John Upton's

NOTES

ON THE

FAIRY QUEEN

In Four Volumes.

Volume II

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NOTES
ON THE
SECOND BOOK of the FAIRY QUEEN
Containing the Legend of Sir Guyon, or of Temperance.

I.

RIGHT well I wrote, most mighty soveraine,
That all this famous antique history
Of some th' abundance of an ydle braine
Will judged be, and painted forgery,
Rather then matter of just memory.]
The poet is afraid lest you should not take his tale for reality:
lest you should believe his famous antique history was the meer
coinage of a fanciful brain, and not matter of just memory, i.e. the
subject matter of true records and memorials. [Ital. memorie,
memoirs. A.Cell.iv.6.&l.> In veteribus memoriis scriptum, &c.] He
would have you think his fairy tale all true; more true than any
history in the world:—for history is particular; his poem is
allegorical and universal; consequently philosophical:

Respicere exemplar vitae morumque jubebo
Doctum imitatorem et VERAS hinc ducere voces.

Horat.A.P.ver.317.

He tells you likewise of the probability of his antique history
concerning Fairy-land; 'tis no reason surely that there is no such
place, because you have never discovered it with your carnal eye:
have patience and you shall have it discovered: Peru, Virginia, and
the vast river of the Amazons existed, before our late discoveries of
them.—
Why then should witlesse man so much misweene

That nothing is but that which he hath seene?

Spencer, who is a great imitator of Ariosto, seems to have had him here in view, compare Orl.Fur.Canto vii.St.1.

III.

What if in every other starre unseene,

Of other worldes he happily should heare?]

Seen or unseen has nothing to do in this place: I therefore red,

What if every other starrie sheen

i.e. starry brightness. Sheen for shine, i.e. brightness or splendor, is according to Spenser's perpetual method of accommodating his spelling to his rhymes: the sense is, What if in every other star he happily [i.e. by hap, by chance. So Milton uses it] should hear of other worlds?—But afterwards I considered if by pointing only, I could find out Spenser's reading. Take away then the comma after unseene, and you have that confusion of words, that synchysis, which grammarians find in the best of authors; what if in every other starre he happily should hear of other worldes UNSEEN. So that unseene agrees with worldes.

What if in every other starre, unseen

Of other worldes he happily should heare?

Let us now see, how confusedly our poet places the adjective in some other passages:

Unto those native woods for to repaire

To see his syre and offspring auncient.


i.e. To see his ancient syre and syres offspring.
She flying fast from heavens hated face
And from the world that her discovered wide.

**B.1.C.8.St.50.**

i.e. And from the wide world that discovered her.

Then made he head against his enemies,
And Ymer slew of Logris miscreate.

**B.11.C.10.St.38.**

i.e. And slew the miscreate Ymer king of Loegria.

By that same way they knew that squyre unknowne
Note algates passe.

**B.111.C.5.St.17.**

i.e. By that same unknown way, &c.

With thee yet shall he leave for memory
Of his late puissaunce his ymage dead.

**B.111.C.3.St.29.**

i.e. Yet he dead shall leave with thee his image for memory of his late puissaunce.

And those two ladies, their two loves UNSEEN.

**B.11V.C.4.St.3.**

i.e. And those two unseen ladies, their two loves.—These instances may suffice at present.

IV.

Of Faery lond yet if he more inquyre,
By certein signes here sett in soundrie place,
He may it fynd; ne let him then admyre,
But yield his sence to bée too blunt and bace,
That no’te without an hound fine footing trace.]

With respect to Fairy land, beside its moral and metaphysical allegory, we may consider it in its historical allegory: look in
England; there you have the Fairy queen, and brave knights of Maydenhead. Compare B.i1.C.10.St.75,76. And B.iii.C.3.St.4.—I shall in these notes attempt to take off the covert vele from these hidden mysteries: and try by the certain signs here set, if I can find Fairy land; and trace this fine footing without a hound. He says,

That no'te without an hound fine footing trace,
i.e. that knows not to trace the game without an hound: viz. To hunt for himself, and read without an interpreter. The metaphor seems to be taken from what Zeno tells Socrates in Plato’s Parmenides<128C>, that like the Spartan hounds he could trace the game, and persue what was told him, ὅτερο δὲ λήκυναι σκύλωνες ἐπὶ μεταβείς ἔτι καὶ ἵμηρει ἡ λεγέντα. The same kind of expression we have in B.i.C.1.St.11.

Which when by tract they hunted had throughout.
i.e. Which when they had thoroughly traced out. Ital. tracciare, to follow the trace or footing: traccia, a footstep, mark or track. The same allusion is likewise in Sophocles<Ajax 5>, where Minerva tells Ulysses, that she has seen him by track hunting for Ajax, κυνηγετοῦντα, and she promises her favourable interposition in this hunting, (τῇ οἷς πρόθυμος κυνηγόμενοι) i.e. to the finding Ajax and his designs out. Compare Lucretius, 1.403.
CANTO I.

I.

THAT cunning architect of canred guyle,
Whom princes late displeasure left in bands
For falsed letters and suborned wyle,
Soone as the red-crosse knight he understands
To beeene departed out of Eden landes,
To serve againe his soveraine elfin queene,
His artes he moves, and out of caytives handes
Himself he frees—

Let any reader consider this stanza with which our poet opens his second book; and particularly let him remember the hint given in B.i.C.12.St.41.

How he [St. George, the red-crosse knight] had sworne—

Unto his Faery queene backe to retoure—

He will then perceive the connection of these books; and that this poem cannot have an end, until all the knights have finished all their adventures; and until all return to the court of the Fairy queen, together with prince Arthur (the Briton prince) who is properly the hero of the poem; and whose chief adventure, viz. of his seeking and at length finding the Fairy queen, is what connects the poem, and makes it a whole.——Consider likewise, the common enemy is now loosed from his bands: Archimage, the adversary, the accuser, the deceiver, is now gone out again to deceive.——He is loosed out of prison.——This is not said by chance, meerly to lengthen out, or after a botching manner to tack his poem together, but it is scriptural, and his allegory required it so to be.——And he laid hold on him [viz. on the old deceiver, the cunning architect of canred guyle] and bound him a
thousand years, and cast him into the bottomless pit, and shut him up,
and set a seal upon him, that he should deceive the nations no more
until the thousand years be fulfilled: and after that HE MUST BE
LOOSED A LITTLE SEASON, Rev.xx.2,3. And when the thousand years are
expired, Satan [Archimago] shall be loosed out of his prison.
[λυθήσεται ἐκ τῆς φυλάκης αὐτοῦ, And frees himself out of captive
handes, i.e. captivity, ἐκ φυλακῆς.] And shall go out to deceive the
nations, which are in the four quarters of the earth, GOG and MAGOG,
to gather them together to battle, ver.7,8. GOG and MAGOG, are the
Sarazins, Sansfoy, Sansjoy, Sansloy, &c. who are gathered together to
battle against the saints.—Let us now examine some of the expressions
in this Stanza: That architect of guyle; so Cicero Pro
A.Cluent.<60> Sceleris architectus. Homer's epithet of Discord is,
Μακολύχαιος, Ili. ix. 257. Nor unlike is that of Seneca, in
Tro. ver. 749.

O machinator fraudis, 0 scelerum artisex.

And thus Milton, iv. 121, calls the old Archimago,

Artificer of fraud—

His artes he moves, i.e. employs, exercises; he puts in motion and
energy his contrivances. Out of CAYTIVES hands—So the two old
editions read: but the folio's, 1609, 1611, 1617, &c. CAYTIVE hands,
i.e. captivity, ἐκ φυλακῆς, as cited above; out of those hands which
had made him a captive: See B.i.C.12.St.36. In the next stanza there
is the same kind of error, for the Folio 1609, reads To natives crown:
and not native as the quarto's. CAYTIVE hands, I would prefer to the
reading of the two old quarto editions. Let me put the reader in mind
of one thing more, which is, that the red-crosse knight, is now plain
St. George: and that you must not look any longer for that high
character shadowed in him, which he bore in some adventures: he is
still a holy, godly, and a christian knight.

III.

Him therefore now the object of his spight

And deadly food he makes—"

Food is so spelt in B.i.C.8.St.9. for the sake of the rhyme, to which all spelling, and sometimes both grammar and sense, submits: but as there is no occasion for such spelling here, I persuade myself it is the printer's mistake; and from the authority of the Folio's of 1609, 1611, 1617. I have printed it feude. See the Glossary.—Just below, His fayre filed tongue; this I have printed μεν, as the grammarians call it; which see explained, B.i.C.1.St.25<i.e. St.35>, With respect to the verse which closes this stanza,

For hardly could be hurt who was already stung.
The two old quarto editions thus read, and rightly, after Spenser's manner of expression,

For who has already been stung could hardly be hurt againe.

But the Folio's, &c.

For hardly could he hurt who was already stung.

i.e. For hardly could Archimago hurt the red-crosse knight who had been already hurt by him. This reading of the Folios I have set aside, and preserved that of the two most authentic editions. The stanza thus closes with a sentence [τὸ γνωμικὸν] according to Spenser's manner. See Note on B.i.C.5.St.37. As this Stanza closes with a sentence, the following Stanza closes with a proverb of like import,

The fish that once was caught new bait will hardly bite:
The Greek proverb says, ἔσχον δὲ τε νῆπιος ἔγνω, factum vero et stultus agnovit: Hom.II.xvii.32. ποδῶν δὲ τε νῆπιος ἔγνω, stultus vero malo suo discit: Hes. ἔρω. καὶ ἧμ. ver.218. Alcibiades thus
advises Agatho, in Plat.Sympos.<222B> p.222. ἡ δὴ καὶ οἱ λέγω μὴ ἑξαποτάσσει τὸ τοῦτο, ἀλλ' ἀπὸ τῶν ἡμετέρων παθημάτων γνώντα ἐνοικήθηκα καὶ μὴ, κατὰ παρομοίαν, ὡσπερ νῆπιον παθόντα γνώμαι. Quicere tibi quoque sum author ne ab illo circumveniariis, sed meo periculo sis cautior, neque ut est in proverbio, accepto incommodo stultorum in morem sapias. See Erasmus, Piscator ictus sapiet.

V.

A goodly knight all arm'd in harness a mee, That from his head no place appeared to his feete.]
The Greeks express this with one word, κατάφρακτος, Cataphractus, loricatus: Cataphracti equites dicuntur qui et ipsi ferro muniti sunt et equos similiter munitos habent. Servius on Aen.xi.770.<i.e. xi.770.> A more particular description the reader may see at his leisure, in Claudian, in Rufin ii.357. and in Heliodorus L.ix.p.431. In the same manner prince Arthur is armed,

From top to toe no place appeared bare. B.i.C.7.St.29.

And Arthegall, A comely knight, all arm'd in complete wise. B.iii.C.2.St.24.

VI.

His carriage was full comely—] Let us contemplate the portraiture of temperance, or Sir Guyon; who has his name from to guide. Ital. guidare. Gall. guider: as temperance, à temperando. With allusion to his name, the red-crosse knight thus addresses him, St.29.

For sith I know your goodly goveinance, Great cause, I weene, you guided—

His countenance demure, i.e. steady; not shifting and changing: a Lat. demorari. Ital. dimorare. Gall. demeurer. demure Meric Casaubons
derivation of δρούρος from θέμερον, grave, honestum, venerabile: is
an ingenious wresting of words to the Greek idiom: exactly so lady
Erudition is described in Cebes, καθεστηρόδα το πρόσωπον; which
expression Silius Italicus seemed to have in view, when he described
the countenance of Virtue, Stans vultus, xvi.29. Prodicus, [in Xenoph.
ἀμον βιβ. β' Κ.22.>] from whom Silius imitates this story, describes
the face of Virtue, έπιπετην τε άνδρών και ἔλευθερον φόβει: as the
passage should be pointed: for it seems to be wrongly pointed in all
the editions I have seen of Xenophon.

His countenance demure and temperate,
But yet so stern and terrible in sight,
That cheared his friends, and did his foes amate.

All the books read terrible in sight, not in fight:
terribilis visu. The very same picture we have of Artheall, who
bears the person of Justice,

His manly face, that did his foes agrize,
And friends to terms of gentle truce entize.

B.iii.C.ii.St.24.

And perhaps Spenser had Xenophon's character of Agesilus<xi.10.> in
view, προστάτιος μην σάλοις, έξωθοις δε φοβερωτάτος. I think it
appears that the above expression terrible in sight, is the true
reading from the image of Justice mentioned in
A.Cell.lib.xiv.C.4.<2,4.> Facit Chrysippus imaginem Justitiae,
fieri tique soltam esse dicit à pictoribus rhetoribusque antiquoribus
ad hunc fermè modum, Formâ atque filo virginali, aspecta vehementi et
FORMIDABILI, luminibus oculorum scribus; neque humilis neque atrocis,
sed reverendae cujusdam tristitiae dignitate: --ομικροτητη γράφεται
και καθεστηρόδα έχουσα το πρόσωπον και δεδομενες βλέπουσα, ομη των
μην αδύκοις φόβοιν ένποιειν, τοις δ' εξερήτω θάρσος. This picture of
Justice drawn by Chrysippus, showes the pictures of Temperance and Justice drawn by Spenser in no bad light: and as this is a very philosophical subject, I cannot think these various passages brought together, and thus illustrating each other, will be unacceptable to the reader. But above all, I must not pass over the temperate, even, and steady [demure] countenance of Socrates, which most of the philosophical writers mention: Praeclara est æquabilitas in omni vitâ et idem semper vultus eademque frons, ut de Socrate, item de C. Laelio accepimus. [Cicero de Off. i. 26. <90.> See Arrian. Epict. pag. 132, and the notes.] This temperate and demure countenance of Socrates, was yet STERNE, ταυρηῖδον βλέπων, so Plato expresses it in Phaedo<99E>. Optima torvae forma bovis: Says Virgil: Georg. iii. 51. Surely the etymology is not far-fetched, if I bring sterne from ταυρηῖδον, by prefixing the hissing letter: and surely Spenser had most of these passages, above mentioned, in view; if not, great wits and philosophers luckily agree, and illustrate each other.

Ibid.

Well could he tourney and in lists debate;

And knight-hood tooke of good Sir Huon's hand,

When with king Oberon he came to Faery land.]

Debate, i.e. contend. See the glossary in debate. King Oberon was king of the Fairies, and father of Tanaquil, the fairy queen. See B. ii. C. 10. St. 75, 76. Sir Huon I take to represent Sir Hugh de Paganis founder of the knights templars, who were instituted to defend the christians, and fight against the Sarazins: they wore a red-cross on their breast. 'Tis Spenser's manner to anticipate his stories, and to give the names of persons, whom he intends to introduce in some other Canto or book. This is no unpleasant manner of first perplexing the reader, and then resolving his doubt. But Sir Huon, we hear no more
of these Cantos now remaining. I am persuaded Spenser intended not to leave us altogether in the dark concerning him, no more than concerning King Oberon, whom he mentions hereafter.

In the Introduction to this book, St. 4, he tells us, he exhibits a mirror, which shews plainly Queen Elizabeth, in the Fairy queen, and her realms in Fairy land. If I should therefore over-refine in tracing out the history alluded to, as well as the moral, the reader will pardon me, as I am starting the game for him to pursue.—Sir Guyon's adventure, in whom is imaged temperance, is chiefly against a false enchantress named Acrasia, i.e. intemperance. This wicked witch had slain the parents of young Ruddymane, the bloody-handed babe:—plainly alluding, I think, to the rebellion of the Oneals, whose badge was the bloody-hand, and who had all drank so deep of the charm and venom of Acrasia that their blood was infected with secret filth. B.ii.C.2.St.4. This adventure then is assigned to Sir Guyon. In this mirror can we see represented any particular knight? Or is it temperance only we must look for? Temperance certainly we must chiefly look for: but there may be another walk; and there are historical, as well as moral allusions. Among the verses which were sent by Spenser to the great men (and truly great men they were) who dwelt in land of Faery, he desires the Earl of Essex not to sdeigne to let his name be writ in this poem.—The Earl of Essex was bred among the Puritans, and he himself was a Puritan; his countenance demure and temperate: so he is characterized by Sir H. Wotton. The Earl of Essex was knight of the garter. Sir Guyon, says of himself, C.2.St.42.

To her I homage and my service owe,

In number of the noblest knightes on ground;
'Among whom on me she deigned to bestowe

Order of Maydenhead.

The Earl of Essex was great master of the horse to queen Elizabeth: and great care is taken to let us know very particularly concerning Sir Guyon’s lofty stede with golden sell, B.ii.C.2.St.11—who is ignorant of the affection and particular kindness which queen Elizabeth, the Faery-queen, shewed both to Leicester and Essex? many more circumstances might here be added, but them I shall mention in other places: and perhaps from this hint given, the reader, well acquainted with queen Elizabeth’s reign, may pursue it much farther, and without an hound the fine footing trace.

VIII. <i.e. VII.>

A comely palmer

That with a Staffe his feeble steps did stire,
Least his long way his aged limbs should tire.]

Stire, the rhyme requires for stir, a letter is added according to our poet’s licence: See note on B.v.C.6.St.32. So B.ii.C.5.St.2.

When with the mastring spur he did him roughly stire.
His is thrice repeated in two verses, one of them perhaps may be owing to the printer.

Least the long way his aged limbs should tire.

This Palmer, in the allegorical and moral allusion, means prudence: in the historical (as I think) Whitgift, who was tutor to the Earl of Essex, and afterwards archbishop of Canterbury. See Whitgift’s character in Wotton’s life of the Earl of Essex.

A comely Palmer clad in black attire.

And in B.ii.C.8.St.7. the angel calls him, reverend Sire; and bids him take care of his PUPIL. These expressions are artfully brought in by the poet, that those who look deeper than the dead letter, may not
be misled in their interpretation of his historical allusions. However the moral of the fable is, that prudence should accompany temperance. Prudentia est rerum expetendarum fugiendarum; scientia. Cic.Off.1.43.<153.> Prudence is a kind of intellectual virtue and a proper directress of temperance, a moral virtue.

And ever with slowe pace the knight did lead. 

*With slowe pace, i.e. even, equal, not in a hurry and confusion: ἡσυχία ἐν ταῖς ὀσίως βασίλειν. I am apt to think that Spenser had the following passage of Plato, in Charmides<159B>, in view, where he is speaking of temperance, τὸ κοσμίως πάντα πράττειν, καὶ ἡσυχία ἐν ταῖς ὀσίως βασίλειν, καὶ διαλέγεσθαι, καὶ τάλα πάντα ἀσάτως ποιεῖν, temperantiam sibi videri, omnia moderatè et decorè agere; quietè per viam incedere, et colloqui, et alia omnia eodem modo agere. Let me add, Cic. Off.1.3.4.<i.e. 1.25.128, 26.131.> Status, incessus, sessio, accubatio, vultus, oculi, manuum motus, reneant illud decorum<128.> cavendum est autem, ne aut tarditatis ultamur in gressu mollioribus, ut pomparum ferculis similes esse videamur, aut in festinationibus suscipiamus nimias celeritates; quae cum fiunt, anhelitus moventur, vultus mutantur, ora torquentur: ex quibus magna significatio fit non adesse constantiam<131>.*

Ibid. <i.e. VIII.>

*He gan to weave a web of wicked guile.] ὄλον ἔρχονε, telam fraudis texit. Hom.IL.2.187.*

X.

When that lewd rybauld, with vile lust advauntat.

Laid first his filthie hands on virgin CLEENE

To spoyle her dainty corps so faire and SHEENE.]

With vyle lust advauntat, i.e. pushed on, incited.—I believe the words here are got out of their order; for sheene should be joined to
virgin, i.e. bright, beautiful, &c. and cleene to corps, i.e. pure.

Laid first his filthie hands on virgin sheene,

To spoyle her dainty corps so faire and cleene.

to confirm this emendation, viz. Virgin Sheen, I shall add Chaucer, no
small authority,

--Antigone the shene.

Troil. & Cress. ii. 824.

And Emelie her young sustir shene.

Knight's Tale, 974.

Thereas this fresh Emilia the shene.

Ibid. 1070.

XII.

And doen the heavens afford him vitall food?] vitali pascitur aura?

XVI.

Madam, my life.--] I have printed it liefe from the 2d. quarto and
folio editions; so the rhime and sense require. Life is often
printed for liefe. Presently after.

When ill is chaunst, but doth the ill increase,

And the weak mind with double woe torment.

i.e. when ill happens [IT, viz. all this weeping] doth but increase
the ill, and doth but torment the weak mind with double woe. I put
the reader now and then in mind of Spenser's construction, lest he
should forget it.

XIX.

Now by my head--] Per caput hoc juro. Virg. ix. 300.

Ibid.

I present was.--] I was at the solemn feast held by the Queen of
Fairy land, when this knight of the red-crosse, had the adventure
assigned him of the Errant damsels viz. Una, as mentioned in the 1st
—your blotting name.] See critical observations on Shakespeare.
B.iii.Rule v. of active participles being used passively. But as
blotted makes the sentence easier, and as it has the authority of the
2d quarto and folio of 1609. I have departed from the reading of the
old quarto edition.

XXII.
Her late forlorn and naked—] Duessa having been stript naked (See
above B.1.C.8.St.46.) as foretold in the Revel.xvii.6.<i.e xvii.16.>
and flying to the wilderness to hide her shame, is brought back again
to Fairy land, and now decked out by Archimago.

XXIII.
And draw them from pursuit of praise and fame.] Very frequently words
of like signification are thus joined together by the best authors:
as pugnas et proelia, Lucret.i1.i17.—ineant pugnas et praelia
tentent. Virg.xi.912. πολεμὸν τε μάχην τε—πολεμίζειν ἕδε μάχεσθαι.
Homer<Il.xvi.251, ii.121>.

Ibid.
And end their days with irrenowned shame.] Virg.G.iii.5. calls
Busiris iirρναμμτά, illaudatus. By this negation of all praise,
shewing he deserves all disgrace.

XXIV.
Himselfe refreshing with the liquid cold.] The adjective is used
substantively; as in the learned languages. τὸ ύγρὸν.

Ut tibi si sit opus liquidī non amplius urnā.

Horat.S.1.1.54.

I will add other instances of adjectives thus used substantively: and
what are beside unnoticed, the reader himself may observe from these
here given.

And mightie proud to humble weake does yield.  

_B.i.C.3.St.7._

More mild in beastly kind then that her beastly foe. 

_B.i.C.3.St.44._

_i.e._ There is more mildness in beasts than in that beastly foe of hers.

And mighty strong was turnd to feeble fraile.  

_B.i.C.7.St.6._

Who with her witchcraft and mis-seeming sweet. 

_B.i.C.7.St.50._

—he rusht into the thick. 

_B.i.i.C.1.St.39._

So densa, for _loca densa_, _dumosa_.

—this direful deepe. 

_B.i.i.C.12.St.6._

But he that never good, nor manners knew.  

_B.i.i.i.C.8.St.26._

And all things to an equal to restore. 

_B.v.C.2.St.34._

_And the shaft guyded through th' ayrie wide: vastum per inane._ 

_B.v.C.8.St.34._ 1 Corinth.i.25. Ὄ τὸ μακρὸν the foolishness, Ὄ ἀκρανὸς the weakness. 2 Corinth.viii.8. Ὄ γνήσιον, the sincerity. Philip.iv.5. Ὄ ἐπιλευκές, moderation. So Milton, 11.406. The palpable obscure. ver.409, the vast abrupt. ver.438. the void profound. iii.12. the void and formless infinite. vi.203. the vast of_
heaven. vi.78. this terrene. viii.154.<i.e. 157.> this habitable.
viii.453. my earthly by his heavenly overpowerd. With many more too
numerous to be here cited.

XXV.

But waine: for ye shall dearly do him rew,

So God ye speed—]  
But in vain; for ye shall cause him dearly to rew for it: So God
speed you. Spenser does not always (or his printer and transcriber
perhaps may be in the blame) take care to write ye in the nominative
case, and you in the oblique cases. But he often does so: and here
the word above might have caught the printers eye—I mention this once
for all: and leave it to the reader to make the correction when he
thinks proper. Observe in this episode a remarkable instance of self-
government and proper correction upon second thoughts: Sir Guyon has
been worked up by Archimago, and by seeing a lady in distress, to
fight St. George, whom he knew at the court of the Fairy queen. These
were his first thoughts, and sudden resolution: but upon seeing St.
George himself, and his sacred badge, his sudden resentment is
stopped; and he recollects that surely he ought to expostulate before
he committed such an outrage. This is a very fine instance of self-
government, viz. by proper recollection to remove sudden resentment.

XXVIII.

That decks and arms your shield—] decus et tutamen. Virg.V,262.—In
their tilts and tourneyments in queen Elizabeth's reign, their
impresses and devices were often in honour of their virgin queen. One
of her courtiers (his name I cannot find; the history I have from
Cambden's Remains, p.355.) made on his shield a half of the Zodiacke,
with Virgo rising, adding, JAM REDIT ET VIRGO. If the Earl of Essex
is hinted at in the historical allegory, how properly is his shield
thus decked and armed, for what courtier after Leicester was ever in
so great favour?

XXXII.

Joy may you have and everlasting fame,
Of late most hard achievement by you done.]

_i.e._ on account of the most hard achievement lately done by you. Of
is a preposition in our old English writers, and never used as a sign
of the genitive case among the Anglo-Saxons. Chaucer uses _of_, with
respect to, in regard of, _&c._

So he translates Boetius, L.i. pros.v. largitas claras facit.

The cause of both of both their minds depends;
And th' end of both likewise of both their ends.

_B.iv.C.4.St.1._

We generally say, depends on.

She Guyon deare besought of curtesie.

_B.ii.C.2.St.39._

_i.e._ She courteously besought. So B.iv.C.8.St.64. Thus he expresses
it, B.vi.C.9.St.5.

And them to tell him courteously besought.

Of curtesie to me the cause aread.

_B.ii.C.5.St.16._

_i.e._ Be so courteous as to tell me the cause.

---Sir Guyon deare besought

The prince of grace.

_B.iii.C.1.St.5._

_i.e._ through his grace and favour. So B.iii.C.3.St.21. of grace I
pray.

And therefore them of patience gently pray'd.

_B.iii.C.3.St.10._<i.e._ _B.iii.C.9.St.10._>
Then they Malbecco pray'd of courtesy.

and you entirely pray

Of pardon.

So in B.iv.C.1.St.40. of friendship let me now you pray. Many passages might be added but 'tis requisite to mention a few, lest the reader should forget how often thus our old writers use this preposition of: which certainly Dr. Bentley forgot, when criticising on the following verses of Milton, iv.82.<i.e. vi.82-3.>

Bristled with upright beams innumerable

Of rigid spears and helmets throngd and shields.

He wrote 'the author must have given it.

From rigid spears and helmets.'

XXXIII.

Well mote ye THEE--] i.e. thrive, prosper. So B.iI.C.11.St.17.

Fayre mote he thee, the prowest and most gent.

We find this expression often in our old poets. In the Scotish bishops translation of Virgil pag.179.<verse>54, Sa mote I the, i.e. So might I prosper. Lidgate in the story of Thebes, fol.358.

Or certaine els they shall never thee.


That home ye may report these happy news.

Spenser corrected it thrice.

XXXVI.

Yet can they not warne death from wretched wight.] i.e. ward off or keep off. 'Tis thus used in Chaucer: from the Anglo-S. pyrnan, prohibere. hence we must read in B.i.C.2.St.18. forewarned, i.e.
before hand guarded or warded off.

XXXVII.

Thy little hands embrewed in bleeding brest

Loe I for pledges leave, so give me leave to rest.]

Thy little hands—This in the historical allusion hints at Oneal's badge, viz. the bloody hand.—So give me leave to rest, this she says stabbing herself; sic, sic juvat ire sub umbras, like Dido in Virgil<iv.660>. Compare likewise her invocation of death, come then, come soone, come sweetest death to mee—with the following in Chaucer's Troil. and Cress. L.iv.501.

O Deth, that endir art of sorrowes all,

Come now, sens I so oft aifter thee call:

For sely is that deth (soth for to sain)

That oft iclepid cometh and endith pain.

In this in Chaucer means happy, Anglo-S. sæelig beatus. our old bard translates this from Boetius, Consol.Philos.L.i.Met.1.

Mors hominum felix quae se nec dulcibus annis

Inserit, et maestis saepe vocata venit.

XXXVIII.

—forth her bleeding life does raine.] As the stricken hind does raine forth, i.e. does pour forth, like drops of rain, her bleeding life. He calls the blood pouring from her, her bleeding life. So Virg.ix.349. Purpuream vomit ille animam.

XLII.

His stout courage to stoupe—] Courage is used in our old poets for heart. The order of these words is changed in the folios, and other edit.—His courage stout—but we follow the two oldest copies. Spenser often accents his words differently, to make some difference in his measure: and so does Milton very frequent. The reader must
observe this, without ever and anon being minded of it: he must remember too, that variety is a great relief both to the eye and ear, and that it constitutes no small part of beauty.

XLIII.

To call backe life to her forsaken shop.] The expression (which is owing to the rhime) may seem mean; but the thought is elegant: the body is the tabernacle, the shop, the house, in which the soul dwells.

XLV. XLVI.

Therewith her dim eie-lids she up gan reare——] 'Tis very likely that Spenser had before him that fine passage in Virgil\(\text{iv.688–9,691–2}\), wherein he describes Dido, having stabbed herself, just struggling with life.

\[
\text{ILLA graves oculos conata attollere rursus} \\
\text{Deficit—oculisq; errantibus alto} \\
\text{Quaesivit caelo lucem, ingemmitq; reperta.}
\]

Tasso Canto iii.46.

Gli aprì tre volte, e i dolci rai del cielo
Cercò fruire——

Thrise he her reard, and thrise she sunk again.

Ter sese attolleus, cubitoq; innixa levavit, 
Ter revoluta toro est.

\(\text{<Aen.iv.690–1.>}\)

XLVIII.

The bitter pangs that doth——] read, doe, or change pangs into pang.

L.

So long as HEAVENS just with equal brow

Vouchsafed to behold us from above.]

Brow is for eye: such catacresitical kind of expressions must be
allowed, and rhimes must plead their excuse. But I am apt to think that Spenser wrote heaven and not heavens.

Nec Saturnius haec oculis pater aspicit aequis.\textsuperscript{Virg.iv.371.}

Jupiter, aut quicumque oculis haec aspicit aequis.\textsuperscript{ix.209.}

HEAVEN is scriptural too: \textit{ε€ σίρανοε} \textit{η} \textit{ε€ αναθξίων;} \textit{ε€ CAELO} \textit{[i.e. Deo, qui caelum habitat]} an ex hominibus? Matt.xxii.25.

---Saevo tanta inclementia CAELO est.\textsuperscript{St<atius><Thebaid>i.650.}

Caelo, i.e. diis caelum habitantibus.

LI.

---Shonne

**THE cursed land—**)

Spenser wrote I believe, That cursed land—This story is finely introduced: 'Twas against this very enchantress, that our knight's adventure was intended.

LII.

And then with words and weedes of wondrous might.] Potentibus herbis.\textsuperscript{Virg.vii.19.}

Ibid.

For he was flesh: all flesh doth frayltie breed.] Flesh is used here in the scripture-sense. See Rom.viii.<5,6.> κατα σαρκα—φρόνημα σαρκος—Mat.xxvi.41. The flesh is weak. Rom.vi.19. I speak after the manner of men, because of the infirmity of your flesh. The same kind of expression he has below, St.57. Feeble nature clothed with fleshly tyre. In B.i.C.9.St.43.<i.e. St.53.> fleshly wight, σαρκος σαρκος, carnalis homo, in quo corrupta dominatur natura. See B.i.C.10.St.1.
LIII.

Whenas my womb be her burdein would forbeare.] i.e. Ill bear any longer. Fur. in composition gives the word a contrary sense, as swear, for-swear; done, fordone, i.e. undone: B.i.C.5.St.41. bid, forbid: See Sommer in For-superian. παρά in composition has often the same effect on the verb it is joined with in the Greek language.

LV.

So soone as Bacchus with the nymphe does lincke.] Nausicles drinking to Calasiris in a glass of pure water, uses the following expression; "I drink to you the nymphs that are pure and unlincked with Bacchus." καθάς τὰς νύμφας καὶ ἄγλοικοντίτους τοῦ Διονύσου. Heliod. L.v.p.234.

LVII.


LVIII.

But temperance, said he, with golden squire.] Square. These false spellings the rhymes sometimes require; and our poet is authorized to use them by the practice of Chaucer, Gower, &c. — Antony in Shakespeare<I.iii.6.> says,

I have not kept my square:

non ad normam rationis vitam meam direxi. As workmen examine their work by a square, so philosophers have certain rules, by which they compare actions. Formula quaedam constituenda est; quam si sequemur in comparatione rerum, ab officio nunquam recedemus. Cicero<De Officiis III.iv.19>. Hence the following expressions in their writings: "Ελθαμεν επὶ τοὺς κανόνας σέρε τὰς προλήψεις.

Arrian.Epict.p.148. And in pag.225, 226, he speaks of this criterion
and rule, and the necessity of having such about us. And in the Enchiridion, C.i. He bids us examine our fancies and ideas with these rules. Horace, who has more of the Stoic in him (even when he writes against them) than the generality of his readers are apt to imagine, frequently alludes to the square and rule of action,

Cur non

Ponderibus modulisque suis ratio utitur?

S.i.iii.78.

Adsit

Regula, peccatis quae poenas inroget aequas.

S.i.iii.118.

Est modus in rebus, sunt certi denique fines,

Quos ultra citraque nequit consistere rectum.

S.i.i.106.

Now one of these rules (for there are some others of equal, if not greater, importance perhaps) is from considering the extremes in the actions of men, which are generally condemned, to place virtue in the mean:

_udum aua _ άρετή εξες προαρετική, εύ μεσότητι ούκα τῇ πρὸς_ ἡμᾶς, ἀριστερὰ λόγῳ, καὶ ὡς ἐν ὧ φυσικὸς ὀρίσει. _μεσότης δὲ θύ_ κακῶν, τῆς μὲν καθ’ ὑπὲρ βολὴν, τῆς δὲ κατ’ ἐλλεψιν. _Est igitur_ 

virtus habitus ad consilium agendi capiendum aptus et expeditus, in ea mediocritate positus, quae ad nos comparetur, quaeque ratione est definita, et ut prudens definiret. mediocritas autem seu medium est duorum vitiorum, unus quod ex nimio, alterius quod ex eo quod parum est nascitur. Arist. <Nic.ETH.II.vi.15.> Ἡλικ. Β. κεφ. οτ’.

Virtus est medium vitiorum et utrimque reductum,

Horat. Ep.i.xviii.9.

Hence our poet,

Thrise happie man who fares them both atweene.
LIX.

But both alike, when death hath both suppress,

Religious reverence doth burial teene.

'Tis not so easy to fix the meaning of every particular expression, as to give the general meaning of the sentence; which is, that Religion buries the good and bad alike. What then is the meaning of TEENE? Teene is used substantively for trouble, molestation, stirring, provoking. See teon in Somner: and as a verb in Chaucer, in the Testament of Love, pag.505. Urry's edition: O good God, quoth I, why tempt ye me and tene with such manner speche? And p.481, Thy coming both gladdith and teneth. Anglo-S. teoman, to incense, or stirr up. It will be hard with this meaning ascertained, to construe the words, But when death hath suppress both, both (I say) alike, religious reverence doth teene [stir up, provoke.] burial. I cannot help offering an easy alteration,

BUT after death--

BUT both alike, when death hath both suppress,

Religious reverence doth burial teene.

There are a hundred passages almost in this book, that seem corrupted from the printer's, or transcriber's eye, being caught with the word above:—suppose we then read,

To both alike, when death hath both suppress,

Religious reverence doth burial teene.

i.e. Religious reverence doth teene, stir up, occasion, burial to both alike [to good and bad] when death hath suppress both.

Ibid.

For all so great shame—] i.e. For I imagine it altogether as great a shame after death unburied bad to beene, as for a man's self to dyen bad.
And with sad cypress seemely it embraue.] And embraue it, make it brave and fine, adorn it, after a seeming and becoming manner with cypress; according to the custom of antiquity.

Stant manibus arae,

Caeruleis moestae vittis, atraque cuppresso.

<Aen.i.111.63-4.>

The ceremonies likewise, which follow, have a cast of antiquity.

Then covering with a clod their closed eye.
i.e. Their eyes which they had first closed after the usual and friendly manner:--

And bid them sleepe in everlasting peace:

Dixitque novissima verba, ΑΕν.Ⅵ.<231.> Vale, vale, vale.

The dead knights sword out of his sheath he drew

With which he cutt a lock of all their heare--

This seems an allusion to the custom of cutting off a lock of hair of dying persons, which was looked on as a kind of offering to the infernal deities. Juno orders Iris to perform this office to Dido.

Virg.Ⅵ.694.<i.e. iv.694.> And in the Alcestis of Euripides, ver.74.

Death says he is come to perform this office to Alcestis. There was likewise another ceremony, which was for the friends and relations of the deceased to cut off their own hair, and to scatter it upon the dead corse. Nec traxit caesas per tua membra comas. Consol. ad Liv.ver.98.

LXI.

Till guiltie blood her guerdon doe obtayne] i.e. Till blood-guiltiness has her reward. Sir Guyon afterwards destroyed the enchantments of Acrasia, the cause of all this woe.
CANTO II.

Babes bloody handes may not be cleasd

The FACE of golden Meane—
INstead of the FACE, I believe Spenser wrote, the PLACE, i.e. castle.
Call. place, forteresse Richelet. See below, St.12, which proves the correction.

II.

Such is the state of men; thus enter wee
Into this life with woe, and end with misere.]
This whole Stanza is very pathetic, and introduced with great propriety, after the elliptical manner of the following in Virgil, Aen.v.869.

Multa gemens, casûque animum concussus amici;
O nimium caelo et pelago confise sereno,
Nudus in ignotâ, Palinure, jacebis arenâ.

--et cava tempora ferro
Trajicit: I, verbis virtutem illude superbis

Virg.ix.634.

This sudden transition of the poet to the speaker, without any notice or preparation, shows a kind of earnestness and passion; as the rhetorician Longinus observes in his treatise of the Sublime, Sect.xxvii.<1.> who cites, as a beautiful instance, the following from Homer, Il.xv.<346,>348.

"Εκτιμὸν δὲ Πελόπολην ἐκέχυλετο—
Οὐ δὲ ἄν ἔγιν—

Mr. Pope, in his translation<ix.394-7>, has preserved the same elegant ellipsis, and without any notice passes on from the poet to the hero, omitting all introductory expressions.
On rushd bold Hector, gloomy as the night,
Forbids to plunder, animates the fight,
Points to the steet; 'For by the gods who flies,
Who dares but linger, by this hand he dies.'
Spenser has frequently introduced his speeches with this sudden transition, which had been prosaical and low, if connected with; Thus saying; and afterwards thus he spake, &c. Observe likewise, from the particular case of this lucklesse babe, how elegantly he introduces the following general reflection,
Such is the state of man; thus enter wee
Into this life with woe, and end with miseree.

Our poet seems to have in view the dialogue of Aeschines<iii.7.> περὶ ἰθανάτου. τι μέρος τῆς Ἑλληνικῆς οὐ τῶν ἰθανάτων; οὐ κατὰ μὲν τὴν πρώτην γένεσιν τὸ νηπίου κλάει, τοῦ ζην ἀπὸ λύπης ἀποχύμενον; κ.λ. Quae pars aetatis nostri non est in tristium numero? annon cum primum natus est infans, inchoatā vitā à tristitiā, lacrimatur? &c. Compare the Ruines of Time, St.7. And thus Shakespeare, K.Lear, Act iv.<vi.176-8.>

Thou must be patient; we came crying hither:
Thou knowst, the first time that we smell the air,
We wawle and cry.

Tum porro puer, ut sāveis projectus ab undis
Navita, nudus humi jacet——

Lucret.v.223.

Hominem tantum nudum natali die abjicit ad vagitus statim et ploratum,
nullumque animalium aliud pronius ad lacrimas, et has protinus vitae principio. Plinius, Lib.vii.<i.2.> Non vides qualem vitam nobis rerum natura promiserit, quae primum nascentium omen fletum esse voluit?
hoc principio edimur; huic omnis sequentium annorum ordo consentit.

Seneca, de Consolat. ad Polyb. C. xxiii. I cannot help still further adding, upon observing this general reflection from a particular circumstance, that Shakespeare, after the same beautiful manner, makes Wolsey, from reflecting on his own fall, turn at once his reflections on the state of man; and this he does in Spenser's very words,

This is the state of man; to day he puts forth

The tender leaves of hopes, &c.


III.

So love doth loath daisdaineful nicitee.] See Note on B.i.C.8.St.40.--presently after,

His guilty hands from bloody gore to cleene.

Must we read guiltless? or rather interpret it, innocently, unknowingly guilty; guilty by parental crimes: See above, C.i.St.40. and the following Stanza.

VII.

The hartlesse hynd.] Achilles in his wrath, tells Agamemnon, that he has the heart of a hynd.

Drunkard, with heart of hynd, and eye of dog.

II.i.225.

VIII.

At last when fayling breath began to faint,

And saw no means to scape--]

i.e. And when she saw, &c. Mr. Pope has introduced the like story, imitated from Ovid and Spenser, in his most elegant poem intitled Windsor Forest<171ff>.

Ibid.

Transformd her to a stone from stedfast virgine state.] Stedfast,
i.e. in which state she purposed steadfastly to continue. The request
of Diana to her father was,

Δός μοι παρθένην αἰγύπτου, ἀμαθή, ἀμάθεστα

Callim. in Dian. ver. 6.

The request of Daphne,

Da mihi perpetua, genitor charissime, dixit,
Virginitate frui.

<Ovid, Met. 1.486-7.>

The request of this nymph to Diana,

Her dear besought to let her die a maid.

X.

That as a sacred symbole—See likewise the following Stanza, But
his sad fathers arms with blood defilade.—"The Irish under Oneal cry,
Landerg-abo, that is the BLOODY-HAND, which is Oneals badge." Spenser
in his view of Ireland. That the rebellion of the Oneals is imaged in
this Episode, who drank so deep of the charm and venom of Acrasia, I
make no doubt myself. Compare Cambden's account of the rebellion of
the Irish Oneals.

XI.

And turning to that place, in which whyleare
He left his loftie steed with golden sell
And goodly gorgeous BARBES, him found not theare.

See B.ii.C.1.St.39. and B.ii.C.3.St.3,4. This steed with golden sell
and goodly gorgeous barbes, hence called Brigliadore (the name of
Orlando's, as well as Sir Guyon's horse) I formerly mentioned in a
letter to Mr. West<pp.16>, among the imitations of Ariosto.—With
golden SELL: as our poet keeps the French and Italian word, sell from
the Latin, sella equestris: so perhaps he kept too the French and
Italian word, and wrote, And goodly gorgeous BARDES. Gall. bard:
-350-


Over al the planis brayis the stampand stedis

Ful galzeard in thare BARDIS——

However, as we in English say, the barbs of a horse; a barbed horse; equus phaleratus; I have not altered the context; though I am well assured that Spenser loves to introduce Italian and French words, and often prefers their spelling.

XII.

It was an auncient worke of antique frame.

And wondrous strong by nature and by skilful frame.]

'Tis plain that the printer's eye was here caught by the word below; which is rightly altered in the 2d Edit. and in the Folios. The same kind of error was in B.i.C.10.St.59.

Yet is Cleopolis for earthly fame——

That covett in th' immortall booke of fame.

Which Spenser altered among the Errata.—But let us pay a visit to this Castle where Medina, the modest, decent, and fair, dwells; with her two wayward sisters, who are always in extremes,

Therein three sisters dwelt of sundry sort,

The children of ONE syre by mothers THREE.

The THREE different mothers, I interpret from Plato (Repub. Lib.iv.<435B-C> p.439.<i.e.> p.435.) Edit. Steph. & Repub.ix.<580D-E> p.580.) to be those three parts, which he appropriates to the soul, ΔΟΞΟΛΟΓΙΚΗ, from whom was born Medina: And ΕΠΙΘΥΜΙΤΙΚΗ, and ΘΥΜΙΣΤΙΚΗ, from whom were born the other two wayward and froward sisters. Who is the ONE syre that acts upon these three powers of the Soul? Is it not Mind?
Him at the threshold mett, and well did enterprize.] i.e. Take him in hand: undertook him and entertained him.

Which to those ladeis love did countenance.] Which knights did profer the favours of their love to those ladies: to countenance, is commonly used to favour, to give countenance to, &c.

Sir Hudibras.] The name likewise of a British king. See B.ii.C.10.St.25. Our famous mock-heroic poem is named from a Hero (such as he is) of like name.

Sansloy--He that faire Una--] B.i.C.6.St.3.


As when a beare and tygre, being met
In cruell fight on Lybicke ocean wide
Espye a traveller with feet surbet,
Whom they in equall pray hope to divide]

On the Lybick ocean, i.e. on those mounds of sands in the Libyc deserts, whose wide and extended plains may be imagined an ocean; and those desert plains are elegantly named by Plutarch, in the life of Crassus<xxii.2>, p.277.Edit.London, πελάγιον τυ χέωλι. As Spenser calls these deserts and sands an ocean, so Milton calls chaos a main,

To found a path,

Over this main from hell to that new world.
See note on B.1.C.6.St.35. But still a question occurs, why does Spenser suppose a bear and tyger to meet on the Libyc plains? There is a proverb which says that Africa brings always something new: which saying seems to have arisen from various sorts of wild creatures, being forced to meet, that they might drink at some one stream in these desert plains, and there copulating, and thence producing monsters: Spenser too very justly supposes them fighting. Africam semper aliqua novi adferre: quod quidem idex dicebatur, quod in siticulosa regione ad unum aliquem rivum plurimae ferarum species bibendi gratia convenire cogantur; inibique varia mixtura violentae veneris varias monstrorum formas subinde novas nasci. Plin.L.vii. Compare Aristot. Peri ζώων γενέσεως, <Generation of Animals> L.ii.746B. Δέγεται δὲ καὶ τὸ περὶ τῆς Αἰβύθης παρουμαζόμενον, ἢς ἔστω τῆς Αἰβύθης πρεσβύτης καὶνδον, κ.τ.λ.

XXV.

So double was his paines, so double be his praise.] Perhaps paine, i.e. endeavour; à Gr. πόνος. or instead of was, read were.

XXVI.

All for their ladies froward love to gaine,
Which gotten was but hate: so love doth raine
In stoutest minds, and maketh monstrous warre;
He maketh warre, and maketh peace againe


In amore haec omnia insunt vitia, injuriae,
Suspiciones, inimicitiae, in<duita>e,
Bellum, pax rursum.

In amore haec sunt mala: bellum,
Pax rursum.
--Novi ingenium mulierum,
Nolunt ubi velis, ubi nolis cupiunt utro.

Femina è cosa garrula, e fallace,
Uuole e disvuole--

Tasso xix.84.

XXVIII.
Her lowd gainsaid and both her champions bad.] See note on B.11.C.10.St.26.--yet she with pithy words, i.e. with words of pith, force and argument: if pithy may be derived from πιθηκος then pithy words, mean words of persuasion.

XXX.
O fly from wrath, fly, o my lievest lord:
Sad be the sights, and bitter fruits of warre,
And thousand furies wait on wrathfull sword.)

I think here are two faults, one owing to the rhymes: Lord should have been Lords: as above St.29. Ah, puissant Lords! and below, St.31. O my deare Lords! The other owing to the printer or transcriber: And thousand, I think should have been rather, ten thousand; the connective particle seems to debase the sentence and spoil the construction.

Ten thousand furies wait on wrathfull sword.

XXXIV.

As doth an hidden moth
The inner garment frett, not the utter touch.]

This is an allusion to scripture. See Matt.vi.9.<i.e. vi.19,20.>
James v.2. Job xiii.28 Consumeth as a garment that is moth-eaten.
Psalm xxxix.12.<i.e. 11.> Like as it were a moth fretting a garment.
in fret in the old English is to eat. Anglo-S. fretan edere. We use the word so now in the west of England, when we say to fret the grass, i.e. to eat it down, not mow it.

XXXV.

ELISSA--PERISSA.] Whence have these two Sisters (the two extremes; for their sister Medina is the mean) whence I ask, have these their names? I hardly think I shall bring the reader to my opinion: let him then determine for himself, and hear what I have to offer with candor. 'Tis very apparent to me that this whole episode is taken from Aristotle< Nic.Eth.II.vi.15>; where he considers some of the virtues reduced to practice and habit, and places them between two extremes. Virtue thus placed in the middle, ἐν μεσοτητί φύσις, is Medina; Lat. medium. Ital. mediano, MEDINA. Her name is plain. ΜΕΣΟΤΗΤΕ δὲ δόξῃ καλὸν, τὴς μὲν, καὶ ΥΠΕΡΒΟΑΘ τῆς δὲ κατ᾽ ΕΛΛΕΙΨΙΣ. Again he says, ἢ μὲν ΥΠΕΡΒΟΑΘ ἐμπράτυνεται καὶ ἢ ΕΛΛΕΙΨΙΣ φέγγεται, τὸ δὲ ΜΕΣΟN ἐπαλνεται. Here we have the three sisters, τὸ ΜΕΣΟN, ἢ ΜΕΣΟΤΗΤΕ will be allowed to be MEDINA: but how shall we make ΥΠΕΡΒΟΑΘ to be PERISSA and ΕΛΛΕΙΨΙΣ to be ELISSA? we will take the most easy word first, viz. ΕΛΛΕΙΨΙΣ, which the Italians (and Spenser Italianises many of his words) would call ELISSE; so that we have found Spenser's ELISSA. She is DEFICIENT and WANTING in all good manners--

Ne ought would eat

Ne ought would speak, but evermore did seeme,

As discontent for WANT of merth or meat.

Hyperbole Spenser thought would sound very odd for a fair lady's name, but Perissa sounds well and would become the mouth of an Italian poet. And is not ΠΕΡΙΟΘΕΛΕΙΝ the same as ΥΠΕΡΒΟΛΕΙΝ? And ΠΕΡΙΟΘΕΣ, qui ultra id quod esse debet, modum excedens? And is not this the character of PERISSA?
loosely light,

No MEASURE IN HER MOOD, no rule of right,

But poured out in pleasure and delight.

Let me ask now the candid reader, whether I have not fairly made out from Aristotle these three fair ladies, and plainly showed from whence Spenser took the very names, as well as characters?

XXXVII.

First by her side—Spenser corrected it himself among the errata, Fast.

XXXVIII.

That forward paire—viz. Sir Hudibras and Sansloy. That froward twaine, viz. her two froward Sisters, Elissa and Perissa.

XXXIX.

From lofty siege began these words aloud to sound.]

Inde TORO pater Aeneas sic orsus AB ALTO.

Aen.ii.2.

Which Douglas<.p.38.ver.34.> translates, his aegy rigii. Virgil could say, with great propriety as alluding to the Roman customs in his epic poem, lofty siege: for the high raised couches were looked on as stately and honourable.

Lucent genialibus altis

Aurea fulcra toris

Aen.vi.603.

Our Fairy poet thinks himself confined to no particular customs, times, or fables; but borrows from all, or from any, as may best suit his fiction or allegory.—Observe another custom often mentioned in Homer's odyssey, which is to entertain your stranger guest, before you question him, who he was, whence he came, and whether he was going: the hospitable Jupiter would have punished the doubting host, and
revenged the cause of the injured guest. See note on B.i.C.12.St.15.

XL.

All faery land doth peaceably sustene.] So spelt that the letters might agree in the rhyme, and so the Ital. sostenere.—That Fairy land here means England in the historical allusion, I believe will not be doubted. In the following stanza, complimenting his queen, he says.

As th' idole of her Maker's great magnificence.

Idole, i.e. a true representation. Milton uses it for a false representation:

Th' apostate in his sun-bright chariot sat,

Idole of majesty divine—

V.100.<i.e. VI.10.>

εἰκών, simulacrum, imago: a representation or image of a thing, false or true.

XLII.

Order of Maydenhead—] In the historical allusion, order of the Carter. Presently after,

An yearly solemn feast—

Consult our poet's letter to Sir W.R.

XLIV.

—And this their wretched sonne.] Pointing to the babe with the bloody hand.

XLVI.

Night was far spent, and now in ocean deep

Orion, flying fast from hissing snake—]

Meaning that the sun was almost beginning to rise, and that Orion was setting.—Orion flying from the snake, alludes to his figure and position on the sphere or globe.
CANTO III.

I.

SOONE as the morrow fayre WITH PURPLE BEAMES
Dispersst the shadowes of the misty night,
And Titan, playing on the eastern streames,
Gan cleare the deawy ayre with springing light.]

Spenser is generally very classical in his expressions, and here particularly as I have formerly observed, in critical observations on Shakespeare\textit{p.191}. So again in B.v.C.10.St.16.

The morrow next appeared WITH PURPLE HAIRE
Yet dropping fresh out of the Indian fount.

Purple with the poets, means beautiful in general, or any bright resplendent colour. \textit{Purpurei olores}, Hor.L.iV.Od.i.ver.10. Purple swans, \textit{i.e.} of a brilliant whiteness. But Spenser litterally follows Virgil, vi.640.

\textit{Largior hic campos aether, et LUMINE vestit PURPUREO.}

With a purple light, \textit{i.e.} with a bright, brilliant light. So Aen.i.594.<i.e. 590-1.> \textit{lumenque juventae purpureum}. So \textit{purpureo ore}, in Hor. L.iii.Od.3.ver.12. means beautiful. And this expression Statius, iii.440, applies to the \textit{morrow fayre},

\textit{Tertia jam nitidum terris Aurora deiasque PURPUREO vehit ORE diem.}

\textit{Ibid.}

And many folded shield he bound about his wrest.} It will be highly proper for the reader to have a compleat idea of the arms of these Fairy knights.--I shall here consider their shields; which were made of hides, doubled into many folds and strengthened with plates of
iron: hence Spenser’s epithet, seven-folded. So the shield of Ajax was seven-folded, ἄξως ἐπταρφοέλων. Hom.II.vii.220. And Ovid<Met.xiii.2.> characterizes Ajax by the master of the seven-folded shield, Clypei dominus septemplicis. He says below, C.5.St.6.

the upper marge

Of his seven-folded shield away it tooke.

which he imitated from Virgil, xii.923.

Volat atri turbinis instar

Exitium dirum hasta ferens, orasq; recludit

Loricae, et clypei extremos septemplicis orbes.

The shields likewise were plated with iron round the marge or brim,

Upon the brim of his brode plated shield.

They bound their shields round their arms, when they addressed themselves to battle; which the Italians express by imbraciare: and Spenser hence uses embrace, which word see in the Glossary.

And many-folded shield he bound about his wrest.

So above, B.I.C.5.St.6.

Their shining shields about their wrists they tie.

And B.II.C.2.St.21.

His sun-broad shield about his wrest he bound.

i.e. He bound about his arm his shield broad as the apparent circumference of the sun. And in many other places, as in B.v.C.6.St.28.

She quickly caught her sword and shield about her bound.

But the ancients did not bind them round their arms, but held them by iron handles: and so Milton, vi.<541,>543. Let each gripe well his orbed shield. He had Homer in his mind, II.II.382. ἔντοιχα γάτω. bene scutum apparat, componat: but I don’t know whether Spenser has
not translated Homer's words, εἰ δὲ τὰ ἄρματα σαφὲς εἰς his shield, nearer than Milton.

Eftsoones her goodly shield addressing fayre.

We learn from Herodotus<1.171.> that the Carians first invented the
handle; before this invention they tied their shields about them with
leathern thongs. Hesychius and Suidas, in ἑρανιν. Πόρος. These
leathern thongs were used afterwards to hang their shields across
their shoulders: and so the heroes in Homer are often described with
their shields slung behind. In the same manner our poet describes his
warriors.

