andvile use to fly,] i.e. do fly. B.i.C.11.St.21. He cryde, as raging seas are wont to roare, i.e. do roar. So the Latins use, solet, amat, novit, gaudet, &c.

XLIV.

As burning Aetna from his boyling stew
Doth belch out flames, and rockes in peeces broke,]

Broke, is for broken: So the rhime requires. In the same manner Satan, the old dragon, in Tasso C.iv.St.8. is compared to Aetna.

Qual’ i fumi sulfurei, et infiammati,
Escon di Mongibello, e ’l puzzo, e ’l tuono,
Tal de la fiera bocca i negri fiai,
Tale il fetore, e le faville sono.

Both these poets had Virgil’s description in view,

---Sed horrificis juxta tonat Aetna ruinis,
Interdumque atram prorumpit ad aethera nubem,
Turbine fumanter piceo et candente favilla;
Attolitque globos flammarum et sidera lambit:
Interdum scopulos avolsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundóque exaestuat imo.

Aen.iii.571.
The affected nicety of Longinus seems displeased with these kind of expressions, belching out flames and ragged ribs of molten mountains, which heaven with horror choke:—attollitque globos flammarum et sidera lambet: scopulos avolasaque viscera montis erigit eructans. —πρὸς οὐρανῷ ἐξεμετα οὐ τραγικά; ἄλλα παρατράγικα.

Longinus sect.iii.<i> But neither Spenser nor Milton seem much to have harkened to Longinus,

There stood a hill not far whose grisly top
Belch'd fire and rolling smoke.

Milt.i.670.

XLVI.

There grew a goodly tree—] The reader knows that the scene of action is in Eden; and that our Knight, emblematically the Captain of our Salvation, is come to restore lost Paradise: who, after his SECOND fall, is to rise victorious over death and hell, and to lead captivity captive.—These two trees, the tree of life, and the tree of knowledge, are particularly mentioned in Gen.ii.9. Hence our divine poet,

And all amid them stood the tree of life,
High eminent, blooming ambrosial fruit
Of vegetable gold; and next to life,
Our death, the tree of knowledge grew fast by;
Knowledge of good bought dear by knowing ill.

Milt.iv.218.

This tree of life, shadowing out in a figure, everlasting life, is mentioned in Revel.ii.7. To him that overcometh will I give to eat of the tree of life, which is in the midst of the paradise of God. Again Revel.xxii.2. And the leaves of the tree [viz. the tree of life.] were for the healing of the nations. This passage of the Revelation makes
the whole allegory very plain: and hence may be explained, why he calls the tree of life,

—the crime of our first fathers fall.
By a kind of metonymy, that is applied to the tree of life which belongs to man: and it means that tree, which was made criminal for us to presume to reach; which was prohibited to us, through the crime of Adam. As Spenser keeps nearly to scripture, and preserves all along his allegory, so likewise as far forth as his subject allows, he looses not sight altogether of the legendary history of St. George: of whom 'tis related that the Dragon assaulted our knight so furiously, that both man and horse came to the ground sore bruised.—That it happened a tree grew near the place, where the fight was, of such pretious virtue, that no venemous worm durst approach its branches.—That under this tree, and with its goodly fruit our hero refreshed himself awhile, and then returned more vigorous to the battle.

XLIX.
For he was deadly made.] Nigh the tree of life the Dragon durst not approach, for he was deadly made, made for death, hell and destruction; not for life, heaven and happiness.

L.
When gentle Una saw the SECOND fall—] He that overcometh shall not be hurt of the SECOND death. Revel. ii. 11. Blessed and holy is he that hath part in the first resurrection: on such the SECOND death hath no part. Revel. xx. 6.

LI.
With merry note her loud salutes the mounting lark.] He seems to have Chaucer in view, in the Knight's Tale, 1493.

The merry lark, messenger of day,
Salewing in her song the morow gray.

LII.

Then freshly up arose the doughty knight,
All healed of his hurts and woundes wide,

God would not leave his soul in hell, neither suffer HIS HOLY ONE to see corruption. Psal.xvi.10. Acts ii.27. After TWO days will he revive us, in the THIRD DAY he will raise us up, and we shall live in his sight. Hosea vi.2. He ROSE AGAIN THE THIRD DAY according to the scriptures. 1 Corinth.xv.4. THE THIRD DAY I shall be perfected. Luke xiii.32. Let the reader consider these texts of Scripture, and he will see how proper it was, that this fight should last to the third day; nor could it, consistent with the allegory, have been shortened. This HOLY ONE, this captain of our salvation perfect through suffering is shadowed to us in this fight with the Dragon; viz. the old Serpent, and Satan. And 'tis plain that Milton hence imaged the battle in heaven: for on THE THIRD DAY God sends Messiah his son; for whom he had reversed the glory of that victory.

Two days are therefore past, THE THIRD is thine;
For thee I have ordain'd it, and thus far
Have sufferd, that the glorie may be thine
Of ending this great war.

Milt.vi.698.