And on her shoulder hung her shield, bedeckt
Upon the bosse with stones, that shined wide,
As the faire moone in her most full aspect--

The bosse here mentioned was a prominent part or bunch in the middle
of the shield, which the Latins named Umbo, the Greeks, Ομοσολος.--
Milton imitated the above-mentioned passage,

his pond'rous shield--

Behind him cast; the broad circumference
Hung on his shoulders, like the moon, whose orb
Thro' optick glass the Tuscan artist views.

Behind his back he bore a brazen shield.

I have no occasion to mention the various impresses or devices of their
shields, nor their mottos, as what is well known.

II.

Then taking congè of that virgin pure,
The bloody-handed babe unto her TRUTH
Did earnestly committ, and her conjure--
And that so soone as riper yeares he ROUGHT
He might for memory of that dayes RUTH
Be called Ruddymane--"

Spenser corrected it RAUGHT among the errata. But still it seems to me that greater corrections should be made, and that some of the words should change places, being shuffled out of their order by means of the roving eye of the printer, or transcriber.

The bloody-handed babe unto her RUTH
Did earnestly commit.

Sir Guyon committed the bloody-handed babe to the pity and compassionate care of Medina. ruth by our old writers, is frequently used for pitiful regard.

And that--
He might for memory of that daies TRUTH
Be called Ruddymane.--

And Sir Guyon desired Medina, that as soon as he came to riper years, for memory of the true transactions of that day, he might be called Ruddymane: his name alluding to and proving the truth of the story.

III.

Patience perforce.] The whole proverb is, patience perforce is a medicine for a mad dog. See B.iii.C.10.St.3.

IV.

But in his kestrell kynd
A pleasing vaine of glory he did fynd.]
So the first quarto, but in the second quarto and folios,

A pleasing veine of glory vaine did fynd.

which jingle of like sounds is not foreign from Spenser's manner: but
yet the addition of he did find—He that brave steed—is likewise Spenser's manner, in imitation of the ancients, who are fond of thus introducing, ille, οὐς. See Bentley on Horace L.i.0d.ix.16. However let the reader please himself.

V.
For such, as he him thought.—] Him is used for himself: as in Greek ἰσόν for ἑαυτὸν, which meddling criticks often alter. See Scaliger on Manilius, i.ver.212.pag.35. in ipso, i.e. in seipso. in ipsum, i.e. in seipsum: ἐκλυνομένος, ἐς ἰσόν προ ἐς εαυτόν.

VI.
And crying Mercy, LOUD, his pitious handes gan reare.] I believe Spenser wrote,

And crying, Mercy, Lord! his piteous handes gan reare.

VII.
Why livest thou, dead dog, a longer day.] This was a term of ignominy among the Jews. 1 Sam.xxiv.14. After whom is the king of Israel come out? After whom dost thou pursue? After a dead dog? After a flea? ii.Sam.ix.8. And he bowed himself and said, what is thy servant, that thou should'st look upon such a dead dog, as I am? 2 Sam.xvi.9. Why should this dead dog curse my lord the king? Achilles thus speaks to the dying Hector,

Μή με, ΚΥΟΔ, γούλαν γονάξεο, μηδὲ τοιχίων.

Il.x'345.

--Ain' vero, canis?


VIII.
--hold your dead-doing hands.] This is from Homer Il.0'317. Ψ:18. ἀνδρὸν κυνόναχ χέλας, manus homicidas.
Vaine-glorious man, when fluttering wind does blow,
In his light winges, IS LIFTED up to skye.]

Vaine-glorious man is put in apposition with Braggadochio, and I am persuaded IS LIFTED is the printer's corruption for ILIFTED: for Spenser like Chaucer and the old poets, prefixed i and y before particles.—But the reader is to think for himself.

XI.
--a well consorted paire.] ὁ γὰρ πελάγος λόγος εὖ ἔχει ὡς ὁμολογώμενος τελάζει. Plato in Sympos.<195B.> Magna inter molles concordia--

XII.
That speare is him enough—) Ili satis est. That speare is sufficient for him to cause a thousand to groan. See do in the Glossary. The knights in romance writers often make such vows, as this bragging knight is here supposed to have made; and the poet's putting this romantick vow in the mouth of this knight seems such a kind of imitation as carries with it a degree of sarcasm. Ferreau swore that he would wear no helmet, but that which Orlando wore. Ariost.xii.30,31. Mandricard, who was only armed with a speare, swore that he would wield no sword but Orlando's. Ariost.xiii.43.<i.e. xiv.43.> xxiii.78.

XV.
And eke of surest steele—Do arm yourself—) If the reader is not attentive, he might imagine Spenser has forgot himself. Braggadochio was dressed in shining armor faire, St.ll. meer show, but of no service: he had neither sword nor shield; but had stolen Sir Guyon's horse and spear. Archimago therefore tells him to provide these, and to get armour of better proof, of surest steele, if he would attack
such knights as Sir Guyon and the red-crosse knight.

XVI.
Is not enough—] ARE not four quarters of a man sufficient, without sword or shield, to quaille an host? The false construction might be got over by supposing our poet thus intended, is not enough, nonne satis est, namely for four quarters of a man, without sword or shield, to quaille an host?

XVII.
---ONCE I did sweare.] Ps. lxxxix. 34. <i.e. 35.> I have sworn once by my holiness, i.e. peremptorily, ἐν τῷ ἁγίῳ. See critical observations on Shakespeare, pag. 349,

XVIII.
And wondred in his mind, what mote that monster make.] Not perhaps what that monster Archimago might make of it: but using monster according to the Latin idiom, he may mean, and he wondered in his mind what might occasion that prodigy or prodigious appearance, viz. Archimago's bold word, and the consequence of it, his miraculous vanishing away.

XX.
Each trembling leafe, and whistling wind they heare,
As ghastly bug does unto them affeare.] Spenser corrected this himself among the Errata of the press, does GREATLY them affeare. And nothing can be better corrected; we are assured 'tis the poet's own correction: but the person who had the care of the 2d quarto edition, has omitted this emendation of the poet (for indeed he seems never to have seen the Errata which Spenser printed at the end of his 1st quarto) and has substituted the following, much the worse, reading,

As ghastly bug their hair on end does reare.
All the subsequent editors follow this reading: But Spenser's own is very proper, Each trembling leaf, every wind they hear, does greatly affare them, terrify them: Anglo-S. afærān. fāeran, to terrify or make afraid: So Shakesp. Merch. of Venice, Act.II.Sc.I.8-9. This aspect of mine hath feared the valiant: i.e. made afraid. Again, in Antony and Cleop. Act.II.61.4. Thou canst not fear us Pompey with thy sails. i.e. frighten us.

Ibid.

At last they heard a horne THAT SHRILLED cleare
Throughout the wood THAT ecchoed againe.]

I am persuaded that Spenser wrote YSHRILLED,

At last they heard a horne YSHRILLED cleare
Throughout the wood that ecchoed againe.

So in Colin Clouts come home again, ver.62.

Whose pleasing sound YSHRILLED far about.
The corruption was plainly owing to the printer's mistaking y for y^.

So in B.i.C.2.St.29.

For golden Phoebus now THAT MOUNTED hie--
Spenser corrected it among the Errata, YMOUNTED. The same blunder is in B.vii.C.7.St.5.

For with a veile THAT WIMPLED every where
Her head and face was hid, that mote to none appeare.
The printer thought YWIMPLED was Yt WIMPLED.

For with a vaile, YWIMPLED every where,
Her head and face was hid that mote to none appeare.

This correction is very easy, and the corruption easily accounted for.

XXI.

Downe fell to ground, and crept into a bush-- This ludicrous image of a coward is perhaps taken from the character of the coward Dametas
in his favourite Sydney. Arcad. p. 70. who creeps into a bush to hide
his head from danger.

XXII.

[Withouten blame or blot.] Without blame ἀμώθων, one of Homer’s
epithets. He seems to have his eye on Solomon’s song, whilst he is
characterizing his royal mistress. Would he have us too interpret
mystically, as Divines interpret? Thou art all fair, there is no spot
in thee, iv. 7. He says in her cheeks the vermeill red did shew,
Like roses in a bed of lillies shed.

I am the rose of Sharon and the lillie of the valleys, ii. i. My
beloved is white and ruddy, v. 9. <i.e. 10.>

Quale rosae fulgent inter sua lilia mistae.

Spargeasi per la guancia delicata
Misto color di rose, e di ligustri.

The which ambrosial odours from them threw.
Milton has the same expression, ii. 245.

And his altar breathes

Ambrosial odours and ambrosial flowers.

Virg. i. 403. Ambrosiae odorem spiravere. I will in this note add some
other allusions to Solomon’s song, that the reader may compare them
together, St. 24. And when she spake,

Sweet words like dropping honey she did shed.

Thy lips, O my spouse, drop as the honeycombe: honey and milk are
under thy tongue, iv. 11. See above, note on B. i. C. 9. St. 31.—St. 37, 38.
Her legs—like two faire marble pillars. Sol. Song, v. 15. His legs
are as pillars of marble set upon sockets of fine gold. Divines, as I
said above, interpret these songs, as Spenser would have us interpret
his poem, namely, as "a continued allegory;" but there are many expressions in them δυσνόητα. The subject of this book relates to Temperance: Love is of all passions the most liable to abuse; our poet therefore would have us spiritualize our love, and contemplate the beauty of his royal mistress, as beauty in the abstract: for whatever is beautiful, true, harmonious, proportionable, &c. contemplated with the temperate eye of reason, must more than please, even for its own sake: quia decet, quia rectum, quia honestum; etsi nullum est consecuturum emolumentum.

XXIV.

Her yvorie forhead——] Ariost. vii. 11.

Di teso avorio era la fronte lieta.

XXV.

Upon her eyelids many Graces sate

Under the shadow of her even brows]

Sonnet xl.

When on each eye-lid sweetly do appeare

An hundred Graces, as in shade, to sit.

See Spenser Ecl. vi. ver. 25. with the notes of his friend E.K. Many Graces.] "Though there be indeed but three Graces or Charites, or at the utmost but four; yet in respect of many gifts of bounty, there may be said more: and so Musæus<Hero & Leander 63-5> saith, that in Hero's either eye there sat a hundred Graces.

Πολλαί δ' ἐν μελέων χάριτες ρέου* οἱ δὲ παλαιοὶ

Τρεῖς χάριτες ψέυσαντο περικνέαν. εἰς δὲ τις Ἡρούς

Οφθαλμὸς γελών ἐκατὸν χαρίτεσσι τεσσάλει.

Multae verò exmembris Gratiae fluebant: sed antiqui tres Gratias esse sunt mentiti: alteruter vero Herûs oculus ridens centum gratiis pullulabat.
Aristoenetos καὶ τοῖς ὓμασιν ἔφοιτες, οὐ τρέως, καὶ Ἡσίοδος, ἀλλὰ ἔπειταν περιχορέοι δενας. Et circa oculos Gratiae, non tres, secundum Hesiodum, sed decies denae tripudiant.

XXVI.

Was hem'd with golden fringe.] This is the first instance in our poet of leaving his verse imperfect and broken: other instances of these hemistiches or half verses, the reader will find in C.8.St.55. B.iii.C.4.St.39. So again, C.6.St.26.

To seek the fugitive.

But this verse is thus left only in the old quarto but filled up in the other editions,

To seeke the fugitive both farre and nere.

There is but one more instance in this large work, viz. B.iii.C.9.St.37. Cowley in his notes on the first book<1.142.> of his own epic poem, says, that none of the English poets have followed Virgil in this liberty, which he thinks looks both natural and graceful.--I am surprised Cowley should have forgotten Spenser: Phaer likewise in his translation of Virgil, has, in imitation of the poet he translates, several hemistiches.

XXVII.

Below her ham her weed did somewhat trayne.] This picture is the same as that of Diana, as represented in statues or coins, or poetical descriptions. Consult Spanhiem in his notes on Callimachus, pag.134,135.

καὶ ἐς γόνυ μέχρι χιτώνα

Ζώνυσθαι λεγωτόν.

Call. in Dian.ver.ii.<i.e. ver.ii.>

I am apt to think our poet had likewise in view the Amazonian dress of Pyrocles in his learned friend’s Arcadia, pag.42. Upon her body she
wore a doublet of skye-colour satin, covered with plates of gold, and as it were nailed with precious stones, that in it she might seem armed; the nether part of her garment was full of stuff, and cut after such a fashion, that though the length of it reached to the ankles, yet in her going one might sometimes discern the small of her leg, which with the foot was dressed in a short pair of crimson velvet buskins, in some places open (as the ancient manner was) to shew the fairness of the skin.

XXXIX. <i.e. XXIX.>

Her daintie paps, which like young fruit in May

Now little gan to swell.]

Thy breasts are like to clusters of grapes. Sol. Song.vii.7. Thy breasts shall be as clusters of the VINE.<vii.8.> I will hence take occasion to correct and explain Chaucer in the Merchant’s tale, 1655, where he imitates some passages of Solomon’s Song.

Rise up my wife, my love, my lady fre,
The turtles voice is herd, my lady swete,
Winter is gone with all his rainis wete:
Come forth now with thyn eyin columbine;
<i.e. doves eyes. Song Sol.<i.>15. and v.12.>

How fairer ben thy brestis then is wine (read, vine, viz. the clusters of the vine. vii.8.)

But I don’t think (though the reader is to think for himself) that Spenser followed literally, though he might allegorically, this mystical song; he as a poet, takes and leaves and alters as he thinks proper: so that by young fruit in May, &c. he may intend not clusters of grapes, but unripe apples: and this expression Ariosto uses describing Alcina’s beauties, Canto vii.14.
Bianca neve è il bel collo, e 'l petto latte;
Il collo è tondo, il petto è colmo, e largo;
Due pome acerbe, e pur d' avorio fatte
Vengono, e van, come onda al primo margo.—

Due pome acerbe, two unripe apples; young fruit in May.

La virginella ignude
Scopria sue fresche rose,
C' hor tien nel velo ascosse,
E le poma del seno acerbe, e crude.

Sydney’s Arcad. p.51. And the apples methought fell down from the
trees to do homage to the apples of her breast. See Aristoph. Epist.iii.L.1. and Epist.vii.L.2. περικρατών ὁμοίως αὐτὰ στέρνου μήλα, 
manuprehendens acerba poma pectoris. So the place should, I think, 
be rendered and red. Aristoph.Eccles.ver.<896,>898. τὸ τρυφερὸν ἐπὶ 
toῖς ἔπηλος ἐπικυρέω, voluptas efflorescit in earum malis, i.e. 
Id.xxvii.49. uses the same expression,
MALA TÊA ΠΡΩΤΙΣΤΑΙ[LEGEPRΩΤΙΣΤΑ] TÕE ΔΗΝΟΝΤΑ ΔΙΔΑΞΩ. 
Mala tua primùm haec florescentia cognoscam.

Her yellow lockes—about her shoulders—] Our poet paints at large 
his royal dame, and she was not displeased to hear praises even of her 
person, if fame says true: to adorn her he has spoiled all his 
brother poets of their images.

Namque humeris de more habilem suspenderat arcum 
Venatrix, dederatq; comam diffundere ventis, 
Nuda genu, nodoque sinus collecta fluentes.

Virg.i.318.
Such as Diana by the sandy shore
Of swift Eurotas, or on Cynthus greene--
The sandy shore of swift Eurotas--is for the sake of the repetition of
the same letter, which he is wonderfully fond of--
Qualis in Eurotae ripis aut per juga Cynthia
Exercet Diana choros--

Virg. i. 498.

See above the same allusion differently applied, B. i. C. 12. St. 7.

Or as that famous queen
Of Amazons--

Vel qualis equos Threissa fatigat
Harpalyce.

Aen. i. 320. <i.e. 316–7.>

Quales Threïciae cùm flumina Thermodontis
Pulsant, et pictis bellantur Amazones armis:
Seu circum Hippolyten, seu cum se martia curru
Penthesilea refert.

Aen. xi. 659.

Her addressing Trompart, is taken from Venus' addressing Aeneas, and
Achates,

Hayle, groome, didst not thou see--

Ac prior, heus, inquit, juvenes--

Aen. i. 325. <i.e. 321.>

Trompart's Answer.

O goddesse, for such I take thee to bee
For neither doth thy face terrestrial shew,
Nor voyce sound mortall--

Aeneas' answer,
O, quam te memorem, virgo, namque haud tibi vultus
Mortalis, nec vox hominem sonat: O dea, certe.

XXXII. <i.e. XXXI.>

Or as that famous queene
Of Amazons, whom Pyrrhus did destroy,
The day that first of Priame she was seene,
Did shew herself in great triumphant joy,
To succour the weak state of sad afflicted Troy.] That Penthesilea was slain by Pyrrhus, was admitted as a truth, and
told as such, by all the romance writers: it would be unpardonable
therefore for Spenser in his fairy tale, to have contradicted either
them or his admired patron Sir Philip Sydney. **Impute to the manner of
my country, which is the invincible land of the Amazons: myself niece
to Senicia, queen thereof, lineally descended of the famous
Penthesilea, slain by the bloody hand of Pyrrhus</p.51>. And so Dares
Phryg. de bello Troj. Cap.xxxvi. Pentesilea Neoptolemm sauciat:
ille, dolore accepto, Amazonum ductricem Pentesileam obtruncat.

Prior improba Pyrrhum

Pentesilea premit--
dumque elicit ensem
Altius impressum, laevam mucrone papillam
Transadigit Pyrrhus: sic imperiosa virago
Digladiata ruit.

Joseph.Iscan. de bell.Troj.iv.646.<i.e. vi.634-5,646-9.>

And Pyrrhus--
Towarde this queene faste gan him rape,
To be avenged whatsoever fall.--
And Pirrhus sworde was so sharpe whet,
That sodaynly of her arme he smet.—
So that this queene fel down dead anon.

Lydgate, B.iv.<4321,4324-5,4332-3,4336.>

Caxton, in the wars of Troy (translated from Dares) has a whole chapter, "How the queene Panthasile cam from Amazonne with a thousand maydens to the socoure of Troye. And how she bare her vaylantly, and slewe many Crekis, and after was she slayne by Pyrrhus the sone of Achilles.<8.iii.ch.24.>"

XXXIV.

At which sad STOWRE,

Trompart forth stept, to stay the mortall chaunce,

Out crying, O whatever heavenly powre,

Or earthly wight thou be, withhold this deadly HOWRE.]

There are many instances given in these notes of words getting out of their proper places; and methinks the same error is to be found here.

At which sad HOWRE

Trompart forth stept.

At which sad and critical moment of time Trompart stept forth; crying out, O whether thou be a goddess or mortal creature,

Withhold this deadly STOWRE.

Withhold this fight, assault, &c. which will prove fatal to my master.

XXXVI.

She gins her feathers fowle disfigured,

Proudly to prune.]

She is elegantly repeated, which has been already noticed.—To prune, is to set in order, a Gall. brunir, polire. to prune vines, has another meaning, and is from another original. This I mention to vindicate a reading in Shakespeare, <Part I> K.Henry Iv. Act.I Sc.1.<97-8.>
Which makes him prune himself, and bristle up
The crest of youth against your dignity.
The construction of the verses just above is, not caring how she
disordered her gay painted plumes, in order to save her silly life—
XXXVII.
All haile, Sir knight, and well may thee befall,
As all THE like, which honour have pursue\textdprime{d}]
The address and turn of the sentence plainly requires,
As all THEE like, which honor have purse\textwedge{d}.
XXXVIII.
To whom he thus, O fairest under skie,
Trew be thy words, and worthy of thy praise,
That warlike feats does	extemdash highest glorifie.]
The construction of these words seems hard: but change does\textemdash into
does; and Braggadochio\textquotesingle{s} answer is characteristick of himself: and
he is worthy of thy praise that DOES highest glorifie warlike feats:
including himself in the number, as is plain from what follows. This
reading adds much to the humour of this episode: and let it here be
observed by the bye that Spenser has many characters, speeches and
representations of humour throughout his poem.

LX. \textit{i.e. XL.\textgreater{} }
But who his limbs with labours, and his mind
Behaves with cares—

Here is an instance of behaves used in its primitive sense, Germ.
\textit{h\textupsilon\beta\nu\upsilon\nu}. Anglo-S. \textit{habban}, gehabban, to possess, use or occupy: Somn.
Who behaves, employes, uses &c. his limbs with labour, and his mind
with cares, \textit{i.e.} with study, and thought: as cura is used in Latin.
This is what Xenophon\textit{Memorabilia II.1.20.\textgreater{} calls, ὠ καὶ καρτερίας
ἐπιμέλειας}. Compare this Stanza, and the following, with Tasso, Canto
XLI.

Before her gate high God did sweat ordaine,
And wakefull watches ever to abide:
But easie is the way—

Et de òi mèn ἅρπαγγύλαι, καὶ έκ τοῦ παρασχῆμα ἥσοναί, οὔτε άσματι ἐνεξίαν ἰκανά ἐσιν ἐργάζεσθαι, ὡς φασίν οἱ γυμναστὶ, οὔτε υνκλι ἐπιμονήν ἐξύλογον οὔθεμιν ἐμπολοῦσιν’ αι δὲ διὰ κατερίας ἐπιμέλειας τῶν καλῶν τε κάγαλων ἔργων ἐξικνέονθαι ποιοῦσιν, ὡς φασίν οἱ αἰγαδῶι ἄνδρες. Λέγει δὲ ποι καὶ Ἑσιόδος,

Τὴν μὲν γὰρ κακότητα καὶ ἴλαδον έστιν ἐλέσθαι

Ῥησίως, λέει [male apud Hes. Ὀλυν] μὲν δὲδος, καὶ ΄α δ’ ἐγγύθι ναίει

Τῆς δ’ άρετῆς ἱδρυτασθεὶς προπάρουσιν έφημιν

Ἀθανατι’ μαρός δὲ καὶ ὑβριός οἶμος ἐπ’ αὐτὴν

Καὶ τρηχός τὸ πρῶτον’ ἐπήν δ’ ἐκς δικόν ἑκατεί, [lege omnino

πόρκα]

Ῥησίω δ’ ἄπειτα πέλει, καλετὴ περ ἑοῦα.

Μαρτυρεῖ δὲ καὶ Ἑπίκαριος ἐν τάδε,

Τῶν πόνων πιλοῦσιν ἡμῖν πάντα τάγαθ’ ὦ θεόν.

Καὶ ἐν ἄλλῳ δὲ τόπῳ φησίν,

Ὤ πονηρέ σοῦ,

Μὴ μοι τὰ μαλακὰ μόεο, μὴ τὰ σιληρ’ ἔχεις.

Sév. Απομ. Βιβ.Β'.<1.20.>

Did sweat ordain—sweat is the same word as Hesiod’s άρατα, for prefix the letter S before it, and you have the very word.

XLII.


XLIII.

Ne card he greatly for her presence wayne.] i.e. useless; her
presence was of no service or use to him. Though wayne may be here used according to its more common signification, and joined with He, i.e. nor did he vain man, &c. See note on the introduction to this book, St.3. where the adjective is placed last in the verse.

Ibid.

Depart to woods untoucht, and leave so proud disdayne?] Untoucht, intacta. Catull. in Carm. Nuptial<1xii.45>. Sic virgo dum intacta manet. Horat. L.i.od.7.<5.> intactae Palladis.--and leave so proud disdayne, i.e. and leave so proud a disdain behind her: or, and leave us so disdainfully.

XLV.

That earthly thing may not my courage brave
Dismay with feare, or cause ON foote to flie.] So the 1st and 2d quarto's. But the folio's, 1609, 1617, (as indeed the sense requires)--ONE foote to flie.
CANTO IV.

Argument. Delivers Phedon--this is wrongly printed instead of Phaon, See below St.36. And so the first quarto reads in both places. The second quarto and folios read Phedon.

I.

IN brave pursuit of honourable deed,
There is I know not what great difference
Between the vulgar and the noble seed]

Spenser opens his Canto, generally, with some moral reflection, or sentiment, arising from the subject; as Berni and Ariosto did before him in their more romantick poems. This unskilful and bragging chevalier gives a proper occasion to our poet of paying a handsome compliment to the Master of the Horse in the court of the Fairy Queen.--We must not, however, forget the expressions, There is I know not what great difference, Spenser must be translated to understand him, Nescio quod discrimen magnum est. Between the vulgar, τὸν ἁμημη, and the noble seed, τὸν ἐμημη, see Plato Repub.v.<460Cff.> and the stoical definition of Εὐχαρία in Diogenes Laertius. As feats of arms and love to entertain: here the rhyme comes in to hinder perspicuity; as for instance to entertain feats of arms and love: to entertain, to admit and honourably receive: a metaphor from receiving a guest. But chiefly skill to ride--to manage the steed and to ride well, was in high estimation in Queen Elizabeth's reign: so it was among the Persians in the times of Cyrus, and among the Romans in the times particularly of Julius and Augustus Cæsars.

III.

He saw from far or seemed for to see.]
-377-

Aut videt aut vidisse putat.  

Virg. vi. 454.

Some belated peasant sees,  

Or dreams he sees.  

Milt. 1. 783.

IV.

Her OTHER LEG was lame that she no'te walke.] Litterally from Homer,  
II. 82. 217.

\[\text{φολκός ἐν, χυλός δ' ἡ ΕΤΕΡΟΝ ΠΟΔΑ.}\]

Hesychius, "ΕΤΕΡΟΥ ΠΟΔΟΣ" τὸν ἕνα πόδα, τὸν ἐμφύασαν. alluding to this passage of Homer: it means, says Hesychius, one of his legs, or rather his left leg. The late learned Editor of Hesychius, did not see the allusion. Now ΕΤΕΡΟΣ is used sometimes for left, and what is left-handed is unlucky.

\[\text{Δύσκολον δ' ἠτικός,}\]

Εἰς κακὸν τρέχους έδαρμα—

οιτό νυν.

Daemon vero alter [i.e. laevus, malus] ad malum qui impulerat,  
perditit eam. Pindar, Πυθ. 7 ver. 62. So ΕΤΕΡΑ ΧΕΙΡ, is the left hand,  
in Plato de Repub. 439B pag. 439. Edit. H. St. "Αλλη μὲν ἢ ἀποδοῦσα ΧΕΙΡ,  
ΕΤΕΡΑ δὲ ἢ προσαγομένη. And her other leg: means here, as in Homer,  
the left leg. The picture of this wicked hag, is the picture of  
Occasion, in Phaedrus V. 8; which has been likewise noticed by the  
author of the remarks on Spenser p. 49.

Cursu ille volucris pendens in novacula  
Calvus, comosa fronte, nudo corpore,  
Quem si occuparís, teneas; elapsum semel  
Non ipse possit Jupiter reprehendere;  
Occasionem rerum significat brevem.
Effectus impediret ne signis mora,
Finxere antiqui talem effigiem Temporis.
Compare likewise the Epigram in the Anthologia, pag.346. 'Εις τὸν καλόν, which is thus to be pointed.
Η δὲ κόμη, τί κατ’ ὅψιν; 'Υπαντώνσαντι λαβέσθαι
Νὴ Δία. Τάξινθεν πρὸς τὶ φαλάσα πέλει;
Τὸν γὰρ ὁπαξ πτυχοῖς παραθέταται με τοσιών
'Ουτὶς ἐστὶ ιμερῶν δραστεῖ τίς ἐξόπλιθεν.
Coma autem, quid in fronte? ut obvius prehandat
Sane. Partes capitis aversae quapropter calvae sunt?
Quippe semel alatis praetermissum me pedibus
Nemo jam quantumvis cupidus reprehendet.
The madman here, is Furor, the son of Occasion: See below, St.10.
furor comes from φόρεων, quia furentes omnia turbant, confundunt,
miscens.

Who all on fire streightway——
With beastly brutish rage gan him assay——
And Cicero, Tusc.Disput.iii.5.<11.> defines furor, mentis ad omnia
caecitas. i.e.

Whilst reason blent through passion nought descride.
Furor in Greek is θυμὸς, and thus those verses of Euripides are to be
interpreted, which so much pleased, and are so often are cited by the
Philosophers,

Καὶ μανθάνω μὲν οὖν τολμήσω κακήν,
Θυμὸς δὲ κρέασια τῶν ἐμῶν βουλευμάτων,
"οπερ μεγίστων ἐλεγείς κακῶν βροτοῖς.

Et intelligo quidem qualia sint ea mala quae sum ausura: sed FUROR
est potentior meis consiliis, quia quidem hominibus causa est maximorum
Quae memoras scio
Vera esse, nutrix: sed FUROR cogit sequi
Pejora: vadit animus in praeceps sciens,
Remeatque, frustra sana consilia appetens.

Senec. in Hippol. ver. 177.

Horace very boldly has translated this word, ἔμψες, mens,

Qui non moderabitur irae,

Infectum volet esse, dolor quod suaserit et MENS.

Horat. Epist. i. i. 60.

Other poets prefix some epithet, when taken in this sense; Mens mala,
dira, insana, &c. Furo here broken loose is according to the
description of this madman in Petronius<De Mutatione 258-9>.

Quos inter Furo abruptis ceu liber habenis
Sanguineum late tollit caput--

Furor is described by Virgil as bound: compare Homer Il. v. 385, where
Mars the furious god of war is said to have been imprisoned and bound
in chains. Hence Virgil took his hint, as likewise from a picture of
Apelles, mentioned by Pliny, Nat. Hist. Lib. 35. <xxxvi. 93.> <vol. 2.>

FUROR impius intra
Saeva sedens super arma, et centum vinctus ahenis
Post tegum nodis, fremit horridus ore cruento.

Aen. i. 298. <i.e. 294-6.>

Chiudera Martè, ove non veggia luce:
E stingera al FUROR le mani al dorso.

Ariosto. iii. 45.

The poets often mention Furor as a person and an infernal imp.

Tum torva Erinnys sonuit et caecus FUROR,
Horrorque, et una quidquid aeternae creant,
Celantque tenebrae.

veniat invisum Scelus,
Suumque lambeus sanguinem Impietas ferox,
Errorque, et in se semper armatus FUROR.

V.

And ever as she went, her young did walk—] The usual phrase is, her
tongue did run: but the rhyme required it otherwise, and 'tis to be
defended as a catachrestical expression.

IX.

Still called upon to kill him in the place.] Acts vii.59. And they
stoned Stephen calling upon, and saying, Lord Jesus receive my spirit.
καὶ ἐλεοθέλον τὸν Ἐστήθον ἘΠΙΚΑΛΟΥΜΕΝΟΝ καὶ λέγοντα, κύριε Ἰησοῦ
dῆξα τὸ πνεῦμα σου.

X.

He is no, ah, he is not such a foe.] Spenser corrected it himself,
among the errata added to the 1st edition in quarto, not.

XI.

The bankes are overflowne when stopped is the flood.] The river runs
on in its usual course, unless you stop it, but stopped it rages and
overflows its banks: so try not to stop this madman in his career,
but begin first with Occasion, the root of all wrath.

Dum FUROR in cursu est currenti cede FURORI.

Difficiles aditus impetus omnis habet.

He seems likewise to have Ovid in view, where he describes Pentheus;
the verses are so well turned and the description so masterly that I
cannot help transcribing them.

Frustraque inhibere laborant.
Acrior admonitu est; irritaturque retentat
Et crescit rabies; remoraminaque ipsa nocent.
Sic ego torrentem, qua nil obstabat eunti,
Lenius, et modico strepitu decurrere vidi:
At quacunque trabes obstructaque saxa tenebant,
Spumeus, et fervens, et ab objice saevior ibat.

<Met.iii.565-71.>

XII.

—her ungracious tong.] So Spenser ordered it to be written among the
Faults escaped in print: before it was printed tongue. You see what
care he took that even the letters should answer, as well as their
jingling terminations.

XV.

With hundred yron chaines he did him bind.] Hunc fraenis, hunc tu
compesce CATENA, says Horace<Epist.I.ii.63>, speaking of this same
perturbed state of mind, represented by this monster Furor. So
Juvenal, S.viii.<88.>

—Pone irae fraena modumque.

See note above on St.iv.

XVII.

Fayre Sir, quoth he—] The following story which this young man
tells, is taken from the fifth book<St.5-74.> of Orlando Furioso:
Harrington, who translated Ariosto, mentions that this story too was
written by Mr. Turbervill. Part of the tale Shakespeare has formed
into his play called Much Ado about Nothing.

Ibid.

So me weake wretch, of many weakes wretch,
Unweeting, and unaware of such mishap,
She brought to mischiefe through her guileful trech,
Where this same wicked villain did me wandering ketch.]
Thus altered in the 2d quarto, and manifestly by Spenser's direction,
So me weake wretch, of many weakest one,
Unweeting and unaware of such mishap,
She brought to mischiefe through occasion,
Where this same wicked villain did me light upon.
Through occasion is very rightly added, the whole episode and allegory
plainly requiring it.

XVIII.
With whom from tender dug of commune nourse
Attonce I was upbrought—)
He seems to allude to the Italian phrase, which calls a foster
brother, fratello di latte. 'Tis not to be passed over likewise, that
the Irish, in particular, look upon their foster brothers in a higher
degree of friendship and love, than their own brothers; which Spenser
takes notice of in his view of Ireland. This consideration makes the
pathos more sensibly affecting.

XX.
My friend, hight Philemon, I did partake—) i.e. I made partaker.
Nothing can excuse this breaking through all rules of measure;
Spenser should have written,

My friend, Philemon hight—
Below, St.39.<i.e. 29.>30. He errs the same error thrice,
Confess how Philemon her wrought to chauenge her weede.

To Philemon, false faytour Philemon.
The following is equally as bad,
Great Ganges and immortal Euphrates.


If authorities can excuse, I could bring many like instances from the old poets, who paid no regard to proper names, whether long or short, but measured them by syllables, not quantity. But I hope, in this one respect, no moderns will ever imitate them.

XXIV.

Saying, he now had boulte all the floure.] Sifted the whole affair; bolted it all to the very bran.

But I ne cannot boulte it to the brenne.

Ch. in the Nonnes Priest’s tale 1281.<i.e. 1355.> i.e. I cannot sift it, examine it thoroughly. Hence comes Bolting, an exercise of Gray’s-Inn, so named from sifting or examining into some law points.

XXV.

Who glad to’ embosom his affection vile.] Who glad to cherish (in sinu complecti) his vile affection.

Ibid.

Pryene, so she hight.] Her name in Orlando Furioso is Dalinda; in Shakespeare Margaret. But as Spenser varies in his names, so he varies likewise in many other circumstances from the original story.

XXIX.

And chawing vengeaunce.] And chawing the cud, ruminating upon vengeance.

XXXIV.

Most wretched man,

That to affections does the bridle lend:

In their beginnings, &c.]

Affections, i.e. passions. So the Latin, affectus. The thought is
the same as in Seneca,

Quisquis in primo obstitit
Repulitque amorem, tutus ac victor fuit.
Qui blandiendo dulce nutrivit malum,
Sero recusat ferre, quod subiit, jugum.

Presently after,

Strong wars they make and cruell batt'ry bend
Gainst fort of reason—
This is preparing you before-hand for the Castle and Fort, wherein the Soul, Reason, and Wisdom, dwells; more minutely described, B.11.C.9.St.10. and C.11.St.5.

XXXV.

Wrath, gealousie, griefe, love, do thus expell.] i.e. Do thou thus expell.—Presently after, The monster filth did breede, i.e. The fire did breed of sparks, the weed [gealousie] of a little seed, the flood of small drops, the monster [love] of filthiness.—Do thus delay, i.e. See that thou dost thus delay, put off, take away, &c. The whole Stanza is very pretty, and worth a little attention.

XXXVI.

Least worst betide thee—] It should have been printed, worse.

XXXVII.

Which mingled all with sweat did dim his eye.] i.e. Did dim his countenance, quite alter his features, pars pro toto.

XXXIX.

Yet mildly him to purpose answered.] i.e. to discourse with him. See the Gloss. in Purpose. He answers mildly: Varlet, therefore, in the following Stanza, is not to be taken in its modern, but ancient signification: for our poet is all ancient.—The reader at his
leisure may consult Menage in Valet; and Junius in Vassal.

XLI.

Howe hight he then, said Guyon, and from whence?] I have printed it, How hight he, then said Guyon, and from whence? i.e. Then Guyon answered and said, How is he called, and from whence came he? To whom Atin, His name is Pyrocles, &c.

τίς; τόθεν εἶς ὄνομαν; 


Qui genus? unde domo?

Virg. viii. 114.

—Unde domo? quis?

Horat. Epist. i. viii. 53. (i.e. i. vii. 53.)

Ibid.

Acrates SONNE of Phlegeton and Iarre;

But Phlegeton is SONNE of Herebus and Night;

But Herebus SONNE of Aeternitie is hight.]

The second verse, which is broken loose from his fellows, is very easily reduced to his pristine state and regularity, by our easy accounting for that source of perpetual error, which runs through the printing of Spenser's poem: We have printed the word in capitals to shew the reader what we have so often mentioned, namely, the printer's eye being caught by some word above or below: I make no doubt therefore myself but that Spenser gave it,

But Phlegeton, of Herebus and Night.

The construction is very easy and natural, both which are the sons of Acrates and Despight, Acrates son of Phlegeton and Jarre, but Phlegeton of Herebus and Night; and Herebus son of Aeternity is hight. The two BUTS likewise seem a printer's manufacture and blunder.
Both which arre,
The sonnes of old Acrates and Despight,
Acrates sonne of Phlegeton and Jarre;
But Phlegeton of Herebus and Night:
And Herebus sonne of Aeternitie is hight.
See their genealogy, which I have drawn up in a note on B.i.C.5.St.20.
Aeternitie is mentioned in Boccace<Genealogie I.1>, sequitur de
Aeternitate, quam ideo veteres Demogorgoni sociam dedere, ut is qui
nullus erat videretur aeternus; quae quid sit suo se ipsa pandit
nomine—de illa sic Claudianus,

Est ignota procul, nostraeque impervia menti,
Vix adeunda deis, annorum squalida mater,
Immensi spelunca aevi, &c.

<De Consulatu Stilichonis ii.424-6.>
Phlegeton according to Spenser is the son of Erebus and Nox:
according to Boccace, Flegeton is the son of Cocytus: and mentioned
as an infernal river and deity in Virgil, vi.265.

Dii quibus imperium est animarum, umbraeque silentes
Et Chaos et PHLEGETHON—
Again alluding to its etymology, vi.550.

Quae rapidus flammis ambit torrentibus amnis
Tartareus PHLEGETHON, torquetque sonantia saxa.
Milton spelt it as Spenser did, tho’ since altered in the latter editions,

Fierce PHLEGETHON

Whose waves of torrent fire inflame with rage.

11.580.

You see then how proper this fiery infernal deity is the supposed
father of Acrates. Jarre is the Litigiun of Boccace<1.3>, the "Episc
of Homer<il.xxv.440.> and Hesiod<Works & Days 804>, and the Discordia of Virgil, viii.702.

Et scissa gandens vadit Discordia pallâ.

Acrates, ('Ἀκράτης') and Despight (dispetto, malice, ill-will, &c.) are not mentioned particularly by the mythologists, but they may be included under those vile affections of the mind, which are said to be the offspring of Night and Erebus. The sonnes of Acrates and Despight, are Cymochles and Pyrochles, the former has his name from κῦμα non modo fluctus sed et variorum malorum frequentia, et θλέος gloria: meaning one who seeks for vain honours in a sea of troubles; Pyrochles from πῦρ ignis et θλέος gloria.

XLII.

ATIN.] The squire of Pyrochles, the stirrer up of strife, and revenge. He has the same name of a goddess, whom Homer mentions, and who had just the same offices allotted her.

---'Ατη, ἥ πάντας ἀπαί.
Argument. This I have printed from the 1st quarto: the 2d and folios read thus,

AND Furors chayne unbinds,
Of whom sore hurt for his revenge
Attin Cymocles finds.

I.
Then stubborn perturbation—
To which right well the wise do give that name,
For it the goodly peace of stayed mindes,
Does overthrow.]

Perturbatio, à perturbando, for it does overthrow the peace of the mind. To which right well the wise do give that name: Cicero Tusc.Disp.iii.11.<24.> Perturbatio, animi motus, vel rationis expers, vel rationem aspernans, vel rationi non obediens: isque motus aut boni aut mali opinione excitatur. iv.15.<34.> Perturbationes, quae sunt turbidi animorum concitatique motus, aversi à ratione et inimicissimi menti vitaequae tranquillae. De Finib.iii.11.<i.e. iii.10.35.> Nec vero perturbationes animorum, quae vitam insipientium miseram acerbanque reddunt, quas Graeci πάθος adpellant (poteram ego verbum ipsum interpretans, morbos adpellare, sed non conveniet ad omnia: quis enim misericordiam, aut ipsam iracundiam, morbum solet dicere? at illi dicunt πάθος. Sit igitur perturbatio, qua nomine ipso vitiosa declarari videtur) nec hae perturbationes vi aliqua naturali moventur: omnesque sunt genere quatuor, partibus plures, aegritudo, formido, libido, quamque Stoici communi nomine corporis et animi ἡγομέν adpellant, ego malo laetitiam adpellare, quasi gestientis animi elationem voluptuariam. Perturbationes autem nulla naturae vi
conmoventur, omniaque ea sunt opiniones ac judicia levitatis: itaque
his sapiens semper vacabit. We may find all these four perturbations
characterized by Spenser, Aegritudo i.e. Sorrow and discomfort,
exemplified in the mother of the babe with the bloody hand: Formido,
in Braggadochio and Trompart. Libido, in Cymocles and Acrasia.
'H5ovn' i.e. laetitia, seu gestientis animi elatio voluptuaria, in
Phaedria.

Ibid.

His owne woes author, whoso bound it findes,

As did Pirrhocles, and it willfully unbindes.] Spenser, among the errors of the press prefixed to his first edition,
ordered this wight's name to be spelt Pyrocles; I have obeyed his
orders in this edition, and have altered it accordingly above
C.4.St.41,45. and below C.5.St.8.16.19.20.21.25.36.38. The
construction of this passage is: 'He is the author of his own woes,
whosoever finds perturbation bound or restrained, and wilfully unbinds
it, as here acted Pyrocles.'

II.

And formed yre.] See note on B.1.C.5.St.28.

V.

Disleall knight whose coward corage chose—] This is spelt from the
Italian, disleale; 'tis a frequent expression in romance writers, and
carries with it the highest affront; perfidious, false, treacherous,
&c. Corage is heart or mind: coragium in the base latinity was used
for cor.

Thereby thine armes seem strong, but manhood frayl.

Perhaps he wrote,

Thereby thine arm seems strong, but manhood frayl.

And in the concluding verse of the Stanza,
If wonted force and fortune do me not much fayl,
This is altered in all the editions, but the first, into.
—doe not much me fayl.

To make the accent fall stronger on me, I would rather read,
If wonted force and fortune doe not me much fayl.

VII.

Tho hurling high his yron braced arme,
He smote—
Yet there the steele stayd not, but inly bate
Deepe in his flesh.]

Read as one word, yron-braced: then hurling aloft his arm which was
braced about with iron armour, πάλης νόσθυμενος. Hom.II.γ.362.
ἐποικώδε, ἄφαγα. II.μ.456. corpore toto Alte sublatum consurgit Turnus
in enem. Virg.xii.729. And high advancing his blood thirstie blade.
B.i.C.8.St.16.

Yet there the steele staid not, but inly bate—
i.e. did bite. As ate from eat: taught from teach: so BATE from
bite: though the rhime may excuse, yet 'tis to be defended from
analogy; he says just above, St.4. the sharpe steele bitt not. This
expression he uses very often,

The cruel steel so greedily doth bite,
In tender flesh—

B.i.C.5.St.9.

His BITING sword, B.i.C.7.St.48. MORDACI ferro. Hor.L.iv.0d.6.<9.> So
his friend Sydney, Arcad.p.255. His enemies had felt how sharp the
sword could bite of Philoclea's lover.—But it is endless to cite
similar places.

VIII.

Or strike, or hurtle round in warlike gyre.] This word is corrupted
in all the editions except the first. See the Glossary. To hurtle round in warlike gyre, is to skirmish wheeling round the foe, trying to strike him with advantage.

Or da un lato, or da un' altro il va tentando,
Quando di qua, quando di là s'aggira.

Ariosto.xlv.74.

L'uno, e l'altro s'aggira, e scuote, e preme.

Ariosto.xlvi.131.

IX.

But yielded passage to HIS cruell knife:
But Guyon in the heat of all HIS strife
Was wary wise--]

I would rather read, THIS strife, this fight between them. Knife comes from Ec(y)G, and is used in the same sense by our old poets: But I have mentioned this already.

Ibid.

And falsed oft his blowes t'illude him with such bayt.] i.e. he made feints; he falsified his thrust in fencing by making feigned passes.

Chaucer says of Crescite, she falsed Troilus. L.v.1053. i.e. she acted falsely by, she deceived Troilus. From the Ital. Falsare.

He traverseth, retireth, presseth nie,
Now strikes he out, and now he falsifieth.

Fairfax.vi.42.

X.

Like as a lyon, whose imperial powre,
A proud rebellious unicorne defyeth--

HE slips aside--]

Ille, Æye. See Bentley on Horace, L.1.0d.9.<16.> Servius on Virg.xiii.5.<i.e. xii.5.> Clark on Homer Il.Y'409. This addition of
I have mentioned above.—As to the stories told of the fighting of the Lyon and the Unicorn, they are fit for children, though told by grave writers. Rebellious he calls it, according to what is said in Job xxxix.10. of the unicorn, and by the commentators: see Bochart concerning this creature, and its pretious and wonderful horn. The following is translated from Gesner, "The unicorn is an enemy to lyons; wherefore as soon as ever a lyon seeth a unicorn, he runneth to a tree for succour, that so when the unicorn maketh at him, he may not only avoid his horn, but also destroy him: for the unicorn in the swiftness of his course, runneth against the tree, wherein his sharp horn sticketh fast: then when the lyon seeth the unicorn fastened by the horn, without all danger he falleth upon him and killeth him. These things are reported by a king of Aethiopia in a Hebrew epistle unto the bishop of Rome.—They speak of the horn as the most excellent remedy in the world.—There was brought unto the king of France, a very great unicorn's horn valued at fourscore thousand ducats." There is an allusion to this story, told by Gesner, in Shakespeare, Julius Caesar, Act.ii. i.203-4. where Decius characterizes Caesar as a lover of strange and unaccountable stories.

He loves to hear

That unicorns may be betrayd by trees.

XII.
And soone his dreadful blade about he cast.] ROTAT ensem fulmineum.
Virg.ix.441.

Ibid.
Then on his brest his victor foote he thrust.] This is according to ancient custom. And it came to pass, when they brought out those kings unto Joshua, that Joshua called for all the men of Israel, and said unto the captains of the men of war, which went with him, come
near, put your feet upon the necks of them. < Joshua x. 24. > Hence figuratively for subjection and servitude "tis frequently used, Ps. viii. 8. <i.e. 6.> Thou hast put all things under his feet. See 1 Cor. xv. 25. Heb. ii. 8. ο ν έν στήσας βάς. Pede pectoribus imposito. Hom. Il. Z' 65.

ο α λε γν στήσας βάς.

τεύχει τ' έξενίσους καί έυχόμενος ρεπος ήώσα.

Ille antem calcem in pectoribus ponens, Armaque interflecto exuit, et glorians verbum dixit.

Hom. Il. V' 618.

Quem Turnus super adsistens—et laevo pressit pede.

Virg. X. 495.

Tum super abjectum posito pede nixus et hasta.

x. 736.

Tasso ix. 80. Jndi lui preme col pede. Spenser frequently alludes to this custom; it may not therefore be improper to mention it this once.

Ibid.

Ne deeme thy force by fortunes doome unust

That hath (maugre her spight) thus low me laid in dust.] See maugre in the Glossary, where this verse is explained.

XIII.

For th' equal die of warre he well did know.] See note on B. 1. C. 2. St. 36.

XV.

Yet shortly gaid, that losse exceeded farre] the which gain far exceeded the loss.

Ibid.

But to bee lesser then himself—] This is a Greecism ἴχτων ὑπεροχοῦ,
minor, i.e. inferior seipso. So again below St.16.

That in thyself thy lesser parts doe move,
i.e. those parts which are inferior and ought to be subservient to the
more noble part. Minor in certamine, Hor.L.1.Epist.x.<35.>

But know that in the soul

Are many lesser faculties that serve

Reason as chief.

Lesser, i.e. inferior.

If in power and splendor less,

In freedom equal.

Though his tongue

Dropp'd manna and could make the worse [τὸν ἴττω] appear,

The better reason [τὸν μείττω λόγου]

Ibid.

Vain others overthrows, who self doth overthrow.] 'Tis thus printed
in the two old quarto's, but in the folios and following editions,

Vain others overthrows whose self doth overthrow.
The way to understand Spenser is to translate him, frustra alios
subvertit, qui se subvertit. You see he is omitted and self is for
himself; he in vain overthrowes others who doth overthrow himself.

XVI.

That thee against me drew with so impetuous dread.] i.e. so
impetuously. B.i.C.9.St.45.<i.e. B.i.C.8.St.45.> And maister those
mishaps with patient might, i.e. patiently. B.i.l.C.2.St.22. both
with greedy force at once upon him ran, i.e. greedily. B.i.C.2.St.39.
but with feigned paine, the false witch did my wrathful hand withhold,
i.e. feignedly. B.iii.C.5.St.19. But labour'd long in that deepe ford with vaine disease, i.e. in vain.

XVIII.

Great mercy sure for to enlarge a thrall.] Great thanks truly! Gall. grandmerci. B.ii.C.7.St.50. gramercy Mammon.

XIX.

th' one, said HEE

Because he wonne; the other because HEE—.] This reading (the occasion of which is plain) is in the 1st and 2d edit. in quarto, but the edit. of 1609, has it right.—Presently after.

—and garre them disagree.

So in his pastorals, Ecl.iv.<1.>

Tell me good Hoblinol, what gars thee grete?

i.e. what causeth thee to weep? Douglass in his translation of Virgil, uses it often. Isl. giora facere. See Junius. Spenser heard this word often when he resided in the northern parts of England. Whether he himself altered it afterwards, or his editor, I can't say; but in the 2d edit. 'tis printed,

—and do them disagree.

XXII.

His mother eke, more to augment his spight,

Now brought to him a flaming fyer-brond,

Which she in stygian lake, ay burning bright,

Had kindled.]

Ay burning bright, cannot agree with stygian lake, for he calls it the BLACK stygian lake. B.i.C.5.St.10. So he describes the river Cocytus, in a BLACK flood, B.ii.C.7.St.56. See B.vi.C.12.St.35. There is no brightness in hell; τάρταρον Ἰπποεύντα, Hom.II.8.13. Tartara nigra,
Virg.vi.145. Hell is called in scripture outer darkness. Matt.xxii.13. and emphatically in Jude, v<erse>.13. The blackness of darkness. Compare Spenser’s description in the passages referred to above. Nor can hell allegorized have any reference to brightness, light, cheerfulness, joy, &c. but to gloominess, darkness, &c.—Observe by the bye Spenser’s abuse and confusion of the river Styx, with Phlegeleton, which burnt with sulphur, so as to make darkness visible. Stygian he uses for hellish: but rightly distinguishes in B.i.c.5.St.33. The fiery flood of Phlegeleton, and very properly, B.iv.c.2.St.1. calls discord, a fyre brand of hell first tyned in Phlegeleton.—Nor can ay burning bright, agree with fyre-brond: for it had not been for ever kindled. In short, the printer has often blundered seeing y prefixed to particles, sometimes he mistook it for yt and here for ay. Let us then read:

Now brought to him a flaming fyre-brond,
Which she in stygian lake, yburning bright
Had kindled—

Thus all is easy and proper, and Spenser disagrees not with himself nor his brother poets, and which is more, nor with the scripture. The same mistake seems to be gotten into the editions of Chaucer, in his prologue to the Canterbury tales, ver.233.

His tippet was ay farsid ful of knives.
But the poet characterizes him, as then dressed, and as then setting out on his journey for Canterbury. I would read therefore,

His tippet was yfarsid full of knives.

XXIII.

Tho gan THAT villein wax so fiers and strong,

THAT nothing might sustaine his furious forse.

So the 1st and 2d quarto edit. but the folio of 1609, reads, the
villein.

XXVII.
Whom then she does trasforme to monstrous dewes.] He follows the Italian spelling, trasformare. The 2d quarto and subsequent editions read transforme.

XXIX.
And over him art stryving to compayre
With nature, did an arber green despred.]

This whole episode is taken from Tasso, Canto xvi. where Rinaldo is described in dalliance with Armida. The bowre of bliss is her garden.

Stimi (si misto il culto e col negletto)
Sol naturali e gli ornamenti, è i siti,
Di natura arte par, che per diletto
L’imatrice sua scherzando imiti.

Canto xvi.10.

Cujus in extremo est antrum nemorale recessu,
Arte laboratum nullâ, simulaverat artem
Ingenio natura suo: nam pumice vivo,
Et lenibus tophis nativum duxerat arcum.
Fons sonat à dextra, tenui perlucidus undâ,
Margine gramineo patulos incinctus hiatus.

Ovid. Met. iii.157.

XXXI.
And on the other syde a pleasaut grove
Was shott up high, full of the stately tree
That dedicated is t’ Olympick Jove,
And to his soune Alcides, whenas hee
In Nèmus gayned goodly victoree:

Spenser ordered it to be red Nèmus, among the errors of the press,
added at the end of the first edition in quarto, but the 2d edition reads,

Whenas hee

Gaynd in Nemea goodly victoree.

And the folios,

Gaind in Nemea goodly victoree.

As Spenser altered it into Nemus, so I have followed his direction: for as to the editor of the second edition, he seems to me never to have seen Spenser's corrections of the errors of the press.

Our poet gives his proper names, in imitation of Chaucer and Gower, and the Italian poets, often both a new spelling and a new termination; and this the reader may perpetually observe. Let him here however judge for himself. The stately tree dedicated to Jupiter, is the oak; and the stately tree dedicated to his sonne Alcides, (for so the passage is to be supplied) is the Poplar. See Broukh. on Tibullus p.82.

Spenser supposes that the Poplar was then first dedicated to Hercules, when he slew the lyon in Nemea. The reader at his leisure may consult what Servius and other commentators have observed on Virg. Ecl.vii.61.

Populus Alcidae gratissima.

XXXIV.

So he them deceives, deceived in his deceit.] So the two first editions in quarto: but the folios,

So them deceives, deceived in his deceit.

He omitted, which is after Spenser's manner: if Spenser wrote as the two most authentic editions read, we must thus scan the verse,

Compare these xxxiii. and xxxiv. Stanzas with Tasso, xvi.18, and 19. from whom they are translated.

XXXIV. <i.e. XXXVI.>

Up, up, thou womanish weak knight——] This likewise is imitated from Ubaldo's speech to Rinaldo whom he finds in the bowre of Armida,

Qual sonno, ð qual letargo hà si sopita
La tua virtute, ð qual viltà l' alletta?
Sù, sù, te il campo, e te Goffredo invita,
Te la fortuna, e la vittoria aspetta

Tasso xvi.33.

Fairfax thus translates them, with Spenser in his eye.

What letharge hath in drowsiness uppend
Thy courage thus? what sloth doth thee infect?
UP, UP, our camp and Godfrey for thee send,
Thee Fortune, praise and victory expect.

Womanish weak knight, is Homeric, 'Ἀχαιῶς, οἷα̣ καὶ Ἀχαιῶς' 11.8.235.
O vere Phrygiae, neque enim Phryges.

Virg. ix.617.

Or he expresses Tasso, xvi.32. Egregio campion d'una fanciulla. which Fairfax very well translates,

A carpet champion for a wanton dame.
CANTO VI.

I.

A Harder lesson to learne continence
In joyous pleasure then in grievous paine:
For sweetnesse doth allure the weaker sence
So strongly, that uneathes it can refraine
From that which feeble nature covets faine:
But griefe and wrath, that be her enemies
And foes of life, she better can abstaine:
Yet vertue vauntes in both her victories;
And Guyon in them all shewes goodly maysteries.

Let us stay awhile to reflect on this observation, so true of man and human nature. But first let us see the meaning. "'tis a harder lesson to learn temperance in pleasure and prosperity than in pain and adversity, &c."

But grief and wrath—she better can abstaine
i.e. keep from; the preposition being contained in the verb: but as there is an easier and better reading in the 2d quarto and in the folios, viz. restraine, this I chose therefore to follow.

Yet vertue vauntes in both her victories.
in both, rebus in arduis, non secus in bonis. Compare B.v.C.5.St.38.
I believe that Spenser had that truly philosophical sentiment in view, which Xenophon gives to Gobrias, Коп. ταύτα βιβ.η. <Cyropaedia VIII.iv.14.> δοκεῖ δὲ μυ, ὡς ἴτερ, καλπεύτερον εἶναι ἐν δειν ἄλλα τὰ γαρ τὰ καλὰς φέροντα, ἢ τὰ κακὰ τὰ μεν γὰρ ὑπερὶ τῶν πολλῶν, τὰ δὲ αὐξονόμην τῶν πάσην ἐμπεσεῖ. Arbitror autem, Cyre, difficilius esse reperire hominem, qui res secundas, quam qui adversas recte ferat.
The same observation we find in other writers.

Quos inter prisci sententia dia Catonis
Scire adeo magni fecisset, utrumque secundis
An magis adversis staret Romana propago:
Scilicet adversis——

Sulpiciæ Sat. ver. 48.

A. Gell. L. viii. C. 3. <i.e. L. vii. C. 3. 14.> has preserved this godlike sentence of the old Cato, 'Adversae res se domant et docent quid opus fit facto: secundae res laetitiæ transvorsum trudere solent a recte consulendo atque intelligendo.' Seneca epist. 67. <i.e. 15.> Attalus Stoicus dicere solebat, malo me fortuna in castris suis quam in deliciis habeat. Nor less philosophically has Horace expressed himself on the same subject. L. ii. Od. iii. <1-4.>

Aequam memento rebus in arduis
Servare mentem, non secus in bonis,
Ab insolenti temperatam
Laetitia.

Phaedria here represents in person, the insolens Laetitia in Horace.

III.

Sometimes she laugh'd, as merry as pope Jone.] So the first edition in quarto; the 2d,

Sometimes she laugh'd, that nigh her breath was gone.

With respect to the first reading, I find it a proverbial expression and alluded to in an old play, called Damon and Pythias, pag. 270. <i.e. p. 276.> in the collection of plays printed by Dodsley. As merie as pope John. Jack. That pope was a merrie fellow, of whom folke talk so much. And this proverb is mentioned by Fox in his acts and monuments, pag. 178. ann. 979. who there gives us a short history of this merry pope John XIII. if mirth consists in following the
pleasures of Venus, Bacchus and Ceres: As merry as pope John, a proverb.—But this proverb surely falls below the dignity of an epic poem, he therefore seems to me to have altered it himself, into

Sometimes she laught, that nigh her breath was gone.
And though there are many liberties taken in the 2d edition, yet the alteration now before us, I think Spenser’s own.

V.

Eftsoones her shallow ship away did slide,
More swift than swallow sheres the liquid skye,
Withouten oar or pilot it to guide,
Or winged canvas with the wind to fly:
Onely she turned a pin, and by and by
It cut AWAY upon the yielding wave.]

I somewhat question whether AWAY in the last line should not be thus divided, it cut A WAY—VIAM secat illa per undas.

About her little frigot therein making way.

St.28.<i.e. St.7.>

B.i.C.5.St.28. Her ready way she makes. B.i.C.11.St.18. He cutting way with his broad sailes. He adds,

More swift then swallow sheres the liquid sky,
Which perhaps he imitated from Ariosto. xxx.11.

Per l’ acqua il legno va con quella fretta,
Che va per l’ aria irondine, che varca.

And the expression (as I formerly mentioned) he borrowed from Virgil. Sceran, tondere, RADERE to ἔφαρεν, to ἔφαρεν. Somn. à ἀκέρατω præpositâ litera sibilia. RADIT inter liquidum. Aen.v.217. Now shaves with level wing the deep. Milton ii.<634.>

But we should not pass unnoticed this wonderful ship of Phaedria,
that sails without oars or sails. Old Homer is the father of poetical wonders, and romance writers are generally his imitators. This self-moved, and wondrous ship of Phaedria, may be matched with the no less wondrous ship of Alcinous:

So shalt thou instant reach the realm assign'd
In wondrous ships SELF-MOVED, instinct with mind
No helm secures their course, no pilot guides,
Like man intelligent they plow the tides,
Conscious of every coast and every bay,
That lies beneath the suns all-seeing ray:
Though clouds and darkness veil th' encumberd sky,
Fearless thro' darkness and thro' clouds they fly:
Though tempests rage, though rolls the swelling main,
The seas may roll, the tempests rage in vain,
—While careless they convey
Promiscuous every guest to every bay.

<Pope’s Od.viii.603-12,615-6.>

The Tripods likewise that Vulcan made were self-moved.

That plac'd on living wheels of massy gold
(Wondrous to tell) INSTINCT WITH SPIRIT roll'd,
From place to place, around the blest abodes,
Self-moved, obedient to the beck of gods.

Hom:Il.xviii.440.<i.e. 441-4.>

The elegant translator had plainly Milton in view, vi.749.

Forth rushed with whirlwind sound
The chariot of paternal deity,
Flashing thick flame, wheel within wheel, undrawn,
Itself instinct with spirit.—

As Milton had the prophet Ezekiel.1.16.<i.e. 1.20.> The spirit of the
living creature was in the wheels.—Besides ships, tripods, and chariots, we read of Gates, instinct with spirit and spontaneously moving: so the gates of heaven open spontaneous, Hom.II.v.749. and Milton, a perpetual imitator of Homer, has borrowed this specious miracle, the gate self opened wide, v.254. Heaven opened wide her everduring gates, viii.205.<i.e. vii.205.> So too Spenser. B.ii.C.7.St.26.

So soon as Mammon there arrived, the dore
To him did open—

—They came unto an iron dore
Which to them opened of his owne accord.

Ibid St.31.

Phaedria's bark moves spontaneously, directed or steered by the turning of a pin.—Peter of Provence and the fair Magalona rode through the air on a wooden horse, which was directed by the turning of a pin. See Don Quixote, Vol.i.B.iv.C.22. and Vol.ii.B.iii.C.8.C.9. This illustrates the story in Chaucer, where the king of Araby sent to Cambuscan a horse of brass, which by turning of a pin, would travel wherever the rider pleased<spqired's Tale 135-47>.—Compare this wonderful bark, with that mentioned in Tasso, xv.3. where the knights go on board a strange vessel steered by a Fairy.

Vider picciola nave, e in poppa quella,
Che guidar gli dovea, fatal donzella.

X.

—Ne loud-thundring Jove.] Jove, must be pronounced Iowe, for the rhime. See note on B.v.C.6.St.32.

XII.
It was a chosen plot of fertile land,

Emongst wide waves set, LIKE A LITTLE NEST.]
This expression is literally from Cicero de Oratore, 1.44.<196.>

Patriae tanta est vis ac tanta natura, ut Ithacam illam in asperrimis saxulis, TANQUAM NIDULUM, affixam sapientissimus vir immortalitati anteponeret.

XIII.

Trees, branches, &c.] Observe here a kind of poetical beauty, which consists sometimes of separating your images, and then bringing of them together; as in this stanza: sometimes, in bringing all your images together, and then separating them, as in B.i.i.C.12.St.70.71.

XIV.

Where soone he slumbered fearing not be harmed.] Not fearing to be harmed. See note on B.i.C.1.St.50.

Ibid.

The whiles with a love-lay she thus him sweetly charmed.] In the 2d edition in quarto 'tis printed a loud lay: and so in the folios, Chaucer uses lays for songs, Gall. lai. This love song which the nymph sings is imitated from a song sung to Rinaldo, who arriving at an enchanted island is lulled asleep. Compare Tasso.xiv.St.62. &c.

XV.

While nothing envious nature them forth throwes

Out of her fruitful lap--]

Nothing envious nature is a latinism: as nature is nihil indigna, so she is nihil invida. Milton calls her, boon nature, iv.242.

Ibid.

Yet no man to them can his careful paines compare.] Their beauty rivals all art: Not Solomon in all his glory was arrayed like one of these.
The lilly lady of the flowering field---] Consider the lillies of the field.---This verse is a fine example of Spenser's iteration of letters. So Shakespeare in King Henry VIII.<III.i.151-2.> calls the lilly, the mistress of the field. The whole allusion is manifest, (See Matt.vi.28.) and seems very elegantly brought in here, in this mock representation of tranquility, to shew how the best of sayings may be perverted to the worst of meanings.

XVII.

--That swimming in the main

Will die for thirst.]

Not in the main sea, but in some great river. The expression seems to have a kind of catachresis.

XVIII.

The slothful wave of that great griesy lake.] I have printed it griesly lake from the 2d edition in quarto: So St.46. of this idle lake he says

The waves hereof so slow and sluggish were,

Engrost with mud which did them fowle AGRIZE.

Grisly, Anglo-S. grislu comes from Agrýsan, terrere, horrere, inhorrescere: to AGRIZE. The very same blunder, viz. griesy for griesly has been taken notice of already.

XIX.

She soone to HOND

Her ferry brought.]

None of the books have the reading I looked for, which was,

Shee soone to LOND

Her ferry brought.
For the flitt barke obaying to her mind—\(\text{\textdagger}\) So again, B.ii.C.2.St.35.<i.e. B.iii.C.11.St.35.>  
Lo, now the heavens obey to me alone. Wickliff, Rom.i.30. not obeyinge to fadir and modir. Chaucer, Troilus and Cress.ii.1490.  
But godey gan to his prayere obeye.  
And in the Legende of good women, ver.90.  
That as an harpe obeyith to the honde.  
Sydney's Arcadia, pag.60. To whom the other should obey. See Dr. Bentley on Milton, i.337.  
Yet to their general's voice they soon obeyd. Acts vii.39. To whom our fathers would not obey. Rom.vi.16. His servants ye are, to whom ye obey.

XXI.  
And passe the bonds of modest merimake.] So the 1st and 2d Edit. in quarto. But the Folios have bounds which is better.  

XXIII.  
The sea is wide and easy for to stray.] And easy to cause us to go astray.  

XXVI.  
And thewed ill.] Ill thewed, male moratus: with ill thews or manners. Chaucer's expression.  

XXVII.  
But marched to the Strond, their passage to require.] So the first and second editions in quarto: but the Folios have it right,  
--there passage to require.  
Just above, In slothful sleepe his molten hart to steme, i.e. to exhale, to evaporate, his melted heart in slothful sleep.
XXVIII.

Loe, loe alreadie how the fowles in aire
Doe flocke—)

Spenser has plainly the scripture in view, where the proud Philistine
speaks to David, *Come to me and I will give thy flesh unto* the fowles
of the air, and *to the beasts of the field*, 1 Sam.xvii.44. and perhaps
too he used the very words.

Loe, loe alreadie how the fowles of th' aire—

This expression too is in other places, *And thy carcase shall be meat
unto all the fowles of the air, and unto the beasts of the earth*,

άυτοις δ' ἐλώρα τεῦχε κόνεσαι,
ΟΙΩΝΟΙΣΙ τῇ ΠΑΣΙ.

Hom.II.d.5.

XXIX.

And with importune outrage him assayld.] The 2d quarto,

And with important outrage him assayld.

This is apparently a blunder of the press. The folios, 1609, 1617.

And with important outrage him assayld.

But importune is right, and signifies cruel, savage, &c. as importunus
in Latin. So above<i.xii.16>, importune fate: fata importuna.

Ibid.

Who soone prepared to field.] i.e. to battle. Germ. frid, bellum.

Ibid.

And him with equall valew counterwayld.] The 2d edition, and folios,
with equal value. In Hughes, with equal valour. Spenser wrote value,
or in the old spelling valew. Menage, "VALUE, valeur, merite
personnel. Marot,

—Premier donc je salue
Tres-humlelent ta hauteesse et VALUE.

Ibid. <i.e. XXXII.>

WO WORTH the man,

That first did teach the cursed steel to bight
In his own flesh, and make way to the living sprise.]

Sydney's Arcadia, pag.316. How often have I blest the meenes that
might bring mee neere thee? Now woe worte the cause that brings me
so neere thee. Chaucer, Troilus and Creeseide, ii.344.

Wo worthe the faire gemme that is vertulessse;
Wo worthe that herbe also that doth no bote;
Wo worth the beaute that is routhelesse;
Wo worth that wight that trede eche undir fote.

And B.iv.ver.763.

Wo worth that daie, that thou me bare on live.
i.e. Cursed be that day, on which thou broughtest me forth. Somner,
Prorphan. esse, fore, redigi, fieri, in hr. in hremns. Belgis, mordrn.
mordrn. woe worth the man, woe be to the man. Ezek.30.2. wo worth the
day. The thought seems taken (as the author of the remarks<p.54.> has
likewise observed) from Tibullus, i.xi.1.

Quis fuit horrendos primus qui protulit enses?

Quam ferus et vere ferreus ille fuit!

In these verses of Tibullus, the reader may observe a kind of jingling
play upon the words, ferus, ferreus, which Spenser often uses.

XXXIV.

The which doe men in hale to sterve.] Which cause mankind to perish
in trouble, stearfan, enori: though now used in a particular sense,
to die with hunger. Chaucer uses it in its ancient sense, as our
poet, who is all antique.
Such cruel game my scarmoges disarms.] This is more poetical and elegant, than if written.

Such cruel scarmoges my game disarms.

scarmoges, skirmishes. Ital. scaramucha. Gall. escarmouche. from the German, schirmen, velitari: or originally, perhaps, from the Greek χίπωμ, pugna. Sibilâ litterâ praepositâ, et per metathesin, Scrama, scaramuchia, a skirmish. How many passages might be brought from the poets, to show the analogy between the wars of Mars, and the skirmishes of Cupid?—Cruell game is Horatian;

Heu nimis longo satiate LUDO.

L. i. ii. 37.

---he light did pas.] He made light of: he passed over lightly.

XXXVII.

XXXVIII.

In Phaedria's flitt barck over that perilous shard.] We use shard in the west of England for a gap made in the hedge: it seems a great abuse of the word, and very catachrestically expressed to apply this word to a ford.—Again, a shard is generally used for a fragment, from the Anglo-S. scearan, to sheare, or cut off. This island of Phaedria was shar'd off from the land; a kind of fragment or shard by means of the idle lake intervening. Rubocean insulam continenti adhaerentem, tenui freto reciprocantibus aquis Euripus ABSCIDIT. Florus ii. 8.

Nequicquam deus ABSCIDIT

Prudens oceano dissociabili

Terras—

<Horace, Odes I.iii.21-3.>

But how hard is the metonymy to apply that to the ford, which is rather applicable to the island in the ford?—If the reader dislike
both the above offered interpretations, he may suppose a letter
altered for the sake of a jingling termination, from the north-country
word sówki, a shallow or shelves, or flats.
And both from rocks and flats it selfe could wisely save.
Sen that so many seyes and alkin landis,
Sa huge wylsum rolkis, and schald sandis.

XLIII.
Harrow now out, and well away.] See these words explained in the
Glossary. Presently after, the first edition reads thus,
What dismal day hath lent BUT THIS his cursed light,
To see my lord so deadly damnifyde?
Pyrrhocles, O Pyrrhocles, what is thee betyde?
This is not altered among the errors of the press, though many faults
of lesser note are: but in the 2d quarto 'tis thus printed,
What dismal day hath lent this cursed light--
And so the folios: It seems that Spenser wrote this, and corrected it
his, and that the printer gave us both; I would therefore read,
What dismal day hath lent his cursed light,
To see my lord so deadly damnifyde?
BUT Pyrochles, what, Pyrochles, is thee betyde?
So that we have found a proper place for this BUT; and have accounted
for the other words.

XLVI.
The waves thereof so slow and sluggish were,
Engrost with mud, which did them fowle agrise,
That every weighty thing they did upbeare——
It seems to me that Spenser had in view the lake Asphaltus, or
Asphaltites, commonly called the Dead Sea, when he wrote this
description of the Idle Lake. I will cite Sandys, who in his history of the Holy-land<pp.141-2>, has given us the following relation. The river Jordan is at length devoured by that cursed lake Asphaltites, so named of the bitumen which it vomiteth. (See Pliny v.16.<i.e. v.15.71.>) called also the Dead Sea; perhaps in that it nourisheth no living creature; or for his heavy waters hardly to be moved by the winds. [Justin xxxvi.6.<i.e. 3.> Corn. Tacitus Histor.v.<6.>] So extreme salt, that whatsoever is throwne thereinto not easily sinketh. Vespasian, for a trail, caused divers to be cast in bound hand and foot, who floated as if supported by some spirit. [Joseph. de bell. Judiac.v.5.<i.e. iv.476.>] I think the parallel may be easily seen. Dante likewise, Infern. Cant.viii.<31.> hence imaged that dead and sluggish lake which he names la morta gora. And Tasso in this Asphaltitic lake places the island of Armida. See Tasso, x.62. xvi.71.

XLVII.
Holding in hand a goodly arming sword.] This sword Archimago had stolen from P. Arthur, see above, B.ii.C.3.St.18. and below, B.ii.C.8.St.19.

XLVIII.
Weake hands, but counsell is most strong in age.] i.e. In old age the hands are weak, but counsel most strong. ἡ μὲν ἁπάντως ἐν νεατέρως, ἡ δὲ ἀφάντως ἐν πρεσβύτερως. Aristot.Polit.L.vi.<i.e. L.vii.viii.4.>

LI.
Or with the hidden fier inlay warmd.] I have followed the reading of the 2d quarto and folios, and it seems a plain alteration of the poet, upon second thoughts.--Archimago here applies not only herbs, but spells to the wounded knight, according to the ancient practice of physicians; a circumstance which poets seldom fail of mentioning.
CANTO VII.

GUYON finds Mammon in a delve
Sunning his threaure hore,
From the Anglo-S. horig, sordidus, mucidus. not herry, from har,
canus.

I.
As Pilot well expert in perilous wave,
That to *A* stedfast starre his course hath bent.]
I would rather read, That to THE stedfast star--i.e. the pole-star:
the star in the tail of the lesser bear; Cynosura: THE stedfast
starre--the faithful light to mariners.

Poenis haec certior auctor
Non apparentem pelago quaerentibus orbem.

Manil.1.302.
Aratus, ver.42. ναῦταις ὀρείων. nautis usus in hac est. Cic. de
Nat.Deor.ii.41.<106.>

Ibid.
His winged vessel.] 'Tis the very expression of Pindar, ναὸς
ὑποπτέρου. Olymp.ix.36. for the sails are her wings. Velorum pandimas
alas, Virg.iii.520.

II.
And evermore himself with comfort FEDES
Of his owne virtues--]
So Plato uses ἐθυμάζοντα λόγων καὶ σκέψεων. & Repub. Lib.ix.<571D>
p.571. edit. Steph. ἐσπαίνον τινων λόγων καὶ σκέψεων. And Cicero<De
Divinatione I.xxix.61>, SATURARI bonarum cogitationum epulis. Milton,
who is more philosophical than his reader often perhaps imagines,
hence says, <P.L.iii.>v<ker>.37.
Then feed on thoughts, that voluntary move
Harmonious numbers.

The while her Son tracing the desert wild,
Sole, but with holiest meditations fed,
Into himself descended.

Sydney's Arcad. pag. 50. They are never alone that are accompanied with
noble thoughts.

IV.

Well yet appeared—] This is the reading of the first old quarto:
the following editions read, Well it appeared—which plainly destroys
the perspicuity of the construction.—A worke of rich entaille, so Ch.
in the Rom. of the Rose, ver. 162.

An image of another entaille,
i.e. carving, sculpture. Ital. intagliare: intaglio.

V.

Some in round plates withouten moniment.] Spelt as the Ital.
monimento: meaning here, image, superscription, ornament. Γνώρισμα,
gnoria, MONUMENTUM.

En Cæsar agnoscit suum
Gnoria nummis inditum.

Prudent.Peristeph.iii.95.<i.e. ii.95-6.>

So learned critics read the passage in Prudentius, not nomisma: see
Spanh. de Usu & Praest.Numism.pag.5.<i.e. p.56.> Whose is this image
and superscription? they say unto him, Cæsars, Matt.xxii.20. ἐνῶν
καὶ ἐπιγραφῇ.

VI.

Those pretious hills—] Above he says, round about him lay great
HEAPES of Gold—I had rather read, Those prectious HEAPS—for immediately follows,
And downe them poured through an hole full wide.
For the metaphor is very harsh, pouring of hills; but not so, pouring of heaps of wealth.

VII.
And these rich HILS of wealth doth hide apart.] HILS is not improper here: and yet all the editions excepting the two quartos, read HEAPS, which word, HEAPS, should have taken possession of St.vi. perhaps the roving eye of the printer occasioned these words to change place.
And these rich heapes of wealth dost hide apat,
From the world’s eye, and from HER right usaunce.
Is HER to be referred to wealth, or world? not to world, for then it should be HIS right usaunce. But heaps of wealth require THEIR right usaunce.
Nullus argento color est, avaris
Abditae terris inimice lamnae
Crispe Sallusti, nisi TEMPERATO
Splendeat USU.
Hor.L.ii.Od.2.<1-4.>
i.e. Unless it [silver] shine with temperate usaunce. So Spenser, heaps of wealth are mere durt, unless THEY shine with THEIR right usaunce. Seneca says prettily of riches, usu crescent ad pretium. And thus philosophically the Roman Menander,
Atque haec perinde sunt, ut illius animus, qui ea possidet;
Qui uti scit, ei bona; illi, qui non utitur recte, mala.
Heaut.Act.i.Sc.iii.<i.e. i.ii.196-7.>
We will leave these corrections to the reader’s further consideration.
VIII.

God of THE world and worldings I me call

Great Mammon—"

Mammon is mentioned in Matt.vi.24. Luke xvi.13. Riches unjustly gained are the wages of the Devil, or of that invisible being, the god of the world and worldings, but I would rather read,

God of THIS world and worldings—

So John xii.31. Prince of THIS WORLD. And 1 Corinth.ii.6. Prince of THIS age. THIS wicked world: THIS corrupted age. He is supposed to assist men in their unrighteous acquisitions of riches, hence Mammon in the Syriac, and Plutus in the Greek languages, which signify riches, signify likewise the god of riches. In Milton, Par.Reg.iv.203. Satan thus says of himself,

God of THIS world invok'd, and world beneath.

Mammon is finely described, [in Par.lost, B.i.680.] even in his angelical state his thoughts were downward bent, admiring more the trodden gold and riches of heaven,

Then aught divine or holy else enjoy'd

In vision beatific. By him first

Men also, and by his suggestion taught

Ransack'd the center, and with impious hands

Rifled the bowels of their mother earth,

For treasures better hid.

Itum est in viscera terrae,

Quasque recondiderat, Stygiisq; ad moverat umbris,

Effodiuntur opes irritamenta malorum.

Ov.Met.i.138.

See below St.17. This Mammon has many names, Orcus, Ades, Jupiter Stygius, Ζεὺς χρόνιος, Plutus, Pluto, &c. τὸν Πλοῦτον Πλοῦτωνα

Ωρελές, ο νυφικές Πλοῦτε,
Μήτ' έν γη, μήτ' έν θαλάσση
Μήτ' έν ἠμέρας συνημέναι
'Αλλ' Ταρταρόν γε νάειν, καί 'Αχέροντα.
Διά σε γάρ πάντ' έν ἄνθρωποις κοινά.
[Utinam, vel] debuisti, o caecus Plute,
Neque in terra, neque mari,
Neque in continente apparere.
Sed Tartarum utique incolere, et Acheronta.
Propter te etenim omnia apud homines mala.

Timocreontis scholium.

Let me detain my reader a little longer in viewing, the god of THIS world, and of worldings, this money god. Πλουτοδότης, Μεγαλόδότος, as he is named in Lucian's Timon<21>. Go back to St.3. where he is described. An uncouth, salvage wight, of griesly hew, and fowl ill-favoured—This is exactly his description in the Greek play, called Plutus; μαρωτάτης, ver.78. Δυνάμιν, ver.84. δειλότατος πάνω δαμάμων, ver.123. And in Lucian's Timon<13> we have the following description ἡχος, φροντίδος ἀνατλήσας, συνεσπεράς τοὺς δακτύλους πρὸς τὸ έδοξος τῶν συλλογίσαμον.Pallidus, curis plenus, contractis digitis, ut fieri solet in rationum collectionibus. So in St.3.—and nailes like clawes appeared: with hooky nailes, like the ravenous harpies. His coward character we have, St.6.—in great affright and haste he rose—his hand, that trembled as one terrified. Perhaps too Spenser
had Pears Plowman<v.188,199.> before him,

And then came covetis—Wyth two blered eyen:

See St.3. And eyes were bleared. And Ch. Rom. Rose. ver.202.

Ful crooked were his hondis two:

For covetise is ever wode

To gripin othir folkis gode.

X.

Me ill BEFITS that in der-doing armes.] Thus it is printed in most of
the editions. BEFITS, is the interpretation of the old reading
besits, as rightly printed in the old quarto. Sir Guyon says,

Faire shields, gay steedes, bright armes be my delight,

Those be the riches fit for an adventurous knight.

Thus Orlando refuses riches.

——e non mi grava

D' essermi posto a rischio di morire,
Che di pericol solo, e di fatica
Il cavalier si pasce e si nutrica.


XII.

First got with guile and then preserv'd with dread——

Infinite mischiefs of them [riches] do arise

Strife and debate——

That noble hart in great dishonour doth despize.]

Tantis parta malis, curâ majore, metuque
Servantur.

Juvenal.xiv.303.

The 2d quarto and folios instead of in great dishonour, read as great
dishonour.
That noble heart, as great dishonour doth despise.
i.e. the which a noble heart doth despise as a great dishonour. That
is perpetually used for the which: and the particles a, the, are as
frequently omitted.

XIV.

Who swelling sayles in Caspian sea doth crosse,
And in frail wood on Adrian gulfe doth fleet.

Doth not I ween so many evils meet.)
The 1st verse is difficult: perhaps the construction is, who doth
cross his swelling sails in the Caspian sea: or, who swelling the
sailes of his ship (i.e. sailing) in the Caspian sea doth cross it:
and who doth fleet, or flit, in frail wood on the tempestuous Adriatic
sea, doth not, &c. I could easily alter these verses, but I rather
chose to explain them,

Whose swelling sayles in Caspian sea doe cross,
And in fraile wood--

By this alteration, who is omitted in the 2d verse, which is agreeable
to Spenser's frequent manner of omitting the relative.

XV.

At the well-head the purest streames arise,

But mucky filth his braunching armes annoyes.)

I believe he had Horace in view, L.i.Sat.i.ver.55.<i.e. ver.59-60.>
If a man wants but a pitcher of water, why should he not rather draw
it from the pure well-head, rather than from his branching arms; from
the large and muddy river: limo turbatam haurit aquam.

XVI. XVII.

The antique world--

But later ages pride, like cornfed steed

Abusd her plenty and fat swolne encrease--
Then gan a cursed hand—]
Our poet like his royal mistress, was a great reader of Boetius, and seems here to have him in view,
Felix nimium prior aetas—
Heu! primus quis fuit ille,
Auri qui pondera tecti,
Gemasque latere volentes
Pretiosa pericula fodit?


Compare Lucret. <Lib. v.> ver. 905. &c. Ov. Met. i. <138–140.> And what is cited above from Ovid and Milton St. 8.—The comparrison is happy, of the cornfed steed to the pride of later ages; and scriptural, They were as fed horses, Jer. v. 8. they kicked, and grew fat, and wanton.

ως στατός ἡπως ἀκοπάτας ἐπι σάτυρ. Il. Z’ 506. u̇t stabulans equus hordeo-pastus ad praesepe.

XVII.

Then avarice gan through HIS veins inspire
HIS greedy flames, and kindled like devouring fire.]
Perhaps, HER greedy flames—HIS, just before, might have caught the printer’s eye. I say only perhaps: for Avarice and Covetise, are of both genders.

XVIII.

Thou that dost live in later times must wage
Thy works for wealth—]
To wage war, bellum gerere, is properly expressed: to wage works, i.e. to carry on thy works, or to work: is an abuse (as the grammarians say) of the phrase: but the lawyers say to wage law.

XX.

A darksome way—] Mammon leads Sir Guyon into the subterranean
caverns of the earth, and discourses to him his treasures.  Ibant
obscuri, &c. Virg.iv.268.<i.e. vi.268.>

Est via declivis, funestâ nubila taxo:

Ducit aa infernas per muta silentia sedes.


In these verses, cited from Ovid, the learned reader may observe the
construction which Spenser often uses, viz. of omitting the relative
or pronoun. Quae via ducit; ea via ducit; but Heinius alters
it<iv.432>.

Ibid. <i.e. XXI.>

That streight did lead to Pluton's grievous reign.} Mr. Pope in the
beginning of his translation of Homer<II.i.3-4> has imitated this
place,

That wrath, which hurl'd to Pluton's gloomy reign,

The souls of mighty chiefs untimely slain.

In our old poets reign is used for realm or region. And so Milton
i.543.

Frighted the reign of Chaos and old Night.

Ibid.

By that ways side there sat internall Payne] So the 1st edition,
but the 2d with the folios read, internall Payne. They have all
internall all diabolical imps of Erebus and Night; as the reader may
see in Cicero de Nat.Deor.iii.17.<44.> and may consult at his leisure
the notes of Dr. Davis. If internall is Spenser's own correction;
then these horrid imps, that beset the entrance into hell, are all
categorized from the first, which is payne, as internall: for the
epithet is applicable to them all: but if internall is Spenser's
reading then Payne is particularly characterized; such payne as
afflict men internally: so particularly he characterizes tumultuous
Strife, cruel Revenge, &c.—After Virgil's poetical description of these imaginary beings, all the Latin poets almost, have followed him.

Metus Laborq; Funus, et FRENDENS DOLOR.


Impatiensq; sui Morbus.—

Claud. in Ruf. i. 32.

I will not fill my paper with what is so well known, but these have generally given them proper epithets.—If Spenser therefore wrote internal, we must explain it, pain that afflicts men internally: if infernal, which I rather think, then this general epithet, though joined to paine, as standing first, is applicable to them all. Let the reader please himself.

Ibid.

Strife—brandished a bloody knife—] This is copied from Chaucer in the Knights tale. 2005. Contek with bloody knife, i.e. Contention, strife, geminumque tenens Discordia ferrum. Statius, L. vii. <50.>

XXIII.

And over them sad Horror—] Over them, i.e. over those infernal imps mentioned in the Stanza just above: and after him, viz. Horror,

While sad Celeno, sitting on a clifte,

A song of bale and bitter sorrow sings.

These verses are finely turned; and the repetition of the letters have a visible force. In praeruptâ consedit rupe Celaeno, infelix vates. Virg. iii. 245.—after him she flyeth, after Horror.

XXIV.

—Ne them parted nought.] i.e. did not in the least part them: for two negatives deny more full. But this word we have just above, spake unto them nought. Least therefore the same word should rhyme to itself, Spenser altered it in his 2d quarto edition, ne them parted
ought i.e. and parted them not at all.—Hell gate gapeth wide, 'tis always wide open. *Virg.* vi.127. *Milt.* ii.884.  

**XXV.**

For next to Death is Sleepe to be compared.] Death and Sleep were brothers; both sons of Night and Erebus: hence Homer, *Iliad* 231.

Εὐθύς ὕπνῳ ἐξυπνήσατο, κακῳγνήτω θεατόλο.

Ubi Somnum convenit fratrem Mortis.

Hence too *Virg.* vi.278.

Tum consanguineus Lethi Sopor.

**XXVI.**

An ugly feend more fowle then dismall day.] A fiend more foul than a dismal day. Methinks the image is more striking, than if the fiend had been compared to night. *Nestorius* *Felonius*, *Iliad* 47. *Od.* 605. Black it stood as night. *Milt.* ii.670.

**XXIX.**


Or as the Moon cloathed with cloudy night

Does shew to him that walks in fear and sad affright

ὡς τις τε νέω ἐνί ἠλικτι μήνην

Η ἔσεν ἐποδόησαν ἐποξεύουσαν ἰδέσθαι,

*Apollon.* iv.1479.

Which verses Virgil has imitated. *Aen.* iv.453.<i.e. vi.453-4.>

Qualem primo qui surgere mense

Aut videt aut vidisse putat per nubila lunam.

**--Come suol da sera**

Guardar l'un l'altro sotto nuova luna.

*Dante Infern.* xv.<18-9.>
XXXIII.

Certes, sayd he, I will thine offered grace,

Ne to be made so happy doe intend.]

Mammon said just above, such grace now to be happy is before thee laid, the knight replies, I will, [I ne will, I will not, I refuse. See Somn. in Millan.] thine offered favour, nor to be made so happy do intend. There is an ambiguity in the word happy, which if the reader understands not, he will lose the smartness of the reply. Johnson, in the Alchemist.<I.ii.119.>

He may make us both happy in an houre.

Hom.II.λ' 68. ἄνερδος μόναρος κατ' ἄρουραν viri beati. i.e. locupletis, per arvum. Schol. μόναρος, πλουσίου,

Ut Nasidieni juvit te coena beati?

Hor. Sat.viii.Lib.2.<ver.1.>

And hence I explain the epithet given to Sestius, Hor.i.0d.4.<14.> ὁ beate Sestī, meaning that he was rich, and in happy circumstances.

Satis beatus (i.e rich enough) unicus Sabinis.

L.ii.0d.18.<14.>

Ibid.

But I in armes--

Do rather choose my flitting houres to spend,
And to be lord of those that riches have,
Then them to have myself and be their servile sclave.]

Cyrus told Craesus that he had his treasures too; for I make my friends rich (said he) and reckon them both as treasures and guards. Xenoph.<Cyr.VIII.ii.19.> pag.584. edit. Hutchinson: where the learned editor mentions a like saying of Alexander, who being asked where his treasures were: answered, Here, pointing to his friends. And Ptolemy the son of Lagus, said, that it more became a king to make others
rich, than to be rich himself. See Plutarch's apothegms<181.34>.

XXXIV.

More light then culver in the faulcons fist.] Virg.xi.721.

Quàm facile accipiter saxo sacer ales ab alto
Consequitur pennis sublimem in nube columbam,
Comprensamq; tenet, pedibusq; eviscerat uncis.

The same kind of simile he has again, C.8.St.50.

For as a bittur in the eagles clawe,
That may not hope by flight to scape alive
Still waytes for death

Nec segnius ardens
Accurrit, niveo quàm flammiger ales olori
Imminet, et magnâ trepidum circumligat umbrâ.

Statius viii.675.

Non aliter quàm cum pedibus praedator obuncis
Deposuit nido leporem Jovis ales in alto:
Nulla fuga est capto: spectat sua praemia raptor.

Ovid Met.vi.516.

Come casca dal ciel falcon maniero,
Che levar veggia l'anitra, o 'l colombo.

Ariosto ii.50.

And Canto x.20.<i.e. xi.20.>

O l' aquila portar ne l'unghia torta
Suole, o colombo, o simile altro augello.

XXXVI.

Some scumd the drosse—] Milton had his favourite Spenser in his thoughts, when he described Mammon and the rest of the hellish fiends employed about the building of Pandâemonium. See Par.L.i.704.

A second multitude,
With wondrous art, founded the massy ore,
Severing each kind, and scum'd the bullion dross.

Founded, *i.e.*, melted—the bullion-dross, *i.e.* the drossy ore then melted in the furnace; which Spenser calls the molten ore. Milton either mistakes the word bullion, or with great poetical latitude, and abusively uses it for a melted mass; when 'tis always used for a consolidated mass. See Billon, in Menage. But poets have a licence for using words catachrestically, as grammarians love to speak.

And every one did swincke, and every one did sweet,
When Thetis came to Vulcan she found him thus swincking and sweating,

\[\text{τὸν δ' ἑξ' ἐξορόντα—II.ο'372. Compare Callim. in Dion.ver.49. &c. Virg.viii.445, &c.}\]

XXXVII.

Their staring eyes sparkling with fervent fire.] Plato de Repub.L.x.<615E> speaking of the infernal tormentors calls them, ἀγριοὶ καὶ διάσπαροι ἀει, feroes et ignei aspectu.

XL.

He brought him through a darksome narrow strayt.] *i.e.* Street, Strata viarum.—The letters answer to the rhime.

Ibid.

As if the highest God defy he would.] Spenser among the faults escaped in the print, instead of the orders it should be that in pag.283. of his quarto edition. We must therefore alter the into that either in this verse, or in St.42.

For nothing might abash the villein bold

Or in St.43.

And the fierce carle commanding to forbeare.

Ibid.

In his right hand an YRON Club he held,
And he himself was all of YRON mould.]

So the 1st quarto, but other editions, golden mould. The reader sees the reason of the context being corrupted.

Disdayne he called was--

We have another monstrous giant of the same name in B.vi.C.7.St.44. Disdayn is a fairy knight introduced in Ariosto.xliii.53.464. who frees Rinaldo from the monster Jealousy.

XLI.

Sterne was his look--] So the old quarto, and right: θείνου δεσπόζων. The 2d quarto and folio 1609. Sterne was to look: but altered in the edition 1617, agreeable to the reading of the first quarto, which I print from.

XLIV.

And thereon satt a woman--] This description perhaps our poet had from Joh. Secundus, in his poem called, Reginae Pecuniae regia.

Regina in mediis magnae penetralilus aulae,

Aurea tota, sedet solio sublimis in aureo--

Haec est illa, cui famulatur maximus orbis--

[St.48.]

Telluris magnae Plutique sacerrima proles.

[St.48.]

This woman's name we have St.49. Spenser loves for a while to keep his readers in doubt.

XLVI.

That was ambition, rash desire to sty.} That chain imaged ambition, a rash desire of mounting higher. Spenser often omits the particle a. The reader will find all the old words explained in the Glossary.

XLVII.

Those that were low themselves held others hard,
Ne suffred them to rise or greater grow.]

Hor.L.i.S.1.III.

Hunc atque hunc superare laboret?

Sic festinanti semper locupletior obstat.

XLIX.

And fayre Philotime she rightly hight] φιλοτιμία. I had rather the poet had given it

And Philotine fayre—

But he too often, like the ancient English poets, breaks through all rules of quantity in his proper names.

L.

But I that am frail flesh and earthly wight—] Perhaps he wrote thus,

But I that am fraile flesh, an erthly wight,

Unworthy match for such immortal mate

Myself will wote—

Sir Guyon excuses himself with irony and good humour. He says too that his love is avowed to another lady; he does not say to whom: but in his shield he bears the head of the Fairy queen.

LI. LII.

Not such as earth out of her fruitful womb

Throwes forth to men—

But direful deadly black both leafe and bloom.]

'Tis not unlikely that Spenser imaged the direful deadly and black fruits, which this infernal garden bears, from a like garden, which Dante describes, Infern.C.xiii.<4-6.>

Non frondi verdi, ma di color fosco,
Non rami schietti, ma nodosi e 'nvolti,
Non pomi v'eran, ma stecchi con tosco.

This garden or grove is mentioned likewise in Virgil Georg, iv.467.
Tarenias etiam fauces, alta ostia Ditis,
Et caligantem nigrâ formidine lucum
Ingressus.

There mournful Cypresse grew--
Cole Coloquintida and TETRA mad,
Mortal SAMNITIS, and Cicuta bad,
Which with th' unjust Atheniens made to dy
Wise Socrates, WHO THEREOF quaffing glad
Pour'd out his life and last philosophy
To the faire Critias his dearest belamy.

TETRA i.e. tetrum solanum, deadly night-shade, or rather Tetragonia, a
name for the Euonymus, which bears a fruit of poisonous quality.
MORTAL SAMNITIS, he means, I believe, the Savine-tree, arbor SABINA:
and calls it mortal, because it procures abortion. The SAMNITES and
SABINES being neighbour nations, he uses them promiscuously, according
to the licence of poetry, as is more particularly mentioned in a note
on B.i.ii.C.9.St.21. This passage gave me a deal of trouble: and I
consulted every botanist, I could think of, whether there was any such
plant or tree, as the Samnitis; but could not get the least
information or hint about it. Upon considering Spenser's manner of
confounding neighbour nations and countries, and his manner likewise
of altering proper names, I am fixed myself, with respect to my
rightly interpreting this place: but leave it however to the reader's
further examination and judgment.

And Cicuta bad,

Which with th' unjust Atheniens made to dy
Wise Socrates, who thereof quaffing glad
Poured out his life, and last philosophy
To the fayre Critias his dearest belamy.

This passage I criticized upon in a letter to Mr. West concerning a new edition of Spenser<sup>p.33</sup>: I there said, that which-with, was used according to the Latin Idiom, quacum: but as Spenser never writes in this manner any where else, I somewhat now question, whether 'tis not the printer's idiom; and thus the error resembling truth, may easily impose upon us. But there are yet more corruptions gotten into the context: no school-boy is ignorant of the death of Socrates; I shall therefore make no citations on this subject, so well known already. The Athenians usually put to death their state criminals with poison mixed with the cold juice of hemlock, which mixture they call Cicutæ, because that was the chief ingredient in this mixture: so Socrates and Theramenes were put to death.

And Cicutæ bad,

With which th' unjust Atheniens made to dy
Wise Socrates; and him, who quaffing glad
Pourd out his life and last philosophy

To the faire Critias his dearest belamy.

Thus all is easy, and the corruption easily accounted for, by supposing a blotted copy sent to the printer: Socrates was put to death by drinking the juice of the Cicuta; so Plato<sup>Phaedo 117B</sup> and Xenophon tell us; and Xenophon likewise tells us very particularly how Theramenes was thus put to death, Ἐλλην. Ἰστορ. ΒιΒ. β.; Theramenes was a Philosopher, and an admirer of Critias; who afterwards becoming one of the thirty tyrants that harrassed the Athenian state, he was deservedly resisted by Theramenes; which Critias could not bear: so he prosecuted him, and unjustly had him put to death: when Theramenes drank the poison; what was left at the bottom of the cup he flung out (after the manner of the sport they
formerly used, called Cottabus) calling upon by name his once dearest, and now deadliest BELAMY: (observe by the bye Spenser's word dearest, which takes in both significations: see Critical Observations on Shakespeare, pag.327.) Κύλι ἐπεὶ γε ἀποδημηκένυν ἀποκαλόμενος τοῦ κόσμου ἐπεὶ, το λειτουργοῖν ἔχοντιν ἀποκταβίσαντα ἐπιμένον ἄντιν, Κριτία τοῦτ' ἐστο τῷ καλῷ. Tandem quum mortem obire cogeretur Theramenes, et cicitam biberet; proditum est, id, quod reliquum erat in pociulo, sic ipsum ejecisse, ut resonaret, simulque dixisse, Hoc pulcro illi Critiae propinatum esto< Hellenica II.i.iii.56>. This Spenser calls pouring out his life and last philosophy to the fair Critias his dearest belamy. The same story is told by Valerius Maximus, and by Cicero, Tusc. Disput. 1.40. In confirmation of this easy correction, let me observe, that Cicero joins these two philosophers together, as both unjustly put to death, and both after the same manner: Vadit in eundem carcerem atque in eundem paucis post annis scymphum SOCRATES; eodem scelere judicum, quo tyrannorum THERAMENES. Cic.Tus.Disp.1.40.<97> sed quid ego SOCRATEN aut THERAMENEM, praestantes viros virtutis et sapientiae glorii commemero? Ibid.42.<100.>

LIII. LIV. LV.
The gardin of Proserpina this hight.] This is taken from Claudian, where Pluto comforts Proserpina, Lib.ii.290. Compare Virg.vi.136.

Est etiam lucis arbor praedives opacis,
Fulgentes viridi ramos curvata metallo;
Haec tibi sacra datur; fortunatamque tenebis
Autumnum, et fulvis semper ditabere pomis.

This is the tree whose branches bear golden fruit.
Their fruit were golden apples glistening bright,
That goodly was their glory to behold;
On earth like never grew, ne living wight
Like ever saw, but they from hence were SOLD;
For those, which Hercules with conquest bold
Got from great Atlas daughters, hence began,
And planted THERE did bring forth fruit of gold,
He says, No creature ever saw the like golden fruit on earth, unless they were SOLD from this garden:—with a little variation I would read STOLD,

—-but they from hence were STOLD.
i.e. procured by stealth. He goes on and says, that the Hesperian apples, which Hercules with bold conquest gain’d, originally came from this garden of Proserpina, and being THERE planted, [there, viz. where the daughters of Atlas lived] did bring forth fruit of gold.—This is the construction: the story is, that the daughters of Hesperus, the brother of Atlas, had orchards in the southern parts of Africa, which produced apples of gold. Spenser calls them daughters of Atlas; and he has the authority of Servius, whose commentary on Virg.iv.484, the reader (if he pleases) may consult at his leisure. Ovid tells us, that Perseus visited Atlas, who had trees with branches of gold, that bore golden fruit; but fearing the fulfilling of an oracle, which foretold that a son of Jupiter should rob him of his precious fruit, he fortified his orchards with strong enclosures, and set a watchful dragon to guard them.

Arboreae frondes, auro radiante virentes,
Ex auro ramos, ex auro poma tegebant.

—Solidis pomaria clauserat Atlas
Maenibus, et vasto dederat servanda draconi.

Ov.Met.iv.636.

As nothing is more perplex and contradictory than ancient mythology,
so 'tis no wonder that this fabulous story should be so variously related by various mythologists and poets. If the reader has a mind to exercise his critical skill in reconciling, or correcting authors, he may consult the Schol. on Statius, ii.281. Apollodorus, Hyginus, Fulgentius, & Hes. ΘΕΟΥ. ver.215. See too Salmas. Plin. exercit. p.372, 373. I could wish that the reader would consult the two engravings in Spanh. de Usu et Praest. Numismatum: the one of Hercules attacking the serpent(p.268); the other, when he has conquered it(p.269). This serpent was named Lado, according to Apollonius, iv.1396.

Ἑξον δ' ἱερὸν πέδον, ᾧ ἐν Λάδοιν
Εἰσέτι ποι χοίζου παγχώρεα δύστο μῆλα
Χάρῳ ἐν "Ατλαντος, χθόνιος ὅρις" ὁμίῇ δὲ νόμπαι
'Ἑσπερίδες πόλινιον, ἐφύμερον ἀξίοσαυρι.

Pervenere autem sacrum campum, in quo Lado
Ad hesternam usque diem aurea custodiebat mala
In regione Atlantis, terrestris serpens; circum autem nymphae
Hesperides administrabant, suaviter canentes.

'Tis not to be supposed that Milton in his Paradise Lost<iv.249-51.> should forget this story, so applicable to his own poem, considering too his fondness for introducing mythological tales:

Others, whose fruit burnish'd with golden rind
Hung amiable (Hesperian fables true,
If true, here only) and of delicious taste.

Milton likewise in his Mask<981-3.> alludes to this story, and seems to have translated Apollonius, as cited above.

All amidst the gardens fair

Of Hesperus and his daughters three
That sing about the golden tree.

Might not all this wonderful tale be easily accounted for, if we suppose this Hesperus, or Atlas, to have had three fair daughters, and fine groves of oranges [aurea mala] and to have guarded them all strictly?

And those, with which th' Euboean young man wan
Swift Atalanta, when through craft he her out-ran.

<St.54.>

And those golden apples likewise hence began, viz. from the garden of Proserpina, with which Hippomenes won the race and his mistress Atalanta, through craft, by throwing a golden apple at her feet (three of which sort were given for this intent by Venus) whenever she was likely to get the start of him. Hippomenes was of Onchestos, a city of Boeotia, so he says of himself

Namque mihi genitor Megareus Onchestius—

Ov.Met.x.605.

He is called likewise Aonius Juvenis, Ibid. 589. Eubœa is an island near Boeotia; some say formerly joined to it, but afterwards by inundations and earthquakes rent from it, as Sicily was from Italy. But Spenser confounds neighbour countries and nations, as I mentioned above. The reader may see the story in Ovid, Met.x.Fab.xi.<560ff.> where Venus says she gave Hippomanes three golden apples gathered from her golden tree in her garden of Cyprus. Virgil says the apples were gathered from the gardens of the Hesperides,

Tum canit Hesperidum miratam mala puellam.

Virg.Ecl.<vi.61.>

Compare Theocrit. Idyll.111.40.

Here also sprung that goodly golden fruit
With which Acontius got his lover trew,
Whom he had long time sought with fruitlesse suit.

Observe here a playing with sound, a jingling pun; which Spenser is not so delicately nice as to avoid, when it comes fairly in his way, here sprung that golden FRUIT with which Acontius got Cydippe, whom long time he sought with FRUITLESSE suit. As bad as this pun may appear, the great Milton borrowed it, ix.647.

Serpent, we might have spar’d our coming hither

Fruitless to me, though fruit be here to’ excess.

But ’twas not with an apple of gold, that Acontius got his lover trew: this seems our poet’s own mythology; which he often varies and changes just as he pleases. The whole story of the loves of Acontius and Cydippe, may be seen, elegantly told, in the Epistles of Aristaenetus (as they are named) Lib.1. Epist.x. where the apple is called, κυκάνθυον μήλον, malum Cydonium, i.e. an orange, citron, or quince: but this apple is there said to be gathered from the gardens of Venus. The inscription written upon the apple was, ΜΑ ΤΗΝ ΑΡΙΣΤΕΙΝ ΑΚΟΝΤΙΟΝ ΓΑΝΟΥΜΑΙ. Cydippe took up the apple, and reading, she swore she would marry Acontius, without knowing she thus swore, being unwarily betray’d by this ambiguous inscription.

Postmodo nescio quâ venisse volubile malum


So I would read, and not DOCTIS, nor DUCTIS.

Here eke that famous golden apple grew,

The which amongst the gods false Ate threw.

Jupiter (’tis said) invited all the gods and goddesses to banquet at the wedding of Peleus and Thetis, excepting only the mischievous goddess DISCORD, [Hygin.xcii. Exceptâ Eride, id est, Discordia. See
too Servius, Virg.i.31.] who being angry at this neglect, threw a
golden apple among the goddesses with this inscription, Let it be
given to the fairest: Juno, Minerva and Venus, all claimed this
golden prize: and Paris was chosen to determine the dispute, who was
then a shepherd on mount Ida: and because these three goddesses met
on mount Ida, the poet calls them the Idaean ladies. Compare
B.iv.C.i.St.19 and 22.

LVII.

Saw many damned wights

In those sad waves, which direfull deadly stancke,
Plonged continually of cruell sprights.]

He says, sad waves, alluding to the etymology of Cocytus:

Cocytus, nam'd of lamentation loud
Heard on the rueful stream.

Milt.ii.579.

The construction is, He saw many damned creatures continually plunged
by cruel sprights in those sad waves, which stank deadly—of is a
preposition. And this kind of synchysis is frequently used by
Spenser. Perhaps in saying these waves stank so direful deadly, he
alludes to the ancient vulgar opinion concerning the state of the
uninitiated, that they lie ἐν βορβῶρῳ in caeno. See Plato's
Phaedo<69C>, Sect.13. And Aristophanes, who writ his Frogs, to
ridicule the ceremonies and notions of these mysteries, has the same
expression, ver.145.

Εἰς ἈΘΡΟΙΟΝ πολὺν,
καὶ σκῶρ δὲν νῦν ἐν δὲ τοῦτῳ κελεύοντος—

LIX.

Lo Tantalus I here tormented lye,
OF WHOM high Jove wont whylome feasted be.]
'Tis not improbable but this reading was owing to the copy being blotted; Jupiter admitted Tantalus to the banquets of the immortals: for great and good men (till known to be otherwise) were said to be often admitted to feast with the gods; so Peleus, Hercules, &c. and likewise Ixion and Tantalus, while they preserved their characters. Hence Epictetus says [Ench.xv.] ἢ γάρ ποτὲ δεῖος τῶν θεῶν συμπόσιος, eris aliquando dignus conviva deorum. Virgil too has the same allusion, Ecl.iv.63.

Cui non risere parentes
Nec deus hunc mensâ, dea nec dignata cubili.

That Tantalus was admitted to the banquet of Jupiter, we have the testimony of Euripides, in Orest.ver.4.

Nam ille beatus (nec ei fortunam exprobro) Ex Jove natus, ut aiunt, Tantalus Timens saxum quod supra caput ejus imminet Pendet in aëre, et istam pâenam luit, Ut dicunt quidem, quod diis, cum esset mortalis, Communi mensa dignatus Effraenum habuit linguam, turpissimum morbum. See likewise the Schol. on Hom.Od. 581. Let me add Ov.Met.vi.173.

Cui licuit SOLI, superorum tangere mensas.

Instead of SOLI, I read SOLITAS: the librarian omitted the three last letters: Solitas mensas: For many mortals were admitted to the banquets of the gods; 'twas no unusual thing. How easy now does the
emendation offer itself?

Lo Tantalus I here tormented lye

**WHO OF HIGH JOVE** wont whylome feasted bee.

Let me add in confirmation of this emendation, the Greek epigram, Antholog.p.307.

*Ὅτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ νηδίων

ΠΟΛΛΑΚΙ ΒΕΚΤΑΡΕΟΥ ΠΛΗΣΙΕΙΝΟΣ ΠΛΟΥΤΟΣ,

Νῦν λυβάδος δυτῆς ζηµεύρεται ἡ φθονερὴ δὲ

Κρᾶσες ἀεὶ κέλευξ ἐστὶ ταπεινωτέον.

Hic Tantalus quondam beatorum conviva; hic qui ventrem SAEPE nectareo
impleverat potu, jam guttam mortalem desiderat: nam invidus humor
semper labio est inferior.—Jupiter and the rest of the gods once were
feasted by Tantalus, who cut in pieces his son Pelops, and served him
up as a choice dish. See Servius, Virg.Georg.iii.7. If Spenser
alluded to this story, he would not have said,

Of whom high Jove _wont_ whylome feasted be.

Some say, for this impious feast and murder of his own son, that he
was punished in hell. But Spenser does not allude to this story at
all, but to another, which is, that being admitted to the feast of the
gods, he betrayed the heavenly councils and secrets: he could not
digest his happiness, says Pindar very finely, ἀλλὰ γὰρ καταπέλαια
μέγαν δόλον οὐκ ἐπενώθη, non potuit concoquere magnam felicitatem.
Olym. A.87. See there the Scholiast. Hence he is called prodictor by

Proditor in medio Tantalus amne sitit.

And Euripides<Orestes 10> says of him, Ἀνδραστον ἔοχε γάλακτον.

*Quaerit aquas in aquis, et poma fugacia captat

Tantalus: hoc illi garrula lingua dedit.

<Ovid, Amores II.ii.43-4.>
What Hyginus relates of Tantalus, Fab.lxxxii. confirms the emendations proposed above both of Spenser and Ovid. \textit{Jupiter Tantalo concecdere sua consilia SOLITUS erat et ad epulum deorum admittere: quae Tantalus ad homines renunciavit. ob id dicitur ad inferos in aquam media fine corporis stare, semperque sitire; et cum haustum aquae vult sumere, aquam recedere.} So his punishment is related in \textit{Hom.\textit{Od.\textit{l}} 581.}

\begin{verbatim}
Καὶ μὴν Τανταλοῦ εἰσέβου, χαλέπ' ἀλγε' ἔχουσα, Εσταθε' ἐν λίμνῃ ἢ δὲ προσέπλαξε γενέω. 
Et sane Tantalum vidi, graves dolores patientem, Stantem in lacu, hic autem alluebat ad mentum.
\end{verbatim}

So Spenser,

Deepe was he drenched to the utmost chin.

\textit{Ibid.}

\textit{Of grace I pray thee give to eat and drinke to mee.] This is a Grecism, Ἐὸς ἐμὸι φαγέω καὶ πίεω.}

\textit{LX.}

Ensampde be of mind more temperate.] So the first quarto; but the following editions,

---of mind intemperate.

And this reading, namely,

Ensample be of mind intemperate.


\textit{As author of injustice, there to let him dye.}
i.e. to lie in eternal punishment: which is called death, in the scripture language. So Spenser, B.i.C.9.St.54.