Michael, [i.e. Christ, prince of angels: compare Daniel xii.1.] and his angels fought against the dragon and prevailed. Revel.xii.7. What was proper in this allegory Spenser has taken; and what Milton thought proper for his divine subject he has likewise adopted. This is sufficient for poets.

LIII.

And back retyr'd,—] And being drawn back; according to its original
signification. Ital. ritirare. Lat. retrahere.—Observe how justly Spenser keeps to the allegory, the serpent is wounded in the head: Gen.iii.15. The seed of the woman [St. George, the type of Christ] shall bruise the serpents HEAD.

LIV.

So downe he fell, and forth his life did breath,
That vanisht into smoke and cloud's swift;
So downe he fell, that th' earth him underneath
Did groane, as feeble so great load to lift;
So downe he fell, as an huge rocky clift,
Whose false foundacion waves have washt away,
With dreadful POYSE is from the mayne-land rift,
And rolling downe, great Neptune doth dismay:
So downe he fell, and like an heaped mountaine lay.]

So downe he fell,—is four times repeated that the dreadful image might be fix'd in the readers mind: and not only for this very good reason, but likewise because the same kind of repetition is made at the fall of Babylon, of which this dragon is a type. Revel.xiv.8. Babylon is FALLEN, is FALLEN. See too Isai.xxi.9.—Milton, x.540. in his account of the metamorphosis of the infernal spirits into serpents, repeats thrice the same word,

down their arms,

Down fell both spear and shield; down they as fast.

This simile before us of a rock broken from its foundation, and falling into the sea, originally belongs to Homer; but almost all the poets have imitated it, with additions or alterations, as their subject requires. Our poet says, With dreadful POYSE, i.e. force or weight: none of the Editions read PUSH, as Milton, Homer, and Virgil, in their similitude, express it.
As if on earth
Winds underground, or waters, forcing way,
Side-log had **PUSHD** a mountain from his seat
Half-sunk with all his pines.

Milton, vi. 195.

So Virgil xi. 685.

Ac veluti montis saxum de verice praeceps
Cùm ruit avolsum vento, seu turbidus imber
Proluit, aut annis solvit sublapsa vetustas:
Fertur in abruptum **MAGNO** mons improbus **ACTU**,
Exultatque solo—

**Magno actu**, with dreadful **PUSH, impulse, &c.** Statius has the same simile, vii. 744. Tasso, xviii. 82. and other poets.
CANTO XII.

I.

BEHOLD I see the haven nigh at hand,—This seems imitated from Ariosto
Orl.Fur.xxvi.1. or from Statius, Sylv.iv.89.

Jam Sidonius emensa labores
Thebais optato collegit carbasu portu.

II.

his fiery-footed teeme.] This epithet Ovid gives to the horses of the
Sun,

Ignipedum vires expertus equorum.

Met.II.392.

And Statius calls Phoebus, Ignipedum frenator equorum<Theb.i.27>.

IV.

From whose ETERNAL bondage now they were releast.] They had been in
bondage only four years.—I therefore wrote,

From whose INFERNAL bondage now they were releast.

So B.I.C.I.St.5. he is called the infernal fiend. If this correction
is refused, it must be for the sake of some such like interpretation
as follows, from whose bondage, which they imagined would have been
eternal, they were now releast, or, from whose bondage now they were
eternally releast.—But is not this, or any the like that may be
suggested, hard in comparison of the easy correction offered? Let the
reader however please himself.

V.

all hable arms to sound.] It seems at first sight to mean, all able
to sound to arms,

Aere ciere viros, martemque accendere cantu.

<Aen.vi.165.>
But tho' the words, at first view, seem to claim this interpretation, yet it has little or no sense here: for the poet should have said, that there marched a band of young men, all able to bear arms, but now they bore laurel branches: and this sense we may arrive at with the words, as they now stand, by interpreting,

—all hable arms to sound,

All able to make trial of war and arms; arma explorare, to sound, as it were, the depth of war. A.S. munde, fretum, vadum, Call. Sonder, explorare maris profunditatem. The metaphor may be bold, but the reader is to consider what fetters our poet has put on, and that rhymes must be found out at any rate: and as explorare signifies both to sound, and to try, essay or prove: so he may be allowed to use to sound, for to make a trial of or essay.

VII.

And to the maydens sound in timbrels song

In well attuned notes a joyous lay.]

The construction is, And did sing in well attuned notes to the sounding tymbrels of the maydens. The IIId. Edition in quarto, reads, Sung: but this is not according to Spenser's manner of spelling, which he makes agree, with the corresponding rhyme.—The young men came to meet him with laurel branches, which they threw at his feet. Herodian<IIi.vii.3.> tells us, that the emperor Commodus in his triumphant return to Rome, was met by the senate and people with laurels and flowers in their hands. Other instances might have been brought; but it is more to our purpose what we read in the account of the triumphant entry of Christ into Jerusalem, of whom St. George is a type] and his reception by the people, who took branches of palm-trees, and went forth to meet him, and cried Hosanna—John XII.13. Matth.XXI.8. The Virgins likewise came dancing on a row, with
timbrels in their hands: so when Jephtha returned from his victory, his daughter came out to meet him with timbrels and with dances, Judg.XI.34.