Till he should die his last, that is eternally.

LXII.

The whiles my hands I washd in purity,
The whiles my soul was soild with foul iniquity.] In purity, i.e. in token of purity. See Matt.xxvii.24. In the notes which are printed with Mr. Pope's translation of Homer. Od.xix.116. there is the following observation, "It was customary among the Romans to wash their hands in token of innocence and purity from blood: thus the Roman governor washed his hands, and said, I am innocent of the blood of this just person." If 'twas usual for the Romans thus to wash in token of innocence, the learned note-writer should have produced some instance: for here Pilate used a Jewish custom, not a Roman one: among the Jews he conformed to their rites and ceremonies in common and ordinary affairs. 'Tis well known that the Romans, as well as Greeks, used expiatory washings, and religious ablutions: but the custom of washing in token of innocency, was a Jewish custom. See Deuter.xxii.6.—Just above Pilate says, he delivered up the Lord of life to the spiteful Jews to be put to death, to Jews despiteous. Ital. dispettoso. Gall. despiteaux, despiteuse. Chaucer uses the word in his character of the Parson, ver.518.

He was not to sinful men despiteous.

i.e. Spiteful, ill-natured, morose.—If any should be offended to find Pontius Pilate and Tantalus in the same place of punishment, I think it might be said, by way of apology, that wicked men will suffer hereafter in some state or place of punishment, proportionable to their crimes; and that the poet, who describes such a place, is at liberty to send thither, what wicked persons soever he pleases,
provided he acts according to poetical decorum.

LXIII.

Thou feareful foole,
Why takest not of that same fruit of gold,
Ne sittest downe on that same *SILVER STOOLE.*

Mammon tempts Sir Guyon with the golden and forbidden fruit: which if he had gathered, he had betrayed an avaricious disposition. He tempts him likewise to sit down on the *silver stoole;* which if he had done, he would have shewn himself a lazy knight, and deserving the punishment of Theseus for sitting on this slothful seat,

Theseus condemn'd to endlessse sloth by law.

Sedet, aeternumque sedebit

Infelis Theseus.

Where Taubmannus has the following observation, *Theseus cum Pirithoo ad rapiendam Proserpinam descendens super quadam petra consedit* [typified in this *silver seat;* the forbidden seat in the mysteries] à quâ petrà licet semel al Hercule avulsus fuerit, post mortem tamen destinatus est, ut in memoriam iustius rei aeternum in ignescente ista petrà persideat. *This silver stoole is mentioned above, St.53.*

And in the midst thereof a *silver seat.*

This *stoole,* on which it was unlawful to sit, our poet imaged form the forbidden seat in the Eleusinean mysteries. See Meurs. Eleusin. p.10. and the ingenious treatise concerning these mysteries, of Mr. Warburton in his divine legation of Moses, Vol.I. p.202. Our knight has now gone through a kind of initiation, and passed all the fiery trials; and comes out more temperate and just, as silver tried in the fire.
Which two [food and sleep] upbeare,
Like mighty pillours, this fraile life of man.] The pillars of heaven<Job xxvi.11.>—The pillars of the earth<1 Sam.ii.8.>—are expressions in the scripture, metaphorically taken from a building, founded upon its proper basis and supported by pillars, So this little world of man, and this earthly edifice, is propt up and kept from falling (as it were) with these two pillars, food and sleep. The body likewise is often called a house, a temple, &c. which wants its proper pillars to support it: our earthly house, 2 Corinth.v.1. Food is called the prop or pillar, in Horace St.ii.iii.154. Stomacho fultura ruenti. Where the reader at his leisure may consult the notes of Dr. Bentley.

Ni cibus atque

INGENS accedit stomacho FULTURA ruenti.

Ingens fultura, a mighty prop, a mighty pillar. The very expression of Spenser.

LXVI.

For longer time then that (viz. three days) no living wight,
Belowe the earth might suffred be to stay.] Alluding to Matt.xii.40. As Jonas was three days and nights in the whales belly, so shall the son of man be three days and three nights in the heart of the earth. It may allude likewise to the time allowed for surveying, according to the sacred mysteries, the infernal regions, which was two nights and one day: And this time Spenser calls three days. See Plutarch de Genio Socratis<590A>: and consult the commentators on Virgil vi.535.
CANTO VIII.

I.

AND is there care in heaven? And is there love—] These fine-turned verses must be felt by every one, that knows the least thing belonging to the power of words and dignity of sentiment. —And in the beginning of a sentence is expressive of passion; sometimes of admiration, sometimes too of indignation—. Ovid seems to express indignation in the beginning of his elegy,

Et quisquam ingenuas etiamnum suscipit artes?


Presently after,

That blessed angels he sends to and fro

To serve to wicked man, to serve his wicked foe.

The old English writers, as they said, to obey to, See note on B.ii.C.6.St.20. So they said to serve to. Wickliff, Matt.iv.10. Thou schalt worshipp the Lord God, and to him aloone thou shalt serve.

II.

—To aide us militant.] Us militant here on earth; here in our christian warfare. στρατέλα τῆς ἐστιν ὁ θεὸς ἐκδότου, militia quaedam est nostra vita. Arrian.Dissert.L.iii.C.24.<34.> Job vii.1. Is there not a warfare to man upon earth? To which St. Paul alludes, 2 Corinth.x.4. The weapons of our warfare are not carnal. He adds O why should heavenly God to men have such regard? Psal.144.3. Lord, what is man that thou hast such respect unto him: or the son of man, that thou so regardest him?

III.

That wanton mayd.] See above, C.6.St.19. Presently after,

He heard A VOICE.—
This is agreeable to scripture, in which God is said to make his will known by a voice. So God spake to Samuel, 1 Sam.iii.4. Compare likewise Matt.iii.17. And lo! a voice from heaven, Ὠφων ἐκ τῶν οὐρανῶν, which the Jews call Bathkol.

He heard a voice, that called lowd and cleare,

Come hether, COME hether, 0 come hastily

So the 1st and 2d quarto edit. but the fol. 1609.

Come hither, hither, o come hastily.

Which perhaps should thus be printed,

Com hither, hither 0 come hastily.

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

V.

Whose tender bud to blossom NEW began.--] i.e. newly began: if Spenser did not write, NOW began, i.e. now first began,

ΠΡΩΤΟΝ ὑπηνήτη τούτων χαρακτάτω ἡμι.  

<Il.xxiv.348.>

Nunc PRIMUM opacat flore lanugo genas.

<Pacuvius.>

Ora puer PRIMA signans intonsa juventâ.

<Aen.ix.181.>

See note on B.ii.C.12.St.79. In describing this angel, he says,

--Two sharp winged sheares

Decked with diverse plumes--to cut his ayery wayes,

His wings like a pair of sheares to cut his ayery wayes, aerias vias,

Quis crederet unquam

Aërias hominem carpere posse vias.  

<ov.Art.Am.ii.44.>

Decked with diverse plumes, Plumis versicoloribus. Spenser plainly
seems to me to have in view Tasso i.13,14. thus most elegantly
translated by Fairfax.

A stripling seemed hee, thrice five winters old,
And radiant beames adorn'd his locks of gold.
Of silver wings he took a shining paire,
Fringed with gold, unwearied, nimble, swift;
With these he parts the winds, the clouds, the aire,
And over seas and earth himself doth lift:
Thus clad, he cut the sphæres and circles faire,
And the pure skies with sacred feathers clift.
On Libanon at first his foot he set,
And shooke his wings with rosie may-dewes wet.

Let me observe by the bye, that this poetical description of the
angel's shaking his ambrosial plumes, in the above-cited verses, was

Like Maya's son (Virg.iv.252.) he stood,
And shook his plumes.

VI.

Like as Cupido—

With his faire mother, HE him dights to play,
And with his goodly sisters, Graces three.]

Observe how elegantly he is added, when according to grammatical
construction it might be omitted: but yet thus added, it gives an
emphasis and a pathos, and sometimes a perspicuity to the sentence.
We have several instances of like sort, some of which have been taken
notice of already, but here I shall be more diffuse.

It fortuned, faire Venus having lost

Her little son,
Him for to seek, she left her heavenly house,

But subtil Archimago, when his guests
He saw divided—
He praised his devilish arts.

The whiles, a lozell wandering by the way—
He that brave steed there finding—

As feareful fowle—Shee seeing—

Like as a Lyon—He slips aside—

Like as an eagle—He flies—

Whom Calidore perceiving fast to flie,
He him pursued—

Other passages may be added easily, but these are sufficient to put the reader fully in mind that our language in many instances can equal the Greek or Roman. Dr. Bentley in his elegant and learned notes on Horace, (Lib.1.Od.ix.<16.>)

Nec dulces amores
Sperne puer, neque tu choreas)

brings from Virgil and Homer instances of ille, and οΥΕ thus pleonastically introduced.

Praecipitemq; Daren ardens agit aequore toto,
Nunc dextrâ ingeminans ictus, nunc ille sinistrâ.

Aen.v.456.
Servius cites several other instances from Virgil in his notes on Aen. xii.5.

Saucius ille gravi venantum vulnere pectus,
Tum demum movet arma leo——
mat' έξοχην, ille leo, says Servius: and Cerda observes, ILLE non vacat, sed major emphasis. Dr. Clarke<Il.xxxiv.348.> has the same observation, pretty much in the same words, but what he says from himself in unfortunately added,

Ελοδή, σ' ή άλοχον πολύσεται ή ορε θαλην. Il.y.409.

"Vox άγη nequaquam hic supervacanea est, sed elegantissimam tum in Graeco tum in Latino sermone emphasin habet, quam linguae recentioresPRORSUS ignorant." Strange indeed that our English language should be ignorant of this elegance! for I question if there be any beauties, in any language, which ours cannot at least aspire to; but how came Dr. Clarke so unattentively to read the following, which he must have red a thousand times? Almighty God, the father of our Lord Jesus Christ, who desireth not the death of a sinner——HE pardoneth——or how came he, when he wrote his notes on St. John's gospel, to overlook that beauty in our translation, which he so much admires in Homer? But the comforter, which is the holy Ghost, whom the father will send in my name, HE will teach you all things, &c. John xiv.26.—But least we should be too diffuse, let us leave this subject, and consider what follows,

And with his goodly sisters, Graces three.
I have often observed how Spenser varies his mythological tales, and
makes these always subservient to his poem. Another genealogy of the
Graces is mentioned in B. vi. C. 10. St. 22. according to Hesiod
(Theog. 906). Concerning this genealogy, the reader may at his leisure
consult Falkenburg. ad Nonnum, pag. 539. And Boccace L. iii. C. 22.

Dicunt Venerem Gratias peperisse: nec nirum; quis unquam amor absque

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

VII.

Till him the childe bespoke—] The child, the infant, are
appellations of dignity. Sir Thopas is called the child<3323>, in

VIII.

Watch thou I pray,
For evill is at hand—]

Considering the dignity of the angelical speaker, this reading I would
alter; and either read,

—Watch thou and pray.

For these words are joined in scripture, Mark xiii. 33. Take ye heed,
or rather thus,

Watch thou, I SAY

For evil is at hand—

And this emendation is becoming the dignity of the angel, and is
scriptural likewise. Mark ii. 11. I SAY unto thee arise. ’Tis in
several other places, but one occurs much to our purpose, Mark 
xi.37. And what I SAY unto you, I SAY unto all, WATCH. So that I 
would certainly have printed had I any authority but conjecture,

Watch thou, I say,

For evil is at hand--

IX.

The Palmer seeing his left empty space,

And his slow eyes beguiled of their sight] 
i.e. The Palmer seeing his place left empty; and his eyes being 
beguiled of their sight. And his slow eyes, &c. is put absolute. The 
same construction we have above B.1.C.5.St.45. and B.11.C.3.St.36. 
which passages if we might guess from the printing of the various 
editions, have been misunderstood; and might easily be so, if my rule 
is not observed, which is to translate our poet into some other 
language, when his construction, or his idiom, seems intricate and 
uncouth.

Ibid.

And courd it tenderly,

As chicken newly hatcht.] 
i.e. And protected it, as a hen sits couring o'er her young chicken. 
Skinner, "in courr, ab Ital. covare. Fr. G. couver, incubare, 
metaphorâ sumptât à gallinis ovis incubantibus." See Menage in V. 
Couver. But Junius brings it from the old British word, Cwrrian. 
Milton in Par.L.viii.350. applies this expression to the fawning 
beasts bending or cowring down,

--these [viz. the beasts] cowring low

With blandishment, each bird stoopd on his wing.

But I believe Spenser used it in the former sense, as Skinner and 
Menage explain it.
And courd it tenderly,
IT agrees with his charge, viz. the knight in a swoon. Et super ipsum incubabat, sicut gallina super pullos.—In the Glossary usually printed with Spenser’s works, ‘tis said to be put for covered, as if corrupted from it. Spenser had plainly that affecting simile of our Lord in view, O Jerusalem, Jerusalem—how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not. Matt.xxiii.37.

ος ὑποπτέους,
δῶξω νεοφόους, δούλες ὑς ὑπελέυνι,
i.e. like a hen nursing a’er them.

X.


XIII.

Vile is the vengeance on the ashes cold,
And envy base to barke at sleeping fame.] At sleeping fame: i.e. at the fame of a person now dead; of one now fallen asleep: ἱερομυμένου, mortui. Sleep the brother, and image of Death, is often put for death itself.

ὡς ὅ μεν άρει πειδών κομμάτῳ κύλισαν οὐπον.
Hom.Π.λ.241.
Olli dura quies oculos et ferreus urget
SOMNUS.

Virg.x.745.
The sentence is proverbial, and perhaps from Hom.Od.Χ.412.

οὐχ οὐδ’ ιταμένοιλ’ ἐπ’ ἅνδρόν έυχετάσοιαλ.
Non fas est mortuis viris insultare.

Nullum cum victis certamen, et aethere cassis.

Virg.xi.104.
Nessuna, a me co’l busto essangue, e muto
Riman piu guerra; egli mori, qual forte.

Tasso xix.117.

XV.
--Sith that he died entire?] Since he died a natural death, entire
not mangled or wounded: as we say, in a whole skin. Intire, is
derived from integer: and integer is thus used by Statius,
Syl.L.ii.1.156.
--Manesq; subivit

INTEGER, et nullo temeratus corpora damno.

Ibid.
--A dead dog.] See the above note, on B.ii.C.3.St.7.

XVI.
Ne blame your honour--] Cast not blame or reproach on your honour,
scandalize not--Call. blamer. Ital. biasimare, à Lat. blasphemare,
blasphemare. The Sarazin threatens he will entomb him in the birds of
the air: repeating and changing the terms which the Palmer used.

But leave these relics of his living might
To dekke his herse, and trap his tombe-blacke steede.
The horses of the dead knights were decked out with black trappings,
and with their armour; and thus walked in solemn procession to the
tomb, where their arms and knightly honours were hung up: hence he
says, tomb-black. Herse is used for the tomb.

HEARE, herse, cenotaphium, tumulus honorarius: signat et
ornamentum super tombam defuncti collocatum: nunc designat feretrum
ab equis tractum. Junius edit. Lye.--The Sarazin replies, what herse
(what tomb) or steed, should he have prepared for him,

But be ENTOMBED in the raven or the kight?
'Tis a usual threat in Homer to give the carcasses of the enemy to the fowls of the air: and the same threat likewise the proud Philistine makes in scripture. Entombed, considering the retorted repetition is very elegant, talk not to me of tombs: he shall have no other tomb but the ravenous birds of the air.

XVII.
And covered shield.] See B.i.C.7.St.33. Presently after,
When under him he saw his Lybian steed to prance.
Because excellent steeds are produced in Lybia, he therefore says, Lybian steed. This is Horace's perpetual mode of expression.

XVIII.
--Flowre of grace and noblesse.] From the Italian, nobilezza. The French word, noblesse is of two syllables.

XIX.
So would I, said the enchaunter, glad and faine,
Beteeme to you THIS sword]
This sword, which he intended for Braggadochio. See above B.ii.C.3.St.17,18. 'Tis printed this, and rightly in the oldest quartos, but wrong in the folios, his sword--Beteeme to you, i.e. give, bestow, deliver to you, as Shakespeare uses it in Mids. Nights Dream, act 1.<i.130-1.>
Belike for want of rain, which I could well
Beteem them from the tempest of mine eyes.

XX.
For that same knights owne sword this is of yore,
Which Merlin made by his almightie art
For that his noursling, when he knighthood swore,
Therewith to doen his foes eternall smart.
The metal first he mixt with medaewart,
That no enchantment from his dint might save;
Then it in flames of Aetna wrought apart,
And seven times dipped in the bitter wave
Of hellish Styx, which hidden vertue to it gave.

XXI.
The vertue is, that nether steel nor stone
The stroke thereof from entraince may defend;
Ne ever may be used by his fone,
Ne forst his rightful owner to offend,
Ne ever will it breake, ne ever bend
Wherefore Moredoe it rightfully is hight.

_of yore, of times yore, formerly: perhaps it is better thus to point,
For that same knights owne sword this is, of yore
Which Merlin made.--
Which formerly Merlin made. This pointing I like best, though the other may be defended, and has the authority of all the books. The enchanter Merlin is here said to have made prince Arthur’s sword. Heroes of old had their arms made by enchantment and supernatural power: the arms of Achilles <Iliad. viii.457ff.> and Aeneas <Aeneid. viii.441ff.> were made by Vulcan. But as our poet mentions the sword in particular, I would observe that the sword of Hannibal was enchanted.

Hannibal agminibus passim furit, et quotit ensem
Cantato nuper senior quem fecerat igni
Litore ab Hesperidum Temissus.

Virgil comes nearer still to our poet’s expressions; who describing the sword of Turnus, says, ‘twas made by Vulcan for Daunus, the father of Turnus, and tinged hissing hot in the Stygian lake:
And seven times dipped in the bitter wave
Of hellish Styx.

Ensem quem Dauno ignipotens deus ipse parenti
Fecerat, et Stygiä candentem tinxerat undâ.

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

Prima Hecate Stygiis duratam fontibus harpen
Intulit.

And this explains and illustrates Ariosto, xix.84.

L' Usbergo suo di tempra era si duro,
Che non li potean contra le percasse,
E per incanto al fuoco de l' inferno
Cotto e temprato à l' acqua fu d' Averno.

Merlin beside mixt the metal with medaewart: i.e. with the wort or
herb called medica, concerning which see Virg.G.i.215. It availed
against enchantments, and for this reason was used by Merlin. Nothing
is more usual in romance writers than to read of heroes made
invulnerable by enchantments; and of swords, by more powerful
enchanters so framed, as to prevail over even enchanted heroes. Don
Quixote tells Sancho B.iii.C.iv. that he will endeavour to procure a
sword, superior to all enchantments: fortune, he says, may provide
him such a one as that of Amadis de Gaul, who named himself knight of
the burning sword: which sword could cut asunder whatever it
undertook, and could resist all enchantments. So Balisarda the sword
of Ruggiero,

Quel brando con tal tempra fabbricato,
Che taglia incanto ed ogni fatutura.


Non vale incanto, ov' elle mette il taglio.

Ariosto.xii.83.

The vertue is, that neither steel nor stone,
The stroke thereof from entrance may defend.
So the sword is described, which the king of Arabia sent to Cambuscan,
Chaucer'Squire's Tale 176-9.> pag.61.

This nekid sword--

Such virtue hath that what man so ye smite
Thorough his armure it woll kerve and bite,
Were it as thick as is a braunchid oke.
So the sword of Michael is described, Milt.vi.320.

--But the sword,

Of Michael from the armory of God,
Was given him temper'd to, that neither keen
Nor solid might resist that edge.

This sword for its virtues was named Morddure: it bit hard and sharp; from mordre to bite, and dur, hard: mordax ferrum, Horat. L.iv.Od.vi.9. or from the Ital. mordere, to bite or wound, and duramente, cruelly, hardly. From this very quality Orlando's sword had its name; and was called Durenda, as Turpin writes in his history of Charles the Great, Chap.xx1. DURENDA interprettatur DURUS ICTUS. Hence Boyardo and Ariosto have called their heroes sword, Durindana. I cannot help observing how designedly Spenser here omits to follow either that silly romance called the History of prince Arthur, which gives a long and ridiculous account of his sword, Excalibur, i.e. cut steel: or even of Jeffrey of Monmouth, who says, his sword's name was
Caliburn, L.ix.C.iv. Compare Drayton’s Polyol. pag.61. however as ‘tis certain Spenser had red both the romance of prince Arthur, and Jeffry of Mommouth’s British history, so it is as certain that he altered many things, and made their stories submit to the oeconomy of his poem. The following citation from Jeffreys of Mommouth concerning prince Arthur, might here not improperly be made; ‘Arthur having put on a coat of mail, suitable to the grandeur of so potent a king, fits his golden helmet upon his head, on which was engraven the figure of a dragon (See B.i.C.7.St.3l.) and on his shoulder his shield called Priwen, upon which the picture of the blessed Mary mother of God being drawn, put him frequently in mind of her. Then girding on his CALIBURN, which was an excellent sword, made in the isle of Avalon, he graced his right hand with his launce, named Ron, which was hard, broad and fit for slaughter.’ Jeff. of Mon. Book ix. Chap.iv. Spenser often speaks of Arthur’s spear, sword, shield, and helmet; but, Non semper famam sequiter; sed sibi convenientia fingit<Hor.A.P.119>.

XXV.

Which those same foes, that stand hereby

Making advantage to revenge their spight—]

So the two quarto editions apparently wrong. Spenser corrected it among the Errata, as I have printed it: but the Folio 1609, correcting by conjecture, thus gives it,

Which those same foes that doen awaite hereby.

XXVI.

Words well dispost

Have secret powre t’ appease inflamed rage.]

Prov.xv.1. A soft answer turneth away wrath.
Ye warlike payre, whose valourous great might,
It seems, just wrongs to vengeance doth provoke.

So the Folio of 1609. But the book I print from, which is the oldest quarto, reads, doe provoke: the construction is, Whose valour just wrongs (as it seems) do provoke to vengeance.

For what art thou
That mak'st thyself his daysman—

Observe For in the beginning of the sentence, marking passion and indignation. So Proteus, baffled in his various arts, addresses the swain in Virgil, C.iv.445.

Nam quis te, juvenum confidentissime, nostras Jussit adire domos?

The commentators suppose here only a question, for Quisnam. Nam (says Donatus) inceptiva est paricula, et vim habet incipiendi.

Nam quod isti dicunt malevoli—


Ibid.

Or who shall let me now
On this vile body from to wreak my wrong?

A Grecism. ἀπὸ τοῦ τῶν σίσωμα, from wreaking. Or who shall now hinder me from revenging my wrongs on this vile body?

But from the grandsyre to the nephewes sonne
And all his seede the curse doth often cleave,
Till vengeance utterly the guilt bereave.

i.e. to the third or fourth generation. Sacer nepotibus cruor.

Horat.<Epode vii.20.>

Bestemmiando Macone e Travigante.

Termagaunt is the same as Demogorgon (I believe) TRIPLICIS mundi summum, quem scire nefastum est.<Statius Theb.iv.516.> See note on B.1.C.1.St.37. Trismegistus; ter-maximus; ter-magnus: thrice-powerful, or great. This name was given to the Ægyptian Hermes; whom Milton, in allusion to his name, calls in Il Penseroso<88>, "Thrice-great Hermes." Consult Junius in v. Termagant.

XXXVII.

Horribly then he gan to rage and rayle—

Als when his brother saw the red blood rayle—]
The words are different in their signification; and so may be allowed to rhyme each to the other: And yet the Folios read, the red blood TRAIL. See rayle in the Glossary. Presently after,

Lowd he gan to weep.
The rhime must excuse the catachrestical use of the word. Lowd he gan to cry out, and said, &c. Ατρίδης ἢ ὁ Ατρίδης, Atrides autem EJULAVIT. Il.y.364.
XXXVIII.

The one upon his covered shield did fall--

But th' other did upon his troncheon smite.]

i.e. The stroke of the one, &c. But th' other, i.e. the stroke of the other. The substantive is included in the verb. See note on B.i.C.2.St.19. and what is there cited from Homer.

XL.

Sir Guyons sword he lightly to him raught,

And said, Fayre sonne, great God thy right hand blesse;

To use that sword, so well as he it ought.]

raught, i.e. reached; from reach comes raught; as from teach, taught: which I mention because in Hughes 'tis printed, wrought.--So well as he it ought, i.e. so well as he who did owe it: as well as the owner, Sir Guyon. To owe, to own, or possess, is frequently used; and ought, for owned; from the Anglo-S, aht, habuit. Spenser often omits the relative who, which occasions the sentence to be embarassed; and perhaps omits it here; unless he is corrupted by the printer, from who,--so well as who it ought. And this easy correction makes the whole sentence easy.--But the 2d quarto reads,

To use that sword so wisely as it ought.

i.e So wisely as it ought to be used. And would the Palmer pay the Prince such a complement? could he the least doubt it? The other reading is much better, complementing indeed Sir Guyon; but complements to one brave knight, don't carry a reflection with them on another real brave knight--But the Folios 1609, 1611, 1617, 1679, thus read,

Great God thy right hand blesse

To use that sword so wisely as IT AUGHT.

This comes nearest to Spenser's manner; which is to make the letters
correspond in their jingling terminations: and from this reading I
would offer the following, in which not one letter is changed:

great God thy right hand blesse

To use that sword so wisely as \itaught.\n
i.e. So wisely as thou hast been taught to use it. I am satisfied that
Spenser prefixed the \text{i} as well as the \text{y} to participles and verbs of
the perfect tense; like Chaucer and our old English writers. This
correction I think, is not to be overlooked.--The Palmer seeing the
Prince in distress, gives him a sword: our poet plainly had Homer in
view, where Minerva gives Achilles his spear, \text{λάδε δ' ἔντοξα, et}
latuit Hectorem, Il.X.276. She gave him his spear so lightly, as
Hector knew not of it. So Iuturna (Virg.xii.785.) gives Turnus his
sword, who had broken his former sword on the Vulcanian arms of
Æneas.

\text{Ibid.}

Then like a lyon, which hath long time saught
His robb'd whelpes, and at the last them fond
Emongst the shepheard swaynes, then wexeth wood and \text{yond}.]
\text{Yond} is so used by Fairfax, in his elegant version of Tasso, i.55.

Nor those three brethren Lombards fierce and \text{yond}.
And by our poet, B.iii.C.7.St.26.

\text{As Florimel fled from that monster \text{yond}.}

The Glossary usually prefixed to Spenser, says it means \text{beyond}: and
from that monster \text{yond}, is from beyond that monster. But I believe a
child may see that in all these passages \text{yond} is an adjective:
adverbs become adjectives in Greek by the article prefixed before
them; and in English often by the prefixed, or by position: as \text{wood}
and \text{yond}; fierce and \text{yond}; that monster \text{yond}. Anglo-S. \text{gond},
gond, ULTRA: from which Latin adverb the French form their adjective
outrè, i.e. furious, outrageous, extravagant; and so Spenser uses yond, adjectively and in the same sense: ULTRA AGENS naturam et rationem, acting yond or beyond nature and reason, OUTRAGIOUS. Spenser says here, Lyon in the masculine gender, though the lioness is most fierce when she has young: but see Burman on Valer.Flac.vi.347. and Marckland on Statius Sylv.L.ii.Ecl.i.ver.9.

XLII.
As salvage bull.] Come toro salvatico. Ariosto, xi.42.

XLIV.
As pierced to the skin, but bit not thore.] i.e. thorough. Anglo-S. Borth, Burh. Belg. dūrr. --The 2d quarto and Folios read,
— but bit no more.
which I believe to have been our poet's alteration.

XLVII.
Tho when THIS breathlesse woxe, that battaile gan renewe.] Then when this Paynim grew breathlesse, that prince renewed battle. So read the two quarto editions, and Folio 1609. But the Folio 1617, and 1679. Tho when HE, &c.

XLVIII.
As when a windy tempest—] Compare this simile with B.iii.C.4.St.13. Presently after, the two old quarto editions read,

So did Sir Guyon beare himself in fight.
But rightly altered in the Folios, as I have printed it in the context. 'Tis no unusual thing for proper names to be written wrong, with a seeming kind of correctness.

But me had warnd old Cleons wise behest.

For, Timons.
Stird up twixt Scudamore and Paridell.

For Blandamour.

And Xanthus sandy bankes with blood all overflowne.

For Simois.

Like as Bellona, being late returnd--

For Minerva.

The legend of Cambel and TELAMOND.

For TRIAMOND. So we have lady Nomera, for Munera, Argument to Canto 2. B.v. Matilda, for Serena, Argument to Canto 5. B.vi. Crispina, for Serena, See note on B.vi.C.3.St.23.

XLIX.

But when he stroke most strong, the dint deceiv'd.] The impression made by the sword, or force with which he stroke, deceived him; for it did not wound its true master, see St.21. The Sarazin's flinging away his sword and leaping upon prince Arthur, is not unlike what Homer writes of Menelaus thus seizing on Paris, ἢ καὶ ἐπιτύμβος κόρουδος λάβειν, dixit et irruens galeâ eumprehendid. Il.γ'369. Compare likewise the combat between Tancred and Argante, Tasso, xix.17.

L.

For as a bittur--] See note on C.7.St.34.

LII.

Foole, said the Paynim, I thy gift defye,

But use thy fortune, as it doth befall.] The young knight disdaining to buy life with yielding, bad him use his fortune; for he was resolved never to yield. Sydn.Arcad.p.270.
Compare the duel between Tancred and Argante, where the pagan has the same expression,

*USA LA SORTE TUA*, che nulla io temo:  

*Tasso, xix.22.*

Contra Sidonius, leto non terreor ullo,

*Utere Marte tuo.*  

*Sil. Ital. xv. 804. <i.e. 800-l.></i>*

*Utere sorte tua.* Virg.xii.932. whom all the above-mentioned poets seem to have imitated.

---he wexed wondrous woec.] *i.e. very sad. Anglo-S. Wæs, mæstus.*

Chaucer, Rom.Rose 312.

Was never wight yet half so woe.  

And in the Wife of Bath's tale, 913.

**Wo** was the knight--

Dryden in his poetical version<108.> has kept this old expression,

**Woe** was the knight at this severe command.


**Deare Sir.]** Sir Guyon does not say, **Sir,** but deare **Sir:** yet the boatman (B.i.i.C.12.St.18) addressing the Palmer, says, **Sir Palmer.** See Menage in SIRE: the word originally is the same, whether written **Sir** or **Sire;** yet it may admit of a doubt, whether Spenser did not intend to distinguish this reverend Palmer, from the knights, by the address of **Sire,** and not **Sir:** for this reverend Palmer, in the historical view of this poem, alludes (perhaps) to archbishop Whitgift, formerly tutor of the Earl of Essex, imaged in Sir Guyon.

**LV.**

And to the prince with bowing reverence--] Corrected among the Errata, as printed in the context.
CANTO IX.

I.

BUT none then it more fowle and incedent
Distempred through misrule and passions bace,
It grows a monster, and incontinent
Doth lose his dignity--

Indecent: so corrected among the Errata.--And incontinent, i.e. and incontinently, immediately.--Observe it in one line, and his in the following: which is, not unusual in our poet, as has been already noticed. This book is very philosophically written, and drawn from the Socratic fountains of true learning.

II.

--So goodly scord.] See note on B.i.C.i.St.1.

V.

Have made thee soldier of that princesse bright.] So the two quartos, the Folio 1609, a soldier.-- Guyon replies in the following stanza.

But were your will her sold to entertain,
And numbred be mongst knights of maydenhed,
Great guerdon, well I wote, should you remaine;
And in her favour high be reckoned,
As Arthegall and Sophy now beene honored.

i.e. But were it your will to take her pay and be her soldier; for sold in the German language, signifies pay, or stipend. Hence the word Soldier; and Soldurius used by Cæsar, De Bell. Gallico Lib.iii.C.22. I refer the reader to Watchter in V. SOLDURII; and Menage in V. SOLDAT.--The knights of Maydenhead, are the knights in Fairy land; alluding to the knights of the round table, instituted (as said) by Arthur; and likewise to the Knights of the Carter: but
particularly alluding to the Knights of the Garter in the court of queen Elizabeth. Arthegall and Sophy, are mentioned here, by the bye, to raise a curiosity of further inquiry in the reader; which curiosity he intended to answer hereafter: Arthegall, we shall read of often; and Sophy I make no doubt was intended to be the hero of some other book in this poem: he was the son of king Gulicke of Northwales.

So Cambria had such too, as famous were abroad,
SOPHY, king Gulick's sonne of Northwales, who had seene
The sepulcre three times, and more, seven times had been
On pilgrimage at Rome, of Beniventum there
The painful bishop made.

Drayton's Polyolb. Song xxiv. pag. 80.

VII.

SEVEN times the sunne with his lamp-burning light
HATH walkte about the world and I no lesse,
Sith of that goddesse I have sought the sight.]

So the 1st old quarto. But the 2d and Folios,

NOW hath the sunne with his lamp-burning light
Walkt round about the world, and I no lesse--

ONE year is past, says prince Arthur, since I have been seeking the
Fairy Queen. That this is the true reading, appears plain from
B.i.C.9.St.15. Compare that passage where the prince is giving an
account of himself and his Love.

NINE MONTHS I seek in vaine, yet nill that vow unbind
This expression of the sun walking round about the world with his
lamp-burning light, is taken from Virg.iv.6.
Postera Phoebea lustrabat lampade terras

Lustrabat, i.e. circumbat [walk round about] ut, Lustrat Aventini montem. Servius.

VIII.

Fortune the foe of famous cherisaunce,
Seldom (said Guyon) yields to virtue aid.]

O Fortuna viris invida fortibus,
Quam non aequa bonis praemia dividis!


Invida Fata piis, et Fors ingentibus ausis
Rara comes.

Stat. x. 384.

Fortune, envying good, hath fully frowned.

B. v. C. 5. St. 36.

Sydney's Arcad. p. 102. Lady, how falls it out that you, in whom all virtue shines, will take the patronage of Fortune, the only rebellious handmaid against virtue.

IX.

Cramercy Sir, said he, but mote I vote—] This appears at first sight an error of the press, instead of weete, as the rhime and sense plainly show.—Observe in the next stanza, that he says they did light from THEIR sweaty coursers: Sir Guyon's horse was stolen, and he does not say how he got another: See note on B. iii. C. i. St. 1. Their must include Sir Guyon, as well as prince Arthur and his Squire. There are some few in this poem of these kind of inaccuracies, if passing over little circumstances, may so be called. And perhaps the mentioning them may appear as trifling, as the inaccuracies themselves.
XI.

And wind his horn.] See note on B.i.C.8.St.3.

XII.

SEVEN years this wise they us besieged have.] See the 1st stanza, where the poet opens the allegory: nor has the reader any occasion to be put in mind, that this castle is the human body, and Alma the mind; and that this miscreated troop of besiegers are vain conceits, idle imaginations, foul desires, &c. Compare with Orl.Fur.B.vi.St.59. Or rather with Plato de Repub.Lib.viii.<560B> where he mentions the perturbed affections seizing on the citadel of the youthful soul, τὴς ψυχῆς ἄκρωτολιν, Alma’s castle or strong hold.—He says seven years, perhaps, in allusion to the seven ages of the world. 1st age, from Adam to Noah. 2d, to Abraham. 3d, from Abraham to the departure of Israel out of Ægypt. 4th, to the building of the temple. 5th, to the captivity of Babylon. 6th, to the birth of our Saviour. 7th, from the birth of our Saviour to the end of the world. Or perhaps the number Seven has a particular reference to the various stages of man’s life. Consult Censorinus de die natali. cap.vii. and cap.xiv. And likewise Macrobi. in Somn.Scip.i.vi.<62.> Hic denique numerus [septenarius] est qui hominem concipi, formari, edi, vivere, ali, ac per omnes aetatum gradus tradi senectae atque omnio constare facit. See likewise pag.28, 29, but the passage is too long to transcribe.—This whole chapter of Macrobius should be red over, to understand well this Canto of Spenser: for our poet plainly had it in view, as well as the Timæus of Plato.

XIII.

—some staves in fier warmd.] See note on B.i.C.7.St.37. Staves, ambustas sine cuspide, as Silius Italicus expresses it. Lib.vi.550.<i.e. Lib.viii.549.> Busbequius, in his account of the
Colchians<sup>p.200</sup>, says, their common soldiers had no other arms but arrowes or stakes burnt at one end, or great wooden clubs.—Just after,

Staring with hollow eies, and stiffe upstanding heares.

i.e. and the hair of their head stood on end. stiffe upstanding heares, is put absolute.

XV.

And evermore their cruell Cāptāine.] So the two old quartos. Cāptāine of three syllables: which is Spenser's manner. So he says Hēroēs, sāfety, dēcrēed, &c. But all the Folios and Hughes read, Capitaine; which I by no means dislike. Shakespeare has sērjeant and captain of three syllables in Macbeth, Act I.Sc.II.<sup>3,33</sup>.

The newest state. Mal. This is the sērjeant—

Our Cāptāins, Macbeth and Banquo? Cap. Yes—

Ibid.

And overrone to tread them to the ground.] And to tread them to the ground, being run over.

Ibid.

—at their idle shades.] Idle means vain or empty: σκλοείδη ζωντάνθα τοιεσ sine corpore vitas, Virg.vi.292. Σωμερν. Somner,

idel, empty, vain.

XVI.

Whiles in the ayre their clustering army flyes.] The metaphor is from a cluster of grapes, and the expression literally from Homer II.Β'89. Βοτρυδὸν ὥς πέτονται, in modum racemi volitant. See note on B.i.C.1.St.23.

XIX.

Braunched with gold and pearle MOST RICLY WROUGHT—

—And in tresses WROUGHT] 'Tis Spenser's manner and rule to make some
difference (if possible) in his rhimes: I therefore imagine that the
former verse was written thus,

Braunched with gold and pearle MOST RICH YWROUGHT.

He adds,

And borne of TWO faire damsels, which were taught

That service well—

These TWO faire damsels, I think are what Plato calls, Ἐπικεφαλήνη and
Εὐφιλία, which when well taught their service, are of excellent use
to Alma. See note on B.ii.C.3.St.12.<i.e. B.ii.C.2.St.12.> where this
allegory is somewhat varied. Cicero Tusc.Disput.i.10.<20.> Animo duas
parere voluit Plato, erton et cupiditatem. See likewise Apuleius
<v.9>, and Diogen.Laert. iii.67. and Max.Tyr. <Diss.xxii.4.>
pag.265.267. edit London.

XXI.

First she them led up to the castle-wall

That was so HIGH as foe might not it clime,

And all so faire and fensible with all—

Fensible is Spenser’s correction instead of sensible. But let us
attend to the allegory. Xen. Αττικ. L.i.C.iv.Sect.11. Οὐ [viz. οὐ]
πρῶτον μὲν μόνον τῶν ζώων άνθρώπων ορθών ἀνέστησον ὡς άρσοτης καὶ
προοοεὸν τελέον πολλὲi δίνασθαι, καὶ τὰ οὔπερθεν μᾶλλον δεδομέναι, καὶ
κατὰ κοινοποιεῖν Qui Diī primō inter animalia solum hominem rectum
constituerint. rectitudo autem et longius prospicere facit, et melius
superna spectare, et minus laedi. Cicero de Nat.Deor.ii.56.<140.> Qui
Deus primûm eos humo excitatos CELSOS et RECTOS constituit, ut deorum
cognitionem caelum intuentes, capere possent.

Os homini SUBLIME dedit, caelumque tuerī

Jussit, et ERECTOS ad sidera tollere vultus.

Ov.Met.i.85.
Two of far nobler shape, ERECT and TALL,
Godlike erect, with native honour clad—

Milton iv.288.

Ibid.

But of thing like to that Aegyptian slime
Whereof king Nine whilome build Babel toure.]

The slime used for cement to the bricks, with which Babylon was built, was a kind of bitumen or pitchy substance, brought from the neighbourhood of Babylon: whether he calls it Aegyptian, Asphaltic or Assyrian slime, it differs not: for even historians confound neighbouring nations, much more so poets. Assyrians, Medes and Persians, are frequently confounded: all the northern countries are used promiscuously; Germans, Celtics, Gauls, &c. Hence I wonder at Dr. Bentley’s correction of Milton, iv.126. And on th' Assyrian mount saw him disfigured. "Satan lighted on Niphates.iii.742. Consequently he gave it here, Armenian mount." Niphates was in the neighbourhood of Assyria, therefore he says Assyrian mount. See note on B.11.C.7.St.54. and on B.11.C.7.>St.52.

He says, of thing like ἈΕγυπτιαν or Assyrian slime, was built this edifice of man; but dust it was originally, and to dust it will return again. In the book of Wisdom ix.15. the body is called an earthly tabernacle, γῆν τὸν βαβυλων. Compare 2 Corinth.v.1. If we turn to the poets, we shall find that man was made by mixing water and earth; or as Spenser calls it, by a slime: γάλαν ὀδεῖ φυσεὶν. Terram aqua miscere, Hes.Opera et Di. ver.61. and to this opinion Menelaus alludes, where he wishes the coward Greeks might be resolved back into the principles of water and earth, from which they were originally compounded.
Atqui vos quidem omnes aqua et terra fiatis,

Hom. II. xvii. 99. <i.e. vii. 99.>

XXII.

The frame thereof seemed partly circulare,
And part triangulare; O worke divine!
Those two the first and last proportions are;
The one imperfect, mortall, foemnine,
Th' other immortal, perfect, masculine;
And twixt them both a quadrate was the base,
Proportioned equally by seven and nine;
Nine was the circle sett in heavens place:
All which compacted made a goodly diapase.

The poet in the former Stanza having considered this our earthly building, this tabernacle and house of clay, as subject to change, decay, and dissolution, comes now to consider Man in the united view of Mind, Soul, and Body. And what a compounded creature is Man, made up of the variously mixed elements, and yet in his more divine part, the image of his great Creator? He is Being both changeable and inchangeable; diverse and yet the same. He is the universe in miniature: and whatever can be predicated of this God-directed Universe, may be predicated, in a less degree, of this Mind-directed Microcosm.

——Quid mirum noscere mundum

Si possint homines, quibus est et mundus in ipsis,

Exemplumque Dei quisque est in imagine parvâ?

Manil. iv. 893.

Consider likewise what just Idea can we form of Beauty, or of Musick; but from variety and uniformity, from oppositions well contrasted, and
discords well adjusted? so likewise from the friendly contrarieties, and disagreeing concords, both in the Greater and in the Lesser World, is established universal harmony, and the goodly diapason.

All which compacted made the goodly diapase.

'Tis plain, I think, that Dryden had this passage in view, in his song for St. Cecilia's day.<1-2,13-5>.

From harmony, from heavenly harmony

This universal frame began:

From harmony to harmony

Through all the compass of the notes it ran,

The diapason closing full in man.

This may serve as a general view of this dark passage: but a more particular explication should be likewise given. Let it then be premised, that Pythagoras and his followers made use of mathematical sciences in almost all their metaphysical and abstract reasonings; and they illustrated by figure and number, just as poets by similitude. And so our Pythagorean poet, using mathematics as a kind of mean between sensible and intellectual objects, says

The frame thereof seemed partly circulare

And part triangular--

Circular refers to the mind, and triangular to the body. The most simple figure, the first conceived, and the element of all figures, is a triangle, made up of three right lines, including space, and hence aptly applied to body. Compare Plato's Timaeus, pag.53.54. edit. Steph. The most perfect, beautiful and comprehensive of all figures is the circle: it has neither beginning, middle nor end: immortal, perfect, masculine. Dux atque imperator vitae mortalibus animus est--incorruptas, aeternus, rector humani generis, agit atque habet cuncta, neque ipse habetur [ ἔχει πάντα καὶ οὐκ ἔχεται. ]
Sallust. Bell. Jugurth.<I.III,III.> Compare Plato’s Timaeus, pag.33. edit. Steph. and Cicero, de Nat. Deor. ii.18. The center of God is every where, and his circumference no where: and with respect to the mind of man, the image of his great Creator, all intellectual science begins and ends within its own circumference: mind is all things intellectually, πάντα νοερός. Compare M.Anton xii.3, and see how he applies the allegorical sphere of Empedocles; and in the same manner are we to explain the sphere of Parmenides in Plato, Sophist<244E>, pag.244. edit Steph. The world itself is οὐρανοῦς; See Plato’s Timaeus, pag.33. And hence is to be explained the following verses of Manilius, i.211.

Haec aeterna manet, divisque simillima forma,
Cui neque principium est usquam, nec finis in ipso,
Sed similis toto remanet, perque omnia par est.

Spenser says the triangular frame, imaging the Body is mortal and imperfect: this I believe wants no interpretation; and that the circular frame, imaging the more divine part, is immortal and perfect, nor does this need any comment. But why does he call the Body feminine, and the Mind masculine? He seems to have taken this from the Pythagorean philosopher mentioned above, τὸ ἔμμοι λόγον ἔχει ἀφθονός τε καὶ πατρός, Idea autem, i.e. forma, rationem habet maris et patris. The Mind is the form generating, as it were, and working into essence the passive and feminine matter: ἀ δὲ θαλα τῆς ἀνθρώπου καὶ ματέρας, materia autem faeminae et matris. Timaeus Locrus<94B>, pag.95.<i.e. p.94.> edit. Steph. How easy is the interpretation considering Mind as Form, and Body as Matter? And how aptly is the one called masculine, and the other feminine? But we shall be more diffuse on this subject. of Form, Matter, and Privation, when we come to consider Spenser’s allegory, of the Gardins of Adonis, in Book iii.
Canto 4.<i.e. Canto 6.>—He says,

And twixt them both, a quadrate was the base.

<i.e. betwixt the Mind and Body, represented emblematically by the circle and triangle, the sacred ΤΕΤΡΑΚΤΥΣ, the fountain of perpetual nature, (as called in the Pythagorean verses) the mysterious quadrate, was the base. This quadrate or sacred quaternion, comprehended all number, all the elements, all the powers, energies, and virtues in man; Νοῦς, Ἐπιστήμη, Δόξα, Αληθος; Temperance, justice, fortitude, prudence. Hope fear, joy, grief. Cold, hot, moist, dry. Fire, air, earth, water. και ἄλλος τα δυτικά πάντα ἢ ΤΕΤΡΑΣ ὀνειδικότου, Hierocles, pag.169. Compare Plato’s Timaeus, pag.32. He adds,

Proportioned equally by SEVEN and NINE.

NINE was the circle sett in heavens place:

All which compacted made a goodly diapase.

This stanza is not to be understood (I believe) without knowing the very passage our poet had in view; namely Cicero’s Somnium Scipionis, which Macrobius has preserved and commented upon: Proportioned equally, agrees with them both, viz. mind and body; which receive their harmonic proportion, relation, and temperaments from the seven planetary orbs, and from the ninth orb, infolding and containing all the rest. What influence the seven planets have upon man, you may learn from Manilius, and the astrologers: but the ninth orb,

—The circle sett in heavens place,

Summus ipse Deus, arcens et continens caeteros,—What theist doubts this influence? This is the source, the sea, the sun, of all beauty, truth and MIND. But hear Cicero<De Re Publica VI.xvii.7>, NOVEM tibi orbibus, vel potius globis connexa sunt omnia: quorum unus est caelestis extimus, qui reliquis omnes complectitur, SUMMUS IPSE DEUS, arcens et continens caeteros, in quo infixi sunt illi, qui volvuntur,
stellarum cursus sempiterni: cui subjecti sunt SEPTEM qui versantur retro contrario motu, &c. See what he says afterwards of the music of the spheres; and compare with Macrobius, L.i.C.6.<43> And Pliny. L.ii.C.22.<i.e. L.ii.C.20.84.> Ita septem tonos effici quam diapason harmoniam, hoc est universitatem concentus. It will appear (as I said) very plain what Spenser means by,

Nine was the circle sett in heavens place.

After considering the passage above cited from the Somnium Scipionis, with Macrobius’ comment, and the following diagram, of the nine infolded spheres, as Milton calls them in his poem, intitled Arcades<63>, where (from Plato’s Xth book of the republick<616C–617B>) he mentions that harmony, which is heard only by philosophical ears, of the celestial Sirens,

That sit upon the nine infolded spheres.
Perhaps the reader might think some fraud intended him, if he should hear that Sir Kenhelm Digby had commented on this mysterious Stanza, and no notice taken of it in my notes; which I am very glad were written before I had suffered myself to have been prepossessed by this ingenious adept, whose following letter was first printed in the year 1644, and afterwards reprinted in a collection of letters entitled Cabala.

XXIII.

For not of wood nor of enduring bras,

But of more worthy substance fram’d it was.

This manner of expression we have in the bible, vessels not of silver but of gold. 1 Kings x.21. We have it frequently too in Chaucer. By telling you what a thing is not, your ideas are raised concerning what it is. Before the reader considers the following stanzas, in which he might perhaps think that the house of Alma is too minutely and circumstantially expressed, I would have him think over with himself the following allegorical description in Ecclesiastes, xii.4. (i.e. 3.)

In the day, when the keepers of the HOUSE [the hands, which keep the body, the castle of Alma] shall tremble; and the strong men [the legs, the pillars and support] shall bow themselves; and the grinders cease, because they are few; [but originally wise sixteen, St.26.]

And those that look out at the windows be darkened; [viz. the eyes. lxx. οἱ βλέποντες έν ταῖς οπίσω, the spiers, or spyes, as Spenser calls them, B.i.C.2.St.17. B.iii.C.1.St.36. and B.vi.C.8.St.43.] And the doors shall be shut, i.e. the lips, or the mouth, St.23, 24.

THE GATE with pearles and rubies, richly dight,

Through which her words so wise do make their way.

Spens. Sonnet. 81.
And twixt the pearles and rubies solely brake
A silver sound—

But he does not say here of what substance the gate was framed: for by leaving the imagination at liberty he raises your ideas. Over this gate hangs the portcullis, imaging the nose. Compare the Timaeus<44Dff.>, where the description of the human body takes up several pages. See Longinus Sect.xxxii.<1,4-5.> Περὶ πληθοῦσας μεταφορὰς, de multitudine metaphorarum. Ἀλλὰ μὲν ἐν γε ταῖς τοπογραφίαις καὶ διαγραφαῖς ὁμ κάθετος κατασταμαντικῶν, ὡς δὲ συνεχέσι καὶ ἐπάλληλοι. ἐὰν δὲ καὶ παρὰ ξενοφόντι ἐν δοκοτίνου φιλοσοφίας καὶ τε μᾶλλον ξαναγραφεῖται θείως παρὰ τῷ Πλάτωνι. Atqui in communium locorum tractationibus et in descriptionibus nihil aliud tam significans est, quam frequentes sibique instantes tropi quibus et apud Xenophonem anatome magnifico more depingitur: et adhuc magis divino more apud Platonem. Spenser had plainly in view the discourse of Socrates with the atheistical and doubting Aristodemus, <Memorabilia> L.i.C.iv. which Longinus refers to: and likewise the Timaeus of Plato. pag.65. edit. Steph. And Cicero, Nat. Deor. L.ii.54, &c.

XXVII.

Thence she them brought into a stately-hall—] In alvo multa sunt mirabilitur effecta, quae constat fere e nervis, &c.

XXIX.

More whott then Aetn' or flaming Mongiball] Aetna or as it is likewise called, Montgibel. or is not a disjunctive particle.

Fumar Etna si vede e Mongibello
Fiamme eruttar dale nevose cime

L'Adone del Marino.<C.ii.St.23.>
XXX.


XXXI.

Did order all th' Acates in seemly wise.] So the two old quarto editions. Harrington uses this word in his translation of Ariosto. xliii. 139.

The Mantuan at his charges him allowth

All fine Acates that that same country bred.

The folios read,

Did order all the Cates in seemly wise.

XXXII.

By secret wayes that none might it espye.] Those who write of final causes, and the order and beauties of nature, mention as no small instance of the wisdom of Providence, the removing from our sight, what is meerly necessary, and subservient to use, rather than agreeable to the eye. Εις δὲ τα ἀποχωροῦντα δυσχερα, ἀποστρέψαν τοὺς τοὺς τοῦτον ὅχετος, οὐ καὶ ἠπενεγκέν καθ' ἑποτῆς προσωπάτω ὧν τῶν ἀλοχόνων quumque molesta sunt [Spens. magnus and naught ] quae excernuntur, canales horum averterentur, ut quàm remotissime ab ipsis sensibus aveherentur. Xen. Ἀπολ. L. i. C. iv. <7.> Atque ut in aedificiis architecti avertunt ab oculis naribusque dominorum ea, quae profluentia necessario taetri essent aliiquid habitura: sic natura res similis procul amandavit à sensibus. Cicero Nat. Deor. i. 56. <141.>

Princípio, corporis nostri magnam natura ipsa videtur habuisse rationem: quae formam nostram, reliquamque figuram, in qua esset species honesta, eam posuit in promptu; quae autem partes corporis ad

Ibid.

That cleped was port Esquiline—] Alluding to Porta Esquilina. See the commentators on Horat. Epod. xvii. ver. 58. and Epod. v. <99-100.>

Post insepulta membra different lupi,

Et Esquilineae alites.

XXXIII.

And some into a goodly parlour—] i.e. Where the powers of the imagination and various faculties of the mind reside: which powers or faculties are personified as a bevy of faire ladies, St. 34. They do homage to Alma, St. 36. for their province is to obey, not to govern. She is, and ought to be, the mistress and queen. τὸ ἥγεσιν λαμβάν. τὸ ένδον κυρεύον. τὸ νομοδείκνυν καὶ βασιλεύσουν. Such are the words that the Stoics give to Alma, recognizing her power, dignity and regal state.

Ibid.

In which was nothing pourtrahe nor wrought,

Not wrought nor pourtrahe, but easie to be thought.]

See concerning this repeating of the same words, the note on B. iii. C. 2. St. 16, 17.

XXXVII.

And in her hand a poplar branch did hold.] Emblematically representing her character. The poplar branch was worn in the athletic games, and sacred to Hercules. See note on B. ii. C. 5. St. 31. When Teucer made his cheerful speech to his friends, he crowned his head with poplar branches,

Tempora populea fertur vinxisse coronâ.

<Hor. Odes I. vii. 23.>
See the Commentators on Horat.L.i.0d.vi. Servius on Virg.viii.276.
Bourkh. on Tibull.<I.iv.26.> pag.82. and Burman on Ovid,
epist.ix.ver.64.---The rebuke of this lady to the prince, bears a
double meaning, considering him as in pursuit both of glory, and of
Gloriana. See B.i.C.9.St.15. and B.ii.C.9.St.7. And was it not
intended likewise as a secret and delicate rebuke to the earl of
Leicester, in the historical allusion, as if his backwardness had kept
him from being married to a queen?

The prince was inly moved at her speach
Well weeting trew what she had RASHLY told.

<St.39.>

XL.

Upon her fist the bird, which shonneth vew,
And keepes in coverts close from living wight,

Did sitt,as yet asham'd how rude Pan did her dight.]

Pan fell in love with Echo and begat a daughter on her named Jynx, who
was by Juno [but Spenser says by Pan] turned into a bird of the same
name, because she endeavoured to practise her philters and
incantations on Jupiter. See the Schol. on Theocr.Idyll.ii.ver.17.
What bird this Jynx is, cannot so well be determined; but Spenser
seems, by his description to mean the Cuckow.

And Jelousie

That werd of yelow goldis a garland
And had a Cuckow sitting on her hand.

Chauc. Knights tale 1930.

Our old bard describes Shamefastnesse in the Court of Love, ver.1198.
which our poet had I believe in view,

Eke SHAMEFASTENESSE was there, as I toke hede,
That blushid rede, and darst not been aknowe
She lov'd was, for thereof had she drede;
She stode and hing her visage downe alowe:
But soche a sight it was to sene, I trowe,
As of these rosis rody on their stalke:
Ther coud no wight her spy to speke or talke.

Spenser likewise describes shamefastnesse, in B.iv.C.10.St.50. But observe the suspense kept up till Stanza 43. which is very frequent in this poem.

XLI.

And ever and anone with rosy red
The bashful blood her snowy chekes did dye,
That her became, as polisht yvory,
Which cunning craftesman hand hath over-layd
With fayre vermilion or pure lastery.

With Craftesman hand, this is the reading of the old quarto editions, and is more poetical than craftesman's hand, which is the reading of the folios. The substantive is frequently thus used adjectively, as in Horace L.i.epist.xii.20. Stertinium acumen. γυναικα μαζων, Hom.II.6 58. See note on B.iii.C.4.St.40.—Lastery was an error of the press, corrected by Spenser, Castory, i.e. oil of castor. Spenser has this same image and allusion very frequent: will it appear tedious if I offer them here once for all to the readers view?

With which, (viz. streams of blood) the armes, that
earst so bright did show,
Into a pure vermilion now are dyde.

Loaden with fruit and apples rosy redd,
As they in pure vermilion had been dide,

B.i.C.5.St.9.

B.i.C.11.St.46.
That drops of purple blood thereout did weep,
Which did her lilly smock with staines of vermeil steep.

B.iii.C.1.St.65.

And in B.iii.C.3.St.20. he applies the same simile to the blushing Britomartis, as above to the blushing shamefaced lady.

The doubtful mayd, seeing herself descryde,
Was all abasht, and her pure yvory,
Into a clear carnation suddeine dyde.

Whether the lady blushes, or the heroe bleeds, the image of ivory staine with vermillion is straigt suggested to the poets.

"ος δ' ὅτε τις τ' ἐλέφαντα γυνὴ φόλινικι μιμη.
Ac veluti quando aliquo mulier ebur purpurâ tinxerit.

Hom.II.iv.141.

Homer speaks of Menelaus wounded: observe the use of the word μιδινευν, inficere, tingere: afterwards<Il.xvi.795, xxiii.732.> used in a worse sense, inquinare, contaminare. Shall I presume to say, that Virgil misunderstood the word, when he translated it violare, and Statius, still worse, by translating it corrumpere?

Indum sanguineo veluti violaverit ostro
Si quis ebur, aut mixta rubent ubi lilia multâ
Alba rosâ: tales virgo dabat ore colores.

Virg.xii.67.

Lactea Massagetae veluti cum pocula fuscant
Sanguine puniceo; vel ebur corrumpitur ostro.


Other poets have kept the original meaning of Homer's verb, μιδινευν tingere: and hence perhaps the Maeonians had their name being famous for their art in dying in purple or vermilion: Μηονίς γυνῆ, ἀμὸ τοῦ μιδινευν.
Conscia purpureus venit in ora pudor.
Quale—
Aut quod, ne longis flavescere possit ab annis,
Maeonis Assyriam feminam tinxit ebur.

Ov.L.ii. Amor. Eleg. v. 34.

—Non sic decus ardet eburnum,
Lydia Sidonio quod feminam tinxerit ostro.

Claud. de Rapt. Pros. i. 273.

Forza è, ch' à quel parlare ella divenga,
Quale è di grana un bianco avorio asperso.

Ariosto X. 98.

XLIII.

And the strong passion mard her modest grace.] I believe Milton had
this expression in his mind, Par. Lost. iv. 114.
Thus while he spake each passion dim'd his face,
Thrice chang'd with pale, ire, envy, and desire,
Which marr'd his borrowed image.

Ibid.

You shamefast are—] I believe here is an historical allusion; and
that the character of the Earl of Essex is particularly hinted at.

XLIV.

Up to a stately turret She them brought.] Sensus autem, interpretes
ac nuntii rerum, in capite, tanquam in ARCE, mirifice ad usus
necessarios et facti et conlocati sunt. Cicero Nat. Deor. ii. 56. <140.>
Plato tripliicem finxit animum, cuius principatum i.e. rationem in
capite sicut in ARCE posuit. Tusc. Disp. i. 10. <20.> Plato<Rep. 560B>
calls it Ἀνατολικός

Ibid.

Ascending by ten steps of alablaster wrought.] There may be many
reasons why he says by ten steps: Perhaps to shew the completion and finishing of the building; for ten is the completion and finishing of number. Mégistos μὲν ἄριστος ὁ ἢδης, κατὰ τοὺς Πυθαγορικοὺς, ὁ τετρακότος τε ὁν, καὶ πάντας τοὺς ἀριθμητικοὺς καὶ τοὺς ἀριθμοῖν ἀνίσχων λόγους. Maximus quidem numerus est denarius, secundum Pythagoricos, cum sit et quaternarius, et omnes numerales et harmonicas in se comprehendens rationes. Athenag. Apol. pro Christianis<6>. Perfectum antiqui constituerunt numerum, qui decem dicitur. Vitruv. L.iii.C.1.<5.> Another reason, and which seems the chief, why he says that the ascent was made by ten steps, may be assigned from what the Greeks call κλίμακες, and Pliny (L.vii.C.xlix.<161.>) anni scansiles, i.e. Those STEPS or stages of life, which vary every seventh year; 'till the last step is reached, with difficulty; seven times x. the lxx year. See Censorinus de die natali C.xiv. A Gell.L.iii.C.10. And L.xv.C.7. Macrobi.<I.vi.3.> pag.28, 29. Psalm xc.10. The days of our age are threescore years and ten.

I cannot think the reader will be displeased to see the following verses of the famous Solon, wherein the ages of man are numbered by different steps, each step is the hebdomad or seventh year fully completed, when some considerable change is supposed to be made in the house of Alma. These verses of Solon are printed among the Poetae Minores, pag.430. and are cited by Clemens Alexandrinus<Stromata VI.16.>, and Philo<De Opificio Mundi 104>, pag.25. edit.Mangey.

Πάντες μὲν άνθρωποι εἶναί οὕτως ἔρχοντες ὥσπερ ὅσπαρν
Φώτοις ἐκβάλλει παῦτον ἐν εἴπτ' ἔτεοιν.
Τοὺς δ' ἐτέρους οὕτως οἳ τελέσατ' θεοὶ εἴπτ' ἐνελώτος,
"Μὴν ἐκφυλήσει σήματα γείνομένης."
I. Puer impubes adhuc infans septum dentium producit primus septem annis. II. Postquam verò septem alios annos Deus ei concesserit, indicia pubis aptèe generationi apparent. III. Tertiâ vero aetate in mento augescentibus jam membris increscit lanugo mutabilis coloris. IV. Quarto septenario unusquisque praestantissimus est robore, et viri signa edunt virtutis. V. Quintus suadet virum jam maturum nuptias moliri, et liberorum suscipere posteritatem. VI. Sexto mens hominis in omnia intenditur, neque facere amplius vult opera vilia. VII. Septimo septenario intelligentiâ et linguâ fiet optimus. VIII. Octavo etiam, conjunctis illis totis annis quatuordecim. IX. Nono adhuc aliquid potest, sed remissiora sunt ipsius ad virtutes magnas et corpus et vires. X. Decimo tandem cum deus concesserit septem annos, jam non immaturus fatum subeat mortis.

XLV.

Not that, which antique Cadmus whylome built.
In Thebes, WHICH Alexander did confound.] Perhaps,

--AND Alexander did confound.

Thebes was a city in Boeotia, built by Cadmus, and destroyed by Alexander.

The great Emathian conquerour bid spare
The house of Pindarus; when temple and towre
Went to the ground.

Milt. Sonnet viii.

Though Thebes was a city; yet by a metonymy the country around it, viz. Boeotia, may be intended.

Ibid.

Nor that proud towre of Troy, though richly guilt,
From which young Hectors blood by cruell Greeks was spilt.

Astyanax (the young Hector) was flung from the battlements of Troy. See Ovid. Met. xiii. 415.--Though richly guilt, alludes to the description of Virg. ii. 448. Auratasque trabes--ver. 504. Barbarico postes auro.--And to what Paris says in his epistle to Helena,

Innumeras urbes atque aurea tecta videbis.

<Heroides xvi. 179.>

XLVI.

Two goodly beacons set in watches steed.] Oculi, TANQUAM SPECULATORES, [in the stead or place of watches] altissimum locum obtinent: ex quo plurima consipicientes, fungantur suo munere. Cic. de Nat. Deor. ii. 56.<140.>

Covered with lids devizd of substance sly,
i.e. finely wrought. Xenophon<Memorabilia i. iv. 6>, Ἡμεῖς δέσσιν ἔστιν ἡ δημοκρατίας αὐτήν διεράσατε, δ', ὡς τοι δὴ χρῄζεται τι δέν, ἄκαπετάνωται κ.λ. Hence Cicero, Nat. Deor. ii. 57.<142.> Palbebraeque,
quae sunt tegmenta oculorum, mollissimae tactu, ne laederent aciem,
aptissime factae et ad claudendas pupulas, ne quid incideret, et ad
aperiendas: idque providit, ut identidem fieri posset cum maximâ
celeritate.

XLVII.
In which there dwelt THREE honourable sages.] TRIUM temporum
particeps est animus. Cic. de Fin.ii.33.<108.> Homo autem, quod
rationis est particeps, per quam consequentia cernit, causas rerum
videt, earumque progressus, et quasi antecessiones non ignorant,
similitudines comparat et rebus praesentibus adjungit atque adnectit
futuras. Cic. de Off.i.4.<11.>

XLVIII.
Not he, whom Greece (the nurse of all good arts)

By Phoebus doome the wisest thought alive,

Might be compared to these by many parts:

Not that sage Pylian syre, which did survive

Three ages, such as mortal men contrive,

By whose advice old Priams cittie fell—

To sage philosophy next lend thine ear,

From heav’n descended to the low-rooft house

Of Socrates (see there his tenement!)

Whom well inspir’d the oracle pronounc’d

Wisest of men.

Thus Satan is introduced speaking to our Saviour in Milton’s Par.

Regained, B.iv.<272-6.> But the fourth verse here cited should be, as

I imagine, thus printed,

Whom th’ well inspired oracle pronounc’d

Wisest of men.
Satan here compliments himself, as inspiring the oracle, which pronounced Socrates the wisest of men<Plato, Apology 21A>.

Ανθρώπων ἀπόντων δικαίωσεν σοφίστας.

That the reading here offered was Milton's own reading, will appear as well from the sense of the place, as from the testimony of antiquity: who mention this inspired oracle. Cicero de Senect.<xxi.78.> Qui esset omnium sapientissimus oraculo Apollinis judicatus. Xen.Soc.Apol.<14.> Χαθερέφοντος γάρ ποτε ἐπερχόμενος ἐπὶ δελφοῖς περὶ ἐμοῦ, πολλῶν παρόντων, ΑΝΕΙΔΕΝ ὁ ἈΠΟΛΛΩΝ, μὴ δὲν εἶναι ἀνθρώπων ἐμὸ ποτὲ ἐλευθεροῦσαν μὴ τε δικαίωσαν μὴ τε αὐξονύσατον. Nam quum Chàrepho aliquando Delphis sciscitaretur oraculum de me, in multorum præsentia, respondit Apollo, neminem hominem esse me vel liberaliorem vel justiorem vel prudentiorem. The next, in wisdom to Socrates, he mentions Nestor, who lived three ages (see Hom.II.6.252. Cicer. de Senect.Sect.10.<31.>) such ages as mortal men CONTRIVE, quales aetates mortales homines CONTRIVERUNT. I formerly observed in critical observations on Shakespeare, pag.304. That this word was used in the Taming of the Shrew, Act I.<ii.276.> in the same sense,

Please you we may contrive this afternoon.

i.e. Spend.

XLIX.

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

L.

Infernall hags, Centaurs, feends, Hippodames,
Apes, lyons, aegles, owles, fooles, lovers, children, dames.] There is something humorous in Spenser's grouping these fantastical beings thus together: Hippodames are sea-horses; consult the Glossary: such as are described by whimsical poets and lying travellers: such as in idle fantasies do flit, not such as Nature frames: so we are to interpret his Apes, Eagles, Lyons; and perhaps too even his fair ladies—his fooles, lovers, children, DAMES. For all these though natural images, yet passing through the imagination of poets, and lying travellers, are to be reckoned in some measure among the entia rationis, as the school-men call them. The reader will not be displeased with the following citation from Milton, <P.L.>v.100. as illustrating our present subject,

But know that in the soul
Are many lesser Faculties that serve
Reason as chief; among these FANCY next
Her office holds; of all external things
Which the five watchful senses represent,
She forms imaginations, airy shapes,
Which reason joining, or disjoyning, frames
All what we' affirme, or what deny, and call
Our knowledge, or opinion, &c.

LII.
Mote deeme him borne with ill-disposed skies,
When oblique Saturn sate in th' house of agonyes.]
The aspect of Saturn by astrologers was always deemed malignant, inpio Saturno, as Horace alluding to this opinion says, L.ii. ode xvii. and Chaucer in the Knights Tale, calls him, pale Saturnus the cold, 2445.

I do vengeaunce, and plain correction,
While I dwell in the house of the Lyon—
My loiking [i.e. aspect.] is fathir of pestilence.

<Ibid. 2463-4, 2471.>

LVIII.

Therefore he ANAMNESTES cleped is,
And that old man Eumnestes, by their properties.]

These two are known by their properties, the old man being of infinite remembrance, was hence called Eumnestes, from ἕω bene an μνήμη, memoria, μνησθήσῃ, meminisse. And the boy that attended on this old man was called ANAMNESTES, from ἀναμνῄσκω, or ἀναμμυνῆσομαι, reminiscor recordor. How then does the servant differ from his master? But this 'servant was to attend on his master; and I am apt to believe that our learned poet gave the old man of most excellent memory, a servant whom the ancients called Anagnostes, Ἀναγνώστης, whose office was to read, and to be employed about litterary affairs,

And oft when things were lost, or laid amiss,
That boy them sought and unto him did lend.


LIX.

And old division into regiments.] i.e. independent governments: Caeser tells us that Britain was divided into various provinces, and ruled by various petty kings.—Till it reduced was to one man's government: he means here prince Arthur. See B.i.i.C.10.St.49. Jeffry of Mommouth gives an account of Arthur's reigning sole monarch in this island; to say nothing of the more fabulous Romance History of prince Arthur.

LX.

Cravd leave of Alma and that aged sire
To read those books—

It might be objected, that the action is rather too much retarded in the following book, by making prince Arthur read the history of England, as written in Jeffry of Monmouth, or in some Briton monuments: and by making Sir Guyon only read the history, or the book of the Fairies. Why did not this old man, who remembered all things so well, give the Prince an account of his royal ancestors? To this I answer, that Spenser loves variety so much, that he seems determined to make some difference between the history of Britain, which precedes the times of Arthur, as told in the following Book; and the history of Britain, which was subsequent to the times of Arthur, as related by Merlin, B.iii.C.3. Let it be added likewise, that the whole tenor and plan of the poem require, that prince Arthur should be kept in suspense both with respect to what he is himself, and who were his parents: now the artful breaking off of the history keeps up this suspense: and how this is contrived may be seen in B.ii.C.10.St.67.<i.e. St.68.> Whether the stories or tales of the Fairies, with their various kings and genealogy, should not rather have been introduced by narration, I shall not dispute; and while the Prince was reading the Briton monuments, old Eumnestes might have related the wonderful tales of the Fairies, mixing proper allusions and allegories with a view to Britain, the proper Fairy land. But I suppose our poet had his reasons for this likewise.
CANTO X.

I.

WHO now shall give unto me words and sound
Equall unto this haughty enterprise?
Or who shall lend me wings—
More ample spirit then hethero was wont
Here needes me—"

Spenser very apparently has translated Ariosto.iii.1. where he, in compliment to his patron Cardinal Hippolito of Este, mentions the descendents from Bradamante.

Chi mi darà la voce,e le parole
Convenienti à si nobil soggetto?
Chi l’ ale al verso presterà, che vole
Tanto ch’ arrivi à l’ alto mio concetto?
Molto maggior di quel furor, che suole,
Ben or convien, che mi riscaldi il petto.

III.

Argument worthy of Maeonian quill.] Argumentum dignum Maeonio plectro. The quill was an instrument which they used to strike the chords of their harp or lyre, called in Greek πλῆκτρον, in Latin plectrum, or pecten. See B.vii.C.6.St.37. This manner of expression is frequent among the Latin poets.

Ibid.

Or rather worthy of great Phoebus rote
Whereon the ruines of great Ossa hill,
And triumphes of Phlegreaean Jove he wrote."

Here seems the usual error, owing to the printer’s roving eye caught with the word above; and perhaps our poet gave it,
Whereon the ruines of huge Ossa hill--
'Tis an argument worthy, he says, of Homer's quill or the harp of Phoebus [see rote in a note on B.iv.C.9.St.6.] on which he wrote [i.e. described, sung and played; 'tis a catachrestical expression, and the rhimes must excuse it] the triumphs of Jupiter over the giants on the Phlegraean plains. The poets often mention that Phoebus sung the victories of the gods over the giants. In Seneca the Argive ladies in the chorus thus address Apollo,

Licet et chordâ graviore sones,
Quale canebas, cum Titanas
Fulmine victos videre dei;
Vel cum montes montibus altis
Superimpositi struxere gradus
Trucibus monstris: stetit imposita
Pelion Ossa--

Talis ubi oceani finem mensasq; revisit
Aethiopum, sacro diffusus nectaris vultus,
Dux superum secreta jubet dare carmina Musas,
Et Pellaneos Phoebum laudare triumphos.

Nam saepe Jovem, Phlegramq: suique
Anguis opus, fratrumq; plus cantarat honores.

E volendone à pien dicer gli onori,
Bisogna non la mia, ma quella cetra
Con che tu [o Febo] dopo i gigantei furori
Rendesti gratia al regnator de l' Etra--
His learned daughters—] The Muses he calls daughters of Phoebus.
See note on B.1.C.11.St.5.

V.

The land which warlike Britons now possess—

Ne was it island then—]

Britain is thought by some, to have been formerly joined to France, to
the Celticke main-land; and to have been rent from thence by
earthquakes and inundations: just as Sicily was from Italy.

VI.

Learning his ship from those white rocks to save—

For safety that same his sea marke made

And named it Albion—]

Albion, ab albis rupibus. Safety is of three syllables and so used
very often: but the 2d quarto and folios read,

For safeties sake that same—

VII.

By hunting and by spoiling liveden] So the 1st quarto: but the 2d
quarto, and folios, lived then. This alteration perhaps was Spenser's
own: though it must be allowed that he often follows Chaucer and the
old poets.

Be but as buggs to fearen babes withal.


Mantled with green itself did spredden wide.

B.111.C.1.St.20.

They doe impart, ne maken memoree.

B.111.C.2.St.1.

And in many other passages; from the Anglo-S. ex. gr. páeran, wáren,
were. lúfodan lúfdrn did love, thus Chaucer,
So well they lovedyn as olde bokys seyn.
But altered in Urry's edit. ver. 1200, in the knights tale. They lov'd. Dr. Hicks is very angry with Mr. Urry for these arbitrary alterations: sed ut editorem Chauceri denuo perstringam, quàm insulse etiam lectorem docet Chaucerum suum scripisse, sunt pro hæc, inuénunt, pro dic horr quo nihil putidius.

VIII.
That monstrous error—] So Camden calls it in his Britannia: and Milton says 'tis a story too absurd and unconscionably gross.

IX.
Until that Brutus, ancienly deriv'd
From roiall stocke of old Assarac's line,
Driven by fatal error—]
Brutus was descended from Aeneas Assaraci proles—Virg. G. iii. 35. This story is all taken from Jeffry of Monmouth<i.3,11>. It may be a question whether Spenser meant by driven by fatal errour, that Brutus was banished for killing his father by a fatal mischance: or whether he meant that he was a fugitive hither by the will of the fates and the oracle of Diana. See note in <i.I.ii.4.> pag.354.

X.
The westerne hogh besprinkled with the gore
Of mighty GOEMOT, whom in stout fray
Corineus conquered, and cruelly did slay,]
This giant is named Goëmagot; and the place where he fell Lam-Goëmagot, i.e. Goemagot's leap. See Jeffry of Monmouth in his British History, B.i.C.16. Compare Carew in his Survey of Cornwall<i.B.i.p.1>; and Drayton's Polyolbion, pag.12. Corineus, Debon, and Canutus, were the chief captains whom Brutus brought with him into Albion, and divided the conquered country among them.
XIV.

Locrine was left the soveraine lord of all,
But Albanact had all the northerne part
Which of himself Albania he did call;
And Camber did possess the westerne quart,
Which Severne now from LOCGRIS doth depart.]

Brutus by his wife Ignoge, or Innogen, or according to Spenser, Inogene, had three sons, Locrin, Albanact and Kamber. Locrin (as Jeff. of Monmouth writes, B.ii.C.l.) had the middle part of the island, called afterwards from his name, LOEGRIA. Kamber had that part lying beyond the river Severn, now called Wales, but which was called a long time Kambria—Albanact, the younger brother, possessed the country he called Albania, now Scotland.

XV.

Untill a nationstraung, with visage swart,
And courage fierce—

He means the Huns, who, led by their king Humber, invaded Scotland, and killed Albanact. But Locrin drew together all his forces and attacked the king of the Huns, near the river, now called Humber (formerly Abus) and routed him: Humber in his flight was drowned, and the river ever after bore his name. Jeff. of Mon. B.ii.C.1. and 11.<i.e. B.ii.C.2.>—Like Noyes great flood—So Chaucer in the Millers tale, 410. Noes flode: and in the same manner our old English authors. He adds,

Untill that Locrin for his realmes defence
Did head against them make and strong munificence.

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

XVII. <i.e. XVIII.>

Encountred him in batteil well ordain'd.] This is a Latinism, Praelio bene ordinato: copiis bene ordinatis. The reader may see this story in Jeffry of Monmouth<ii.5>. Milton alludes to it in his Mask<825ff>. and so does Drayton, Polyolbion, pag.90.

XIX.

The one she slew upon the present floure.] So the 1st quarto, but the 2d and folios.

The one she slew in that impatient stoure.

XX.

Then for her sonne—] The construction is confused by a figure named οὐγχὶσλ. Then she kept the crown in her own power, for her son Madan, which she bore to Locrin, was young and unfit to govern.

XXIV.

How oft that day did sad Brunchildis see
The green shield dyde in dolorous vermell?
That not scuith guiridth it mote seeme to bee,
But rather y scuith gogh, signe of sad crueltee.]

Ebrank had twenty sons, and these twenty brothers or germans conquered, and gave name to Germany; and thirty daughters, who went into Italy. His eldest son was Brutus surnamed Greenshield. See Jeff. of Momm. B.ii.C.8. This Brutus to repair his father’s loss, fought another battle in Renault with Brunchild, at the mouth of the river Scaldis, and encamped on the river Hania. Compare Holinshed. B.ii.<ch.v.>pag.12. And Milton’s history of England.—I have two copies of the 1st quarto edit. printed anno, 1590. In one copy the
Welsh words which signify the green shield, and bloody shield are omitted, and likewise signe of sad crueltee: in another copy the words are supplied.

XXV.

And built Cairleil and BUILT Cairleon strong.] Leill the son of Brute Greenshield being a lover of peace builded Carleile and REPAIRED Carleon. Stowe p.14. and see Ross, p.22. and Holinshed<II.v.>, p.12. should we not therefore read,

And built Carleil and REBUILT Cāirleōn strong.

Pronounce Cairleon as of two syllables.

XXVI.

Behold the boiling baths at CAIRBADON.---] Bladud succeeded Hudibras, and built Kaerbadus, now Bath—He studied magic, and attempting to fly to the upper regions of the air, fell upon the temple of Apollo, and was dashed to pieces. Jeffry of Monmouth. B.ii.C.10. See too the Mirror of Magistrates, Fol.30.2. where 'tis mentioned that he studied at Athens, and brought with him from thence some learned men, whom he settled at Stanford, and there built a college. See Drayton, Polyolbion pag.112. And the notes of Selden. Our old Cronicler Hardying thus writes of Bladud.

When at Athens he had studied clere,

He brought with him four philosophers wise,

Schole to hold in Britayn and exeryse.

Stamforde he made, that Stanforde hight this day,

In which he made an universitee.

His philosophers (as Merlyn doth say)

Had scholers fele (i.e. many) of great habilitee.

Compare B.iv.C.11.St.35.
Ibid.

That to HER people wealth they forth do well. I forth do well, i.e. pour forth. Spenser, among the Errata, has written their for her.—The old poets write her, and not their; following the Anglo-S. hiræ, here, illorum. Urry in his edition of Chaucer (very unwarrantably) changes the old English hër into ther; and hër into them, for which he is censured by Dr. Hickes in his Sax. Gram. p. 29. i.e. p. 23. "A gen. plur: hiræ, et heæra pervetustum illud hër. quod in antiquis autoribus nostris significat ut hodiernum their." I have observed that in some passages in his shepherd's calendar, Spenser uses hër for their: but he thought it too antique for his epic poem.—There are other passages where her is printed for their, as it seems to me.

And these rich heapes of wealth doest hide apart,

From the world's eye and from HER right usance?

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

From THEIR right usance: to be referred to heapes of wealth. See the note.

And all perforce to make her him to love,

Ah! who can love the worker of HER smart?


Spenser loves to introduce general sentences, and general observations: γυναῖκα τὸ γυναικάν. Her in the first line seems to have caught the printer's eye; and to have occasioned the received reading; which appears not so much after Spenser's manner, as the following,

Ah! who can love the worker of their smart?


Again, B.ii.C.2.St.28.
But her two other sisters standing by
Her lowd gainsaid, and both HER champions bad
Pursew--
So the 1st edition, but the others read, THEIR champions.

XXIX.
So wedded th' one to Maglan king of Scots,
And th' other to the king of Cambria--
But without dowre the wise Cordelia
Was sent to Aganip of Celtica.]
According to Jeff. of M.<ii.11.> the two eldest daughters were married to the dukes of Cornwal and Albania (i.e. Scotland) and the youngest, Cordeilla, was sent to Gaul (Celtica) and married to Aganippus. Compare Holinshed<II.v>, p.13.

XXXIV.
His son Rivall' his dead roome did supply,
In whose sad time bloud did from heaven raine.]
Cunedagius was succeeded by his son Rivallo--in whose time it rained blood three days together. Jeff. of Monm.B.ii.C.16. Stowe pag.15. Holinshed<II.vii>, p.14.

Ibid.
THEN his ambitious sonnes--] So the 1st quarto, the 2d TILL. the folios, WHEN his ambitious sonnes--The reading in the 2d quarto, TILL seems owing to the word above catching the eye of the printer, TILL far in yeare he grew.

Ibid.
Next great GURGUSTUS, then faire CAECILY,
In constant peace their kingdoms did containe;
After whom LAGO and Kimmarke did raine,
And Corbogud--]
'Tis very remarkable to see how variously these, and indeed almost all the proper names, are written in our old British Chronicle-compilers. Most of them write JAGO instead of LAGO—The race of Brutus ended with Ferrex and Porrex.

Here ended Brutus sacred progeny,
Which had seven hundred years this sceptre borne;
According to Jeffry of Monmouth, 650 years: but poets use round numbers. He says sacred progeny, because descended from the Trojan kings and heroes, who claimed kindred with the gods. This account of Brutus and his sacred progeny, is taken chiefly from Jeffry of Monmouth: and as it will be almost impossible for the reader to understand many passages in this episode, without perpetually turning to this author, so I shall transcribe from him what may serve to illustrate our poet. The whole history of Brutus is treated by some of our best historians as a meer romantic fable; whilst others vindicate this old tale; and all allow it serves very well for poetry.—Æneas, after the destruction of Troy, being settled in Italy, was succeeded by Ascanius, and he by Sylvius: whose son, Brutus, having unfortunately slain his father, was banished the kingdom, and retiring into Greece, married Innogen, daughter of king Pandrasus: and by him was furnished with a fleet to seek his fortune in a distant country.—Diana in a vision appears to Brutus, and tells him to seek a western region beyond Gaul, where a new Troy should arise. Westward therefore he sails, and arrived at what is now called Totness in Devonshire. This island, then called Albion, was inhabited by giants, whom he and his companions slew. The chief residence of Brutus was Troja nova, or Troinovant, now London: where having reigned 24 years, he divided his kingdom between his three sons; Locrine had the middle part, called from him Loegria; Camber
possessed Cambria or Wales; Albanact had Albania, now Scotland. The youngest Albanact was slain by Humber king of the Huns: who enjoyed not long his victory, being drowned by Locrine and Camber in the river, which is this day called by his name. Humber thus destroyed, left among his spoils a fair lady named Estrildis, with whom Locrine grew enamoured, and resolved to marry, though contracted to the daughter of Corineus: but his fear of the power of Corineus overcame his resolution: so that he openly marries Guendolen, the king of Cornwall's daughter, and secretly loves Estrildis, by whom he had a daughter named Sabra. Mean time Corineus dying, Locrine was divorced from Guendolen, and Estrildis made a queen. The noble daughter of Corineus could not brook to be thus disdained. She hastens into Cornwall, levies an army, vanquishes her husband, and drowns Estrildis with her fair daughter Sabra, in a river called ever after her name, Severn. Guendolen during her son Madan's minority took the government into her own hands. He reigned in all about 40 years, leaving behind him Mempricius and Malim: Malim was slain by the treachery of his brother, and Mempricius after an infamous reign was devoured by wolves. His son Ebraucus salved both their infamies: he was victorious in Gaul; and having returned from thence loaded with spoils he built several cities: he had 20 sons, and 30 daughters: his sons, excepting the eldest, all settled in Germany, which from these Germans or brothers, received its appellation, Ebraucus pushing on his conquests abroad, was slain by Brunchildis, lord of Henault. To him succeeded Brutus, surnamed Green-shield, who to repair his father's loss, fought a second battle in Henault with Brunchild at the mouth of the river Scaldis, and encamped on the river Hania. After him reigned in order, Leil, Rudhuddibras or Hudibras, Bladud, Leir: whose three well-known daughters were married, the eldest to the duke
of Albania, the second to the duke of Cornwall, and the youngest to a
king in Gaul; who, though most injured by her father, was the most
dutiful: for she restored him to the crown of Britain, which she
enjoyed after him; but was deposed by Margannus and Cunedagius, her
two sisters sons; and being imprisoned by them, she put an end to her
life. These two bloody brothers divided the kingdoms between them;
but such kind of fellowship does not last long. After Cunedagius,
reigned Rivallo, in whose time (says Jeffry of Monmouth) it reigned
blood. Next succeeded Gurgustus, Sisillius, Lago or Jago, Kimmarchus,
Gorbogudo or Gorbodego, who had two sons Ferrex and Porrex: these
contended for the crown during their father's life. Porrex drove his
brother into France, and afterwards slew him: his mother Videna, who
loved Ferrex best, had Porrex afterwards assassinated. And thus ended
the famous line of Brutus, which reigned in this island, according to
Jeffry of Monmouth, 650 years, or as Spenser in a round number says,
700 years.

XXXVII.

Then up arose a man of matchless might—-] Let me desire the reader to
stop a moment, and consider, with what poetical art Spenser raises the
expectation; and how he keeps you in suspense and delay—Then up
arose a man—You know not who this man is; in the next Stanza you hear
his achievements; after that you hear of him as a lawgiver; then to
satisfy your curiosity, and with the finest pathos he adds, Dunwallo
dide. This hero, on whom Spenser so finely expatiates, was Dunwallo
Molmutius. See Jeff. of Monmouth, B.ii.C.17. And Drayton's
Polyolbion; pag.113.

XXXVIII.

And Ymner slew of Logris miscreate.] i.e. And slew the miscreate
Ymner king of Loegria. See note on the introduction to B.ii.St.3.
XLII.

After him raigned Guitheline his hayre,
The justest man and trewest in his daies,
Who had to wife dame MERTIA the fayre—]

In Jeffry of Mommouth B.iii.C.xiii. She is called Martia. See Drayton’s Polyolbion, p.114. and Selden’s notes.

XLIII.

Her sonne SIFILLUS after her did raigne,
And then Kimarus, and then Danius;

Next whom MORINDUS—]

Upon the death of Guithelin the government remained in the hands of queen Martia and her son SISILIUS, then but seven years old; next reigned Kimarus, to whom succeeded Danius his brother. He dying, the Crown came to MORVIDUS, [Morindus in the Mirror of Magistrates, fol.61. and in Drayton’s Polyolbion pag.114.] who had made an excellent prince, had he not been addicted to cruelty. Jeffry of Mommouth, B.iii.C.13. and 14. ‘Tis with great doubt and difficulty I am led to propose any alteration in these proper names, very well knowing what latitude our poet particularly, and all the old poets allowed themselves in spelling and in altering as they pleased.

Her sonne SIFILLUS [SISILIUS] after her did raigne.

In the Mirror of Magistrates, fol.59.2. ‘tis written Cicilius. In Stowe<p.16>, Cicilius. in Holinshed<III.v> p.19. Sicilius.

Ibid.

Against the forreine Morands—] In the reign of Morvidus, whom Spenser names Morindus, a certain king of the MORINES, i.e. the old inhabitants of the Boulognois in France, landed with an army in Northumberland, but Morvidus marched against him and slew him. Jeff. of M. B.iii.C.15. Compare Holinshed<III.v1.>, pag.20. The Morands or
Morines, whom Spenser calls forreign, Virgil calls extremit hominum, 
Æn.viii.727. So Pliny<IX.i.8>, ultimi hominuum existimati Morini.
meaning that they lived on the utmost boundaries of the Roman
government; opposite to Britain, which was looked on as another
world.

XLVI.
He had TWO sonnes—] Jeff. of Monmouth reckons thirty-three
successors of Eildure, after whom succeeded Hely and reigned forty
years. He had THREE sons, Lud, Cassibellaun and Nennius—B.iii.
C.xix and xx. Lud left behind him two sons, Androgeus and Tenuantius.

He [viz. Lud.] left two sonnes—
The roving eye of the printer seems to have been caught by the 8th
verse in this stanza. For Spenser I believe wrote from Jeff. of
Monmouth.

He [viz. Hely] had THREE sons, whose eldest called Lud—
Ibid.

He left two sonnes, too young to rule aright,

Androgeus and TENANTIUS—]

Lud left two sons, Androgeus and TENANTIUS, both uncapable through
their age of governing; and therefore their uncle CASSIBELLAUN was
made king in their room. Jeff. of Monm. B.iii.C.xx.

XLVIII.
Yet twice they were repulsed backe againe—] Jeffry of
Monmouth<iv.1-10.> mentions two victories of Cassibellaun over Caesar:
and cites, in honour of his countrymen, the following verse of
Lucan<ii.572>, which he applies to Caesar,

Territa quaesitis ostendit terga Britannis.
Horace<Epode vii.7-8.> plainly speaks of Britain as an unconquered
country.
INTACTUS aut Britannus ut descendere
Sacra catenatus via.

XLIX.

But lost his sword, yet to be seen this day.] According to our old British historian (iv.3-4), Caesar and Nennius fighting in single combat, the sword of Caesar fastned so hard in the shield of Nennius, that he could not draw it out again. Nennius however was mortally wounded in this battle; and his exequies were royally performed by Cassibellaun; and Caesar's sword was put into his tomb with him. See likewise the Mirrour of Magistrates, Fol.70. (i.e. Fol.69.2.)

Ibid.

Till Arthur all that reckoning defrayde.] 'Tis mentioned in Jeff. of Monmouth, and in the History of Arthur. How Embassadors came from Rome to demand truage for the realm of Britain: and afterwards we read of his victories against the Romans.—Arthur reads this account of himself, but knows not that he is pointed at. See B.1.C.9.St.3. Having above mentioned the succession of Kings from Brutus to Ferrex and Porrex, when the line of Brutus ended: I shall here from the same Author, Jeffry of Monmouth, whom Spenser in great measure follows, give a short account of the British kings, from Ferrex and Porrex, to the times of Julius Caesar. After the extinction of the family of Brutus, the kingdom was divided into factions, till the whole was again reduced into a monarchy by Dunwallo Molmutius, the famous lawgiver; who left behind him two sons, Brennus and Belinus, who took Rome, and over-run Gaul. Next Gurguntius was king, who subdued the Dane, refusing to pay the tribute covenanted to his father Belinus: as Gurguntius was returning from his victories in Denmark, he found near the Orkneys 30 Spanish ships, whose captain, Bartholinus, being wrongfully banished, besought the British king to assign him some part
of his territories to dwell in: Gurguntius sent them with some of his own men to Ireland, then unpeopled, and gave them that island to hold of him as in homage. After him reigned his son Guitheline; whose wife Martia is said to be the author of the Marcian laws. Then in order Sifillius, Kimarus, Danius, Morvidus; who left behind him 5 sons, viz. Gorbonian, Arthgallo, Elidure, Vigenius, Peredure: these reigned successively; and then the sons of these five bretheren: after whom a long descent of kings is mentioned, of whom little or nothing is said: so that Spenser comes at once to Hely, who had 3 sons, Lud, Cassibelan and Nennius: [I think 'tis a mistake of Spenser, or rather his printer, in St.46. He had TWO sons:--] Lud, who succeeded him, enlarged Troynovant, and called it from his own name, Caer-lud, now London. He left two sons, Androgeus and Tenuantius, under the tuition of their uncle Cassibelan: in whose time Julius Cæsar invaded Britain.

L.

Next him Tenantius raignd, then Kimeline---] Cassibellaun was succeeded by Tenuantius: after him reigned Kymbelinus his son, a great soldier, and educated by Augustus Cæsar. He freely paid the the Romans tribute, when he might have refused it. This prince had two sons, Guiderieus and Arviragus, after whom the elder, Guiderieus, reigned; who refused to pay tribute to the Romans, for which reason Claudius, the emperor, invades Britain. In the battle between the Romans and the Britons, Guiderieus was slain through the treachery of a Roman named Levis Hamo disguised as a Briton---

In which the king was by a treachetour

Disguised slain---

See the Mirror of Magistrates, Fol.87, 88. How Guiderieus king of Britayne, was slain in battle by a Roman Lælius Hamo. But Arviragus,
his brother, seeing him slain, dressed himself in his brother’s armour, and thus encouraging the Britons, routed the Romans, and at length slew the treachetour Hamo. Jeff. of Monm. B.iv.C.13. Mirrour of Magistrates, Fol.88. The reader may see that Spenser omits Guiderius, and confounds the actions of Kimbeline with Guiderius.

Soone after this the Romans him warrayd;

For that their tribute he refused to pay.

For ’twas Guiderius, Cymbeline’s son, that refused to pay tribute; but Cymbeline himself, or, as others call him, Cuno-belin, king of the Cattivellauni, kept fair with the Romans, and freely paid them tribute. He even coined money, some of which now remains in the cabinets of the curious, with the letters CUNOB on one side; on the reverse is seen a man stamping money with these letters, TASCIA, by which antiquarians guess ’twas designed for the payment of a tribute. See Cambden’s Britannia<Vol.1.cx>.

LI.

Both in his arms, and crowne, and by that draught.] i.e. by thus drawing supplies to him. The 2d quarto,

Both in arms:

omitting his, by an error of the press. The Folios,

In arms and eke in crown.

LII.

His daughter Genuissa—] Claudius, emperor of Rome, married his daughter Genuissa to Arviragus. Jeff. of Mon. L.iv.C.xv. See Holinshed<IV.iii>, p.36.

LIII.

Before that day

Hither came Joseph of Arimathy,

Who brought with him the holy grail (they say.)]
They say, i.e. 'tis the general opinion, ita aiunt, Terent. Andr. Act. I. Sc. 2. See Donatus: and the ingenious Broukhous: in his notes on Propert. II. xiii. 35.

Pag. 163.—Stillingfleet in his antiquities of the British churches ch. I. pp. 6-13. thinks, with good reason, that this tradition of Joseph of Arimathea, was an invention of the Monks of Glassenbury to advance the reputation of their monastery—and in pag. 13. he mentions a book entitled, the Acts of K. Arthur, and the Inquisition of Lancelot de Lac—with the tradition of the HOLY GRAAL about the six hundred companions and the prince of Media—But I can find no better authority (says Stillingfleet) for one part than for the other; and for all that I can see, the HOLY GRAAL deserves as much credit, as the book taken out of Pilat’s palace, or Melkinus Avalonius—Helinandus takes notice of the vision to the British Eremit about the time concerning Joseph of Arimathea, and the dish, wherein our Saviour ate the passover with his disciples, which sort of dish, he saith, was then called in French GRAAL; but others think the true name of SANGREAL, being some of CHRIST’S REAL BLOOD, which he shed upon the cross, which was said to be somewhere found by king Arthur: and to confirm this, it is said in the authentic writing of Melkinus, that in the coffin of Joseph were two silver vessels filled with the blood and sweat of Jesus the prophet. Spenser, by HOLY GRAAL, plainly means the sacred dish wherein our Saviour ate the passover: this is plain not only from what is cited above from Stillingfleet, but what follows from Menage, GRAAL ou GREAL unvasseau de terre, une terrine. ce mot vient de grais, parce que ces vaisseaux sont fait de grais cuit. Il y a un Roman ancien, intitule LA CONQUESTE DU SAINGREAL [this romance was borrowed or imitated by the compiler of the History of prince Arthur. See Part iii. Chap. xxxv.] c’est à dire, du S. Vasseau où
estoit le sang de Jesus Christ, qu'il appelle aussi le SANG REAL, c'est a dire, le sang royal: et ainsi ces deux choses sont confondues tellement, qu'on ne connoist qu'avec peine quand les anciens Romans qui en parlent fort souvent, entendent le Vasseau ou le Sang.

LXIII.

LXIV.
Three sonnes he dying left—] Constantine 2d, of Armorica or Bretagne in France, left three sons, all under age, Constans, Aurelius Ambrosius, Uther Pendragon. These three sons their tutors, — gathering to feare, i.e. gathering together, carried into Armorica: See Fere and Feare, in the Glossary.

These three sons did not all take refuge in Armorica: for Constans, the eldest, having led a monastic life, was crowned king by Vortegrin; and afterwards murdered by his contrivance. The governors of the two remaining brothers (Aurelius Ambrosius, and Uther Pendragon) fearing lest their uncle Vortegrin would murder them in like manner, fled with them into lesser Britain. Jeffry of Monmouth, L.vi.<C.6-8.>
Ibid.

For dread of whom—] Vortegrin, now king of Britain, for dread of the two surviving sons of the 2d Constantine, Aurelius Ambrosius and Uther Pendragon, who were fled into lesser Britain; and likewise for dread of the Picts, called the Saxons to his assistance. The historians tell us that some Saxons came over about the year 449, in three ships which the English call kylpe. tribus ut lingua ejus exprimitur Cyulis, ut nostrâ longis navibus. Gildas, C.23. Hengist and Horsa, were their leaders.

LXV.

And Vortiger have forst the kingdom to aband.] So the 1st quarto, the 2d, and Folios,

And Vortiger enforst—

LXVI.

But by the help of Vortimere his son

He is again unto his rule restord—]

Jeffry of Mommouth, L.vi.C.xv. tells the story with some little difference: that after the death of Vortimer, Vortegrin was restored to the kingdom: that Hengist, the Saxon, returned to Britain with a vast army; and making a shew of peace, he treacherously slew 460 of the British noblemen, whom he invited to a feast: and that Stonehenge, near Salisbury, was set up by the magical Merlin, at the request of king Ambrosius, as a monument of this massacre. See Jeff. of Mon. L.viii.C.ix,x, &c. and Stowe, pag.56.

Ibid.

Through his faire daughters face and FLATTERING WORD.] Hengist invited Vortiger to a banquet, and introduced his fair daughter Roxena, or Rowen; who came in with a cup of wine in her hand, and kneeling down said to the king (as she had been taught) Læforde cynyng þassal,
i.e. Lord king be in health: which the king understanding by the interpreter, answered, drincheil, i.e. drink in health. 'Tis said that Vortiger was so taken with her FLATTERING WORD, that he married her. From this address of Hengist’s daughter, came the original of the wasselling cup.

LXVI.

And Hengist eke soon brought to shameful death.] He was not killed in battle; but cut to pieces by Eldol, duke of Gloucester, after the battle. Jeff. of Mon. L.viii.C.vii.

LXVII.

Thenceforth Aurelius peacably did reign.

Till that through poison stopped was his breath:

So now entombed lies at Stonehenge by the heath.] Aurelius was poisoned by a Saxon. Jeff. of Mon. L.viii.C.xiv. and was buried at Stonehenge, C.xvi. by the heath, viz. Salisbury plain.

LXVIII.

After him Uther, which Pendragon hight

Succeeding—]

The history breaks off, being brought down to the times of Arthur, the hero of this poem.—Perhaps it will be requisite for the right understanding of the historical relations in this Book, to consider the British history which our poet treats of, in three periods or divisions; the first from Brutus to the extinction of his line; the 2d from the end of Brutus’ progeny, to the landing of Julius Caesar; the 3d from the landing of Julius Caesar, to the times of prince Arthur. Having mentioned the two former periods, I shall here consider the 3d.—Cassibelane, with the consent of the people, held the reins of empire when Julius Caesar landed: after Cassibelane, Tenantius, the younger son of Lud, was made king; who was succeeded
by Kimbeline or Cymbeline, or Cunobeline (for these proper names are variously written) and he by his sons Guiderius and Arviragus. Then follow, Marius, son of Arviragus; Coyll, Coel, or Coilus, son of Marius: Lucius, the first Christian king, son of Coyll, who dying without children, left the Roman emperors his heirs.—Severus, emperor of Rome, who died at York: Bassianus, son of Severus: Carausius, a Britain: Alectus, sent by the Senate of Rome: Asclepiodate, or Asclepiodorus, duke of Cornwall: Coyll, or Coilus 2d: Helena daughter of Coyll, and Constantius emperor of Rome: Constantine, son of Constantius and Helena, who united Britain to the Roman monarchy: Octavius, duke of Cornwall: Maximian, kinsman of Constantine the Great: Gratian, a Briton: Constantine of Armorica, or Bretagne in France: Constantius, son of Constantine: Vortiger, who called in the Saxons: Vortimer, son of Vortiger: Vortiger a second time: Aurelius Ambrosius, second son of Constantine: Uther Pendragon, third son of Constantine: Arthur, son of Uther Pendragon.—Thus at one view the reader has a succession of kings taken from Jeffry of Monmouth. See the history continued, B.iii.C.3.St.26.

LXVIII.

The prince himself halfe seemed to offend.] The 2d quarto and Folio 1609, half seemeth.

LXX.

It told how first Prometheus—] The book which Sir Guyon was reading gave an account of the original and history of the Fairies; how Prometheus first mixed earth and water together, and from this clay formed the image of a man: he then endued it with various passions derived from various creatures; he gave it anger from lyons, craft from foxes, fear from hares, &c.

Fertur Prometheus addere principi
Limo coactam particulam undique,
Defectam et insani leonis
Vim stomacho adposuisse nostro.

Hor. I. i. Od. xvi. [l3-6.]

Let the reader at leisure, compare the well-known verses of Simonides, concerning the formation of women, according to this story of Prometheus. There was still wanting in this work the animating and true vital spark, which he stole from heaven. The moral of which fable is, that reason is the candle of the Lord; a light kindled from the original, and source of all light. The fable says further, that Prometheus was punished by Jupiter for his theft,

For which he was by Jove deprivd
Of life himself, and hart-strings of an aegle ryv'd
For which he himself was deprived by Jove of life: i.e. of all the happiness of life: Luke xii.15. life [i.e. the happiness of life] consisteth not in abundance. And as life is used for happiness, so death is used for torment. Thus Spenser speaking of Tantalus, who was tormented in hell. B.i.C.7.St.60.

And eke blaspheming heaven bitterly
As author of injustice, there to let him dye,
I.e. to be in misery.

Yet nathelesse it could not doe him die
Till he should die his last, that is eternally.

B.i.C.9.St.54.

Die his last death, i.e. be eternally excluded from happiness.

That man which Prometheus thus made he called Elfe, viz. Quick; a living being: the first author of all Elfin kind. Those imaginary beings which the heathens supposed to inhabit the woods, groves,
mountains, rivers, &c. Such as Satyrs, Fauns, river gods, and goddesses, Dryads, &c. Our Saxon called Ælfas or Ælfenna: hence muntelfen, oreads, elfs of the mountains. feld-ælfenne, satyrs. sae-elfen, Naiades, Wudwelfen Dryades. See Somner in Æelf and Wachter, in ALP. How many etymologies are given us of this word? Some deriving it from the Germ. heifin, juvare; others from ἡλιος, beatus; others from ἐμπληκμον, insilio: alp, ælf, larva, incubus, EPHIALTUM genus: And it does not seem improbable, but Spenser had this etymology in view, when he interprets ELFE, quicke: not only a living being, but nimble, active ἐμπληκμενος, insiliens: Ερμος, daemon, incubus. These phantastical beings, they imagined would steal children out of their cradles, and substitute others in their room: to which opinion Spenser alludes, in B.i.C.10.St.65. But among the various etymologies offered, I wonder they forgot one so very obvious as ἀνθρωπίν, i.e. honorati. ALP, Geniús loci: these Beings having a religious dread and honour given them, as inhabitants of the woods, mountains and rivers: and this answers to the Genii, which Mahomet mentions, Al Koran, Ch.1v. He created man of clay, but the Geni he created of fire pure from smoke. Of these Genii there are two sorts, the good and the bad; they are said to have inhabited the world before Adam, and to have been governed by a succession of kings, who bore the name of Solomon: but growing corrupt they were driven by the revenging Eblis into the remotest parts of the earth. See Herbelot, Biblioth. Oriental. The Persians and Arabians have a thousand stories of the successive reigns of these Genii, their wars and various exploits: and as these all bore the name of Solomon, so Spenser makes them all bear the name of Elf: in St.72, 73, 74. And in a little compass he has included their mighty actions. Elfinan first laid the foundations of the city of glory, Cleopolis, where resides the Fairy
queen. Elfant built the palace, Panthea. Elfinor built a bridge of brass, not like the wicked Salomeus, but for beauty and use. And herein we may guess at the historical allusions, which I have often pointed out in these notes, viz. of the building of London, of Windsor castle, of London bridge: and more apparently these historical allusions appear in St.75,76, where, from the well-known Fairy Queen, Queen Elizabeth, we may easily guess at both her father and grand-father, the wise Elficleos; whose two sons are so plainly pointed out, viz. Arthur and Henry.

The wise Elficleos [Henry VII.]
He left two sonnes, of which faire Elferon [Arthur]
The eldest brother did untimely dy;
Whose emptie place the mighty Oberon [Henry]
Doubly supplide in spousal [i.e. in marrying Catherine his brother's widow] in dominion.

Having above mentioned the two sorts of Genii, the good and the bad; 'tis well known from the Arabian and Persian tales, that there were perpetual wars and quarrels between these: the good Genii, they called Peri, or Fairies: the bad Genii, Spenser calls Gobbelines.

His sone was Elfinell, who overcame
The wicked Gobbelines in open field.

Gobbelines comes from the Greek, Ἰβάλος, daemons quidam immites Bacchi. See Aristoph. Plut.279. and Schol. and consult Hesychius, in Ἰβάλος, and Ἰβάλιος. And likewise Junius in Goblins. Wachter in KOBOLD. And Menage in GOBELIN. It should not be said seriously, that the Elfs and Gobelins are derived from the factions of Guelfs and Gibbelines in Italy: these kind of etymologies are the guesses of an ingenious and lively imagination: for both the words and their significations as now used, were long before those Italian
factions. Let us return back to St.71, where we find the Elfe arriving at the gardens of Adonis, which are described more largely in B.iii.C.6. who there meeting,

A goodly creature, whom he deem'd in mynd
To be no earthly wight, but either spright,
Or angell, th' author of all womanynd;
Therefore a FAY he her according hight,

Of whom all FAIRIES spring, and fetch their lignage right.

In these verses our poet seems to allude to the story told in Plato's Symposium<203Bff.>, of the amours of Porus and Penia, in the gardens of Jupiter: and likewise alludes to the etymology of FAY. See Vossius, in Fatum, Ital. Fata, Gall. Fee. Ariosto translates literally Virgil's, Manto Fatidica, Ἀἰν.Χ.199. La Fata Manto, Orl. Fur.xliii.97. It may admit a debate, whether FAIRIES are derived from Fata, FAY, FAIES, per epenthesis. FAIRIES, or from the Arabian word Peri: or whether so called from their fairness and beauty, furfankes, as the Scots call them. See Junius in Fairies. Casaubon's etymology from ὑφόες is ingenious, but not true: Baxter's from ἔπτα, ὑφέπολ, Dis inferni; may be strengthened from Chaucer, in the Merchant's tale<744,746>, where he calls Pluto and Proserpina, king and queen of Fayrie.—We leave these various etymologies with the reader, who must know words before he understands things; and desire him to read with candour this little essay concerning these poetical and romantic beings; which he ought to be somewhat acquainted with, the better to relish the stories, and to understand the mysteries and allegories contained under them.
CANTO XI.

I.

THEIR force is fiercer through infirmity
Of the fraile flesh, relenting to their rage,
And exercise most bitter tyranny—]}

Observe the construction, They omitted: And they exercise—viz. strong affections, or passions. They you will find omitted in the following canto.

But th' upper halfe their hew retained still,
And their sweet skill in wonted melody.

_B.i.ii.C.12.St.31._

And they retained their sweet skill, &c. So _Illi_ and _Ille_, in Latin authors,

_HUNC_ plausus hiantem

Per cuneos (geminatus enim) plebisq; patrumque
Corripuit: _GAUDENT_ [viz. _illi_] perfusi sanguine fratrum,
Exilioque domos et dulcia limina mutant.

_Virg.C.ii.510._

_Quï_ fit, Maecenas, ut nemo quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat? _LAUDET_ diversa sequentes.

_Hor.L.i.1.<l-3._

_i.e. Quï fit ut ILLE laudet, &c. See note on B.i.C.1.St.7. and on B.i.C.3.St.5. and on B.iv.C.2.St.2._

II.

And letteth her that ought the scepter weeld.] This is philosophically and learnedly expressed; recognizing the regal jurisdiction and rightful power of reason. _REX noster est animus_, hoc
-519-

\[ \text{incolumi, cetera manent in officio. Seneca, Epist.114.<23.> \text{tò ἔγεισωνδιον, regium illud et principale. Seneca de Ira.L.i.C.3.<7.> The Stoics are fond of this expression.} } \]

V.

That wicked hand of villains fresh begon

That castle to assail.]

I believe Spenser wrote, The castle--The and that are often confounded. These villains were so numerous that they covered the land: and so fowle and ugly that exceeding feare their visages imprest. i.e. Fear sat in person on their countenances; so that to behold their fowl and ugly visages would cause fear and dread. Fear (in Homer) is an attendent on Mars, to strike terror on his beholders.

VI.

Them in twelve troupes their captein did dispar.t] Maleger, captain of this miscreated crew, divided them into twelve troops. Why into twelve?—Seven of them, i.e. the seven deadly Sins, attacked the castle gate: the other five, imaging the vices that attack the senses, he set against the five great bulwarks of the castle.

VIII.

The first troupe—] This stanza is imitated from Orl. Fur.vi.61. All those were lawlesse lusts: 1 Peter, ii.11. fleshly lusts which war against THE SOUL. [Alma.]

IX.

--they that bulwarke sorely rent.] The 1st quarto reads, they against that bulwarke lent. But the 2d quarto and Folio 1609, as I have printed. This reading is plainly Spenser's own alteration. The verse just above is hardly expressed, because our poet was hardly put to it to find four such rhimes;

That is each thing, by which the eyes may fault.
Their wicked engines, meaning each thing by which the eyes may offend, or be in fault. The substantive is changed into a verb.

X.
Gainst which the second troupe assignment makes.] The 2d quarto, and Folios read, desvignment.

XI.
Some like to houndes, some like to apes, dismayd.] Our poet dresses out these hideous phantoms as ugly as imagination can form them. An ape is an ugly likeness of a man; but surely a frightned ape, and ape dismaid, is still more ugly. A wild boar, is a frightful creature; but a wild boar rouz’d from the brake, is more frightful. See St.10. So in B.ii.C.9.St.13.
Sterne was their look like wild amazed steares.
Take away the comma after apes, and read
—some like to apes dismayd.