Ibid.

As fayre Diana in fresh sommers day
Behold her nymphs, enraunged in shady wood,
Some wrestle, some do run, some bath in christal flood.
The various pictures of Diana, drawn by poets and painters, furnish out various similitudes. Una with her maidens is compared to Diana with her nymphs.—The Amazonian and huntress-like dress of Belphæbe (B.2.C.3.St.31.) puts the poet in mind of her name-sake.

Such as Diana by the sandy shore
Of swift Eurotas, or on Cynthus greene,
Where all the Nymphes have her unwares forlore,
Wandreth alone with bow and arrowes keene,
To seeke her game.

In the former simile Diana was with her attendants; in this latter she is alone. Homer [Odyss.VI.<117-26.>] compares Nausicaa sporting with her virgin nymphs to Diana,

As when o’er Erymanth Diana roves
Or wide Taygetus’ resounding groves;
A sylvan train the huntress queen surrounds,
Her ratling quiver on her shoulder sounds:
Fierce in the sport along the mountain brow
They bay the boar, or chase the bounding roe:
High o’er the lawn, with more majestic pace,
Above the nymphs she treads with stately grace;
Distinguished excellence the goddess proves.
Exults Latona as the virgin moves.
Virgil compares Dido, amidst her Tyrian princes to Diana: the simile indeed does not answer in all its circumstances: 'tis sufficient for poets, if the great image of all strikes the eye, lesser images and circumstances they sometimes overlook, and sometimes give the rein to their Pegasus.

As on Eurotas' banks, on Cynthia's heads,
A thousand beauteous nymphae Diana leads:
While round their quiver'd queen the quires advance,
She tows majestic, as she leads the dance,
She moves in pomp superior to the rest,
And secret transports touch Latona's breast.

A beautiful simile of the same kind the reader may see at his leisure in Apollonius, III.875. To these let me add Dryden, in Cymon and Iphig.<93-4.>

Like Dian and her nymphae, when tired with sport,
To rest by cool Eurotas they resort.

VIII.

And crowned her twixt earnest and twixt game.] The like construction of Inter twice thus repeated in Horace, Dr. Bentley calls vitiosum loquendi genus et (ὅσον μάλα). Hor.S.I.VII.11. <i.e. I.VII.11-2.> inter Priamiden atque inter Achilleum. Epist.I.2.<12.> inter Peliden et inter Atriden. But see Dr. Clarke on Il.6.769, where other instances are brought. Chaucer from whom Spenser borrowed this Phrase, uses betwixt only once, as the generality of writers use it.

—betwixt earnest and game.

Merch. Tale. 1110.

IX.

And after all the raskell many.--] The rascality, δι πολλῶν. Gail.
racaille. Chaucer, Troil. and Cres. 1852.<i.e. 1853.>
Of Jove, Apollo, Mars, and such raskaile.

i.e. Such a mob of deities. The mob admire him, as from heaven sent
doceanadhen katabaç, <II.xi.184.> and gaze upon him with gaping
wonderment:
Illam omnis tectis agrisque effusa juventus
Turbaque miratur matrum, et prospectat euntem;
Attonitis inhians animis.

Virg.vii.812.

Τὸν δ’ ἀγα πάντες λαὸι ἐπερχόμενον ἐπεύντο,
Hunc sane omnes populi advenientem admirabantur.


Presently after, the mob gathering around the dead dragon and
discoursing of him, is humorously described, and may be compared with
Homer, Il.X.370, where the many thus crowd with admiration around the
body of Hector, and discourse of him when dead; or with Virgil,
viii.265. where the monster Cacus is described killed by Hercules:

nequeunt explerì corda tuendo
Terribiles oculos, voltum, villosaque saetis
Pectora semiferi, atque extinctos faucibus ignes.

Ovid speaking of the Caledonian boar, when killed, Met.viii.482.<i.e.
422-4.> Says almost in Spenser’s Words, ne durst they approach him
nigh, or assay once to touch him,
Immanemq; ferum, multa tellure jacentem,
Mirantes spectant; neque adhuc contingere tutum

Esse putant.

Compare B.iv.C.7.St.32. If any should dislike this and the two
following Stanzas, he should in justice to our poet suppose, that he
intended them as a kind of relief, and by way of opposition, to those
terrible images which he describes in the living dragon. And this
mixture of the dreadful and the comic, the serious and the ridiculous, is much after the manner of Shakespeare, whose genius seems in many respects to resemble Spenser’s. In Macbeth<II.iii.1-40.> particularly, you have a comic scene introduced, as a kind of relief, just after the horrid murder of the king.

XII.
Gifts of ivory and gold.] Such presents as we read of in ancient authors: for our part is all antique.

Dona dehinc auro gravia, sectóq; elephanto,
Imperat ad naves ferri.
Virg.Aen.iii.464.

XIII.
And with their garments strowes the paved street.] In allusion to Matt.xxix.8. Luke, xix.36. Presently after,

Bespredd with costly scarlott of great name.
So above in B.l.c.6.St.29.

whilst any beast of name
walkt in that forest.