XII.
a GRYSIE rablement,
Some mouth’d like greedy oystriges, some faste
Like loathly toades.—]
‘Tis a frequent error in these books grysie for gryslie. Faste is so spelt that the letters might answer in the rhimes: the Folio 1609, fac’t. Hughes, fac’d.

XIII.
--IS dreadful to report.] The 2d quarto and Folio 1609, WAS dreadful to report. The first quarto seems to preserve the true reading. Horresco referens. Virg.ii.204. res horrenda relatu, Ov.Met.xv.298.
Ibid.
Cruelly they assayed that fift fort.] So the 1st quarto. But the 2d and Folios, They cruelly assayed that fift fort. See note on

XIV.
And evermore their hideous ordinance.] i.e. battering engines; such as are described in Lipsius: these he calls, St.7. huge artillery. Spenser poetically uses the word in its larger sense: tormenta inter ORDINES militares collocata: so called from ordinare, being placed in rowes. We now confine its signification to cannon.

XV.
--the assiaged castles ward.] See B.ii.C.9.St.11,12,26. Those two brethren giants, prince Arthur and his 'squire Timias; giants in prowess and courage.

XVII.
Fayre mote he thee.] Thrive, prosper. See note on B.ii.C.1.St.33.

XVIII.
And therewithall attonce at him let fly
Their fluttring arrowes, thicke as flakes of snow,
And round about him flocke impetuously,
Like a great water flood, that tombling low
From the high mountaines, THREATES TO OVERFLOW
With sudden fury all the fertile playne,
And the sad husbandmans long hope doth throw
Adowne the streame, and all his vowes make vayne;
Nor bounds nor banks his headlong ruine may sustayne.

Here are two comparisons; both of which frequently occur in the poets: the first of flights of arrows to flakes of snow, see in Hom. Il.1.156. 278, and Virg.xi.610. fundunt simul undique tela Crebra nivis ritu. The second, of a great water flood bursting its bounds, compared to these impetuous troupes, is likewise frequently to be met with in Homer Iliad,6.452. 11.6.87. 11.λ.492. and Virg.i.i.305. 496.

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefluit Appuli,
Cum saevit, horrendamque cultis
Diluvium MINITATUR agris.

<Horace,Odes IV.xiv.25.>

As Bentley reads.

XIX.

As withered leaves drop from their dryed stockes,
When the wroth western wind does reave their locks.]

Non citius frondes, autumno frigore tactas,
Jamque male haerentes, altâ rapit arbore ventus.

Ov.Met.iii.729.

Ibid.

The fierce Spumador born of heavenly seed;
Such as Laomedon of Phoebus race did breed.]

Heroes of old gave names to their horses; as Arion, Cyllarus, Xanthus, &c. So Heroes in romance call their horses by particular names, Bayardo, Frontin, Brigliadore (the name of Orlando’s and Sir Guyon’s steed.) Hence (by way of ingenious irony) you find in Don Quixote how sollicitous he was to find a proper name for his horse, which at length he calls Rosinante.—The Prince’s horse Spumador, seems to have received his name from his froth and foam, shewing his fiery nature.

Seu Spumantis equi foderet calcaribus armos.

Virg.vi.881.
The fierce Spumador born of heavenly seed, Semine ab aetherio, Ἄειν. viii. 281. <i.e. vii. 281.> Such as Laomedon of Phoebus race did breed, Jupiter gave to Tros, king of Troy, horses of heavenly seed, bred from the horses of the Sun; Laomedon, his grandson, preserved this breed with great care. See Hom. Il. v. 265. Αʹνεας call them, ver. 222. Τρώων Μνων, not Trojan horses, but horses of the breed of king Tros.

XXIII.
Maleger was his name.] See his picture, St. 22.
His body <span style='font-weight: bold;'>LEAN AND MEAGRE</span> as a rake.
à Lat malè, and macer. Ital. magro. Call. maigre.

Ibid.
And yet the one other legge had lame.] <i.e. her left leg: litterally from Homer. Il. ii. 217. χωδές έτερον πόδα, claudus altero pede. See note on B. ii. C. 4. St. 4.

XXVI.
As wants the Tartar—] The sudden attack of the Parthians, and their sudden flight, and when flying, their facing and shooting at their pursuers, is a fact too well known to want any citations to prove. But Spenser chooses at present not to go far back; but takes his simile from the modern stories told in his time by travellers into Russia, of the Tartars thus fighting with the Russians.

XXVIII.
But that lame hag] Impotence: weakness or want of power: animi impotentia, à temperantia et moderatione plurimum dissidens. Cic. Tusc. Q. iv. <xv. 34.> it signifies outrageousness, ungovernableness. Why does Spenser make her lame of one foot? perhaps from her want of power to support and carry herself.
XXIX.

Full little wanted but HE had him slain.] Instead of he, perhaps it was written They. viz. Maleger with the two hags.

XXX.

Proofe be thou, Prince—] Perhaps the poet (mingling historical with moral allusions) alludes to some secret piece of service, which Sir W. Raleigh (imaged in Timias) did to the Earl of Leicester.—And noblest born of all in Britom land; corrected by Spenser, Britayne.—Thou shouldest not revive: 'tis corrected survive.

XXXII.

Like as a fire, the which in hollow cave
Hath long bene under-kept and down suppress,
With murmurous disdayne doth inly rave,
And grudge, in so streight prison to be prest,
At last breaks forth with furious UNREST.
The 1st quarto infest; which is here corrected from the 2d quarto and Folios.

Quoque magis tegitur tanto magis aestuat ignis.

Ovid, Met, xiv, i.e. iv, 64.

Äestuat praeceps furiosis, et atroc
Fervet in iras.
Qualis Äetnaeis vapor è caminis
Saxa convolvit celeri rotatu:
Qualis arentem coquit in favillam
Flamma Vesuvum.

Buchan Baptist, 291-6.

Si come à forza di rinchiuso loco
Se n' esce e move alte ruine il foco.

Tasso vii, 107.
XXXIII.

Having off-shakt them, and escap't their hands] i.e. their fore-feet; for so the fore-feet of Lions and bears are named; but never their hinder-feet. See note on B.i.C.3.St.20.

XXXIV.

Which now him turn'd to disadvantage deare.] So Shakespeare uses deare very frequent. See Critical Observat. on Shakespeare, pag.317.<i.e. pp.326-8.>

Ibid.

For neither can he fly, nor other harm.] i.e. otherwise. Nor can he in any other respect harm him; but trust he must unto his own strength, &c.

Ibid.

--Smot with his yron mace.] his Sword. 'Tis catastrophically expressed.--and fild his place, i.e. and he filled or covered the place on which he lay with his body.

XXXV.

thereby there lay

An huge great stone, which stood upon one end,

And had not bene removed many a day;

Some land-marke seemd to bee, or sign of sundry way.

It seem'd to be some land-mark--or, which stone seemed to be some land-mark--For so Spenser leaves us often to supply the construction. These stones, thus used in boundaries, our forefathers called Doullestones from daelan, dividere, partiri.--Thereby there lay an huge great stone which stood upon one end, λίθον κέιμενον ἐν πεδίῳ, μέλανα, τρητύν τε μέγαν τε, Hom.II.xxi.<403-4.> Saxum antiquum ingens, Virg.xii.896. Scaliger in comparing together Virgil and Homer (Poetics Lib.v.) says Virgil's epithet, antiquum is more to the
purpose than Homer's, μέλανα, nigrum—he says 'tis possible too, it was not τρυχύν, asperum, if it was placed as a boundary. It seems however plain to me, that Spenser had Homer's epithet in view, τρυχυν, by saying, a stone which stood upon one end, for that is the meaning of Homer's epithet.

XXXVI.

It booted NOT to thinke that throw to beare.] Perhaps he wrote, It booted NOUGHT.—So above, B.i.i.C.8.St.50. NOUGHT booted it the paynim then to strive.—Presently after,

as a faulcon fayre

That once hath failed of her SOUSE—

So Shakespeare, K. John, Act v.<ii.149-150>

And like an eagle o'er his aiery tow'rs,

To souse annoiance that comes near his nest.

Dryden, in Theodore and Honoria<317-8>,

all attend

On whom the sousing eagle should descend.

To souse is to plunge: the faulcon souses, when she plunges and descends upon her quarry. Wacht. συναρμ. strepitum edere. convenit lαώννυ, resonare.

XLI.

And his bright shield that NOUGHT him now avayld.] I venture to say Spenser did not write so: or if he did, he forgot himself. This bright shield represented allegorically Truth and Reason, which gets the better over all illusive phantasms, and ever did avayle: see the description of this shield, B.i.C.7.St.33,34,35. He seldom used this shield, thinking he was sufficient without its extraordinary assistance. See B.i.C.8.St.19. Never designedly but twice. See B.v.C.8.St.37. and B.v.C.11.St.26. With a very little alteration, I
reduce the passage, agreeable to the history and allusion of this
enchanted shield.

And his bright shield that MOTE him now avayld.
His sword he laid aside, and his bright shield that might have now
availd him; the most infallible resource against such illusions.

XLII.

adowne he kest

The lumpish corse unto the sencelesse grownd.]
Spenser had made his diction often very difficult, by introducing
almost all the figurative expressions of the poets: and here he
disunites the epithet from its proper substantive, and places it with
some other in the sentence less proper. For sencelesse here has
reference to the corse; so in B.v.C.10.St.33.

Which [corse] tumbling down upon the senselesse ground.
And in B.iii.C.3.St.34.

That even the wild beast shall dy in starved den.
Starved properly belongs to the wild beast.

Did thrust the shallop from the floting strand.

B.iii.C.7.St.27.
The shallop was floating when thrust from the strand.

And forth yssewd, as on the readie flore
Of some theatre, a grave personage.

B.iii.C.12.St.3.
This grave or tragical personage was ready and prepared for the part,
which he was to perform: not the flore on which the mask or pageant
was to be acted.

But as he lay upon the humbled grass.

i.e. as he lay humbled upon the grass. This construction gives a
figurative air to the diction, and places it above vulgar use: and
hence it has been adopted by the best of poets.

—postquam arma dei ad Vulcania est.

Virg.xii.732.(i.e. 739.)

i.e. quando ventum est ad arma Vulcani dei.

Tyrrhenusque tubae mugire per aetheram Clangor.

Virg.viii.528.(i.e. 526.)

i.e. Clangor Tyrrhenae tubae.

Non animum modo uti pascat prospectus inanem,

Virg.G.i.285.

vel, inanis prospectus. And I believe Virgil wrote, premite alto corde
dolorem, Æn.i.213.(i.e. 209.) and not altum, as the more poetical
language. So Statius ix.796,

—haud unquam deiformes vertice mitras

Induimus, TURPIQUE manu jactavimus hastas.

i.e. nunquam manu jactavimus TURPES hastas, viz. Thyasos.

Positosque vernas, ditis examen domus,

Circum renidentes Lares.

Horat. Epod.i.65. renidentes properly belongs to vernas (viz.
renidentes circum Lares) but that is prosaical: 'tis therefore in
construction joined to Lares, which is more poetical and figurative.

Premant Calenâ falce, quibus dedit

Fortuna vitem.

Horat.Lib.i.0d.31.(9-10.)

Dr. Bentley alters this, and reads Calenam vitem. See note on

Ibid.

Addown he kest IT with so puissant wrest,

That back againe IT did alofte rebound.]
Spenser very often repeats his words by way of emphasis; many instances of which kind of repetitions are given in a note on B.iii.C.2.St.16.17.

Tho when he felt him dead adowne he kest
Adowne he kest with so puissant wrest,
That back againe IT did alofte rebound--
who does not now see that the former IT was inserted in the context by the Printer's usual blunder of suffering his eye to be caught by the word just under it?--With so puissant a wrest, i.e. with so puissant an arm; so puissantly. Wrest is so spelt for the rhyme, and used for the arm: pars pro toto.

XLIII.

As when Joves harness-bearing bird.] Jovis armiger ales. Ales minister fulminis, Hor.I.v.Od.iv.<i>.


XLIV.

And thought HIS labor lost and travell vayne
Against HIS lifelesse shadow so to fight.]
Corrected by Spenser, THIS lifelesse. The reader sees to what this fault was owing.

XLV.

He then remembred well that had been sayd,
How th' Earth his mother was—]

Being of the earth, he was gloomy and earthly, [ ὁ ὄν εἰς τῆς γῆς, ἐκ τῆς γῆς ἐστι John iii.31. χωκός, i Cor.xv.47.] and gloominess is to be destroyed by a cheerful raising your thoughts above muck and durt and earthly things, and by a spiritualizing exaltation.
Tentanda via est, qua me quoque possim

TOLLERE HUMO.

Compare Fulgentius, L.ii.C.vii.<i.e. L.ii.Fab.iv.> who allegorizes the fable of Antaeus and Hercules. Antaeus in modum libidinis ponitur: undet et ἀντίλογ Graecè contrarium dicimus. Ideo et de Terrâ natus, quod sola libido de carne dicitur. Denique etiam tactâ terrâ validior exsurgebat. Libido enim quanto carni consenserit, tanto surgit iniquior. When ever this miscreant touch’d the earth, he arose more vigorous. See St.42. 44.

Quale il Lìbico Anteo sempre piu fiero
Surger solea da la percossa arena.

Ariost.ix.77.

For which reason he caught him up from the ground in his arms, and squeez’d the life out of his carrion corse.

Nè con più forza da l’ adusta arena
Sospese Alcide il gran gigante, e strinse.

Tasso xix.17.

Statius calls him the Earth-born Libyan. Theb.vi.893.

Herculeis pressum sic fama lacertis
Terrigenam sudasse Libyn, cum frande reperta
Raptus in excelsum, nec jam spes ulla cadendi,
Nec licet extremâ matrem contingere plantâ.

Milton says (more particularly) that they strove in Irassa, a city of Libya.

As when Earths son Antaeus (to compare
Small things with greatest) in Irassa strove
With Jove’s Alcides, and oft foild still rose
(Receiving from his mother Earth new strength)
Fresh from his fall, and fiercer grapple join'd,
Throttled at length in th' air expir'd and fell.


XLVI.

So end of that carles days and his own paynes did make.] This is expressed after the manner of that well known verse in Ovid<Met. ii.312-3>,

—pariterque animâque rotisque

Expulit.

where one verb serves for two different substantives.
CANTO XII.

GUYON through Palmers governaunce
Through passing perilles great
Doth overthrow the bowre of blis,
And Acrasy defeat.
The 2d quarto and the Folio's read much better,

Guyon by Palmers governaunce
Passing through perilles great

I.

Now gins THIS goodly frame of Temperance—] Spenser among the Errata corrects, THAT.—Now begins that goodly frame of Temperance fairely to rise, and to advance her head, to pricke of highest praise, to the utmost point of praise. [Anglo-S. prica, punctum. Horat. Art.Poet.343. omne tulit punctum. i.e. suffragia judicum: quippe veteres non scribabant suffragia, sed puncto notabant.] Formerly grounded, heretofore grounded and fast settled on the firm foundation of magnificence, imaged in Prince Arthur, who routed the foes of Alma.

And this brave knight, that for this virtue fights—
I somewhat question whether this is not twice repeated by the careless printer,

And the brave knight, that for this virtue fights,

viz. Sir Guyon.

II.


Lumine sic tremulo terra et cava caerula candent.
III.

He soone in vomit up againe doth lay.] This gulfe of Greediness is
imaged from the gulf and whirlpool Charybdis. The reader at his
leisure may see Virgil’s description, iii.420. which Spenser seems to
have imitated: *that deep engorgeth, sorbet in abruptum*<iii.422>,
which having swallowed up he soon vomits up again,

He soone in vomit up againe doth *lay*.

I would rather read,

He soone in vomit up againe doth *pay*.

i.e. He doth refund, or *pay* it back againe by vomiting it up: *lay it
up,* is very hardly expressed. *Rursusq; sub auras Erigit.*

<Aen.iii.422.>

—*ratibusque inimica Charybdis*

*Nunc sorbere fretum, nunc REDDERE.*

Ov.Met.vii.63.

*Quaeq; vomit fluctus totidem, totidemq; resorbet.*

Epist.Med.<xii.>125.

—*vorat haec raptas revomitq; carinas.*

Met.xiii.731.

Compare Hom.Od.14.235.—In the following stanza Scylla is alluded to:
"the rocke so celebrated by the poets; whose unaccessible height is
so hyperbolically described by Hom.Od.xii." Sandy’s Travels, pag.247.

Compare Virg.iii.424.

That all the seas for feare did seeme away to fly.] Spenser corrected
it, doe.

VI.

Or that darke dreadful hole of Tartare steepe,

Through which the damned ghosts—]
The lake Avernus is said to be the entrance into hell. See Virg.vi.237. and from which likewise the infernal spirits are said to ascend. Inde in viciniā nostrā Avernus lacus, Unde animae excitantur, obscurā umbrā opertae, ostio alti Acheruntis, falsō sanguine, imagines mortuorum, Cicer.Tusc.Disp.i.16.<37.> Taenarus is likewise said to be the dreadful hole of Tartare. Horat.i.0d.34.<10-1.> horrida Taenari sedes.

Taenarias etiam fauces, alta ostia Ditis

Virg.G.iv.467.

Hoc (ut fama) loco pallentes devius umbras
Trames agit, nigriq; Jovis vacua atria ditat
Mortibus.

Stat.ii.48.

VII.

—make shipwrack of their life and fame.] This is scriptural, 1 Tim.i.19. περὶ τὴν πλωτιν ἑωυσθήσαν i.e. interprete Hesychio, ἑωυσθήσαν. Compare Cebes, νασσαθόπιαν ἐν βίῳ.

X.

With his stiff oares did brush the sea so strong,
That the hoare waters from his frigot ran,
And the LIGHT bubes daunced all along
While the salt brine out of the billowes sprung.]

Stiff oares, validis remis Virg.v.15. the hoare waters, ἄλς πολιν. Homer. brush the sea, caerula verrunt. Virg.iii.208. Verrimus et proni certantibus aequora remis. iii.668. So below, St.29.

But with his oares did sweepe the watry wildernesse.

Fairfax, xv.12.

Some spread their sailes, some with strong ōars sweepe.

The waters smooth, and brush the buxome wave.
Spenser says, And the LIGHT bubles, &c. i.e. And the bubles danced lightly, &c. But what if we suppose our poet to have written,

And the BRIGHT bubles daunced all along

Whiles the salt brine out of the billows sprong.

i.e. The bubles look'd like sparkles of fire, which was owing to the brine being brushed out with the oars: which is a usual phaenomenon, and what I myself have seen at sea. And this is elegant: the second verse expresses the meaning of the first. To interpret light the same as bright, seems here ambiguous; which fault is only to be avoided by this easy change. Beside, who is ignorant of Spenser's perpetual allusions to the poets? mare purpureum, κόλπος πορφυρός, fluctus purpurei, Cicer.L.i. Quaest. Academ. Quid mare, nonne caeruleum? at ejus unda, quam est pulsa remis, PURPURASCIT. i.e. looks BRIGHT and brilliant.

Spiritus Eurorum virides cum purpurat undas.

Furium apud A. Gell.(xviii.xi.4.)

Purpurat, id est, Gall. fait blanchier la mer. See Tan(aquilli). Fab<ri>. Epist.i. And Broukh. on Propert.ii.xx.5.

Qualem purpureis agitatum fluctibus Hellen.

XIII.

As th' isle of Delos whylome men report
Amid th' Aegaean sea long time did stray,
Ne made for shipping any certeine port,
Till that Latona travelling that way,
Flying from Juno's wrath and hard assay,
Of her fayre twins was there delivered,
Which afterwards did rule the night and day:
Thenceforth it firmly was established,
And for Apolloes temple highly herried.}
Delos was once a wandering or floating island, ταῦτα νῦν οίκησε, as Æolus described by Homer, Od.x.2.<i.e. x.3.> 'till Latona travelling or journeying that way, where the floating island swam, was there delivered of Apollo and Diana.—Hyginus (Fab.140.) tells the story, and agreeable to him other mythologists, that Neptune hid Latona in the island Ortygia, afterwards called Delos, being persecuted by Juno; and that here she was brought to bed. See Ov.Met.vi.186. Virgil thus describes this sacred island, Æn.iii.73.

By Doris lov'd and oceans azure god,
Lies a fair isle amid th' Ægean flood;
Which Phoebus fix'd: for once she wandered round
The shores, and floated on the vast profound.
But now unmoved the peopled region braves
The roaring whirlwinds and the furious waves.
Safe in her open ports, the sacred isle
Receiv'd us harrass'd with the naval toil.
Our reverence due to Phoebus' town we pay.—

Milton, Sonnet xii. had this stanza of our poet in view,

Latona's twin-born progenie,
Which after held the sun and moon in fee.

Thenceforth it firmly was established: Virg.iii.77. Innotamq; coli dedit. See Spanhem: on Callim.Del.ver.11. & ver.273. And for Apollo's temple highly herried, i.e. and highly honoured on account of Apollo's temple. Virgil calls Delos Sacred, iii.73. and Apollo's city; ver.79. See Spanh. in his learned Commentaries on Callimachus, pag.321. and pag.484.

XV.

She them espying loud to them can call.] So the two old quarto
editions; but changed into gan by the following editors.—Presently after he says,

And running to her boat withouten ore.

From the departing land it launced light.

Phaedria's boat had neither oar nor sail, but she managed it by the turning of a magical pin. See B.ii.C.6.St.5. departing land is happily expressed, for the land seems to depart from the launched vessel. So above, B.ii.C.11.St.4.

And fast the land behind them fled away.


Fuggite son le terre e i lidi tutti.

Tasso xv.24.

Cum simul ventis properante remo
Prenderint altum, fugietq; litus.

Senec.Troas,1044.

Qua vehimir navi, fertur, cum stare videtur;
Quae manet in statione, ea praeter creditur ire:
Et fugere ad puppim colles, campiq; videntur,
Quos agimus praeter navim, velisq; volamus.

Lucret.iv.388.

Ubi terra recessit
Longius.

Ov.Met.xi.466.

Provehimir portu: terraeq; urbesq; recedunt.

Virg.iii.72.

This is well translated by Mr. Pitt<Aen.iii.94-5>,

Swift from the port our eager course we ply,

And lands and towns roll backward as we fly.

And not so near the original, nor so poetical, by Dryden<iii.97-8>,

We launch our vessels with a prosperous wind,
And leave the cities and the stores behind.
Hence 'tis we say, The land flies from us; rises or opens to us;
terra recedit, aperitur, &c. So Virgil. And Apollon.i.582. Εὕρευ
Σήμεος. ver.600. "Ἀκό αὐτῆς.
Templaq; Tisaeae mergunt obliqua Dianae:
Jam Scithos subsedit aquis; jam longa recessit
Sepias: attollit tondentes pabula Magnes
Campus equos.

Valer.Flacc.ii.7.

XVI.

Them gan to bord— To bord rather here means to accost. See Bord in
the Glossary.

XVIII.

For twixt them both the narrow way doth ly.] Inter utrumque tene.
medio tutissimus. Our knight is to keep the golden mediocrity,
between the quicksand and whirlpool,

Harder beset
And more endangered, than when Argo pass'd
Through Bosphorus betwixt the justling rocks:
Or when Ulysses on the larbord shund
Charybdis, and by th' other whirlpool steerd.

Milton ii.1018.

XXI.

But th' heedful boteman.] The 1st quarto reads, th' earnest boteman:
but the 2d quarto and the Folios, read as we have printed it: and the
alteration I make no question is the poet's own.—That th' utmost
sandy breach they shortly fetch. What is made by the breaking in of
the sea, they call a Breach: They fetch, they come up to, they arrive
None of the books read, Beach.

XXII.
The waves come rolling and the billowes rore.] I cannot find in any of the editions any variation. However I am inclined to believe the poet wrote,

The waves come rolling on, the billowes rore

Outrageously.—
The verse by this reading, so very little changed, has much more strength; but the connective particle debases it.

XXIII.

Such as dame Nature self mote feare to see,

Or shame—

Such as Nature herself might fear to see, or might take shame to herself that ever such monstrous productions escaped her. Compare Boyardo, Orl.Innam. <L.ii.C.13.St.56-8.> pag.143. Berni, L.ii.C.13.St.58,59,60. From Boyardo, Ariosto took what he says of the Witch Alcina, Canto 6.St.36,37.—'Tis impossible for the reader to have any idea of these monstrous appearances from any other authors, but such as are fond of strange and miraculous stories: in vain will he look into Oppian, or into his Dictionaries and Lexicons: I have found the books which Spenser consulted; which were Olaus Magnus, and Gesner.

I. Spring-headed hydres. i.e. Hydras with heads springing or budding forth from their bodies. Gesner, pag.459.

II. Sea-shoudering whales: whales that shouldered on the seas before them.

III. Great Whirlpooles: See Gesner, pag.216. विरिप्सुर ab Anglis
dictus cetus balëena est—Videtur à vorticibus, quos turbinis instar in aquâ excitat, nomen habere—Nec alius puto piscis est ille quem húspulr vocitant Angli, &c. Skinner. In Gesner, pag.119. and in Olaus Wormius, there is a print of a monstrous whale, which the sailors take for an island and fix their anchors in his skinny rind. This print Milton had in his mind, when he wrote the simile in B.i. ver.203. Canst thou draw out Leviathan with an hook? In the margin, a whale, or a whirlpool. Job xli.1.

IV. Bright Scolopendraes arm'd with silver scales. See Gesner, pag.839.

V. Mighty Monoceros with Immeasured tayles. The verse is immeasured. 'Tis not agreeable to Spenser's manner to say Monocerosses.

Mighty Monocerosses with immeasurable tayles.

This sea-fish the Greeks called Μονόκερος, the sea-unicorn. But you must turn to Gesner, pag.208. i.e. 207. to know what fish Spenser meant.

VI. The dreadful fish that hath deserv'd the name of death, and like him lookes in dreadful hew.] The Mors, or Mūrsz described by Olaus Wormius, and Gesner, pag.210. In the same figure is the Zifius, or Ziphius, and the Mors. See pag.211,212. You must consult your common dictionaries; these are all monsters.

VII.

The griesly Wasserman that makes his game,

The flying ships with swiftness to pursue.] Ἠμαρνίξ daemon aquaticus. Wacht. See Gesner, pag.439, &c. Est inter belus marinas homo marinus, est et Triton, &c. and pag.1000. 'Tritonem Germani vocare poterant fin Ἠμαρνίξ, fin Š vermn i.e.

IX. Huge Zifius, see above from Gesner, pag. 210. Xiphias is the Sword-fish: but Spenser’s fishes swim not in our ocean, nor are to be found in any books, but in Olaus Wormius, and Gesner, and such relaters of monstrous stories.


XXV. Be but as bugs to fearen babes withall,] compare Tasso, xiii. St. 18. The same expression frequently occurs.

And do you tell me of a woman’s tongue—
Tush, tush, fear boys with bugs.

Shak. Tam. of a Shrew, Act. I. ll. 208, 211.

Right as the humour of melancholye
Causith many a man in slepe to crye,
For fere of beris, or of bolis blake,
Or ellis that blacke buggys wol him take.

Ch. <Nun’s Priest’s Tale 1048–51.> pag. 169. Urrys Edit.

Some Editions read the last verse thus,

Or else that black devils woll him take.

But this reading is only an interpretation: bugs, bugbears. See Junius.

XXVI.

And draw from on this journey to proceede.] And to draw us from Proceeding on this journey; a Grecism, from to proceede, òμβ τοῦ
XXVII.
That through the sea the resounding plaints did fly:] So the two old quarto Editions, of the highest authority, we must read then,
That through the sea th' resounding plaints did fly.
See note on B.iii.C.7.St.5. The old folio authorizes the reading, which I have admitted into the context: but I question its authority in this place; and wish now I had printed it otherwise.

XXVIII.
For she is inly nothing ill apayd,) Chaucer in the Merchants Tale<1081>.

I pray you that you be not ill apaid.
_i.e._ dissatisfied. Lidgate in the story of Thebes, Part III. fol.374.
Whereof the women thirst [read, trist] and evil apaide.
_i.e._ sad and discontented. Milt.xii.401.
So onely can high justice rest apaide.
_i.e._ satisfied.

XXX.
And now they nigh approched to the sted
Whereas those mermayds dwelt:—]
Jamque adeo scopulos Sirenum advecta subibant
Difficiles quondam, multorumque ossibus albos.

_Virg.v.864._

Compare Apollonius, Argon.iv.891, &c. But let us hear Homer, where Circe thus instructs Ulysses concerning his voyage, _<Pope's> Odyss.xii.<51-2,61._

Next where the Sirens dwell, you plow the seas,

Their song is death—
Fly swift the dangerous coast——

Ulysses relates his adventure with the Syrens, ver.201.<203,218–31.>

And lo! the Siren shores like mists arise.
Sunk were at once the winds; the air above,
And waves below at once forgot to move——

While to the shore the rapid vessel flies,
Our swift approach the Siren quire descries;
Celestial music warbles from their tongue,
And thus the sweet deluders tune the song.
O stay, O pride of Greece! Ulysses stay:
O cease thy course and listen to our lay.
Blest is the man ordain'd our voice to hear,
The song instructs the soul, and charms the ear.
Approach, thy soul shall into raptures rise:
Approach, and learn new wisdom from the wise:
We know whate'er the kings of mighty name
Atchiev'd at Ilion in the field of fame;
Whate'er beneath the suns bright journey lies.
O stay, and learn new wisdom from the wise.

Sandys in his travels, pag.251. mentions his arrival at the promontory of Minerva: described by Seneca, Ep.77.<2.>

Alta procelloso speculatur vertice Pallas.

'Where stood a renowned Athenæum flourishing in several excellencies of learning and eloquence. In somuch as from hence grew the fable of the Sirens (fained to have inhabited hereabout) who so inchaunted with the sweetness of their songs and deepness of their science: of both, thus boasting to Ulysses,

Hither thy ship (of Greeks thou glory) stere——

But after that these students had abused their gifts to the colouring
of wrongs, the corruption of manners, and subversion of good
government, the Sirens were fainied to have been transformed into
monsters, and with their melody and blandishments to have inticed the
passenger to his ruin: such as came hither consuming their
patrimonies, and poisoning their virtues with riot and effeminacy.'
By the Sirens are imaged sensual pleasures, hence Spenser makes their
number five: but the poets and mythologists as to their number vary.
I refer the curious reader to the Schol. on Hom. Od. ver.39. to
Hyginus, in Praefat. Ex Aeheloo et Melpomene Sirenes, &c. And
Fab.cxxi. to Natales Comes, Lib.vii.Cap.xiii. and to Barnes, Eurip.
Helen.ver.166.] Authors vary concerning the reason of their
transformation, as well as in what that transformation consisted.

Vobis, Achelöides, unde
Pluma pedesque avium, cum virginis ora geratis?

Ov.Met.v.552.

They were companions of Proserpina, and when she was taken away by
Pluto, they through grief, and at their own request, were thus
transformed. Compare Claud. de rapt. Proserp.iii.254. But Natales
Comes tells us, that by the persuasion of Juno they had the impudence
to challenge the Muses, who plucked their wings for them. See Suidas
in "Arteox, an Pausanias in Boeoticis<IX.xxxiv.3>. Ausonius mentions
this story of the Sirens contending with the Muses, Edyll.ii. Gryphus
ternarii numeri.

Tres in Trinacria Siredones: omnia terna:
Tres voluces, tres semideae, tres semipuellae:
Ter tribus ad palmam jussae certare Camaenis
Ore, manu, flatu: buxo, fide, voce canentes.

What idea the ancients had of the figure of these Sirens may be known,
not only from the description of them in the poets and mythologists,
but likewise from Fabret: ad Column.Traj. which the reader may likewise see in Drakenbornch's Edition of Silius Italicus, <Punica xii.33-6.pag.587. where the three Sirens are enchanting Ulysses with their musick, who appears (as he is passing by) bound to the mast of the ship. I would refer likewise to Spanh. de Praestantia et Usu Numism. Antiq. p.251. these poetical beings have the feet of birds, and the upper parts of a virgin. But should you ask why did not Spenser follow rather the ancient poets and mythologists, than the moderns in making them Mermaids? My answer is, Spenser has a mythology of his own: nor would he leave his brethren the romance writers, where merely authority is to be put against authority. Boccace has given a sanction to this description. Geneal.Deorum.Lib.vii.Cap.20. Let me add our old poets, as Gower, Fol.x.2. and Chaucer, Rom. of the Rose, ver.680. Vossius has followed it too, Sirenes dicebantur tria marina monstra, quorum unumquodque, ut Horatii verbis utar,

Desinit in piscem mulier formosa superne.

See Voss. Etymolog. in V. Sirenes.

But th' upper halfe their hew retayned still,

And their sweet skill—

i.e. And they retained their sweet skill—They is often omitted in Spenser: 'tis elliptically expressed. See note on B.ii.C.ii.St.1.

Virginei vultus et vox humana remansit.

Ov. Met.v.563.

The worldes sweet in—so 'tis spelt in the old bookes. G. Dougl. likewise spells it in.

This is the port of rest—

Perhaps he borrowed this from Tasso, xv.63. as the former part from Homer.

Questo è il porto del mondo, e qui il ristoro
De le sue noie, e quel piacer si sente—

XXX.

And did like an half theatre fulfill.] i.e. And did fulfill, or compleat the whole, like to an amphitheatre. This is taken from the famous bay of Naples, described by Virgil, i.163. imitated by Tasso xv.42. See Addison's Travels. Fulfill, is not to be altered, but explained. Job.xxxix.2. Canst thou number the months that they FULFILL? i.e. compleat.

XXXV. <i.e. XXXIV.>

When suddenly a gross fog overspread——] 'Tis plain that during the whole voyage of this knight, and his sober conduct, our poet had in view the voyage of Ulysses; especially the xiith book of Homer's Odyssey, where the wise hero meets with the adventures of the Sirens, Scylla, and Charybdis; soon after follows his shipwreck, and his arrival at the island of Calypso.

Past sight of shore, along the urge we bound,
And all above is sky, and ocean all around:
When lo! a murky cloud the thund'r'er forms
Full o'er our heads, and blackens heaven with storms.
Night dwells o'er all the deep——

<Pope's>Hom. Od.xii.473.

Eripiunt subito nubes caelumque diemque
Teucrorum ex oculis: ponto nox incubat atra.

Virg.i.92.<i.e. 1.88-9.>

That all things one and one as nothing was——
There was one blot of nature's works. Unus erat toto naturae vultus in orbe. Ov.Met.i.6. Jam color unus inest rebus. Fast.iv.489.

XXXV.

For tumbling,] i.e. least they should tumble.
XXXVI.

The ill-faste owle—] The ill-faced owl. — The stritch, The scretchup-owl, στριξ, strix.—The hellish harpyes, prophets of sad destiny: The poets call the harpyes dogs of Jupiter, infernal furies, ministers of divine vengeance. Virgil places them in hell, vi.289. prophets of sad destiny, obscena volucre, iii.262. And Celaeno he calls Infelix vates<iii.246>.

XXXVII.

About them flew, and fill their sayles with feare.] And filled their sailes with fearful objects.

—lo where does appear

The sacred soile, i.e. the enchanted soil: as Sacro is used by the Italian poets: or cursed, abominable; for he calls it the cursed land, B.ii.C.1.St.51.

XXXIX.

Ere long they heard an hideous bellowing

Of many beasts—]

Spenser, I believe, had in his eye the coast of Circe, as described by Virgil, vii.15.<i.e. 10ff.>

Now near the shelves of Circes shores they run,
(Circe the rich, and daughter of the sun)
A dangerous coast—
From hence we heard, reblellowing to the main,
The roars of lyons that refuse the chain,
The grunts of bristed boars, the groans of bears,
And herds of howling wolves—

—which Circes power

With words and wicked herbs from human kind
Had alterd, and in brutal shapes confind.

<Dryden, Aeneis vii.12-4,18-21,24,26-7.>
The reader may compare at his leisure Hom.Od.x.<133ff.> where Ulysses lands at the Circean promontory in Italy, and visits the palace of Circe. Never was a story better suited for poetry; as it is both wonderful and entertaining, and the allegory instructive— I believe too our poet had Ovid in his eye, Met.xiv.255.

Mille lupi, mixtæque lupis ursæque leæque Occursu fecere metum: sed nulla timenda;
Nullaque erat nostro factura in corpore vulnus:
Quin etiam blandas movere per aëra caudas.

XL.

Such wondrous powre did in that staff appeare
All monsters to subdew to him that did it beare.]
The man who prudently and temperately rules his appetites and passions, i.e. who has this Palmers staff, or the Moly, which Mercury gave to Ulysses, will never be haunted by vain illusions, nor be made a beast by sensual enchantments.—The same kind of charmed staff Ubaldo bore when he went to the palace of Armida. See Tasso.xiv.73. xv.49. This staff has the virtues of the rod of Mercury, described by Virg.iv.292.<i.e. iv.242.>

XLI.

And Orcus tame, whom nothing can persuade.] Ἀλλότρυγευτος Ἀμέλληξος.
Victima nil miserantis Orci.

Horat.ii.0d.3.<24.>

XLII.

Whereas the bowre of blisse was situate;
A place pickt out by choice of best alyve.] From the best of any in being. This Bowre of blisse is mentioned
above, B.ii.C.1.St.51. B.ii.C.5.St.27.

XLIII.

Goodly it was enclosed round about,
As well their entred guestes to keep within,
As those unruly beasts to hold without]

These words seem shuffled out of their places, which is an error that has been already remarked. In the last verse the impropriety might easily be avoided by making the words change places,

As well their entred guests to hold within,
As those unruly beasts to keep without.

XLIII. XLIV. XLV.

The Gate.] If the reader will take the trouble, or pleasure, to compare the description which Tasso has given of the palace of Armida, he will see how, in many particulars, our poet borrows, and how he varies. The Gates (says the Italian poet) were of silver, on which were wrought the stories of Hercules and Iole, of Antony and Cleopatra,

Suelte nuotar le Cicladi diresti
Per l’onde, e i monti co i gran monti urtherse.

<Tasso, C.L.xvi.5.>

The Ciclades seemed to swim amid the maine,
And hill against hill, and mount against mountain smote.

<Fairfax.>

Pelago credas innare revulsas
Cycladas, aut montes concurrere montibus altos.

Virg.viii.685.<i.e. 691-2.>

Spenser describes the expedition of Jason, and his amours with Medea,

Ye might have seene the frothy billows fry
Under the ship—
Milton has this very expression, with the very same figure, in his
description of the Fool’s Paradise, iii.489.

Then might ye see
Cowlis, hoods, and habits, with their wearers, lost
And fluttered into rags.

which is the same manner of address as Virgil uses, Migrantes cernas.
iv.401. credas innare. viii.685.<I.e. 691.> So the great father of
all poetical diction addresses in the second person, you would say,
i.e. any one then present would have said, &c. ῥαίης καὶ χαλκότον τίνα ἐμένα, Il. Y 220. Here was described likewise the murdered Absyrtes,
whom his sister Medea tore limb from limb, and scattered them in
various places, that her father might be stopt in his pursuit after
her, whilst he was employed in gathering mangled and dispersed limbs
of his son. This story he alludes to, by the boys blood therein
sprent: and not to her murdering her own sons; whom likewise she
slew, when with her enchanted present she burnt her rival Creusa.
This present was, as some say, a nuptial crown; others, a wedding
robe: Coronam ex venenis, Hyginus Fab.xxv. τῇ γαμουμένῳ πέπλω
μελαχμένου φορόμενῳ ἑπεμέ, says Apollodorus, Lib.i.<ix.28.>

Cum palla, tabo munus imbutum, [μελαμéliου] novam
Incendio nuptam abstulit.


This will explain our poet in his difficult manner of expressing
himself,

And otherwhiles with gold besprinkled,

That seemd th’ enchanted flame, which did Creusa wed,
In other places the ivory was so mixed and besprinkled with the gold,
that it seemed like the very enchanted flames, which did WED, as it
were Creusa. The enchanted robe sent to her on her wedding day, burnt her and her palace: so that the flames, and not Jason, did WED her.

XLVII. XLVIII. XLIX.

GENIUS.] This Genius is not that celestial power that has charge over us —Ε'πιτροπος, μυσταγωγός τοῦ βίου. See notes on Arian, Epict. pag. 47.

Ἀπαντᾷ Δάιμον ἰδιαρὰς συμπαραστάτες.

Εὐθύς γενομένῳ, μυσταγωγὸς τοῦ βίου.

Menander.

Δάιμον is very elegantly applied by Menander: this Genius is the guide, the conductor, as the initiated had their Μυσταγωγός. Nor is it that Socratic Genius —προσπεπάθων ἄτε δέοι καὶ ἄ μη δέοι ποιεῖν. Xen. ἀποκ. βυ.δ.κεφ. η. Ο δέ γεράν —Δάιμον καλεῖται. προστάτην δὲ τοῖς ἐμπορευόμενοις, τι δὲ οὕτως ποιεῖν, δὸς ἀν ἐμπελάωμεν εἰς τὸν βίον. Cebeus. Unicusque nostrum paedagogum dari deum, &c. Senec. Epist. 110<1.>—Not that Genius THAT IS OURSELVE. Apul. de Deo Socrat.<xv.> Nam quodam significatu et animus humanus, etiam nunc in corpore situs, Daemon nuncupatur. The Stoics call the Mind, sometimes the governing power, sometimes Daemon, God, &c. ο Δάιμον δὲ έκάστῳ προστάτην καὶ ἣγεμόνα τὸ Ζεύς δώκεν ἀπόφασια ἐκατόθο [divinae particula aurae, Horat.<Serm.II.i.79.>] οὔτος δὲ ἔστιν Ο ΕΚΑΣΤΟΥ ΝΟΥΣ ΚΑΙ ΛΟΓΟΣ Marc.Anton. L.iv.S.27.<i.e. L.v.S.27.> ο έκάστου νοός ἅθος Μ. Anton.xi.26.<i.e. xii.26.> Servius Virg.G.1.302. Genium dicebant antiqui naturalem deum uniuscujusque loci, vel rei, aut hominis. This Genius they called Agdistes. A deity of this name is mentioned by Strabo, Pausanias, and Arnobius. For a more-particular account the reader may consult Rob. Steph. in V. Agdistes. Hesychius in V. "ΑΓΔΙΣΤΗΣ with the notes of the late learned Editor. And Sponius (Miscell.Erudit.Antiq.<III.58.> pag. 97.) on the following
inscription:

ΜΗΤΡΙ ΘΕΩΝ ΑΓΓΙΣΕΙ ΑΜΕΡΙΜΝΟΣ ΟΙΚΟΝΟΜΟΣ

THE ΠΟΛΕΟΣ ΕΥΚΗΝ.

But Spenser had before him Natales Comes, De Genio, L.iv.C.iii. as the learned author of the remarks on Spenser< p.73.> likewise observed. 

Hic Genius sine faeminae congressu è semine Jovis in terram per somnum profuso natus esse dicitur, figurâ quidem humanâ, sed ambiguo sexu, quem postea AGDISTEN appellarunt.

But this other was an evil Genius, an ill Dæmon, ΔΑΙΜΟΝΙωμένος, ΔΑΙΜΟΝ ΕΤΕΡΟς. A GENIUS OF THE PLACE, and proper to the place.

Incertus GENIUMNE LOCI, famulumne parentis

Esse putet.

Virg.v.95.

GENIUMQUE LOCI, primamq; deorum

Tellurem, Nymphasq; et adhuc ignota precatur

Flumina.

Aēn.vii.136.

Ancient inscriptions frequently mention the Genius of the place: or the tutelar Genius, &c.

DEO. TVTEL.

GENIO. LOCI.

Gruter, pag.105.

They worshipped this God Genius, with libations of wine, and with garlands of flowers. So Natales Comes, L.iv.C.iii. Huic Genio eum

sacra fierent flores complures humi spargebantur, vinumque illi in

pateris offerebatur.

Tellurem porco Sylvanum lacte piabant,

FLORIBUS ET VINO GENIUM.

Hor.ii.Epist.i.143.
Vinoq; diurno

Placari Genius festis impune diebus.

Ipse suos Genius adsit visurus honores,
Cui decoren sanctas mollia serta comas

Funde merum Genio.

Hence Spenser,

With diverse flowers he daintily was deckt,
And stowed round about, and by his side
A mighty mazer bowle of wine was set,
As if it had to him bene sacrificide.

XLIX.

And overthrew his bowle—And broke his staffe] If the reader will compare this 12th Canto with Milton's Mask, he will plainly perceive that Milton has enriched his poem with many borrowed ornaments. The attendant Spirit, in the habit of the shepherd Thyrsis, is the good Genius; that celestial, protecting power; guardian, and mystagogue of life. See St.57. He gives the following account of the inchanter Comus, son of Bacchus and Circe, viz. that he offers to every traveller his orient liquor in a crystal glass<Comus 68-77>,

Soone as the potion works, their human count’nance
(Th’ express resemblance of the gods) is chang’d
Into some brutish form of wolf, or bear,
Or ounce, or tiger, or hog, or bearded goat;
All other parts remaining as they were:
And they, so perfect in their misery,
Not once perceive their fowle disfigurement,
But boast themselves more comely than before,
And all their friends, and native home forgett.

To roll with pleasure in a sensual stie.

[In transcribing these verses I have added or, and changed is into in: but I know not whether any old copies warrant these corrections.] Compare St. 87. where the hoggish Gryllus chooses to be still a hog; and see how finely Sir Guyon reflects on his beastly choice.—Comus says<131-3>,

—when the dragon womb

Of Stygian darkness spits her thickest gloom,
And makes one blot of all the air.

Spenser, St. 34. Speaking of a gross fog,

That all things one, and one as nothing was,
And this great universe seemd one confused mas.

In St. 39,

Ere long they heard a hideous bellowing

Of many beasts—

So Milton<532>,

He [Comus] and his monstrous rout are heard to howl—

The Palmer with his virtuous staff defeats all monstrous apparitions and allusions,

His mighty staff, that could all charms defeat.

This staff has the power of Moly, which Mercury gave Ulysses, and of Haemony, which the guardian Spirit gave to the two Brothers.—The description of this sacred amulet is in Hom. Od. x. 304. and in Ovid. Met. xiv. 291. The attendant Spirit advises the two Brothers to break Comus’s glass<651-2>,

And shed the luscious liquor on the ground.—

But seize his wand—
Accordingly the Brothers rush in upon the inchanter with swords drawn, they wrest his glass from him, and break it against the ground—But in the hurry they forgot to seize the inchanter and his potent wand, because without his rod REVERS'D<816-7>.

And backward mutters of dissevering power

We cannot free the lady—

This Milton translated from Ov.Met.xiv.300. where the companions of Ulysses are restored to their shape,

Percutiumurque caput CONVERSAE verbere virgae;

Verbaq; dicuntur dictis contraria verbis.

Sir Guyon overthrew the bowle of the wicked Genius, and broke his staff. St.49. and likewise breaks the cup which the inchantress Exesse offers, St.57. Great masters borrow, and what they borrow they make their own: little wits steal, and make an unnatural kind of mixture by their stealth. When Spenser borrows from Ariosto and Tasso; and when Milton borrows from Spenser; 'tis not poverty puts them upon borrowing, but a love of imitation, and a desire of rivalship.

LI.

Therewith the heavens—} So the 1st quarto; but rather with the 2d quarto and Folios, we should read, Thereto.

LII.

More sweet and holesome then the pleasant hill
Of Rhodope, on which the nimphe, that bore
A gyaunt babe, herself for grievfe did kill;
Or the Thessalian Tempe, where of yore
Fayre Daphne Phoebus' hart with love did gore;
Or Ida, where the gods lov'd to repayre,
Whenever they their heavenly bowres forlore;
Or sweet Parnasse, the haunt of Muses fayre;
Or Eden selfe, if ought with Eden mote compayre.

When Sir Guyon and the Palmer had passed the gate, kept by the wicked Genius, and were now entred a large and spacious plaine, they are entertained with fine prospects, serene sky, &c. Let the reader at his leisure compare St. 50, 51. with Tasso, xv. St. 53, 54.—More sweet than the pleaasunt hill of Rhodope—Not Rhodope the historical; but the poetical Rhodope, when Orpheus sung upon its head, and made all the trees of the creation to repair to his enchanting lyre. Such Rhodope as is described by Ovid, Met. x. 86, &c.

Quicquid in Orpheo Rhodope spectasse theatro

Dicitur.

Mart. Spect. xx. (i.e. xxii. 1–2.)

On which hill (says Spenser) the nymph, that bore a giant babe, killed herself for grief.—The story told by Plutarch. de Fluviiis, pag. 23. and alluded to by Ovid. Met. vi. 87. is as follows: That Hæmus and Rhodope, both begotten by one father, and both in love with each other, called themselves Jupiter and Juno; for which arrogance they were transformed into those Thracian mountains, which bear their names. Rhodope is said to have born a son by Hæmus, named Hebrus. See Servius on Virg. i. 317. And to have had a gyant-babe by Neptune, named Athos. The poet proceeds and says that this plain was more pleasant than Thessalian Tempe. See a description of this beautiful place in Ælian, L. iii. C. 1. The famous river Peneus runs through Tempe, whose banks being covered with laurel, gave occasion for the story of Daphne; [which is Greek for the laurel] who they say was the daughter of Peneus, and changed into the beloved tree of the God of the poets.—Or than Ida, where the gods loved to repair: Jupiter often resorted to mount Ida; the three goddesses likewise paid here
their visit to Paris.

LIII.

But passed forth, and LOOKT still forward RIGHT.] Boeth.<i> Metr.iv.<i>.3-4.>

Fortunamque TUENS utramque RECTUS

Invictum potuit tenere vultum.

Rectos oculos tenet sapiens. Seneca.<i>De Constantia Sapientis 5.5.> ὅρθος δειμαι βλέπων.

LIV.

Archt overhead with an embracing vine—] Compare this with the description of Calypso's grotto in Homer's Odyssey<i>v.55-71</i>.

LV.

Under that porch a comely dame—] Observe the suspense: you are told who this dame is, St.58.<i>i.e. St.57.> Whereat Exessse—Perhaps he had this picture from Cebes; Ἀπάτη is placed near the porch where mankind enter into life:πεπλασμένη τῷ ἔδει, καὶ ποικιλῇ φαυνομένη, καὶ ἐν τῇ χειρὶ ἔχουσα ποτῆρον τῷ <i>ficto vultu, argutâque specie, et manu pociulum quoddam tenens.</i>

Thereof she us'd to give to drink to each

Whom passing by she happened to meet.

τοὺς ἐνοπλουμένους ἐν τὸν βίον ποτίζει τῇ ἑαυτῆς δυναμεί. iis qui in vitam ingrediuntur, facultatem suam propinat [nempe errorem et ignorantiam.]

LVIII.

There the most dainty paradise—] The beauties of this enchanting island rise upon your ideas, according to their various compartments or divisions: this is Paradise—such as Milton describes, iv.214, &c. The gardens of Venus, described by Claudian, Nupt.Hon. & Mariae. ver.49, &c. The gardens of Alcinous, by Hom.Od.η:112. But above all
the garden of Armida, as described by Tasso, xvi.9, &c.

In lieto aspetto il bel giardin s'aperse—
Here was all that variety, which constitutes the nature of beauty:
hill and dale, lawns and crystal rivers, &c.

And all that which all faire works doth most aggrace,
The art, which all that wrought, appeared in no place.
Which is litterally from Tasso, xvi.9.

E quel, che 'l bello, e 'l caro accresce à l' opre,
L'arte, che tutto fa, nulla si scopre.

St.59. is likewise translated from Tasso, xvi.10. And if the reader
likes the comparing of the copy with the original, he may see many
other beauties borrowed from the Italian poet.—The Fountain, St.60.
with the two bathing damsels, are taken from Tasso, xv.St.55, &c.
which he calls, Il fonte del riso.—St.58.<i.e. St.57.> Due
donzellette garrule e lascive.<St.58.>—But let us not overlook the
expressions, St.60. Most goodly it with curious ymageeree was over-
wrought—So the two quartos: but the Folio 1609, with pure imagaree;
which is altered for the sake of the verse. But 'tis plainly thus to
be red,

—with curious imag'ree.

St.63.<i.e. St.61.> Their fleecy flowres they fearfully did steepe.
This is altered in the 2d quarto and Folio 1609, into tenderly.
St.63. Thence to defend the sunny beames, i.e. to keep off.
Virg.Ecl.vii.47. Solstitium defendere. Horat.i.0d.17.<3.> defendere
aestatem. So the Italians use, difendere; the French, defendre.
Chaucer has defended forbidden; Milt.xi.86. that defended fruit,
i.e. forbidden.—St.64. And each the other from to rise restraine,
i.e. from rising, a Grecism, ἀπὸ τὸν ἀναστῆμα.

The whiles their snowy limbs as through vele,
So through the crystal waves appeared plaine.

From Tasso, xv.59.

E 'l lago à l' altre membre era un bel velo.

--Sed prodidit unda latentem;

Lucebat totis quam tegeretur aquis.

Femimum lucet sic per bombycina corpus.

His limbs appear more lovely through the tide:
As lilies shut within a crystal case
Receive a glossy lustre from the glass.

Addison, Ovid, Met. iv.

LXV.

As that fair starre--] This is translated from Tasso, xv.60. So are the three following stanzas.--Fairfax in his translation had plainly Spenser before him.--I will refer my reader to Tasso and Fairfax, and save myself the trouble of meerly transcribing.

LXX.

Birds, voices, instruments, WINDES, waters all agree.] Observe here a beauty, not unknown to ancient poets, and those who copy from them; which is to bring together in a heap several images, and then to separate them. See note on B.ii.C.6.St.13. and see Cerda's note on Virg.G.iv.339. All these images are separated and distinctly noted in the following stanza: perhaps as 'tis written windes in this stanza, where the images are collected, we should read likewise windes in the following stanza, where the images are separated.

Now soft, now loud, unto the windes did call;

The gentle warbling windes low answered to all.
But all the copies read wind. Let the reader compare this with Tasso, xvi.12.

LXXIII.

Or greedily depasturing delight;
And oft declining downe with kisses light,
For feare of waking him his lips bedewd,
And through his humid eyes did sucke his spright—

This picture is copied from Armida's behaviour to Rinaldo. See Tasso xiv.66. xvi.17.—The new lover was now in a slumber and she
Leaning half-rais'd, with looks of cordial love
Hung over him enamour'd—

Greedily depasturing delight:

Atque ita suspiciens tereti cervice reposta,
Pascit amore avidos inhians in te, dea, visus.

Lucret. i.37.

Depasturing is a word of our poet's coining: avidè depascens delicias.—avidos depascens amore vultus. Tasso xvi.19. E i famelici sguardi avidamente in lei pascendo—

And through his humid eyes did sucke his spright.

Equo tuo pendet resupini spiritus ore.

Not through his humid eyes, but through his humid lips she sucked his breath and spright: which was an old custom of receiving the departing breath of their friends; so she of her lover dying with love.

---Extremus si quis super halitus errat

ORE legam.

Virg. iv.684.

Let us then suppose the words shuffled out of their places, a frequent
error in the printing of this book; and then how easy 'tis to reduce these verses into order and good sense?

And oft inclining downe with kisses light,
For feare of waking him, his EYES bedewd;
And through his humid LIPS did sucke his spright.

_Lightly_ kissed his eyes, least she should wake him: and sucked his spright through his humid lips.—I think this correction proves itself: but we never alter the context; keeping all our corrections in the notes, and leaving them to the reader's determination.

LXXIV. LXXV.

The whiles some one did chaunt—] The following song is translated from Tasso, xvi.14,15. where he makes a strange bird sing in a human voice. Spenser did very right I think, to leave his Italian master in this circumstance.—Perhaps Tasso had the following Epigr. in view, pag.122. Edit. Steph.

_Tò ἡμῶν ἀμάκει βαιὸν χρόνον· ἂν δ' ἡ παρέληπι [le·go παρέληπις]_
Zeπτών ἐυρίσκεις οὐ δόδων, ἀλλ' βάτου.

Rosa viget brevi tempore: si vero illud breve tempus praëterriert [le·go, si vero tu praëterieris]

Quaërens invenies non rosam sed rubum.