Phaer thus translates Virgil ii.558. Sine nomine corpus.
--his corps no more of name.
Horat.L.iii.Od.ix.<7.> MULTI Lydia NOMINIS.

XIV.
What needes me tell their feast and goodly guize?] Ariosto, xliii.180.

Lungo sarà, s’ io vo’ dire in versi
Le cerimonie, &c.
So too Lydgate in the storie of Thebes, Fol.CCCLXIII.

This worthy king, of herte liberal,
Made a feste, Solempne and rial,
Which in deintrees surely did excelle;
But it were vein every cours to telle,
Her straunge sewes and other sotilties;
Ne how they sat, like her degrees,
For lacke of tyme I lat overslide.

This old poet imitates his master Chaucer in the squires tale, ver.83.
Of which if I should tell all the array,
Then wolde it occupy a sommers day--
Which the old bard seems to express from Virgil.<Aen.372,374.>

0 dea, si primâ repetens ab origine pergâm--
Ante diem clauso componet vesper olympo.

   XV.
Then when with meetes and drinkes of every kinde,
Their fervent appetites they quenched had;
That auncient lord gan fit occasion finde
Of straunge adventures and of perils SAD
Which in his travell him befallen had
For to demand of his renowned guest:
Who then with utt’rance grave, and count’nance SAD
From poynt to poynt--]
Then when with meetes and drinkes they quenched had their fervent appetites. So in B.3.C.i.St.52.
So when they slaked had the fervent heat
Of appetite with meetes--
There is a verse of like sense in old Homer often repeated, which showes him no enemy to cheerful entertainments, and tis translated by Virgil, Tasso, Spenser, Milton, &c. &c. Αυτός ἐπεὶ πόλον καὶ ἔστινος ἐκ ἔρων ἐτυλα, sed postquam potūs et cibi desiderium exemerant, 11.1.92. See II.ā.467. β.432. 1.325. and other passages.
Postquam exemta fames, et amor compressus edendi.  

Virg. viii. 184.

Poi che de' cibi il natural' amore,
Fù in lor ripresso, e l'importuna sete.

Tasso, xi. 17.

Thus when with meates and drinkes they had suffic'd,
Not burden'd nature——


'Tis but common civility to ask an adventurer and traveller of his disastrous chances, and his hair-breadth scapes,

—of perils SAD,
i.e. dreadful, sorrowful.—and count'rance SAD, i.e. sober, sedate; as the word is used in a hundred places: for 'tis against the rules of these rhimes, (though broken in upon sometimes) to have the same word with the same meaning to rhyme to itself. I writ in the margin of my book; but found no authorities afterwards for it;

—of perils BAD.

Let me observe, by the bye, the old and sacred manner of ancient civility: their hospitable Jupiter, who protected all strangers, would have punish'd the breach of these sacred laws; which were, to entertain your stranger guest, before you asked him any questions who and whence he were. Homer never entertained either guests or hosts with long speeches, till the mouth of hunger was stopped. (Says the learned Sydney, Arcad. p. 15.) The obligations indeed that this old king and queen had to our knight were of the highest degree: they knew his prowess, and acknowledged their obligations. But in B. ii. C. 2. St. 39. Medina receives and entertains Sir Guyon unknown,

At last, when lust of meat and drinke was ceast,
She Guyon deare besought of curtesie
To tell from whence he came--

Who with bold grace--from lofty siege began--

[---toro sic orsus ab alto, Virg.ii.2.---]

XVI.

That GODLY king and queen did passionate.] All the books which I have consulted agree in this reading, though I am apt to think our poet intended, goodly king.

Great pleasure mixt with pitiful regard,

That goodly king and queen did passionate.

Did passionate, i.e. did express with affection. The French and Italians have, passioner, passionare: and I find it in a play attributed to Shakespeare, named Titus Andronicus, act iii.<ii.5-7.>

Thy niece and I (poor creatures) want our hands,

And cannot passionate our tenfold grief

With folded arms.

i.e. express with passion.

Ibid.

And often blame the too importune fate.] i.e. cruell Ovid Met.x.634.

Nec mihi conjugium, fata importuna negarent.

Our poet seems to have his eye on the introduction to the Aeneid.<I.8-10.>

Quo numine laeso

Quidue dolens regina deūm, tot volvere casus

Insignem pietate virum?

XVII.

Then said that royal pere--) I don't understand pere in the usual signification of the word, as Briton pere: but 'tis the French word, pere, a father.--There is a little intricacy in the following verse,
by the omission of to the sign of the infinitive mood,

That I note whether prayse or pitty more, i.e. That I know not whether to praise you or to pity you more. Some expressions in this Stanza are translated from the learned languages, as sea of dangers, Κλώμων κομών, Eurip.Med.362. fluctus malorum.—ve seized have the shore, so the Latins use occupare portum. Hor.i.0d.14.<2-3.>

XVIII.

Backe to return to that great faery queen—

And her to serve sixe years—} Perhaps, THE great faery queen. Spenser intended an heroick poem on this subject. See above, Canto xi.St.7. and the note.