Lo see soone after how she fades and falls away!
Gather the rose of love whilst yet is time
Whilst loving thou mayst be with equal crime.
_i.e._ Whilst loving thou mayst be equally loved; as we have remarked elsewhere.

Στέρωτε τοὺς φιλέσωμας ἵν' ἂν φιλήσωε.
Collige virgo rosas, dum flos novus, et nova pubes:

Et memor esto aevum sic properare tuum.

_Auson. Idyll. xiv._
LXXVI.

In which they creeping did at last display
That wanton lady with her lover lose,
I wrote in the margin of my book survey: as Spenser would have spelt had he so written. But the received reading is perhaps right, and the active is used in a passive signification, they did display, i.e. they had displayed before their eyes: or rather, they did display each to the other, declared or shewed.

LXXVII.

Nor the fine nets, which oft we woven see
Of scorched dew,—]
meaning those cobweb kind of exhalations that fly about in hot weather.

LXXVIII.

And her faire eyes, sweet smyling in delight,
Moystened their férie beames, with which she thril'd
Fraile harts, yet quenched not; like starry light,
Which sparckling on the silent waves does seeme more bright.]

Qual raggio in onda le scintilla un riso
Ne gli humidi occhi tremulo e lascivo.

Adspicies oculos tremulo fulgore micantes,
Ut sol à liquidâ saepe refulget aqua.

LXXIX.

A sweet regard and amiable grace,
Mixed with manly sternesse, did appeare—
And on his tender lips the downy heare
Did now but freshly spring, and silken blossoms beare.]  
This is the very picture of Thoégenes in Heliodorus (but the context is corrupted) ἔρωτον άμοι καὶ γοργόν προσβλέπων—τὴν παρειών ὀφτι. 
Εκεῖθ' τῷ ίσολῷ περιστέραν. Amanter et severè simul aspiciens,—genas 
nunc primum flavâ lanugine vestiens. Ἀθίηπ.Η.ν.ν.παγ.328. All poets 
(except Milton) are fond of mentioning the first budding and show of a 
beard, the first appearances of manhood, as an instance of beauty. 
Nunc primum opacat flore lanugo genas. 
Pacuvius. 
Il bel mento spargea de 'primi fiori. 
Tasso ix.81. 
So Homer describing Mercury, Ί.ό.347. 
Κοῦσθ' ἀλυσιππίῳ Φεονίδας, 
Πρῶτον ὑπηνήτην, τούτηρ χαραλεύτητα ἤβην. 
Juveni regio cum se assimulârat, 
Primum pubescenti, cuius venustissima pubertas. 
πρῶτον ὑπηνήτην ἀρχομένω γενεαλείπον την ὑπηνήτων δὲ καλοῦνται τοις ἄι 
τρίχες περὶ τα χέλην. Schol. Mr. Pope <Il.xxv.425-6> has very 
injudiciously omitted this in his translation, 
A beauteous youth, majestick and divine, 
He seemd; fair offspring of some princely line. 
But Virgil did not omit this beautiful circumstance, who was not 
confined to the strictness of a translator. 
Ora puer primâ signans intonsa juventâ. 
Æn.ix.181. 
Whose tender bud to blossom new began, 
B.ii.C.8.St.5. 
However Milton omits this sign of beauty and manhood; for in his
Mask<290> describing the two brothers he says,

As smooth as Hebe's their unrazord lips.

And in his description of Adam, iv.300, "there is no indication (I transcribe Dr. Bentley's words) that Adam had a beard: not the least down or blossom on his chin, the first access to manhood, which the Greek and Latin poets dwell on, as the principal part of manly beauty: and our Spenser, B.ii.C.2.St.79.<i.e. B.ii.C.12.St.79.> and B.iii.C.5.St.29." I should not omit that in Xenophon's Cyrus<IV.vi.5>, where Gobrias gives an account of his son's death, in order to raise the pity of Cyrus, he mentions him as just beginning to have a beard: ἄνευ γενελάκια τὸν ἄρσιτον παῖδα.

LXXXI.

That suddein forth they on them rusht, and threw

A subtle net, which only for that same

The skilful Palmer formally did frame.]

A subtle net, is expressed from Ariosto, speaking of the Giant Caligorant, who used to entrap strangers with a hidden net,

Tanto è sottile tanto egli ben l' adatta.

Orl.Fur.xv.St.44.

Havea la rete già fatta Vulcano

Di sottile fil d' acciar, ma con tal' arte,

Che sarebbe stata ogni fatica in vano

Per ismagliarne la più debil parte,

Et era quella, che già piedi e mano

Havea lagati à Venere et à Marte;

La fe il geloso, et non ad altro effetto,

Che per pigliarli insieme ambi nel letto.

St.56.

The history of this subtle net is as follows, Vulcan made it to catch,
and after being caught to expose his wife and Mars: you may read the
story in Hom.Od.xviii.<i.e. viii.266ff.> and in Ovid.Met.<iv.171ff.>
Afterwards Mercury stole it to catch his mistress Cloris: he then
left it as a present to be hung up in the temple of Anubis; and there
it hung till Caligorant the giant stole it. Astolfo having defeated
the giant, caught him in his own net, and took the net from
him.—Ariosto by Caligorant and his net, had an historical allusion to
a famous sophist and heretic of his own times, who entangled people in
his sophistical nets of false logic: this heretic and sophist became
an orthodox and useful man afterwards, as Caligorant did, when foil’d
by his own weapon, and well instructed by Astolfo. Ariosto’s poem
(like Spenser’s) is full of historical allusions, as well as moral
allegories. But I must not forget that Ariosto has imaged the giant
and net of Caligorant, from the giant Zambardo in
Ori.Innam.L.I.C.6.—The Palmer framed this subtile net formally for
this same purpose. Perhaps we must read, formerly, heretofore. But
if we keep the old reading, then formally may mean according to form,
or method, cunningly, designedly: secundum formam, modum et artem:
FORMALITER.

LXXXVI.

But one above the rest in speciall,
That had an hog beene late, hight Grylle by name,
Repyned greatly.]

In speciall. Specialmente. Especially, particularly.—This Grylle
mentioned here is well known even to the English reader, from the
Fables and dialogues of the Archbishop of Cambray; his name is
characteristic of his manners and taste. Γρῦ is the grunting of a
hog: οοε οο, not so much as a grunt. Aristoph. Plut.17. So
γρῦκλων, grunnire, γρῦλλος, grunnitus. From the correspondency of the
name to the thing they have supposed Gryllus one of Ulysses' crew, and to have been changed into a hog by Circe. As to the difference between Circe and Acrasia, 'tis meerly nominal, the moral is the same. We read of Gryllus in the Romance of Palmerin D'Oliva. Part ii. Chap. XLIII. <i.e. LXIV.> Where Palmerin thus bemoans himself, "Never did Circe deal so cruelly with Gryllus, and other soldiers of the wise Ulysses, as this villainous old hag hath done with me." Let me add Politian. Epist. L. i. Similes mihi GRYLLO videntur illi, qui cum Ulyssse disputat apud Plutarchum, [Πυρὶ τὸ τὰ ἄλογα λόγῳ χορηγοῦν] nec ullis adducit rationibus potest, ut e sue rursus in hominem redire vellet, quem prius ex homine Circe mutaverat in suem. Sir Guyon's reflection is agreeable for him to make upon this hoggish choice, "See the mind of beastly man, that hath so soon forgotten the excellence of his creation."

In his own image He

Created thee: in the image of God

Express--

Milt. vii. 526.

That now he chooseth with vile difference

To be a beast--

<i.e. vilely distinguishing: pravo discrimine.</i>

THUS we are come to the end of the 2d book. The 1st book which we have already examined, was religious; this treats of the foundation of all moral virtue, Temperance.

The connection of this book with the former, is visible, not only from the whole thread of the story, but from lesser instances. See B. i. C. 12, St. 36. where the false prophet is bound, and yet escapes, and is now gone forth to trouble Fairy land, whose destruction will not be
accomplished, till the throne of the Fairy queen is established in righteousness, and in all moral virtues. He [Archimago] must be loosed a little season—He shall be loosed out of prison. Compare Revel.xix.20. xx.3. with B.i.C.12.St.36. And B.i.i.C.i.St.1.—The false prophet and deceiver had almost by his lies work’d the destruction of Sir Guyon and the red-crosse knight.—B.i.i.C.1.St.8. The Christian knight was well warned, and well armed against his subtleties. Our moral knight is now his chief object; who is sent upon a high adventure by the Fairy queen, to bring captive to her court an enchantress named Acrasia, in whom is imaged sensual pleasure or intemperance, see C.1.St.51.—C.2.St.42,43.—C.9.St.9. The various adventures which he meets with by the way, are such as show the virtues and happy effects of temperance, or the vices and ill consequences of intemperance. The opening with the adventure of the bloody-handed babe, unites the beginning and end, and is conceived with great art. But I will not repeat the adventures, which lie obvious, and are fully, I hope, explained in the notes.—How opportunely does Prince Arthur appear, the hero of the poem! who is seeking the Fairy queen, and by his adventures making himself worthy of that Glory to which he aspires. He preserves the life of Sir Guyon, and afterwards utterly extirpates that miscreated crew of scoundrels, which, with their meagre, melancholy captain, were besieging the castle of Alma.—Shall I guard the reader against one piece of poor curiosity? not enviously to pry into kitchens, outhouses, sinks, &c. while he is viewing a palace: nor to look for moles and freckles, while he is viewing a Medicean Venus. I will venture to say, if he finds some things too easy, he will find other things too hard. Wisdom hath builded her house, she hath hewn out her seven pillars, Prov.ix.1. This allegorical house is built with some
spoils from the Pythagorean and Socratic writers. — Whilst the Prince is extirpating the foes of Alma, Sir Guyon sets forward on his quest, and attacks the enchantress in her own Island. And here our poet has introduced, keeping in view his general allegory, all those specious miracles, which Homer, mingling truth with fable, had given a poetical sanction to long before; as of Scylla and Charybdis, the songs of the Syrens, floating Islands, men by enchantments and sensuality turned into beasts, &c. which marvellous kind of stories Romance writers seldom forget. Circe, Alcina, Armida, are all rifled to dress up Acrasia. The characters in this book are the sage Palmer, the sober Guyon, the magnificent Prince Arthur, all well opposed to the cunning Archimago, and furious Sarazins. Braggadocio and Trompart, are a kind of comic characters. Medina, Alma, Belphoebe, are quite opposite to Medina's sisters, as likewise to Phaedria and Acrasia. I am thoroughly persuaded myself, that Spenser has many historical allusions, and in this light I often consider his poem, as well as in that moral allegory, which is more obvious. In the last verse of this book, the Palmer says,

But let us hence depart whilst weather serves and wind.

Sir Guyon and the Palmer leave the Island of Acrasia, taking the enchantress along with them, whom they immediately send to the Queen of Fairy land: they then repair to the house of Alma, and join the Briton Prince.
NOTES
ON THE
THIRD BOOK of the FAIRY QUEEN
Containing the Legend of Britomartis, or Chastity.

I.
IT falls me here to write of Chastity,
That fairest vertue, FAR above the rest.]
Our poet addresses the Fairy queen in his Introduction to every book;
and here his subject led him more particularly to such an address;
which explains what he says below, St.3.
Yet now my lucklesse lott doth me constrayne
Hereto perforce—
He calls it lucklesse lott, because, apprentice only of the poetical
art, he fears to mar so divine a subject, though 'shadowing his virgin
queen in coloured shewes,' and now necessarily led to treat of her by
the nature of his subject. Queen Elizabeth was pleased with this
appellation of Virgin; when the Commons of England petitioned her to
marry, she told them that she should be well contented if her marble
told posterity, Here lies a queene, who reigned so long, and lived and
died a Virgin. Hence you will see the force and elegance of what he
says, B.iii.C.5.St.50,51. But not to dwell on a thing so obvious when
hinted at; in whatever stile or manner Spenser chose to pay his court
to Queen Elizabeth, he never would pay it at the expence of truth:
when he took up the poet, he did not lay down the philosopher, in a
philosophical poem too: nor would he say, that Chastity was FAR above
Justice; much less that Chastity was FAR above all the virtues:
doubtless it would be an address sufficient to his Virgin Queen, if he
said of Chastity,

That fayrest vertue, FAYRE above the rest.

Nay the very turn of the verse, and the address, require this reading: and I only want authority to print it so. Hear what the elegant Romance writer says of this female virtue. ἡ δὲ μάη γυναικείαν ἀρετὴν χαρακτηρίζει καὶ φόβημα βασιλείαν. quae pudicitia sola sanè muliebris virtutis, et animi regii character est. Æthiopic, L.iv.C.10. This verse is variously printed; for the old quarto reads The fayrest vertue—the 2d quarto and folio’s, That fayrest vertue.

I. II.

If pourtrayed it might be by any living art,

But living art may not least part expresse,

Nor life-resembling pencill it can paynt,

All were it Zeuxis or Praxiteles:

His daedale hand would faile.—

In the last verse of the first stanza, and in the beginning of the second, there is a repetition with a kind of correction; instances of which are frequent in our poet. See note on B.i.C.4.St.8,9. and more particularly on B.iii.C.2.St.16,17. The construction seems somewhat embarrassed. Zeuxis was a famous painter, and Praxiteles a statuary: so that the life-resembling pencill may refer to Zeuxis, and the living art to Praxiteles: Spirantia signa, Virg.C.iii.36. Vivos ducent de marmore vultus, Æn.vi.848. Nor is it contrary to Spenser’s manner to make in construction His daedale hand, refer to living art, viz. the artist’s ingenious hand. Daedale hand, i.e. ingenious, cunning hand ὁμο ὁτῷ ἀνυζέλειν, artificiose fingere.
Hence the Latin poets: Daedalatellus, Lucret. i. 7. and hence Spenser, E. iv. C. 10. St. 44. <i.e. St. 45.> the daedal earth. Daedala signa, Lucret. v. 1450. Daedala tecta, Virg. G. iv. 179. O stupenda opus, o dedalo architetto! Ariost. xxxiv. 53. Hence from his art the ingenious artist Daedalus was named. Perhaps Spenser had Tasso in view, who has the very same expression, Canto xii. 94.

E se non fu di ricche pietre elette
La tomba, e da MAN DEDALA scolpita.

But if in living colours, and right hew,
Thyselfe thou covet to see pictured,
Who can it do more lively or more true,
Then that sweete verse, with nectar sprinckeled,
In which a gracious servaunt pictured

His Cynthia.--]
The 2d quarto and folio's read <i>Yourselfe you covet.</i>--But I have kept the oldest reading that of the 1st quarto. So in B. iii. C. 2. St. 3. Thyselfe thy praises tell--not, Yourselfe your prayses tell. And in the Introduction to the 1st book, St. 5. <i.e. St. 4.> Shed thy faire beames, not Shed your faire beames--He adds,

Then that sweete verse with nectar sprinckeled,
In which a gracious servaunt--

—Volui tibi suaviloquenti

Carmine Pierio rationem exponere nostram,
Et quasi Musaeo dulci contingere melle.  

Lucret. i. 944.

Pierio liquidam perfundis nectare vocem.  

Varro Atacinus.

This gracious servant here mentioned means Sir W. Raleigh, our poet’s truly honoured friend, ὁ Τίμιος; imaged and shadowed in this, as well as in the other books, under the name of Timias. And Spenser in his letter to Sir W. Raleigh says he imitated him, ’expressing the name of his royal mistress in Belphoebe, whose name he fashioned according to Sir W. Raleigh’s own excellent conceit of Cynthia; Phoebe and Cynthia being both names of Diana.’ See B.iii.C.6.St.28. ’Tis not much to the purpose to add that Cynthia was the fictitious name of the mistress of Propertius; but ’tis more material to observe that Britomartis, the heroine of this book is the same as Diana, Cynthia, or Belphoebe. Britomartis, says Hesychius, is the name of Diana among the Cretans, Βριτωμαρτις ἐν Κρήτῃ ἡ Ἀρτεμις Βριτυ. γλυκό. Κόριτες. from this word Βριτυ, which signifies sweet, in the Cretan dialect, our word pritty seems to me to be derived: which I rather mention, because M. Casaubon’s etymology from πέριττος is far fetched. Cretes Dianam religiosissimē venerantur, Britomartin gentiliter nominantes, quod sermone nostro sonat virginem dulcem. Solin. Polyhist. Cap.xi. Britomartis was likewise the name of one of Diana’s nymphs and companions, and is mentioned by Callimachus, Hymn. in Dian.190. where the reader at his leisure may consult the learned Spanheim, and other commentators. This shows whether ’twas the name of Diana, or one of her chast nymphs, that Britomartis is well chosen for a goddess to represent Chastity, and the BRITISH VIRGIN, ματὰ παρουσιασταν.
CANTO I.

DUESAES traines, and Malecast--
a's champions are defaced.
So these verses are to measured; 'tis ridiculously spelt Malerastaes in all the editions: she has her name not from Chastity: her castle is named Castle Joyous, and the same name is given to Sir Lancelot's castle in the History of Prince Arthur: She is called the Lady of delight, in St.31. mentioned too by name, Fair Malecasta, in St.57.

I.
The famous Briton prince and faery knight--] Prince Arthur having been wounded in his engagement with Maleger, staid with Alma till his wounds were cured; and Sir Guyon, having ended his adventure against Acrasia, returned to the house of Alma, and joined the Briton Prince.--With respect to the words I refer to the Glossary.--But consider the last verse in this stanza,

They courteous conge took, and forth together yode.
Sir Guyon had lost his fine horse, called Brigliadore, as mentioned, B.ii.C.3.St.4. And was forced to fare on foot, till he had finished his adventure: but now, for present use, he has provided himself with another horse. Spenser does not tell us how he provided himself with this horse: 'tis a circumstance, he thinks too minute; and indeed there are several of these minuter circumstances, which he leaves unexplained, and the reader is to supply them for himself.--This verse I believe was thus given by the author,

They courteous conge tooke and forth together rode:
Like two knights, alla cavalleresca.
A knight there was, and that a worthi man,
That fro the time that he first began
To ridin out, he lovid chevalree.

<Prologue 43-5.>

So Chaucer in the description and character of the knight: Again, speaking of Theseus in the knight's tale, 983.

Thus ritt this duke, thus ritt this conquerour.

Spenser speaking of Sir Guyon, in B.ii.C.7.St.2. says,

So long he yode, yet no adventure found,

And right: for he had just lost his horse. And though we read in B.ii.C.11.St.20.

Which suddein horror and confused cry

Whenas their capitaine heard, in haste he yode

The cause to weet, and fault to remedy:

Upon a tygre swift, and fierce he rode.

Yet this passage by no means vindicates the above questioned reading:
'tis a miscreated captain, without knighthood or dignity; besides he ought not to have used rode twice; nor make the same word to rhime to itself. Let any one in our famous burlesque poem instead of,

Then did Sir Knight abandon dwelling,

And out he rode a colonelling,

<Hudibras I.1.13-4.>

substitute yode, and then he will better see the impropriety of the received reading, and the propriety of what is now offered,

They courteous cong[e] tooke, and forth together rode.

It seems as if the fourth stanza, just below, had, some how or other, caught the printer's eye; where the rhime (as said above) is sufficient answer against alteration.

III.

Seeking the weake oppressed to relieve,

And to recover right for such as wrong did grieve.]
So the books read, which I would alter thus,
    And to recover right for such as wrong'd did grieve.
This was the characteristic of knights errant, and their military oath,
    Parcere subjectis et debellare superos.  
    \textit{Virg. vi. 844. (i.e. 853.)}
Premer gli alteri, e sollevar gli imbelli,
    Difender gli innocenti, e punir gli empi,
    Fian l' arti lor.  
    \textit{Tasso x. 76.}
And to this were sworn the Knights of the Round table. See the History of Prince Arthur. 
\textit{B.i.C.59.}
    Ay doing things that to his fame redound,
    Defending ladies cause and orphans right,
    \textit{B.iii.C.2.St.14.}
    First prayse of knighthood is fowle outrage to deface.
    \textit{B.ii.C.8.St.25.}
    Are not all knightes by oath bound to withstand
    Oppressours powre by armes and puissant hond?
    \textit{B.ii.C.8.St.56.}

\textbf{IV.}
They spide a knight that towards pricked fayre; They spied a knight that fairly spurred his horse towards them in full career—immediately follows,
    And him beside an aged squire there rode,
    That seemd to \textbf{COUCH} under his shield three-square;
    As if that age badd him that burden spare,
    to couch, \textit{i.e. to lie, to repose, &c.} But the tenor of the sentence seems to require, to crouch, to stoop,
That seemd to CROUCH under his shield three-square;
As if that age badd him that burden spare.
'twas so burdensome, and the Squire so old, that the Squire seemed TO
CROUCH under this three-square shield, i.e. three-cornered; like the
shield of our English kings: for Britomart is a British Princess.
Marinell's shield is likewise three-square. See B.iii.C.4.St.16. But
pray observe, that Sir Guyon, in whom is imaged Temperance, spurs his
horse and tilts with this undefied knight: 'twas a strange custom
this of courteous knights, see B.iv.C.6.St.4. but much more, for so
sober and temperate knight, as Sir Guyon; unless we suppose some
secret history alluded to: and this poem is full of allusions, either
moral or historical. In Britomart I suppose imaged the Virgin Queen;
in Sir Guyon the Earl of Essex. Sir Guyon is dismounted presuming to
match himself against Britomart. If Guyon historically and covertly
(now and then) means the Earl of Essex, will it not bear an easy
allusion to his presuming to match himself with Queen Elizabeth? And
has not the poet with the finest art managed a very dangerous and
secret piece of history?

VII.

For never yet sith warlike armes he bore.

Ah! gentlest knight, that ever armor bore.]
I have no authority to print the former verse thus,

For never yet sith warlike armes he wore.
The reason of my offering this correction is, that the same words with
the same significations should not rhime together; which fault
Spenser if possible avoids. The word here offered is very proper.
See Milton in his Mask<447-8>,

What was that snaky-headed Gorgon shield

That wise Minerva wore, unconquer'd virgin?
And shivering speare in bloody field first shooke.] Treme bunda hastas, Virg.x.58. quassatque trementem hastam, xii.94.

Ibid.

Ah! gentlest knight,—
Let not thee grieve dismounted to have beene,—
That speare enchaunted was which layd thee on the greene.]
I shall not stop the reader to tell him of the elegance of this apostrophe to Sir Cuyon, but to inform him of the history of this enchanted Spear; which was made by Bladud, a British king, skilled in magick; see B.i.1.C.3.St.60.

For never wight so fast in sell could sit,
But him perforce unto the ground it bore:
The staff of this Speare was of ebony, see B.iv.C.6.St.6. and it was headed with gold: una lanza dorata, as Boyardo in Orl. Innam. calls it <B.i.C.1.St.38.> pag.iv.2. So the unerring spear of Cephalus, cu jus fuit aurea cuspis. Ov.Met.vii.673. and from her golden lance Pallas was called χρυσόλογχος. Euripid. in Ione. ver.9. But let us hear the history of it from the Italian poets.—Galafron King of Cathaia, and father of the beautiful Angelica, and of the renowned warriour Argalia, procured for his son, by the help of a magician, a lance of gold, whose virtue was such, that it unhorsed every knight as soon as touched with its point. Berni Orl. Innam. L.i.C.1.St.43.

Il re suo padre [Galafron del Cattaio] gli ha dato un destriero
Molto veloce, e una lancia d' oro
Fatta con arte, e on sottil lavoro.  
E quella lancia di natura tale
Che resister non puossi alla sua spinta;
Forza, a destrezza contra lei non vale,
Convien che l' una, e l' altra resti vinta:
Incanto, a cui non è nel mondo equale,
L' ha di tanta possanza intorno cinta,
Che nè il conte di Brava, nè Rinaldo,
Ne il mondo al colpo suo starebbe saldo.

After the death of Argalia, this lance came to Astolpho, the English duke [Orl.Inn.L.i.C.2.St.20.] with this lance he unhorses his adversaries in the tilts and tourneys [Ibid. Canto iii.] Just as Britomart overthrows the knights with her enchanted speare, in B.iv.C.4.St.46. In Ariosto, Orl.Furios. Canto viii.St.17. (for the Orlando Furioso is a second part or continuation of the story of the Orlando Innamorato) we read of this same inchanted lance. Again C.xviii.St.118.

Astolpho d’ altra parte Rabicano
Venia spronando à tutti gli altri inante,
Con l’ incantata lancia d' oro in mano,
Ch’ al fiero scontro abbatte ogni giostrante.

Astolfo, in C.xxxii.St.15. gives this inchanted speare of gold to Bradamante, a woman warriour, in many instances like our chast Virgin-knight.

Bradamante la lancia, che ’l figiuolo
Porto di Galafrone, anco riceve;
La lancia, che di quanti ne percote,
Fa le selle restar subito vote.

With this speare Bradamante gains a lodging in Sir Tristans castle, la Rocca di Tristano, Canto xxxii.<St.65.> Not unlike to Britomartis, who gains her entrance, when refused a lodging, B.iii.C.9.St.12.—Other passages might be added, but these seem sufficient to shew the reader, the various allusions and imitations.
But did not our romance writers image this enchanted spear from the spear of Pallas? Βροϊς, μεγα, στεφανον, Ili.745.

Then Pallas grasps her speare, her ponderous speare,
Massy and strong: which in her wrath o'erthrows
Heroes and hosts of men.

VIII.
Whose image shee had seene—] See this story below, B.iii.C.2.St.17.

IX.
Full of disdainefull wrath] pien d’ira e di sdegno. Ariosto.

XII.
Of friend or foe, whoever it embaste,] And each vowed not to suffer
the others honour to be defaced by pretended friend or real foe,
whoever should endeavour to lessen or debase it.

XIII.
Let later age that noble use envy,] Let later ages look up with
admiration and desire on that noble use and custom. See Menage in V.
ENVIE. Envie, pour desir.
Jampridem nobis te caeli regia Caesar
Invidet, atque hominum queritur curare triumphos.

<Virgil, G.1.503-4.>

Où invidet signifie desiderat.

XIV.
Save beares, lyons, and bulls, which romed them arownd.] As nothing
is so tiresome as verse in the same unvaried measure and cadence, so
the best poets, as Homer and Virgil among the antients, Spenser and
Milton among the moderns, often vary, not only in the pause of the
verse, but likewise in the accent of the words. See note on
B.i.C.1.St.26. Hence our poet does not write,
Save lyons, beares and bulls—

But,

Save beares, lyons and bulls—

The reader may observe several of like sort; where the accent is varied and cadence changed, lest the ear should be tired with one unvaried sameness of measure, like a ring of bells without any changes.

XIV. (i.e. XV.)

And eke, through feare, as white as whales bone.

Her garments all were wrought of beaten gold,]

Perhaps the reader is not to be put in mind that whālēs is of two syllables, as in the Introdunct.B.iii.St.4.

And with the wonder of her bēamēs bright,

So below B.iii.C.1.St.39. wōrldēs. and many others of like sort. See notes in <B.i.C.5.St.23.> pag.379. he says, her garments were wrought of beaten gold, meaning perhaps, that beaten gold was interwoven through her garments. χρυσουργῆς ἔσσης, auro intertexta vêtis: as the dress of Chariclea is described in Heliodorus<I.2>.

—Tenui telas discreverat auro.

<Aen.iv.264.>

XVI.

All as a blazing starre doth farre outcast

His heary beames, and flaming lockes dispredd,

At sight whereof the people stand aghast;

But the sage wisard telles (as he has redd)

That it importunes death and dolefull dreeryhedd.]

Spenser has many allusions to what happened in his own times. This simile though proper at any time, yet seems more affecting, as such a phaēomenon appear’d in the year 1582, according to Cambden<p.273.>
and the writers of Q. Elizabeth's reign.—The people standing aghast—the wisard astrologe foretelling—seem to allude to those particular times: and yet the simile is so artfully managed as that it may be taken in the most general sense.—Hairie beames and flaming lockes dispers'd, is very poetical and alluding to the etymology, Anglo-S. feaxed steorra, stella crinita, a starre with hairy beames, a blazing starre. Nor indeed is there scarcely any poet that mentions a comet, but alludes likewise to its etymology, and to its portentous nature. Cometas Graeci vocant, nostri crinitas, horrendes crine sanguineo, et comarum modo in vertice hispidas. Plin Lib. ii. C. 25. <i.e. C. 22. 89.> See Cicero, Nat. Deor. ii. 5. <i.e. 14.> Theo, in his Commentary on Aratus< S. 94>, pag. 120. τὰς ὀξύτας τοῦ παντὸς ἀστέρος ὑμῶν ἐμνα νοηζομαι. Compare Lucan. i. 528. Silius Ital. viii. 638. Tasso, vii. 52. Milton ii. 708. See note on B. iv. C. 1. St. 13.

XVIII.

The prince and Guyon—] He returns to this adventure, B. iii. C. 4. St. 45. B. iii. C. 6. St. 54.

XXIV.

—she th' errant damzell hight.] So he calls Una, whom he names not; but describes her, as in B. i. C. 3. St. 3. B. i. C. 6. St. 2. B. i. C. 7. St. 50. The knight thus assaulted is the Red-cross knight, St. George; who atchieves the adventure in the first book: See below, St. 42. Una is called the errant damzell, B. ii. C. 1. St. 19. which proves to demonstration the error that has gotten place in all the copies, in B. iii. C. 2. St. 4. for which I thus prepare the reader before hand.

XXV.

Ne may love be compeld by maistry;
For soon as maistry comes, sweet love anone
Taketh his nimble winges, and soone away is gone.]
This seems plainly from Chaucer in the Frankelins tale. 2310.

Love wolde not be constreyn'd by maistery:
When maistery cometh, the god of love anone
Betith his winges, and farewell he is gone.
Hence Pope is his Epistle of Eloisa to Abelard<75-6>,
Love free as air, at sight of human ties
Spreads his light wings, and in a moment flies.

Our poet has the same thought in B.iv.C.1.St.46.
For love is free and led with self-delight,
Ne will enforced be with masterdome or might.
and B.iii.C.11.Sect.11.

XXVIII.
Ne to your lady will I service done.] i.e. do. Anglo-S. don fan dan
Somn.

XXX.
So underneath her feet their swords they shard.] Spenser corrected it
himself among the faults escaped in the printing, mard: they mard
their swords, they destroyed the honour and dignity of their swords;
they did marr them by so ignobly debasing them.

XXXIII.
Mote princes place beseeme so deckt to bee.] It might grace the
palace of a prince to be so adorned. It is frequently omitted.

XXXIV.
The walls were round about appareled
With costly clothes of Arras and of Toure;
The which with cunning hand was pourtrahed
The love of Venus and her paramoure
The fayre Adonis turned to a fowre.]
The walls of Castle Joyous were hung with such costly clothes as are
now made at Arras or Toure—'Tis usual for poets to bring minuter
circumstances down to their own times: which may be more allowable in
a Fairy, than in an Epic or Tragic poem: and yet the most approved
writers in both, have, by a kind of anticipation, alluded to their own
He introduces the fashionable dresses of Queen Elizabeth's court. And
in B.i.C.4.St.26. he alludes to the fowle evil not known, 'till
brought into Europe by the crew of Columbus. Several of these
anticipating allusions occur not only in our poet, but in every the
most correct poet of antiquity—He adds, in which with cunning hand,
&c. i.e. skilful. Tis frequently so used in the translation of the
Bible, Cherubims of cunning work, Exod.xxvi.1. a cunning player on a
harp, 1 Sam.xvi,16.—The story of Adonis, the paramour of Venus, being
turned into the flower anemone, is told in Ovid.

XXXVI.

Her mantle colourd like the starry skyes.] The beautiful dress of
Venus is mentioned by Homer, Il.v.338.

Αμφοσιλοι δια νέπτυον, δυν ὡς χαρίτες καὶ οὐκ ἄπτοι.

Divinum per peplum, quem ei Charites elaborarunt ipsae.

And in the hymn to Venus<86>, which some think Homers.

Πέπτυον μὲν γὰρ ἐστο βασιλέτερον τυρής άλυθης.

Peplo etenim induta erat splendidiore ignis fulgere.

I think from hence we are to explain that beautiful address to Venus
by Sappho<1-2>,

Πομυλίδρον', ὡάνατ' Ἀφροδίτα,

Πάνι Δίδκ Νοστίλοκε—

Which N. Dacier renders, Grande et immortelle Venus qui avez des
temples dans tous les lieux du monde &c. Philips has followed this in his translation,

O Venus, beauty of the skies,

To whom a thousand temples rise—

In Dionys. Halicarn. 'tis printed Ποικιλάτοον, cunning, crafty-minded: but then this epithet is too like Δολόπλωκε, which immediately follows. So that I think we are to bring back the old reading, Ποικιλάτοον', and interpret (as some commentators already have interpreted it) from Homer, II.xi.441. ἐν δὲ ὦρνα ποικιλ' ἐποιεσε, operaque picta varia sparsim intexebat. ὦρνα ἰ.ε. ποικίλματα, ἄνθη.

From this passage of Homer Sappho seems to have formed her compounded epithet, ποικιλάτοοτ', alluding to her mantle and dress, as Spenser has expressed it learnedly and elegantly, coloured like the starry skies. And hence I would explain the epithet given to Aurora, II.3.565. ἀνδρόνος, not pulchro in solio sedens; but alluding to her variegated and flowery vest, in which (to poetical eyes) she appears drest, when she first unbars the gates of light: 'tis with the same kind of allusion that Homer gives her the epithet of μοιχώτετολος, croceo-peplo-induta, II.3'.1.

XXXVI.

And whilst he bathed, with her two crafty spyes.] By a metonymy he uses SPYES for that which she spyes with, viz. her eyes. Speculatores i.e. oculi quibus specular. The same expression he has in B.i.C.2.St.17. and B.vi.C.8.St.43. ἀπ' ἀπετίσας ἐν ταῖς ὀπείραις, those that look out of the windows. Eccles.xii.3.

XXXVII.

But for she saw him bent to cruell play,

To hunt the salvage beast in forrest wyde,

Dreadful of daunger that mote him betyde,
She oft and oft adviz'd him to refraine
From chaise of greater beasts—]

But for she saw him, &c. i.e. But because she saw him bent to cruell
play, namely to hunt, &c. dreadfull, i.e. full of the dread of
danger, fearing what may betide him, she thus advised him,

Parce meo, juvenis, temerarius esse periculo:
Neve feras, quibus arma dedit natura, lacesse.

Ov. Met. x. 545.

Hos tu, care puer, cunque his genus omne ferarum,
Quae non terga fugae, sed pugnae pectora praebent,
Effuge.

Met. x. 705.

XXXVIII.

Lo where beyond he lyeth languishing—]
Beyond, that is, at some
distance, procul: it seems imitated from Bio,

ΚΕΙΤΑΙ ΧΑΛΟΣ "ΑΕΩΝΙΣ ΕΠ’ ΆΡΕΣΙ ΜΗΡΩΝ ὈΣΟΝΤι
ΔΕΟΙΝ ΛΕΙΜΩΝ ὈΣΟΝΤι ΤΥΠΕΛΙΣ, ΚΑI ΚΥΡΙΩΝ ἌΝΘι
ΔΕΠΤΩΝ ἈΠΟΛΩΧΩν.

Jacet formosus Adonis in montibus femur dente
Candidum candido dente percussus, et Venerem dolore afficit
Tenuiter spirans.

<Idyll. i. 7-9.>

XXXIX.

And swimming deepe in sensual desyres.] Milton uses this phrase with
his usual way of playing with its double meaning,

—They swim in joy,

Ere long to swim at large.

xi. 625.
And all the while sweet music did divide
Her looser notes with Lydian harmony.]

This is a Latinism,

grataque faeminis
Imbelli cithara carmina divides.

Hor.i.xv.15.

And thus Seneca, Hercul.Oet.1080. according to Dr. Bentley’s correction,

Orpheus carmina dividens.

I must not omit Milton in his ode on the passion<4>:

My Muse with Angels did divide to sing.

Spenser mentions here Lydian; harmony which was proper for this effeminate place, being soft and complaining: Seu tu velles Aeolium simplex, seu Asium varium, seu Lydium querulum. L. Apuleii Florida.<4> Jam tibiae multiformales cantus Lydios dulciter consonant: quibus spectatorum pectora suave mulcentibus &c. L. Apul.Met.Lib.x.<32.> So Milton in L’allegro<135-6>.

And ever against eating cares,
Lap me in soft Lydian airs.

And Dryden likewise imitating these soft measures,

Softly sweet in Lydian measures
Soon he sooth’d his soul to pleasures.

<Ode ... St Cecilia’s Day 97-8.>

The following verses should perhaps thus be printed,

Which when those knights beheld, with scornful eye

They sdeigned such lascivious disport.

In the close of the stanza, sort means company; as may be seen more fully in the Glossary.
XLI.

Her wanton eyes (ill signes of womanhed)
Did roll too highly.]
This is the reading of the two old quarto editions, which I have altered from the Folios of 1609, 1611, 1617. This lady had not virgins, but whores in her eyes, οἱ κόρας ἀλλὰ πόρνας. Having eyes full of adultery and that cannot cease from sin [rolling too lightly] 2 Pet. ii. 14.

XLII.

But onely vented up her umbriere,
And so did let her goodly visage to appere.]
Vented up, i.e. she gave vent to, or lifted up the visor of her helmet: wore her beaver up, as Shakespeare expresses it in Hamlet<ii.ii.229>. So the Amazonian Bradamant lifts up her vental or umbriere, and discovered herself to Astolfo, Orl. Fur. xxiii. 10.

Ed alzo la visiera
E chiaramente fe veder ch' ella era.
So again to Ferrau, xxxv. 78.
Teneva la visiera alta dal viso.
Just in the same sense as below, C.2.St.24.
Through whose bright ventayle lifted up on high
His manly face--lookt forth--
The ventayle is the vent or breathing part of the helmet, which is made to lift up.
The virgin shone in silver armes arraid,
Her ventall up so high that he descryde
Her goodly visage and her beauties pride.
So Fairfax translates Tasso vi. 26. E la visiera Alta tenea dal vulto.
And G.D. in his version of Virgil xii. 434.
Summaque per galeam delibans oscula fatur.

Per galeam, thrum his brims untuful. Chaucer writes it aventaille, and after him his imitator Lydgate. The a is added or omitted frequently (as it happens) in our language. 'Tis likewise called Umbriere from umbrare, because it shadows the face.

XLIII.

As when Fayre Cynthia in darsome night
Is in a noyous cloud enveloped—
Breakes forth her silver beames—

This is a very elegant and happy allusion,—he might have taken the hint from Heliodorus, <L.v.13.>pag.223. where Chariclea in a mean dress is compared to the moon shining through a cloud: διόν νέφους ὁμή σελήνας διεξάλουσεν, tanquam ex nube lunae splendor reluebat. or rather he might have in view, (putting here the moon for the sun) those poets whom I shall cite in a note on B.iii.C.9.St.20.

XLIV.

And her knights service ought, to hold of her in fee.] And owed her knight's service, viz. to hold of her in fee, and to fight her battles. This lady of Castle-Joyous is contrasted to the chast Britomart: and the names of her knights correspond to their characters.

XLVI.

As hee that hath espide a vermeill rose,
To which sharpe thornes and breres the way forestall,
Dare not for dread his hardy hand expose,
But wishing it far off his ydle wish doth lose.]

I would rather read,

But wishing them far off—

i.e. the thorns and briars. Characterizing Britomart he says that she
was full of amiable grace and manly terror: in which description I believe he had in view Heliodorus L.VII.<10.> ἔραστον ἄμα καὶ γοργὸν προομιλεῖτων, amabiliter pariter et severè intuens,

XLVII.

Like sparkes of fire that fall in sclender flex—]

Utque leves stipulae dempitis adolentur aristas. Ov.Met.i.492.

Non secus exarsi—
Quam sequis canis ignem supponat aristas. Ov.Met.vi.455.

Ibid.

And ransact all her veines with passion entyre.] Observe how Spenser uses entire. i.e. with a passion that wholly, entirely possessed her.

He weened that his affection entire
She should aread. B.iii.C.7.St.16.

i.e. his affection that had wholly possessed him.

And there out sucking venime to her parts entyre. B.iv.C.8.St.23.

i.e. to all her parts

--into their harts and parts entire. B.iv.C.8.St.48.

i.e. and into all their parts.

She entred into all their partes entire. B.v.C.7.St.37.

i.e. thoroughly: used adverbially.

And groning sore from grieved hart entire. B.vi.C.8.St.48.

i.e from a heart entirely grieved.
Faire ladies—] Spenser apostrophizes the ladies, whom he would not have blamed for the fault of one.—In the same manner he addresses them, B.iii.C.9.St.1. least they should take amiss his episode of Malbecco and Hellenore. Ariosto addresses the fair ladies in the same manner, which the reader, at his leisure, may compare with Spenser, Canto xxii.St.1. and Canto xxviii.St.1. He says

Enomost the roses grow some wicked weeds,
i.e. noxious. So Chaucer Troilus and Cress.1.947.

For thilke ground that berith the wedis wicke,
Berith eke these wholsome herbis as full oft,
And nexte to the foule nettle rough and thicke
The rose yweth sote.

which our old bard translated from Ovid. Remed. Amor.ver.45.

Terra salutares herbas, eademque nocentes

Nutrit, et urticae proxima saepe rosa est.

Ibid.

For love does alwaies bring forth bounteous deeds,
And in each gentle hart desire of honor breeds.]

Amor dà all' avarizia, all' ozio bando,
E 'l core accende all' onorate imprese.

Berni, Orl.innam.L.ii.C.4.St.3.

LI.

Whiles fruitful Ceres and Lyæus fatt

Pourd out their plenty—

The proverb says, sine Cerere et Baccho friget Venus: our lady of delight, her castle, attendants, entertainments, &c. are all agreeable to her character and disposition.—fruitfull Ceres, her epithet is
alma, frugifera, &c. Lyaeus fæt, Bacchus is so named ἀπὸ τοῦ λαύεν, quod curas solvat.

Curam metumque Caesaris rerum juvat

Dulci Lyæo solvere.


Fæt is a proper epithet for Bacchus, because drinking makes people fat-bellied: hence he is called Πνεύμα by Charon in Aristophanes, Eut. v. 202. He is likewise pictured plump and fat in Gorgæus, Gemm. 205. which gem Casaubon has printed and illustrated in his treatise, De Satyrica Poesi. He is called plump Bacchus, in Shakespear's Antony and Cleopatra, Act ii. Scene the last<112>. Sometimes Bacchus is painted all grace and beauty; sometimes fat; and sometimes with an old face and beard. So very whimsical and discordant we find both painters and poets, who will often make mythology submit to their own systems.—Soon after,

Nought wanted there that dainty was and rare.

i.e. there was nought wanted that &c. but there and rare have an unharmonious jingle; so that the construction would be easier, as well as the verse bettered, if I could have found the reading which I looked for, viz.

Nought wanted they that dainty was and rare.

LII.

So when they slaked had—] See note on B.i.C.12.St.15.—Presently after,

To loose her warlike limbs and strong effort.

i.e. to let loose, or to unloose her warlike limbs, and to lay aside her sternesse, force or effort, to loose her effort, to relax a little. The same verb, with some difference of signification, is applied to two different substantives.
LV.

Forthby she would not in discourteise wise.] i.e. discourteously.
in secrete wize, i.e. secretly.

LVI.

And through her bones the false instilled fire
Did spred itselfe and venime close inspire

Virg.iv.66.

——Est molles flamma medullas
Interea, et tacitum vivit sub pectore vulner.

LVII.

The moist daughters of huge Atlas.] Which Virg.G.i.221. calls Eoae
Atlantides.

LX.

Then panting softe, and trembling every joint,
Her fearful feete towards the bowre she mov’d,
Where she for secret purpose did appoynt
To lodge the warlike maid, unwisely loov’d;
And to her bed approaching first she proov’d
Whether she slept or wakte; with her soft HAND
She softly felt if any member moov’d,
And lent her weary eare to UNDERSTAND
If any puffe of breath, or signe of sence shee FOND.]

Weary care, i.e. warie. Anglo-S. baere, cautus. ‘Tis so spelt in the
two old quarto editions, but in the folios wary. The folios likewise
read fand; as the rhime directs: but I believe Spenser gave it,
HOND—UNDERSTOND—FOND. See below C.2.St.52. fond—withstond. And
immediately follows,

Which whenas none she fond—
This passage might have been imitated from the following,

Cum furtim tacito descendens Scylla cubili
Auribus arrectis nocturna silentia tentat,
Et pressis tenuem singultibus aëra captat:
Tum suspensa levans digitis vestigia primis
Egreditur.  

Virg. Ciris. 208.

Surgit amans, animamque tenens, vestigia furtim
Suspenso digitis fert taciturna gradu.

Ovid. Fast. i. 425.

Et pedibus praetentat iter, suspensa timore;
Explorat caecas cui manus ante vias.

Tibull. ii. 75. <i.e. II.i.77-8.>

Compare likewise Ariosto, xxviii. St. 62, 63.

LXII.
WHERE feeling one--] I should have printed it WHEN, had I authority.

LXIII.
Their lady lying on the sencelesse ground] Sencelesse is to be referred to Lady. Spenser loves this construction. See note on B.ii.C.11.St.42.

LXIV.
Ne in so glorious spoyle themselves embosse.] See the Glossary.

LXV.

But lightly rased her soft silken skin
That drops of purple blood thereout did wepe,
Which did her lilly smock with staines of vermeil steep.]

Compare this passage with B.i.C.5.St.9. I believe our poet had Homer in view, where Menelaus is wounded; for he almost literally translates him,
When Menelaus was wounded, 'tis added that the purple blood flowed down and stained his thighs and feet just as when ivory is stained with vermillion. See note on B.ii.C.9.St.41.

LXVII.

So early ere the grosse earths gryesy shade] I find gryesy printed often for gryesly, or griesly: and the poet perhaps intended it should have thus been printed here; so in other places, griesly night, B.i.C.5.St.20. B.iv.C.7.St.22. griesly shadows, B.ii.C.7.St.51. B.iii.C.4.St.54.<i.e. St.52.> GRIESELY SHADE, B.iii.C.6.St.37. griesly shades of night, B.v.C.10.St.33. Anglo-S. grislic, horribilis. agrisan, horrere. If we keep the received reading GRESEY SHADE, we must interpret it (though somewhat far-fetch'd) moist, humid, &c. as Virg.ii.8. Humida nox.

HUMENTEMQUE Aurora polo dimoverat UMBRAM.

Humentibus umbris, iv.351. Let the reader please himself: though I think the place is to be altered rather than interpreted.
CANTO II.

I.

HERE have I cause in men just blame to find
That in their proper praise too partial bee—}

I scarce know what to make of our poet: the flattery to his Fairy
Queen has made him put on the gravity of a Spanish romance-writer. So
Ariosto, with a half-laughing countenance, in the same manner
moralizes: See his introduction in praise of women, Canto xx.1. and
Canto xxvii.1,2, i.e. xxxvii.1,2,—’Twas a saying of Mahomet, that
among men he knew many perfect, but of women he could allow but four;
and two of those four were his own wife and daughter, See Prid. life
of Mahom. pag. 69. I omit Virgil and others; but let us hear Solomon,
Among a thousand men I have found none; but not one woman among all.
Eccles. vii.26. i.e. 28.> Now is not this, as Spenser says, for men to
be too partial in their proper praise, i.e. in their own praise, in
laude propriâ?

Scarce doe they spare to one or two or three,
Rowne in their witts; yet the same writing—
Perhaps ’twas originally, yet that same writing—for the and that are
often confounded, because written with an abbreviation.

III.

And striving fit to make, I feare do marre.] But my rhymes are too
rude, when they light on so high an object, and striving fitly and
agreeably to the dignity of the subject TO MAKE, i.e. to compose a
poem, I fear they do rather spoil it:—to make and to marr are often
opposed: here they are opposed with another use of the word to make,
i.e. to make verses, to compose a poem, ποιεῖν. hence, ποιήτης, a
maker, a poet.
And hath he skill to make so excellent.  

Besides her peerlesse skill in making well.

Just above he says,  

But ah! my rymes too rude and rugged are  

When in so high an object they do lyte.  

None of the books read,  

When on so high an object they do lyte.  

In is often used in old writers, where now we use on: ex. gr.  

But she againe him in the shield did smite.

We should say, on the shield.  

--And in his necke  

Her proud foot setting.

There are many other passages where in is used for on. So Milton,  
i.52. rolling in the fiery flood. i.324: rolling in the flood,  
iii.448. all who in vain things built their fond hope. These passages  
of Milton Dr. Bentley alters.

Thyself thy praises tell—] This seems taken from the address of  

Tibullus to Messala,  

Nec tua praeter te chartis intexere quisquam  

Facta queat, dictis ut non majora supersint.  

She travelling with Guyon by the way,  

Of sondry thinges faire purpose gan to find—]
Here is certainly a blunder, whatever was the occasion of it. Guyon, in the first Canto of this book, encountreth Britomart; after their reconciliation he goes in quest of Florimell: but she went forward, as lay her journey, and sees six knights attacking one, which was the red-crosse knight, or St. George; whose adventure is told in the first book: him she rescues; and then St. George and Britomart go together to Castle Joyous; which having left they are now travelling together. It should have been written therefore;

She travelling with the red-crosse knight, by th' way

Of sundry thinges faire purpose gan to find—

He is called the red-crosse knight below, C.2.St.16. and C.3.St.62. And above in this book, C.1.St.42.St.63. And Una is hinted at by the errant damozell. See note on B.iii.C.1.St.24. See likewise the argument to this Canto.

The red-crosse knight to Britomart

Describeth Artegaill.

Ibid.

and what inquest

Made her dissemble her disguised kind.] And what quest or adventure, which she now was in pursuit of, made her dissemble her kind, nature or sex.

V.

And ever and anone the rosy red

Flasht through her face, as it had beene a flake

Of lightning through bright heven fulmined.]

This is most elegantly expressed; Milton falls short of this picturesque expression, which he plainly had in his mind.

To whom the angel with a smile that glow'd
Celestial rosie red, loves proper hue.

Fulmined is likewise a word which Milton uses, speaking of the orators, who

Shook the arsenal, and fulmined over Greece.

Milton alludes to a well known Greek verse applied to Pericles.

VI.

Fayre Sir, I let you weete.—] If the reader will at his leisure compare this and the following stanza with what is said of Clarinda in Tasso, ii.39.40. Of Camilla in Virgil, vii.803. And of Asabyte in Silius, Ital. ii.68. he may see some plain imitations.—However unnatural fighting ladies and heroines appear in plain prose, yet they make no unpoetical figure, when set off with a lively imagination: and yet old Homer admits no earthly females to mingle in battle among the Greeks and Trojans.

VIII.

Which to prove, I this voyage have begonne.] So the 1st quarto with better accent, and more poetical, I think, than the 2d quarto and Folio’s, which I to prove—The beginning with a trochee makes the accent fall stronger on I.—In this stanza are two words, both spelt the same, and yet different in signification, which are made to rhyme to one another, according to the licence of the old poets, doe wonne, do dwell: may be wonne, i.e. acquired.

IX.

The word gone out she back again would call.] The word gone out, verbum emissum, Horat. Epist. I. xviii.71. Perhaps our poet had Tasso in view, where Erminia fearing she has discovered her love, casting down her eyes, wishes to have recalled her last words:
E chinò gli occhi, e l’ ultime parole
Ritener volle, e non ben le distense.

He uptaking it ere the fall,
—Tum sic EXCEPTIT regia Juno.

The noble corage never weeneth ought
That may unworthy of itselfe be thought.]

The noble mind never entertains a thought unworthy of itself. Corage is used for heart or mind, often by our poet, as well as by Chaucer.

Vit bonus, non modo facere, sed ne cogitare quidem quidquam audebit, quod non audeat praedicare. Cic. Off. L. iii. xix. 77. This is the greatest instance of that self-reverence, which every honest man pays to his own mind: Πάντων δὲ μάλιστ' ἀλοχώνεο αὐτῶν was the Pythagorean precept: indeed this is the highest state of moral freedom; namely, to have it in our power to give a final answer to perturbed passions, to controul evil phantasms, and to check unworthy thoughts: these are the monsters which the goodly knights are expelling from Fairy land.—By the bye does not Milton bring God too much down from heaven to earth, when he introduces Adam thus discoursing to Eve? V. 117.

Evil into the Mind of GOD, or man,
May come and go, so unapprovd, and leave
No spot or blame.—

For evil in no shape or guize approaches the divine mind: should we not correct the context, and thus read?

Evil into the mind of GODS, or man—
Godos, for the angelical order is frequently used in scripture: and
the correction is so easy, that I believe Milton thus intended it.

XI.

The loving mother that nine months did beare. —

Her tender babe.] Perhaps he had in view the following, A woman when she is in travail, hath her sorrow— but as soon as she is delivered of the child, she remembret no more the anguish; for joy that a man is born into the world, John xvi.21.

XII.

However, Sir, ye fyle your tongue.—] See note on B.i.C.1.St.35.

XIII.

Let bee therefore my vengeance to dissuade.] Let bee, let alone; Let be thy deep advise, B.i.C.3.St.16. So too B.i.C.6.St.28. Matth. xxvii.49. Let be, let us see, whether Elias will come to save him. Dryden has very judiciously and expressively used this old phrase in his well-told tale of Theodore and Honoria<287-8>,

—Let be, said he, my prey,

And let my vengeance take the destin'd way.

XV.

For pleasing words are like to magick art

That doth the charmed snake in slumber lay.] See note on B.i.C.2.St.34. The allusion is to the magicians, who boast their power over serpents.


To this pretended power of magick the Psalmist<lvi.4.> alludes where he mentions the deaf adder, that refuses to hear the voice of the
charmer, charm he never so wisely. And from this passage of the Psalmist is to be explained what Samson says in Milton<936-7>,

So much of adders wisdom I have learnt
To fence my ear against thy sorceries.

Ibid.

Yet list the same efforce with faind gainsay:

So discord ofte in musick makes the sweeter lay.] Perhaps he wrote enforce.—what he adds of discords in musick, seems translated from a saying of Heraclitus, who compared the disagreeing elements, and physical and moral evils, in this world, to discords in musick; ’tis from these discords rightly attempered, that the greatest harmony arises. See Aristot.Ethic.L.viii.C.1.<6,> ἐξ τῶν διαφορῶν καλλίστην ἀφοινάν.

XVI. XVII.

All which the red-crosse knight to point ared,

And him IN EVERIE POINT before her fashioned.

Yet him IN EVERIE PART before she knew.] This is the reading of the Folio's. But I have followed the more authentic, the two old quarto editions: the line above to point ared, seems to have caught the printer's eye. This repetition (And him in everie part before her fashioned, yet him in everie part before she knew) is frequent in our poet, as we shall see hereafter. But first I would observe that 'tis likewise the practise of the best poets to repeat the very same words, either for the sake of emphasis, pathos, or correction.

Τοῦ δὲ ἐγὼ ἄντιος είμι, καὶ ἐι πορὶ χειρὰ Ρέοικεν,

'Ει πορὶ χειρὰ Ρέοικε, μένος δ' ἀνάμει συνήω.
Illi autem ego obvius ibo etiam si igni vī manūs similis est,
Si igni vī manūs similis est, animoque rutilo ferro.

Hom. I.II.xx.371.

--āte parθéνoς ἤλθες τε,
Parθéνoς ἤλθες τ' ἀναρξετον ἄλκηλοσιν,

--Ceu virgo juvenisq;
Virgo juvenisque confabulantur inter se.

II.xxii.127.

--ὁ μὲν ἐμπεδόν ἡμόθευεν,
Εμπεδόν ἡμόθευεν, ὁ δὲ ἀρα μάστιγι κέλευεν.

--alter quidem constanter equos regebat,
Constanter equos regebat, alter vero scutica instabat.

II.xxiii.641

Ille, velut pelagi rupes immota, resistit;
Ut pelagi rupes--

Virg. vili.586.

Thus the Son of God in Milton iii.153. emphatically, and from scripture language likewise, see Gen.xviii.25.