XIX.

Nor doen undo, for vowes may not be vayne.] Nor doen undo, Αγένητα πολείν τα πεποιημένα.

Μόνον γαρ ἄμωτον καὶ Θεὸς στερήσεται,

Αγένητα πολείν δοσ' ἄν τα πεποιημένα.

Of this one thing alone even God is deprived, namely, to make that undone, which is done.

Non tamen irritum,

Quodcunque retro est, efficiet; neque

Diffinget, infectumque reddet,

Quod fugiens semel hora vexit.

Horat.iii.od.xxix.<45-8.>

For vowes may not be vayne,] i.e. may not be made vaine; nor are they to be trifled with. See Deut.xxiii.21. Eccev.v.2. &c.

XXI.

As bright as doth the morning starre appeare

Out of the east, with flaming lockes bedight,
To tell that dawning day is drawing near—

"Aστήρ ἀγγέλλων φῶς, the star that tells that dawning day is near,
Phosphorus, Lucifer.

Εὗτ' ἀστήρ ὑπέρεξε χαίντατος, δετε κάλλιστα
"Εχεται ἀγγέλλων φῶς οὖς ἡλιγενεῖς.
Quando stella exorta est lucidissima, quae maxime,
Venit nuncians lumen Aurorae mane-genitae.

Hom. Odyss. v. 93.

ὁδὸς δ' ἀστήρ ἔσει μετ' ἀστράσι νυκτὸς ἀμολυβ
Hesperus, ὡς κάλλιστος ἐν οὐρανῷ ἱσταται ἀστήρ.
Qualis verò stella procedit inter stellas nocte intempesta
Hesperus, quae pulcherima in caelo posita est stella.

Il. x. 317.

Qualis ubi oceani perfusus Lucifer undâ,
Quem Venus ante alios astrorum diligit ignes,
Extulit os sacrum caelo, tenebrasque resolvit.

Virg. vili. 589.

So the glad star, which men and angels love,
Prince of the glorious host, that shines above,
No light of heav'n so cheerful or so gay,
Lifts up his sacred lamp, and opens day.

Cowley, David. iii. 982-5.

As that faire starre the messenger of morne
His deawy face out of the sea doth reare.

B. ii. C. 12. St. 65.

XXII.

And widow-like sad wimple—] See note on, B. i. c. 1. St. 4. Una having
laid aside her mourning, now puts on her marriage garment; all lilly
white WITHOUTEN SPOT or pride. Rev. xix. 7. 8. The marriage of the
lamb is come, and his wife hath made herself ready: and to her was granted, that she should be array'd in fine linen, clean and white, for the fine linen is the righteousness of Saints. This passage plainly alludes to the mystical union of Christ and his Church; and this too is the allegorical allusion of our poet. White WITHOUT SPOT, so the Church is to be arrayed, and without pride; not like the scarlet whore Duessa. Sol. Song. iv. 7. Thou art all fair, there is NO SPOT in thee. St. Paul speaking of the church, of which Una is the type, as St. George is the type of Christ, says, that Christ gave himself for the Church, that he might sanctifie and cleanse it with the washing of water by the word [τὸ λουτρό τοῦ ὄσιτος <Eph. v. 26.>] i.e. lavacro nuptiali aquae: the custom of the bride’s washing on her marriage day, is alluded to likewise in Euripid. Phaeniss. 350.]—This mystical washing meant, that the Church might have NO SPOT—but that it should be holy and without blemish.

XXIII.

The blazing brightness of her beautie’s beame—] Truth now appears in all her brightness and beauty. δεινος γαρ δει παρεχεω εκκοτας [ἡ 
φροντις] και τι τουτου ευμινες επαγγελθεν παρεχατο, εις θυμ

λος. Plato in Phaedro <250D>. Quam illa [Sapienta] ardentes amores 
excitaret sui, si videretur. Cicero de Fin. ii. 16. <52.> Forman quidem 
ipsam, et tanquam faciem honesti vides, quae si oculis cerneretur, 
mirabiles amores (ut ait Plato) excitaret. Cic. de Off. i. 5. <15.>

Dryden has expressed this very elegantly,

For TRUTH has such a face and such a mien,

As to be lov’d, needs only to be seen.

<The Hind and the Panther i. 33-4.>

But there is a particular reason why he mentions her beautie’s beame,

and light of her sun-shyny face, for so she is described in
Revel. xiii. 1. *i.e. xii. 1.* A woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars. She is cloathed with the sun of truth and righteousness; for such is the character of the christian church: under her feet is the moon; the emblem of change: this she has put under her feet; for she is not changeable, but ONE and the same: on her head is a crown of twelve stars; for her sacred lore is taught and adorned by the preaching of the twelve apostles.

Ibid.

My RAGGED rhimes are all too rude and bace.] I certainly would read, RUGGED rhimes, *i.e.* hard, rough, &c. for no authors in this sense, say, versus lacerati, RAGGED verses; but versus scabri, duri, &c. *i.e.* RUGGED, rough rhimes. *Nemo ex hoc viles putet veteros poetas, quod versus eorum SCABRI nobis videntur.* Macrob.L.vi.C.3.<9.> versus DUROS, Horat.Art.Poet.verse>.446. versus inculti et male nati, Hor.L.ii.Epist.1.233. This correction is confirmed from B.iii.C.2.St.3.

But ah! my rhimes too rude and RUGGED arre.

XXVI.

To thee most mighty king—] Spencer has not the authority of Homer or Virgil for introducing an epistle in his epic poem, but he has the authority of Ariosto. See Canto xlv.61. and of Chaucer in Troilus and Cress.v.1316.

Ibid.

Of that great emperour of all the west.] See B.i.C.2.St.22.23. and the notes.

XXVII.

Witness the burning altars, which he swore.] *i.e.* which he swore by. Spenser often omits the preposition.
Tango aras, mediosque ignes, et numina testor.

Verg. XII. 201.

XXVIII.

Through weakness of my widowhood or woe.] Duessa calls herself a widow or in a state of widowhood, being left and deserted by her contracted spouse St. George, as she pretends. Thus Ov. Epist. I. 81. uses this word,

Me pater Icarius viduo discedere lecto.

Cogit.

viduo lecto, my widowed bed, i.e. deserted, left by my husband. Or she may allude to the death of her first contracted spouse, See B. i. C. 2. St. 23.

XXXI.

That day should fail me ere I had them all declar'd] Should is frequently used for would by our poet and other writers of his time, or before him. Hebr. ii. 32. (i.e. xi. 32.) The time would fail me to tell, &c. Cicer. Nat. Deor. iii. 32. (81.) Dies deficiat, si velim numerare.

XXXII.

Of this false woman, that Fidessa hight,

Fidessa hight the falsest dame on ground.] I think the pointing should be altered, and that the words would have a greater spirit and energy if we thus read:

Fidessa hight! the falsest dame--

What she called Fidessa, the faithful! the falsest of womankind--The repetition carries with it a pathos and indignation.

XXXIV.

With letters faine,] Spenser among the errors of the press corrected it vaine. i.e. false, as used in Scripture. Presently after,
By breaking off the band—
So the two old quarto Editions, and folio of 1609. But the folio of 1617, reads

By breaking off the band—
There is no distinction between of and off in our old English books.—The practicke paine, means the practice and endeavour.

XXXVI.

But they him layd full low in dungeon deepe,
And bound him hand and foote with yron chains;]
And he laid hold on the dragon, that old serpent, which is the devil and Satan and BOUND HIM a thousand years; and cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.—And when the thousand years are expired, Satan shall be loosed out of his prison: AND SHALL GO OUT TO DECEIVE THE NATIONS. Revel.xx.2.<3.>7.<8.> As St. George is the type of Michael, and our Saviour; so is Archimago, of the common enemy of Christians. Compare this passage of the Revelation with this Stanza of Spenser, and with B.ii.C.1.St.1. And you will see how necessary 'tis to preserve the allegory that Archimago should be loosed out of his prison: you will likewise see, that this poem is not unconnected; no cyclic or rhapsodical poem, but that 'tis one and many; 'tis one poem of many parts; and that the story cannot end, till the knights all return back to the Fairy court, to give an account of themselves to their Fairy Queen.

XXXVII.

His owne two hands, for such a turne most fitt,
The housling fire did kindle and provide,
And holy water thereon sprinkled wide;

He alludes to the marriages of antiquity, which were solemnized, Sacramento ignis et aquae: the reasons for which, see in Plutarch's Roman Questions. <1.--Housling fire, i.e. Sacramental fire, or fire used in the sacrament of marriage. Anglo-S. husel, the Sacrament. husel-disce, the Communion Cup. Goth. husal, victima, sacrificium. Chaucer uses the word frequent, as to ben housled (Parson's Tale p. 212), to receive the Sacrament. Shakespeare in Hamlet. Act.i.<v.77.> unhousel'd, i.e not having received the Sacrament. 'Tis very easy to trace this word from the Latin, Hostia (from whence the consecrated wafer in the Roman church is called the Host) Hostia, hostiola, Anglo-S. husel, hussur.-- These two elements, fire and water, were used in marriages; but the consecrated or holy water was not sprinkled on the fire, as Spenser seems to say; but the water was sprinkled on the bride: I wonder therefore Spenser did not rather write,"And holy water sprinkled on the bride.

For she was sprinkled, as I said, with the holy water, and purified with the fire: and both the man and woman touch'd these elements. See Alex. ab Alexand. L.ii.C.5. Stipulatione ergo factâ et sponsione secutâ, ignem et aquam in limine apposita uterque tangere jubebatur, quâ etiam NOVA NUPTA ASPERGITUR: quasi eo foedere inexplicabili vinculo et mutuo nexu forent copulati. Haec enim elementa sunt primae naturae, quibus vita victusq; communis constat, et quibus, qui extorres ab hominum coetu futuri sunt, interdici legibus solet. Compare Servius on Virg. AEn.iv.167. and on AEn.xii.119. Allusions are frequent to this ceremony--

Quos faciunt justos ignis et unda viros.

Praetulit. 

Valer.Fl.viii.245.

Ibid.

At which the BUSHY TEADE, a groome did light,
And sacred lamp in secret chamber hide,
Where it should not be quenched day nor night
For feare of evil fates, but burnen ever bright.]

Spenser uses here the Italian or Latin word, taeda: he says BUSHY, because made of a bundle of thorns: Alex. ab Alexandr.Lii.C.v.


Expectet pueros spinea teda dies.

Ov.F.ii.558.

See the commentators on Catullus and Ovid: there is another reading pinea teda: THE BUSHY TEADE, because made of splitted pine, bundled together. So that Spenser's epithet will not determine which of the readings [Spinea or Pinea] he preferred.--He says, and sacred lampe in secret chamber hide: here I believe Spenser has a mystical meaning of his own, for 'tis neither a Roman, Grecian, nor Jewish custom, as far as I can find: eandem verò facem, sub lecto viri posuisse, aut in sepulcro conburendam curasse, foedum erat auspicium et omen exitiale, maximaq: facere infortunia creditum: Alex. ab Alex.Lii.C.v. But he seems to allude to the mystical meaning of the wise virgins' lamps in the parable, which like the typical fire in Levit.vi.13. Shall ever be burning upon the altar of LOVE: it shall never go out.

XXXVIII.

Then gan they sprinkle all the posts with wine.] With wine, says
Spenser; with oil, say others. *Mos fuerat ut nubentes puellae, simul quum venissent ad limen mariti, POSTES, antequam ingredentur, ornarent laneis vittis et OLEO ungerent: et inde uxores dictae sunt, quasi unxores.* Servius on Virg.iv.458. See Vossius, Etymol. UXOR.

XXXVIII.

The whiles one sung a song of love and jollity.) Alluding to the hymeneal song, or epithalamium, not only among the Greeks and Romans, but sung likewise by the children of the bridegroom (as they are called, in Matt.ix.15,) among the Jews.—The following Stanza,

During the which there was a heavenly noise—Plainly alludes to the song sung at the marriage of the Lamb, And I heard as it were the voice of a great multitude, saying ALLELUIA—Let us be glad and rejoice and give honour to him, for the marriage of the Lamb is come, [Christ typified in St. George] and his wife [the Church typified in Una] hath made herself ready.<Rev.xix.6,7.>

XXXIX.

Singing before th' eternall majesty

In their trinall triplicities on hye.] The scripture mentions several orders and degrees of angels: from whence Dionysius the Areopagite, and others, have distributed them into nine orders, and these orders they have reduced to three hierarchies. Ex. gr.

I. Hierarchy to which Seraphim, Cherubim, Thrones.

II. Hierarchy belon Dominions, Virtues, Powers.

III. Hierarchy Principalities, Archangels, Angels.

This is the trinall triplicit, of Spenser; tre volte squadre, of Tasso<Gl.xviii.96>; the triple degrees, of Milton<Pl.v.570>. See Thom. Aquinas, Quaest.cviii. De ordinatione Angelorum secundum Hierarchias et Ordines. And Dante Parad. Canto xxviii.<16-129.>
Christian poetry could hardly exist without this superintendant, and subordinate administration of angelic orders: accordingly we scarce read a christian poet, but we see allusions to these triple degrees, or trinall triplicities, as Spenser calls them here, and in his hymne of Heavenly Love<64>.

--divisae acies, terna agmina, ternis
Instructa ordinibus.

Sannaz. de Partu Virg.iii.241.

Leva più in sù l' ardite luci, e tutta
La grande oste del ciel congiunta guata.
Egli alzò il guardo, e vide in un ridutta
Militia innumerabile, et alata:
Tre folte squadre, et ogni squadra instrutta
In tre ordini gira, e sì dilata;
Ma sì dilata più, quanto sì in fuori
I cerchi son: sì gli intimi i minori.

Tasso xviii.96.

But higher lift thy happy eyes, and view
Where all the sacred hosts of heav'n appeare;
He lookt, and saw where winged armies flew,
Innumerable, pure, divine, and cleare,
A battel round of SQUADRONS THREE they shew,
And all BY THREES those squadrons ranged were,
Which spreading wide in rings, still wider goe:
Mov'd with a stone, calme water circleth so.

Fairfax.

Milton is full of this doctrine of Hierarchies and Orders,
th' empyreal host
Of angels by imperial summons call'd,
Innumerable before th' Almighty's throne,
Forthwith from all ends of heav'n appear'd,
Under their Hierarchs in order [read, orders] bright.

Regions they pass'd, and mighty regencies,
Of Seraphim, and Potentates, and Thrones,
IN THEIR TRIPLE DEGREES.

---and Una left to mourn.--- The church (and so its type Una) is yet in
its militant or afflicted state; yet left to mourn: there is
therefore only a contract of marriage; the accomplishment will be,
when the church becomes triumphant; and when the throne of the Fairy
Queen is established in righteousness, and in all moral virtues, by
the return of her knights accompanied with prince Arthur.

XLII.
Now strike your sailes, yee jolly mariners,
For we be come unto a quiet rode.]
Iam Sidonios emensa labores
Thebais optato collegit carbasa portu.

Stat.xii.809.<i.e. Silvae IV.iv.88-9.>
--ch'io sia
Venuto à fin di cosí lunga via.

Ariost.Orl.F.xlvi.1.<i.e. xlvi.2.>

See above B.i.C.12.St.1.

Ibid.
Here she awhile may make her safe abode,
Till she repaired have her tackles spent,
And want supplide: and then againe abroad
On the long voyage, whereto she is bent.]  

* i.e. And then she may go abroad—The sentence is elliptical. This vessel is bent to Fairy land, from which the several knights first set forth, and to which they are to return, to give an account of their various successes and adventures.

OUR poet having brought his vessel into harbour, to refit and repair; let us, like travellers, talk over the wonders we have seen, and the regions we have passed over of fable, mystery, and allegory.

However the wise, and the grave, may affect to despise wonderful tales; yet well related, with novelty and variety, they work upon the heart by secret charms and philters, and never fail both to surprise and delight. But delight and entertainment is not all; for a good poet should instruct; not in the narration of particular facts, like an historian; but in exhibiting universal truths, as a philosopher: by shewing the motives, causes, and springs of action; by bringing before your eyes TRUTH in her lovely form, and ERROR in her loathsome and filthy shape; DECEIT should be stripped, and HYPOCRISIE laid open: and while wonderful stories and representations of visionary images engage the fancy, the poet should all along intend these only as initiations into the more sacred mysteries of morals and religion.

Lest you should object to the probability of his stories, the poet names the time, when these wonders were performed, viz. during the minority of prince Arthur; (who knows not the British Arthur?) and mentions the very persons who performed them;—Prince Arthur, St. George, Sir Satyrane, Archimago, &c.—nay, he points out the very places, wherein the adventures were atchieved. if after so circumstantial a recital of time, place and persons, you will still
not believe him, you must be enrolled, I think, among the very
miscreants; for as to his wonderful tales of enchantments, witches,
apparitions, &c. all this is easily accounted for by supernatural
assistance.

This first book bears a great resemblance to a tragedy, with a
catastrophe not unfortunate. The red-cross Knight and Una appear
together on the stage, nothing seeming to thwart their happiness; but
by the plots and pains of Archimago, they are separated; hence
suspicions and distresses: she with difficulty escapes from a lawless
Sarazin and Satyrs, and he is actually made a prisoner by a merciless
giant. When unexpectedly prince Arthur, like some god in a machine,
appears, and releases the knight; who becomes a new man, and with new
joy is contracted to his ever-faithful Una.

If we consider the persons or characters in the drama, we shall
find them all consistent with themselves, yet masterly opposed and
contrasted: the simplicity and innocence of Una may be set in
opposition to the flaunting falshood of the scarlet whore: the pious
knight is diametrically opposite to the impious Sarazin: the sly
hypocrite Archimago differs from the sophist Despair. And even in
laudable characters, if there is sameness, yet too there is a
difference; as in the magnificence of prince Arthur, in the plainness
of the christian knight, and in the honest behaviour of Sir Satyrane.

How well adapted to their places are the paintings of the various
scenes and decorations? Some appear horrible as the den of Error,
hell, the giant, the cave of Despair, the dragon, &c. others terrible
and wonderful as the magical cottage of Archimago; the plucking of
the bloody bough, the Sarazin’s supernatural rescue and cure, &c.
others are of the pastoral kind, as the pleasing prospects of the woods, and diversions of the wood-born people, with old Sylvanus: or magnificent, as the description of prince Arthur, and the solemnizing of the contract of marriage between the knight and Una.

The scene lies chiefly in Fairy land (though we have a view of the house of Morpheus, B.i.C.1.St.39. and of hell, B.i.C.5.St.23.) And changes to the land of Eden, B.i.C.11. and 12.

Should we presume to lift up the mysterious veil, wrought with such subtle art and ornament, as sometimes to seem utterly to hide, sometimes lying so transparent, as to be seen through—should we take off, I say, this fabulous covering, under it we might discover a most useful moral; the beauty of truth, the foulness of error; sly hypocrisy, the pride and cruelty of false religion; holiness completed in virtues; and the church, if not in its triumphant, yet in its triumphing state.

Questi draghi fatali, questi incanti,
Questi giardini, e libri, e corni, e cani,
Ed huomini salvatichi, e giganti,
E fiere, e mostri, ch' hanno visi humani;
Son fatti per dar pasto agli ignoranti;
Ma voi, ch' avete gl' intelletti sani,
Mirate la dottrina, che s' asconde
Sotto queste coperte alte e profonde.

Spenser in his letter to Sir W.R. tells us his poem is a continued allegory: where therefore the moral allusion cannot be made apparent, we must seek (as I imagine) for an historical allusion; and always we must look for more than meets the eye or ear; the words carrying one meaning with them, and the secret sense another.