That be from thee far,
That far be from thee, Father.

Presently after<iii.178-80.> God says of Man--

Upheld by me, yet once more he shall stand
On even ground against his mortal foe:

By me upheld--

I will mention another passage which Dr. Bentley misunderstood, iv.110.

Evil be thou my good; by Thee at least
Divided empire with heav'ns king I hold,
By thee, and more than half perhaps will reign,
As man ere long, and this new world shall know.

Let me add, that this verse divided empire with heav'ns king I hold, is translated from that known verse of Virgil,

Divisum imperium cum Jove Caesar habet.

Observe too here that elegant mixture of tenses.—BY THEE, viz. Evil, I do now hold. BY THEE, and perhaps will reign more than half, &c.

But to give more convincing instances of the beauty of this repetition—I said unto the ungodly, Set not up your horn. Set not up your horn on high, and speak not with a stiff neck. Psal. lxxv.<4,>5. I will mock when your fear cometh. When your fear cometh as desolation, Prov.i.26.<27.> Sometimes this repetition is for the sake of perspicuity, as the following in Milton ii.910<911>, 917<919>.

Into this wild abyss,

The womb of nature, and perhaps her grave—

Into this wild abyss the wary fiend

Stood on the brink of hell, and lookd awhile

Pond'ring his voyage—

In these verses of Milton there is a ὁγγωγω, which Spenser often uses; The wary fiend pondering his voyage into this wild abyss, &c. Instances of this kind of repetition, with correction, are to be met with in B.i.C.2.St.44,45. And B.i.C.4.St.8,9. both which places I have taken notice of. I will here add some other instances, and the reader may supply the rest if he chooses: 'tis observable that this repetition our poet often makes at the close of one Stanza and at the beginning of the other.

And watch the noyous night, and wait for joyous day.

The joyous day gan early to appeare,

B.i.C.11.St.50,51.
So faire and fresh that lady shewd herselfe in sight:
So faire and fresh, as freshest floure in May;

That the words might exactly correspond, which is usual; perhaps our poet wrote the following verses after this manner,
Oft had he seene her faire, but ne'er so fairely dight.
So fairely dight when she in presence came,

In which was nothing pourtrahed nor wrought;
Not wrought nor pourtrahed, but easie to be thought:

Out of his wavering seat him pluckt perorse,
Perorse him pluckt, and laying thwart her horse—

Thy name, o soveraine queene, to blazon far away.
Thy name, o soveraine queene, thy realme and race,—

And smote him on the knee that never yet was bent.
It never yet was bent, ne bent it now.

XVIII.

As it in BOOKS hath written beene of old,] So in B.iii.C.6.St.6.
As it in antique BOOKES is mentioned.
And in B.iv.C.11.St.8, and St.10.

--as we in RECORDS read)

What bookees and records are these? These are the Bookes (mentioned in B.ii.C.9.St.40.<i.e. St.60.>) containing the antiquities of Fairy land: these are the antique rolles and volumes,
Of Faerie knights and fayrest Tanaquill.

Introduction, B.i.St.2.

See too B.iii.C.3.St.4. and B.iv.C.xi.St.4.<i.e. St.10.>

---Those ROLLES layd up in heaven above,
And RECORDS of antiquitie---

To which no wit of man may comen neare;

As Boyardo and Ariosto often refer to Archbishop Turpin, to authenticate their wonderful tales; so our poet refers to certain BOOKES, RECORDES or ROLLES. Just in the same manner Cervantes in his Don Quixote (where we find perpetual allusions to Boyardo, Ariosto, and the romance writers) pleasantly endeavours to make his stories authentic, by fathering them upon one Cid Hamet an Arabian historiographer.

Ibid.

In Deheubarth, that now South-wales is hight,
What time king Ryence raign'd and dealed right,

In Deheubarth, i.e. Southwales: for when Wales was divided into three principalities, the countries of Silurens and Dimetae were called by the natives Deheubarth, and by the English South-wales.—King Ryence of Wales is very often mentioned in the History of Prince Arthur.

Ibid.

The great magitian Merlin had devir'd,
By his deepe science and hell-dreaded might,
A looking-glasse---

The poet just hints at this story above, C.1.St.8. where he tells us Britomart had left her country, Britain, to seek Arthegall in Faery land,

Whose image shee had seene in Venus looking-glas.

Meaning those talismanick or magical looking glasses, which had virtue
in them to discover at any distance either persons, or secrets, or
things to come. This art in Greek was called κατοπτρομαντεύα a
divination by mirrours. A mirrour of like sort is mentioned in the
Squires Tale<153ff.> in Chaucer.--But perhaps our poet had his eye
more particularly on the episode in the Lusiad, by Luis de Camoens,
Canto x.<7.> where Vasco de Gama is shewn a globe, representing the
universal frame or fabrick of the world, in which he saw future
kingdoms and future events.

XX.

But who does wonder, that has red the towre,
Wherein th' Aegyptian Phao long did lurke
From all mens vew, that none might her discoure,
Yet she might all men vew out of her bowre?
Great Ptolomæe it for his lemans sake
Ybuilded all of glasse, by magicke powre,
And also it impregnable did make;
Yet when his love was false he with a peaze it brake.]

Great Ptolomæe, so the old quartos and folios: in Hughes, Great
Ptolomy: 'tis not improbable that Spenser gave it Great Ptolomee:
meaning perhaps Ptolomy Philadelphus. The strange story here told,
Spenser perhaps had from the travellers in Q. Elizabeth's reign: and
this will appear from Sandys' account of the present state of
Alexandria<pp.114-5>, 'Of antiquities there are few remainders, only
an hieroglyphical obelisk of Theban marble, as hard well-nigh as
Porphyry, but of a deeper red and speckled alike, called Pharos Needle,
standing where once stood the palace of Alexander; and another lying
by, and like it, half buried in rubbige. Without the walls on the
south-west side of the city [Alexandria] on a little hill stands a
columne of the same, all of stone, 86 palmes high, and 36 in compasse,
the palme consisting of 9 inches and a quarter, according to the
measure of Genoa, as measured for Zigal Bassa by a Genoese; set upon
a square cube, and which is to be wondered at, not halfe so large as
the foot of the pillar; called by the Arabians Hemadeslaeor, which is
the column of the Arabians. They tell a fable, how that one of the
Ptolomies erected the same in the furthest extent of the haven, to
defend the city from navall incursions, having placed A MAGICALL
GLASSE OF STEELE on the top, of vertue (if uncovered) to set on fire
such ships as sailed by: but subverted by enemies, the glasse lost
that power, who in this place re-erected the column: but by the
western Christians it is called the pillar of Pompey; and is said to
have been reared by Cæsar as a memorial of his Pompeyan victory.'
Let me add likewise the following account, which I have transcribed
from A description of Africa by John Leo, a More, translated by John
Pory.<B.8.> 'Six miles westward of Alexandria, among certaine ancient
buildings, standeth a pillar of a wonderfull height and thicknessse,
which the Arabians call Hemadassaor, that is to say, the pillar of
trees: of this pillar there is a fable reported that Ptolemy one of
the kings of Alexandria built it upon an extreme point of land,
stretching from the haven; whereby to the end he might defend the
city from the invasion of foreign enemies, and make it invincible, he
placed a certaine steel-glasse upon the top thereof, by the hidden
vertue of which glasse as many ships as passed by, while the glass was
uncovered, should immediately be set on fire; but the said glasse
being broken by the Mahumetans, the secret vertue thereof vanished,
and the great pillar whereon it stood was removed out of the place.
But this is a most ridiculous narration and fit only for babes to give
credit unto.' The same kind of story is told of Hercules, that he
erected pillars at cape Finister, on the top of which he placed
magical looking glasses. Old Gower likewise Lib.v.Fol.xciv.2. tells the same strange story of Virgil, that he erected glasses at Rome of the same magical virtue.

XXI.

That treasons could bewray, and foes convince.] i.e. get the better of: overthrow. Convincere. Shakespeare uses it in the same sense very often.

XXIII.

But as it falleth, in the gentlest harts
Imperious Love hath highest set his throne.)

Dante, Infern. Canto v.<100.>

Amor, ch'al cor gentil ratto s' apprende.

XXV.

His crest was covered with a couchant hound] I formerly said that Arthur Lord Grey of Wilton was imaged in Arthegall, which name corresponds to his Christian name Arthur, and means Arthur's peer--The arms here likewise seem devised in allusion to his name, Gray: such bearings (the heralds say) are very ancient, and are called Rebusses. For Grisseum in the barbarous Latin age signified fine furr or pomin. Gall. Gris.

I see his sleeves purfiled at the hand

With GYS--

Ch. Prol. to the Canterb. Tales.<193-4.>

And on his shield envelop'd sevenfold

He bore a crowned little ermin,

That deckt the azure field with her fayre pouldre skin.

i.e the field was azure and the powdering sable: the field was azure, because azure signifies loyalty, chastity, and fidelity; which virtues eminently shine in Arthegall. The crest likewise of the
knight's helmet is a GRAY hound, couchant.—But of this imaging the
knights of Queen Elizabeth's court under the fictitious names of Fairy
Knights, I have spoken already in the preface. 'Tis in this stanza
said, that Arthegall won and wore the arms of Achilles. The poet does
not give any hint, how he won them: perhaps this circumstance might
have been cleared up in some subsequent canto: but as the poem is not
finished, several minuter circumstances might be unfinished likewise.
The proper place to have told this story seems in the Vth Book,
containing the legend of Arthegal. In Boyardo, Orl.Innam.L.iii.<23.>
Mandricardo wins the arms of Hector; and to this story Ariosto
alludes, Orl.Fur.xiv.30.31. And as Mandricardo a Sarazin wins the
arms of Hector a Trojan, from which Trojans descended Charles the
Great and prince Arthur; so Arthegal wins the arms of Achilles, the
fatal enemy of Hector and the Trojans.

XXVII.

Thenceforth the fether in her lofty crest,

Ruffed of love, gan lowly to availe.]

The proverb says, the feather in her cap was pluckt. Ruffed, is the
same as ruffled; See Junius in RUFF.

Ibid.

Yet wist she was not well at ease perdy.] Chaucer frequently uses
pardy (Call. par dieux) as a kind of expetive. So does Fairfax,
xxv1.2.<i.e. 11.>

So Phidias carv'd, Apelles so (pardie)

Earst painted Jove.

XXX.

One night when she was tost with such unrest,

Her aged nourse, whose name was Glauce hight—]

Spenser having here a story to tell of his own, takes and leaves, what
likes him best, from other authors.--Clauce was the mother of Diana:

Dianae autem plures--tertiae pater, Upis traditur, Clauce mater,
Cicero de Nat.Deor.iii.23.<58.> And Carme was the mother of
Britomart. Pausanias, Διὸς δὲ κόρης τῆς Ευβοϊκοῦ Βροτόμαρτιν
γενέσθαι. But the author of the poem named Ciris, which passes under
Virgil’s name, varies from Pausanias,

Quam simil Ogygia Phoenicis filia Carme
Surgere sensit anus--
Corripit extemplo fessam languore puellam;
Et simil, o nobis sacrum caput, inquit, alumna:
Non tibi nequidquam viridis per viscera pallor
Aegrotas tenui suffudit sanguine venas.

<220-1,223-6.>

These verses Spenser has plainly imitated,

Betwixt her feeble arms her quickly keight,

Corripit extemplo--

Ah my dearest dread, O nobis sacrum caput. See note on Introd. to
B.i.St.4. For not of nought these suddein ghastly feares--i.e. for
’tis not for nothing, &c. Non tibi nequidquam--

XXXII.

And every river eke his course forbeares.] When is that? But he has
poetical licence for such extravagancies, which gives life and energy
to the inanimated creation.

Tempore quo fessas mortalia pectora curas,
Quo rapidos etiam requiescunt flumina cursus.--

-611-

Nec trucibus fluvijs idem sonus, occidit horror
Aequoris, et terris maria adclinata quiescunt.

Stat.Syl.v.4.5.<i.e. V.iii.5-6.>

Ibid.

Like an huge Aetn' of deepe engulfed gryefe.] 'Tis a proverbial expression. Aetna malorum. Onus Aetnâ gravius.

Αὐγυλίπων montes, Aetnae omnes, asperi Athones.


Sospirando piangea tal, ch' un ruscello
Parean le guance, E 'L PETTO UN MONGIBELLO.

Ariosto,i.40.

XXXIV.

And her faire dewy eyes--] Virg.ver.253.

Dulcia deinde genis rorantibus oscula figens,
Prosequitur miserae causas exquirere tabis.

XXXV.

Ah nurse, what needeth thee to eke my paynel
Is [it] not enough that I alone doe dye.] It should be blotted out, 'tis an error of the press. See note on

Illa autem, quid nunc me, inquit, nutricula torques?

Virg.Cir.ver.257.

presently after,

That blinded god, which hath ye blindly smit,
perhaps the printer mistook the abbreviation; and he should have printed it thee

XXXVI.

But mine is not, quoth she, like other wound.] So the first edition,
but the other editions, others:
Non ego consueto mortalibus uror amore.

Ibid.

But neither god of love, nor god of skye
Can doe, said she that which cannot be done.]

God of skye, Ζεύς ὀφθαλμοφόρος, Jupiter aetherus. He cannot doe impossibilities and contradictions.

XXXVII.

For NO, no usuall fire, no usuall rage
Yt is, o nurse, which on my life doth feed.]

It is not improbable but the poet gave it,

For KNOW, no usuall fire, &c.

ἐν τοῖς, Scito, profecta, &c.

Nam nemo illorum quisquam, scito, ad te venit.


Upon second thoughts however I imagined it might be defended from the like repetition in Latin authors.

Non, non, sic futurum est, non potest


Non, non, hoc tibi, salse, sic abit.

Catull.Carm.14.<16.>

And I find Sir P. Sidney in his Arcadia p.104. has the same expression. 'In Thessalia there was (well may I say there was) a prince (no, no prince, whom bondage wholly possessed, but yet accounted a prince) and named Musidorus.'

XLI.

Not so th' Arabian Myrrhe did set her mind;

Not so did Byblis spend her pining heart:

But lov'd their native flesh against al kynd.]

Spenser himself corrected it Nor so did, &c.—against al kynd, i.e.
against nature. And presently after St.43. unkinde, i.e. unnatural.—The Arabian Myrhe, so the poem frequently alluded to in this episode,

Ne mihi, ne furor ille tuos invaserit artus,

Ille Arabis Myrrhae—

<Met.ix.453-4.>

Biblis, or as others spell it Byblis, fell in love with her own brother. See Ovid. Met.ix.ver.453. Presently after

Sweete love such lewdnes bands from his faire companee.

perhaps 'sbands, i.e. disbands. There is an obvious reading occurs, banns, curses. But without any alteration Spenser might follow the Italian, dar il bando, bandire to banish:

Amor dà all' avarizia, all' ozzo BANDO.


BANDS from his faire companee, banishes, &c.

XLII.

Her alabaster brest.] The 2d edition in quarto has it alablasted, which must be wrong. This spelling, which is agreeable to all the old editions, is vindicated by Skinner in his Introduction to his Etymological Dictionary.

XLIV.

I fonder then Cephisus foolish chyld.] I fonder than the foolish son of Cephisus: viz. Narcissus.

XLV.

For which he faded to a watry flowre.] Ovid. Met.iii.509.

--croceum pro corpore florem

Inveniunt, foliis medium cingentibus albis.

i.e. The Narcissus has white leaves with a yellow cup, and loves the water: hence he calls it a watry flowre.
Her chearfull words--] This whole stanza is imitated from the following,

His ubi sollicitos animi relevaverat aestus
Vocibus, et blandâ pectus spe vicerat aegrum:
Paullatim tremebunda genis obducere vestem
Virginis, et placidam tenebris captare quietem,
Inverso bibulum restinguens lumen olivo,
Incipit, et crebros insani pectoris ictus
Ferre manu, assiduis mulcens praecordia palmis.

Virg. Cir. ver. 340.

Old Cnauce well apayd, well satisfied to see her ward taking a little rest, does not blow out the lamp, for that was ill ominous; but steeps it, and thus extinguishes it, in the oyl: and then sets herself to watch by her, and lamenting her case weeps over her.

XLVIII.

their prayers to appele
With great devotion and with little zele.]
i.e to appele to the deity by prayers (appellare. Call. appeler.)
with great seeming outward devotion, but with little inward zeal: for the thoughts of Britomartis were otherwise employed:

For the faire damzell from the holy herse
Her love-sicke hart to other thoughts did steele.
from the holy herse, i.e. from the holy hersals, rehearsals, or offices. So he uses it in his xith Ecl. <58,60.>

Dido my deare alas! is dead--

O heavie HERSE!

Spenser's friend, who wrote notes to his Eclogues, with Spenser's consent and advice, interprets Herse, the solemn obsequie in funerals.
XLIX. All which she in a earthen pot did poure.] Nothing is more frequent among the poets, than allusions to the various powers of charms, philters, and incantations. There were two sorts of incantations used by lovers, the one to procure love, the other to remove it. This is plain, as from other passages that may be easily cited, so from the following in Virg. Æn.iv.487.

Inveni, germana, viam, gratare sorori,
Quae mihi reddat eum, vel eo me solvat amantem——
Haec se carminibus promittit solvere mentes,
Quas velit; ast aliis duras immittere curas.

The incantation here is to undo her daughters love: the plants and shrubs, which Clauce uses on this occasion, are rue, savine, camphire, calamint and dill; whose efficacious powers in medicine are said to abate desires of venery, and to procure barrenness: to these is added coltwood or colt's-foot; which is reckoned a good cooler, and proper to abate the fervour of the virgins love. You see the propriety of the choice of these plants and shrubs: but why is the whole sprinkled with milk and blood, which were used in the evocation of the infernal shades, and were offered as libations to the dead? These offerings likewise of milk and blood were grateful to the enchantress Hecate; and this goddess was to be assistant in this magical operation, δέον τοια μαλακεργυς, as Medea in Euripides Hipp.522-3. invokes her. Hence the reader may see the propriety of Spenser's adding milk and blood, as well as mentioning the other ingredients. Compare Theocritus Ecl.ii. and Virgil Ecl.viii. in their Eclogues named The Inchantresse. The old nurse (Clauce) is here the Pharmaceutria: she has got ready the earthen pot to hold her magical ingredients:

At nutrix patulâ componens sulfura testâ,
Narcissum, casiamque, herbas incedit olentes.
Terque novena ligat triplici diversa colore
Filia: ter in gremium mecum, inquit, despue Virgo,
Despue ter, Virgo: numero deus impare gaudet.

Dryden, in his notes on Virgil’s viiiith pastoral, says that ‘Spenser has followed both Virgil and Theocritus, in the charms which he employs for curing Britomartis of her love. But he had also our poet’s Ceiris in his eye: for there not only the inchantments are to be found, but also the very name of Britomartis.’ I cannot persuade myself that Virgil wrote this poem: Spenser thought it, however, worth his reading and imitation. The patula testa, earthen pot, or cauldron (as Shakespeare expresses it in Macbeth[IV.1.4.]) is, I think, the same, which Theocritus names ἡλέβην, <i.i.2.> i.e. a pot or cauldron, resembling a large cup, which is there got ready for the love-ingredients; and this pot the Inchantresse bids her maid to bind round with a purple fillet of wool. This I mention, because it seems to me that the word is not understood by the commentators of Theocritus. If we turn to Virgil’s Pastoral, which Dryden thinks Spenser had in his eye, as well as the Ceiris; there is no earthen pot or cauldron; but an altar is erected: on which frankinsence, vervain, bay-leaves, brimstone, and flower sprinkled with salt, was burnt; and this altar likewise is bound round with a fillet of wool,

---Molli cinge haec altaria vittâ.

Στέψον τὰν ἡλέβην γουνικήρ ὁλὸς ἀστικος.

Terna tibi haec primum triplici diversa colore
Licia circumdo, terque haec altaria circum
Effigiem duco. Numero deus impare gaudet.

(Virg. Ecl. viii. 73-5.)

[Th’ uneven number for this business is most fitt.] I cannot help citing a passage from Petronius (Satyricon 131), which illustrates these foolish and superstitious ceremonies. Illa de sinu licium protulit vari coloris filis intortum, cervicemque vinxit meam: mox turbatum sputo pulverem medio sustulit digito, frontemque repugnantis signavit: hoc peracto carmine, ter me jussit expuere, terque lapillos conjicere in sinum, quos ipsa praecantatos purpura involverat, &c. This silly custom of spitting they used in order to avert what was odious or ill ominous: See the scholiast on Theoc. Idyll. vi. 39. τοίς έλεγχ ἐμόν ἐπιτυπα κόλπον, ter in gremium meum inspui. Spenser happily expresses come, thrice and spit upon me; thrice.

COME, daughter, COME, COME spit upon my face

[he should not have said face, but bosom: these wicked rhimes must plead his excuse.]

SPITT thrice upon me, thrice upon me SPITT.

But before she bids the virgin spit thrice, she mumbles (as our poet learnedly expresses it) certein sad words, i.e. words agreeable to these superstitious solemnities. See Davies’s note(6.) on Cic. Nat. Deor. ii. 3. concerning this expression, Certa verba.

LI.

Thrice she her turnd contrary, and returnd] So Medea in her magical rites, Met. vii. 189.

Ter se convertit—

Contrary is repeated thrice: See the note above. The reader at his leisure may consult the Masque of Queens(332-3.) written by B. Johnson.

About, about, and about,
'Till the mist arise, &c.

who in his notes cites Remigius, Gyrum semper in laevam progredi. You see Johnson repeats thrice, About, &c. and hence give me leave to propose a correction in Shakespeare's Macbeth, Act i.iii.32-6.

The weird sisters hand in hand,
Porters of the sea and land,
Thus do go, about, about, [about]
Thrice to thine, and thrice to mine,
And thrice again to make up nine.

Where 'tis plain from the very speaking and acting of the part, about is to be repeated thrice, though the verse might hence appear somewhat hypermetrical.

Ibid.

So thought she TO UNDOE her daughters love.]

Haec se carminibus promittit SOLVERE mentes. Virg.iv.487.

Ibid.

But love that is in gentle brest begonne,
No ydle charmes so lightly may remove.]

E con mio danno mi convien provare,
Che contr' amor non val negromanzia,
Ne per radice, o fiore, o sugo d' erba,
La cruda piaga sua si disacerba.

Bern.0r1.Inn.L.1.C.5.St.22.

--Ahí quanto è crudo nel ferire! à piaga,
Chi ei faccia, herba non giova, od arte maga.

Tasso,iii.19.

--vulnus referens, quod carmine nullo
Sustineat, nullisque levet Medea venenis.

Val.Fl.vi.<275-6.>

LII.

She shortly like a pyned ghost became,
Which long hath waited by the Stygian strond.]

Waited because the body had not the rites of burial.—Pyned ghost is Chaucer’s expression. See the Glossary.
CANTO III.

I.

MOST sacred fyre.]—To speak according to the Platonic doctrine, there
is but one only source of beauty, original, and all-perfect,
μονοειδος: all the inferior or reflected kinds of beauty, whether they
strike the eye, as in buildings, painting, prospects, &c. or touch the
ear, as in musical sounds.—All these subordinate or secondary
degrees, are like the ladder in Jacob’s vision, whose bottom touches
the earth, but the top reaches to heaven: so that all earthly love
and admiration is only the scale or ladder to conduct us to heavenly
love, where the sacred fire burns purest; and from thence was
transfused into the human mind: this love is not lust,

But that sweete fit that doth TRUE BEAUTIE love,
not the bastard kind, but original, mental, the true beauty: Compare
B.i.ii.C.5.St.1,2. where he tells us that love acts secundum modum

For it of honour and all vertue is

The roote.—

See likewise how the angel in Milton, viii.588. tries to regulate this
irregular passion according to the Platonic scale of Love and Beauty,

In loving thou dost well, in passion not,

Wherein true Love consists not; Love refines

The thoughts, and heart inlarges, is THE SCALE

By which to heavenly Love thou mayst ascend.

Let us hear the Platonic Sydney, pag.44. ‘The true love hath that
excellent nature in it, that it doth transform the very essence of the
lover into the thing loved, uniting, and as it were incorporating it
with a secret and inward working: and herein do these kind of loves
imitate the excellent: for as the love of heaven makes one heavenly; the love of vertue, vertuous: so doth the love of the world make men worldly.'—Again, pag.123, 'O Lord ) to see the admirable power and noble effects of Love, whereby the seeming insensible loadstone, with a secret beauty, holding the spirit of beauty in it, can draw that hard-heated thing unto it: and like a vertuous mistress, not only make it bow itself, but with it make it aspire to so high a love as of the heavenly poles; and thereby to bring forth the noblest deeds, that the children of the earth can boast of.' And pag.476, 'That sweet and heavenly uniting of the minds, which properly is called Love, hath no other knot, but vertue; and therefore if it be a right love, it can never side into any action that is not vertuous.' The reader may at his leisure see our poets Hymn of heavenly Love.—What a deal of Greek citations might be here made from Plato, and the Platonic writers? But Plato's readers know very well where to find all this kind of lore.

II.

And stirredst up th' heroes high intents.] He writes Herōes of three syllables, and not

And stirredst up the heros high intents.

See below, St.32. th' old herōes.

III.

But thy dredd darts in none doe triumph more,

Ne braver provee in any of thy powre

Shewdst thou—]

Observe here a mixture of tenses, doe triumph—shewdst—which we have noticed elsewhere: see note on B.i.C.3.St.41. Observe likewise presently after,

From whose two loynes thou afterwardes did rayse,
did, and not didst: so in the following stanza, till that—thou
have—and not, thou hast; so he says grieves, and not griev'st;
boasts, and not boast'st, &c. to avoid the disagreeable sound, that
the clashing of so many consonants would occasion.

Most envious man that grieves at neighbours good.


Al those great battels, which thou boasts to win.

B.i.C.9.St.43.

Fair son of Mars, that seeke with warlike spoile.

B.ii.C.1.St.8.

Is this the hope that to my hoary heare
Thou brings?


To these instances the reader may add several others: I shall only
add some passages of Milton, who was a great imitator of Spenser's
language,

O prince, O chief of many throned powers,
That led th' embatteld seraphim to war.

1.129.

O prince, O chief that led'st not to be referred to powers.
That mighty leading angel who of late
Made head against heav'n's king, though overthrown.

11.992.

There are other passages likewise that might be added, but these seem
sufficient once for all here to be mentioned.

IV.

Begin then, O my dearest sacred dame,

Daughter of Phoebus and of Memory.]

He invocates Clio, as entering on some new matter and argument, and
calls her daughter of Phoebus, and of Mnemosyne. See note on B.i.C.xi.St.5. Her great volume of eternity he mentions likewise in the Introduction, B.i.C.2.<i.e. St.2.>

Lay forth out of thy everlasting scryne

The antique rolls--

where consult the note; and likewise on B.iii.C.2.St.18.

Ibid.

Till that by dew degrees and long PROTENSE

Thou have it lastely brought unto her Excellence.]

So the 1st quarto, but other editions PRETENSE. The old quarto is right: PROTENSE, a protendo, from stretching and drawing out. Cujus pretendere famam: Claudian. de Laud. Stil.1.36. The Italians have pretendere, protesco, protensione. The following verse wants, I believe, no explanation.

VI.

To meet the learned Merlin.] He is called in Ariosto, xxvi.39. II Savio incantator Britanno.

Ibid.

--The Africk Ismael.] The Israelites or Agarens, called afterwards Saracens, conquered a great part of Africa: hence he says the Africk Ismael.

VII.

To Maridunum, that is now by chaunge

Of name Cayr-Merdin cald, they took their way.

There the wise Merlin.--

According to Jeffry of Monmouth, B.vi.C.17. (compare likewise Cambden's Britan. p.745) the famous magician Merlin was born in Kaermerdin, i.e. Caermarthen; named in Ptolemy, Maridunum--Presently after, St.10. our poet says that Merlin intended to build a wall of
brass round Maridumum: and so says Drayton in his Polyolbion, song iv.

How Merlin by his skill and magiques wondrous might,
From Ireland hither brought the Stonendge in a night:
And for Carmardens sake would faine have brought to passe
About it to have built a wall of solid brasse:
And set his fiends to work upon the mightie frame;
Some to the anvile; some that still inforct' the flame.
But whilst it was in hand, by loving of an elfe
(For all his wondrous skill) was coosned by himselfe.

For walking with his Fay [viz. the lady of the

Lake] her to the rocke hee brought,
In which he oft before his negromancies wrought,
And going in thereat his magiques to have showne,
Shee stopt the caverns mouth with an Inchanted stone:
Whose cunning strongly crost, amazd whilst he did stand,
She captive him convayd into the Fairy land.

Then how the laboring spirits to rocks by fetters bound,
With bellowes rumbling groanes, and hammers thundring sound,
A fearfull horrid dinne still in the earth do keepe,
Their master to awake, suppos'd by them to sleepe;
As at their work how still the grieved spirits repine,
Tormented in the fire, and tyred in the mine.

If the reader will turn to Ariosto, iii.St.10. he will find that
Bradamante, a famous woman-knight, arrives at the grot of Merlin:
which grot Ariosto, with the liberty of a Romance-writer, places in
France. Merlin is there said to have been deluded by the lady of the
lake, La donna del lago. The reader at his leisure may see this story
told in Morte Arthur, or, as the romance is commonly called, The life
and death of Prince Arthur, Lib. i. C. 60, and in C. 64.

VIII.

Emongst the woody hills of Dynevowre.] The principal seat of the princes of South-Wales was Dynefar, or Dunevor castle, near Carmarthen, who from thence were called the kings of Dynevör.

Neere Deneuoir the seat of the Demetian kings.

Drayt. Polyol. Song v.

IX.

And oftentimes great grones and grievous stowndes,
When too huge tolle and labour them constraines,
And oftentimes loud strokes and ringing soundes
From under that deep rock most horribly reboundes.

Rebounndes the rhime requires; Rebounde, the construction. 'Tis hard that construction and sense must give place to rhime. See note on B.v.C.6.St.32.—Our poet describes very particular the habitation of Merlin; a hollow cave: Wizards dwelt in caves, so the Sibyl; and Merlin's cave is mentioned in Ariosto, Canto iii.<10.> but Romance writers remove the scene of action to what regions they please.—a hollow cave under a rock that lies a little space from the swift Barry tombling down among the hilles of Dynevoure.—See how formidable our poet in the 8th and 9th Cantos describes this cave! not from his own fiction; for he has sufficient vouchers to produce for the truth of the story. 'In a rock of the Island of Barry, in Glamorganshire (as Giraldus says) there is a narrow chink or cleft, to which if you put your ear, you shall perceive all such sort of noises, as you may fancy smiths at work underground.—strokes of hammers, blowings of bellowes, grinding of tools, &c.' See Cambden's Britan. pag.734. and Hollings. vol. i. pag. 129. Drayton in Polyolb. pag. 63. alludes to this story of the Lady of the Lake, and to this marvellous cave, where
the laboring spirits to rocks by fetters bound
With bellowes rumbling grones, and hammers thundering sound,
A fearful horrid dinne still in the earth doe keepe,
Their master to awake, supposd by them to sleepe.

XII.
And hostes of men of meanest things could frame.] Like Astolfo (in Orl.Fur.xxxviii.33, and xxxix.26.) who turned stones into horses, and trees into ships.

XIII.
And sooth men say that he was not the sonne
Of mortal syre or other living wight,
But wondroussly begotten and begonne
By false illusion of a guilefull spright
On a faire lady nonne, that whilome hight
Matilda, daughter to Pubidius
Who was the lord of Mathraval by right,
And coosen unto king Ambrosius;
Whence he indued was with skill so mervelous.
The princes and lords of Powis, the chief seat of which was Matraval in Montgomeryshire, were called kings of Matraval, see Cambden’s Britan. pag.781. Spenser says, that Merlin’s mother was a nun, and named Matilda, daughter to Pubidius.—This Matilda and Pubidius are our poet’s invention, as far as I can find:—no such names being mentioned in Morte Arthur, or in Jeffry of Monmouth, who in B.vi.C.18. introduces Merlin’s mother, who was a neice and daughter of the king of Demetia, i.e. South Wales, giving Vortegrin an account of her wonderful conception of her son.—A philosopher explains it (there introduced) that it was some Daemon or Incubus, ‘some guileful spright,’ partaking partly of the nature of man, partly of angels, and
assuming a human shape, which begot Merlin; and this explains what
Ariosto says, that Merlin was the son of a Daemon,

Di Merlin dico, del demonio figlio.

Orl.Fur.xxxiii.9.

Drayton in his Polyolbion, song v. thus sings of Merlin, who was born
in Caer-merdin,

Of Merlin and his skill what region doth not heare?
Who of a British nymph was gotten, whilst she plaid
With a seducing spirit.--

XIV.

--With love to frend] See note on B.i.C.1.St.28. with God to friend.

XVI.

Now have three Moones with borrowed brothers light,
Thrise shined faire, and thrise seemd dim and wan.)
The poets frequently use these circumlocutions, meaning three months
are fully past. Ovid is fond of this manner of expression, see
Fast.ii.175, 447. iii.121.

Luna quater junctis implevrit cornibus orbem

Met.ii.344.

Luna quater junctis implevrit cornibus orbem.

Luna, quater plenum tenuata retexuit orbem.

vii.530.

The same kind of poetical circumlocutions he uses, B.i.C.8.St.38.
B.ii.C.1.St.53. B.ii.C.11.St.44. and in other places.

XVII.

The old woman wax half blanck—] half confounded and out of
countenance. Ital. restar bianco, as Milton expresses it, ix.890. to
stand astonied and blank. And in Par. Regained, B.ii.<119-20.>

There without sign of boast, or sign of joy,
Sollicitous and blank he thus began.

XVIII.

Doth course of naturall cause farre exceed,—] we should now write,

Doth course of natural causes far exceed.


XIX.


XX.

and her pure yvory

Into a cleare carnation suddeine dyde,

As fayre Aurora.—]

This is very neatly expressed: her blushing face was like ivory stained with vermilion. See note on B.ii.C.9.St.41.

XXI.

And sayd, sith then thou knowest all our grieve,

For what dost not thou know?] Virg.iv.447.

Scis, Proteu, scis ipse; neque est te fallere cuiquam.

Ibid.

With that the prophet still awhile did stay.] Still, not a lymphatick or agitated with the frantick fury of the Sibyl in Virgil<Aen.vi.258ff.>; but still and quiet as the prophet Helenus is described<iili.359ff.> in the same divine poet. The two ways of prophecying, the frantick and the still, are frequently mentioned,—Merlin's advice to Britomart is the advice which the Sibyl gave Aeneas,
Tu ne cede malis, sed contra audentior ito,
Quam tua te fortuna sinet.

Let no whit thee dismay the hard beginne, i.e. the hard and difficult beginning. So below, C.5.St.18. full restore, for restoration: see critical observations on Shakespeare, pag.330. The Mage proceeds telling her, how that tree must be deep enrooted, whose branches should not cease growing till they had stretched themselves to heaven. This is very poetical, and in the prophetical stile. And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots, Is.xi.1. In the 1st book of Herodotus<108>, Astyages is said to have dreamt that he saw a vine shooting from his daughter's bowels, and spreading its branches over Asia.—Britomart was descended from Brutus, who boasted his original from Aeneas, Anchises, and Assaracus, of the ancient Trojan blood,

L' antico sangue che venne da Troja.

Ariost.iii.17.

And no less the heavens brood.

Assaraci proles, demissaeque ab Jove gentis
Nomina.

Virg.G.iii.35.

Augustus Caesar. DIVUM GENUS.

Aen.vi.792.

Of those same antique peres,
Which Greeke and Asian rivers stayned with THEIR blood.

This methinks closes not well, and rather suits with the vanquish'd, than victors; but certainly 'tis ill-ominous: nor does Merlin allude only to the Trojans, but to the Romans likewise, the descendants of
the Trojans. Has not the printer therefore omitted one word, and
given us another of his own? And will it not be more poetical, and
more prophetical, if we read?

Which Greeke and Asian rivers staynd with HOSTILE blood.
Compare this Episode with Ariosto, Canto 3.<St.9ff.> where Bradamante
(a woman knight-errant, like Britomartis) enters the cave of Merlin,
and is shewn by Melissa the heroes in descent from her and Ruggiero.

XXV.

Sith fates can make
Way for themselves their purpose to pertake?]
Fata viam invent. Virg.iii.395. Since the Fates can make way for
themselves for her to partake of their purposes. Merlin’s answer is
very Stoical, yet we ought to co-operate with Fate: συνορμίαν,
διανυκαμανθαί, συνορεύεσθαι, ἢ πῶς συνθέλει. So above,

—Submit thy ways unto his [Providence] will,
And doe by dew meanes thy destiny fulfill.

XXVI.

And whylome by false Faries stolne away.] See note on B.i.C.10.St.65.

XXVII.

But soothe he is the sonne of Gorlois.—Gorlois (according to Jeffry
of Monmouth) was Duke of Cornwall, and was succeeded by Cador his son.
This Gorlois had a beautiful wife named Igerna, whom Uther Pendragon
enjoyed by the assistance of the magician Merlin, and begot Arthur.
When Gorlois was killed in battle, Uther married her. Thus according
to Spenser, Arthegall and Arthur were Brother’s by the Mother’s
side.—Buchanan [Histor. Rerum Scot.L.v.<xlv Rex.22>] has given us
the original of this fabulous tradition of Uther’s transformation into
the person of Gorlois (a fable like that of Jupiter and Alcmena) which
is, that Uther himself invented the tale to cover the infamy of his
wife Igerne. Arthur was begotten by Uther Pendragon, in Tindagel, or Tinogel castle, in Cornwall. See Carew's survey of Cornwall, p.121. And compare the history of Prince Arthur, or Morte Arthur.

Ibid.

From where the day out of the sea doth spring
Until the closure of the evening.]
i.e. from East to West, untill, unto, see the Glossary.

Ibid.

From thence—
To this his native soyle thou backe shall bring,
Strongly TO ayde his country, TO withstand
The powre of forreine paynims,--]

From thence, viz. from Fairie land. TO withstand. perhaps AND withstand, &c. to seems printed twice by a usual blunder in these books.

XXVIII.

Where also proof of thy prow valiaunce,
Thou then shalt make, t' increase thy lovers pray.]

Of thy prow valiaunce, i.e. of thy valiant prowesse. t’ increase thy lover's pray, to increase the booty and spoils of thy lover Arthegall.

XXIX.

With thee yet shall he leave for memory
Of his late puissaunce his ymage dead.] The construction is confused by a figure called συνηχείας. See instances of like sort in a note on Introduction, B.ii.St.3. Yet he dead shall leave with thee, for memory of his late puissaunce, his image, which living shall represent him to thee as he really was.

That living him in all activity
To thee shall represent.

Ibid.

Of his coosen Constantius--

The historians, who treat of Arthur and his successors, are somewhat confused and contradictory among themselves; and hereby they give a very fair opening to a poet to make a history for his poem, and not his poem for the history. In my notes on B.ii.C.10. I have given the succession of British kings down to Arthur. And here I shall resume the history. Uther Pendragon was Arthur’s father, and fell in love with Igera, the wife of Gorlois duke of Cornwall, whom, by Merlin’s help, he enjoyed; and afterwards, upon the death of Gorlois, married. It seems not improper here to put the reader in mind, that during the reign of Uther Pendragon the Saxons were perpetually harassing the Britons; under their leaders Octa and Eosa; and this is the historical part, that has chiefly reference to this Fairy poem. Gorlois had by his wife Igera a son named Cador, and likewise (as Spenser has added) Artheagal. There is mention made of Artheagal of Warguit, i.e. Warwick, in Jeffry of Monmouth, B.ix.C.12. among the heroes of Arthur’s court: and he is mentioned as a knight of the
round table in Morte Arthur, or (as 'tis called) The History of Prince Arthur. Arthur was mortally wounded fighting against his traitorous nephew Modred; and in the same battle Modred himself was killed. Arthur gave up the crown to his kinsman Constantine, the son of Cador duke of Cornwall. Constantine having reigned three years was slain by Conan. After Conan reigned Wortiporius, who conquered the Saxons; after Wortiporius, Malgo. 'Tis now easy to see how Spenser has feigned his story. Arthegal was the son of Corlois, duke of Cornwall; he married Britomart and had by her a son, whom he names not, but means Aurelius Conan: this son of Arthegal shall claim the crown of Briton, his due, from Constantine, Arthur's kinsman; and having conquered the Saxons, shall be succeeded by his son Vortipore, or Wortiporius, as Jeffry of Monmouth calls him. --When Sir Richard Blackmore wrote his Prince Arthur, in order to compliment K. William III. as Virgil complimented Augustus Caesar; Ariosto, Cardinal Hippolito; Spenser, Q. Elizabeth; he introduced Uter Pendragon the father of Prince Arthur, shewing in a vision to his son, and pointing out to him the heroes which should succeed him in his throne.

The bright assembly, which surround the hill,
And with their numbers all the valley fill,
Are Albions heros, who in future days,
Their own, and Albion's name, to heav'n shall raise.
The regal orders, that the rest outshine,
With glittering crowns, are the imperial line,
Which after you, on Albion's throne shall sit,
Their names in Fate's eternal volumes writ.
The kings, that in the foremost rank appear,
Who frowning and unpleasant aspects wear,
Whose waning crowns with faded lustre shine,
Shall after you succeed—first Constantine,
Conanus, and the rest of British line:
These look not with their native splendor bright,
But dimly shine with delegated light.
Heroick deeds, by great forefathers done,
Cast all their glory on them, not their own:
To narrow bounds their scanty empire shrinks,
And Britons grandeur with their virtue sinks.
At last their crimes offended heav’n provoke
To crush their nation with the Saxon yoke.

XXX.

Like as a lyon that in drowsie cave
Hath long time slept, himselfe so shall he shake.—]

Our poet was indebted to Scripture for this truly great and poetical image: *Juda is a lions whelpe: from the spoyle my sonne thou art come on high: he layde him downe, and couched himselfe, as a lion, and as a lionesse: who will stirre him up?* Gen.xlix.9. I believe Dryden had this simile of Spenser in view, in his Absalom and Architophel<447–54>.

And like a lion, slumbring in the way,
Or sleep dissembling, while he waits his prey,
His fearless foes within his distance draws
Constrains his roaring, and contracts his paws:
Till at the last, his time for fury found,
He shoots with sudden vengeance from the ground:
The prostrate vulgar passes o’er and spares,
But with a lordly rage his hunters tears.
Ibid.

The warlike Mertians—] Mercia was one of the kingdoms of the Saxon Heptarchy; so named because being in the middle it was a March or border to the rest.

Ibid.

—His earthly in.] his earthly inne, where he is to take up his perpetual lodging and rest. The word is so spelt to accord to the rhyme.

XXXII.

Behold the man,—

He the six islands comprovinciall

In auncient times unto great Britaine,

Shall to the same reduce, and to him call

Their sondry kings to do their homage severall.)

Tis impossible that the reader should understand this, without citing the authors whom Spenser had in view. 'Malgo succeeded Wortiporius; one of the most handsome men in Britain; the scourge of tyrants; of great valour and munificence. He possessed the whole island, to which he added the six provincial islands, viz. Ireland, Iseland, Godland [the isle of Gothland in the Baltick] the Orkneys, Norway, and Dacia.' Jeffry of Monmouth, B.xi.C.7. Hic [Malgo] SEX PROVINCALES OCEANI INSULAS sibi subject, Hiberniam videlicet, atque Islandiam, Gotlandiam, Orcadas, Norvegiam et Daciam seu Danmarchiam. Johannes Ross.<p.65.> Merlin speaks to Britomartis, as Melissa spoke to Bradamante, and Anchises to Æneas: The Man is shewn, though absent, as if he were present.

XXXIII.

Untill a straunger king—] viz. Gormund king of the Africans; who having subdued Ireland, and therein fixt his throne: 'like a swift
Otter, fell, i.e. cruel, through emptiness, swam over, to Britain (with many one of his Norvayses—he was an arch-pirate and captain of the Norwegians) and assisted the Saxons against Careticus. The Saxons thus assisted by this stranger king committed great devastations, and forced the Britains to retire into Cornwall and Wales. Jeff. of Monm. B.xi.C.8. and 10.--None of the books read, with many a one.

XXXIV. That even the wild beast shall die in starved den.] See note on B.ii.C.11.St.42.

XXXV. Whilest thus the Britons--] The 2d quarto and Folios, the Britons.--As to the story here mentioned, the reader may see it at his leisure in Jeff. of Monmouth. B.xi, and xii.<i.e. B.xi.C.12,13.>

XXXVI. Of false Pellite--] Jeffry of Monmouth<xii.7>, who relates this piece of history, does not say that Pellitus was hanged, but secretly stabbed by one Brian, a friend of Cadwallo.

XXXVII. Both joint partakers of the fatall payne:] Of the endeavour which proved fatal to them. This is the reading of the 2d quarto Edition, and Folios: the 1st Edit. their fatall payne.

XXXVIII. Shall Hevenfield be cald to all posterity.] See this story in Jeff. of Monmouth, B.xii.C.10. and compare Cambden's Britain. pag.1081. and pag.1083.

XXXIX. And Penda seeking him adowne to tread, Shall tread adowne and doe him fowly dye,
The construction is, And Oswin shall tread adowne Peanda, who sought to tread him adowne, and put him to a foul death. See Jeff. Monm. B.xii.C.13.

XL.
Then shall Cadwallin die.---] After Cadwallin reigned Cadwallader or Cadweldr Fendiged, the last of the British kings: for the Saxons, having subdued all the country on this side the Severn, the British princes were called kings of Wales: for the Britons were descended from the Gauls, and were called by their old family name; G only changed into W.

XLI.
---returning to his native place,] i.e. Intending to return. Jeffry of Monmouth writes, that the Britons were compelled by pestilence and famine to leave their country; that Cadwallader, son of Cadwallo, with his people went into Armorica, [viz. Britain in France,] and after some space desiring to return back was deterred by the voice of an Angel; 'For God (says he) was unwilling the Britains should any longer reign in the island, before the time came which Merlin foretold to Arthur. He was withal told, that the Britains should again recover the island when the time decreed was come.' Jeffry of Monm. B.xii.C.17. This prophecy of Merlin is mentioned below, St.xliv.

For twise fowre hundred yeares shall be supplide,
Ere they to former rule restor’d shall bee,
Again St.48.

Tho when the terme is full accomplished,
There shall a sparke of fire,---
There were three prophecies, that foretold the restoration of the British Crown to a British Prince. The first we read of was an Eagle, that prophesied at Shaftesbury: 2dly, Merlin, and 3dly, an angel's
voice, that spoke to Cadwallader. See Jeff. of Monm. B.xi.1.C.18. and
B.ii.C.9. These prophecies were fulfilled, when Henry VII. descended
from the Tudors was crowned king.

XLIV.

For twise fowre hundredth yeares shall be supplide,
Ere they unto their former rule restor’d shall bee,
So the 1st quarto: the 2d,
For twise fowre hundredth shall be supplide,
Ere they to former rule restord shall bee.
The Folio 1609,
For twise fowre hundredth shall be full supplide,
Ere they to former rule restor’d shall be,
The Folio 1679 instead of hundredth has hundred. ī and ã are
confounded often in our old English writers on account of the Saxon
character: in Spenser’s old Editions we have frequently quond for qondī
or quōdī—Jeffry of Monmouth mentions this very prophecy of Merlin in
B.xii.C.17. See above the note on St.41.

XLV.

For Rhodoricke,—] Rhodorick surnamed the Great, or, as he was
called, Rodri Maur, divideth Wales between his three sons. He began
his reign ʀ̄̄. χ̄ ḳ̄ 843.—Howel Dha, son of Cadeth II. son of Rhodorick
was Prince of South-Wales. He began his reign, ʀ̄̄. 907.—Griffith ap
Conan Prince of North-Wales began his reign, ʀ̄̄. 1079.

XLVI.

There shall a raven come—] This manner of characterizing countries
by their ensigns, is agreeable to the prophetical style. ’Tis
likewise the stile in which Merlin’s prophecies were written, according
to Jeffry of Monmouth, B.vii.C.3. The Danes first arrived in England
in the year 787, and infested this nation till the times of Harold,
who was conquered by William of Normandy, The lion of Neustria.—This Danishe tyrant, Sir William Temple<pp.111.> calls, A known usurper, cruel in his nature, of Danish extraction, and thereby ungrateful to the English.

XLVIII.

So shall the Briton blood their crowne againe reclame.] By the accession of Henry of Richmond to the crown, the prophecy of Merlin and Cadwallader came to be fulfilled, that the Briton blood should reign again in Britain. Henry descended from the Tudors, was born in Mona, now called Anglesey.

And he [viz. Henry VII.] that was by heaven appointed to unite (After that tedious war) the red rose and the white, A Tudor was of thine, and native of the MON.

Drayton's Polyolbion. pag.141.

This Prince is pointed out by Uter (the father of Prince Arthur) in the poem above mentioned,

Our blood [the old british blood] the royal channel now regains, Deriv'd thro' Tudor our brave offsprings veins;
Which with the Norman joyn'd, the confluent tide,
As long as that of time, shall downward glide.
From their embrace to rule Britannia springs
A glorious race of queens and potent kings.
See the first Tudor that ascends the throne
After the glorious field at Bosworth won.

Prince Arthur, Book v.

K. Henry VIIith's monument at Westminster hints at his descent from the Briton blood: at the head there is a rose crowned, supported with a red dragon, the ensign of Cadwallader, the last Briton king, from whom Henry of Richmond claim'd his descent; and of this descent he was so
fond, that his standard at the battle of Bosworth field was a red
dragon. This standard is still commemorated by the institution of a
Persivant at Arms, by the name of Rouge-dragon.—The following Stanza
wants no explanation. Who knows not, that Q. Eliz. gave peace to the
Netherlands, and shook the castles of the Castilian king?

L.

But yet the end is not—There Merlin stayd,] This abrupt discourse is
not unlike that of the Sibyl, Talia fata, conticuit. Virg.vi.54. and
so likewise the effect,

—Gelidus Teurcis per DURA cucurrit

Ossa tremor.

Where I would read DIRA: for dura and dira are frequently confounded
in the Mss. Dira means full of horroure: or as Spenser expresses it

And trembling horror ran through every joynt,
The close of this Stanza seems likewise imitated from Virgil,

Ut primum cessit furor et rapida ora quierunt.

<Aen.vi.102.>

At last the fury past to former hew,

SHEE turnd againe and cheerful looks did shew.

Spenser among the Errata corrected it HEE. But still the closing
verse in this Stanza was deficient; and this deficiency I have
supplied from the Folio Editions.

LI.

Now this, now that twixt them they did devise,

And diverse plots did frame to maske in strange DEVISE.]

So all the Editions except the 1st old quarto, from which I print.
The error is owing to the roving printer’s eye, caught with the word
above.
LII.

Ye see that good king Uther now doth make
Strong warre upon the paynim brethren, hight
OCTA and OZA, whome hee lately brake
Beside Cayr Verolame—

This passage is very material to fix the historical point of time when these transactions are supposed to be carrying on. For this poem has several walks, all leading to the ways of pleasing amusement and instruction: and one of these walks (to give the poem an air of Truth) is History. The point of time which the poet fixes on is when Uther Pendragon King of Britain, was attacked by OCTA the son of Hengist, and his kinsman Eosa. So the names are written by Jeffry of Monmouth, B.viii.C.18. And in C.23. he mentions OCTA and EOSA being killed at VEROLAM. [i.e. an ancient town now St. Albans in Hertfordshire, destroyed by the Saxons.] Other English historians too mention Arthur’s first appearance about the year 470. when Hengist was assisted by Octa his brother, and by EBUSA (so they likewise write his name) his brother’s son, settled in the north of Britain.

LIII.

And our weake hands (need makes good schollers) teach.] So the old quarto, which I print from: the 2d quarto and folios,

And our weake hands, whom need new strength shall teach.

I have preferred the old reading. Need makes good scholars is proverbial: See Erasmus, Necessitas magistra. Homer calls those whom need makes good soldiers, αναγκαιοι πολέμισται, Od.24.498.

LIV.

The bold Bunduca, whose victorious
Exploysts made Rome to quake, stout Guendolen,
Renowmed Martia, and redoubted Emmilen.]
She whom Spenser calls Bunduca, is written by others Boadicia, Bondicea, or Voadicia, a British Queen, mentioned by Tacitus< Agricola 16.1>, and well known to all readers of British history: See B.i.i.C.10.St.54. Guendolen was the daughter of Corineus King of Cornwall. See B.i.i.C.10.St.17. Renowned Martia, is the same whom he calls dame Martia the fayre, B.i.i.C.10.St.42. But the verse is out of measure, and is thus to be read,

Renowned Marti' and redoubted Emmilen

See note on B.i.C.4.St.37. redoubted Emmilen: Who is this reboubted Emmilen? Is it the same name as Emma? and does it mean the famous daughter of Charlesmagne? or rather the mother of Sir Tristam, mention'd in B.vi.C.2.St.29.

LV.

In the last field before Menevia,—] i.e. In the last battle before St. Davids, in the old British Henemenew, from which word the Latins call it Menevia. See Jeffry of Monmouth<viii.16>.—Great Ulfin here mentioned, is Sir Ulfius the friend of Uther Pendragon, whom you may read of in the history of Prince Arthur, B.i.C.1, and 2, &c. The same history informs you who Carados was. This Saxon Virgin, whom he calls Angela, is I believe one of his own feigning: he intended perhaps to make her no mean actress in his heroic poem, which he thought some time or other to finish, and which he hints at in B.i.C.2.St.7.<i.e. B.i.C.11.St.7.> Of this poem I have spoken in the Preface.

LVII.

Her harty words so depee into the mynd

Of the young damzell sunke, that great desire

Of warlike armes in her forthwith they tynd.]

Instead of harty I would read hardy; and only want the authority of the books so to print.
-643-

LIX.


LX.

Which Bladud] A British king skilled in magical arts. See concerning him the note on B.ii.C.10.St.25.<i.e. St.26.> And concerning this mighty spear, see note above on B.iii.C.1.St.7.

LXII.

Of diverse things discourses to dilate] Shakespeare uses this word in Othello, Act 1.<iii.153.>

That I would all my pilgrimage dilate.

i.e. enlarge upon, relate at large.

Ibid.

The red-crosse knight divers, but forth rode Britomart] The red-crosse knight, St. George, whose adventure is mentioned in the first book, he went a different way: diversus ibat: he divers.

Cum inde suam quisque ibant diversi domum.

We hear nor more of St. George in the remaining books, only mentioned by the bye in B.v.C.iii.St.53.<i.e. B.v.C.11.St.53.> The poet's design seems plainly to bring all the various knights together, before the poem concluded; and all of them were to meet at the court of the Fairy Queen.
CANTO IV.

II.

TO hear the warlike feats which Homer spake
Of bold Penthesilee, which made a lake
Of Greekish blood so ofte in Trojan plaine;
But when I reade, how stout Debora strake
Proud Sisera, and how Camill' hath slaine
The huge Orsilochos, I swell with great disdaine.]

'Twas usual formerly to call those additions, which were made to the books of Virgil and Homer, by the name of Virgil's and Homer's works. Thus C. Douglas calls Maphæus' additional book, the xiiiith book of Virgil's Æneidos: and thus the writings of Quinctus Calaber (who wrote xiv books subsequent to Homer's account of the Trojan war, and which are named τὰ μεθ' Ὀμηροῦ or Παξολίπημα) are confounded with Homer. Hence Spenser calls it Homer's account of Penthesilea; though Penthesilea is mentioned by almost all the writers of the Trojan war, excepting Homer. I should not have thought that our poet had written at all the worse, if he had thought fit to have given us his verses as follows,

To hear the warlike feats, which poets spake

Of bold Penthesilee--

But we must take the verses as we find them, and endeavour to apologize for them accordingly.--The second female he mentions is Debora, a prophetess who judged Israel: 'twas through her means and Barak's, that Sisera was discomfited: but 'twas Jael that strake the nail into his temples, Judg.iv.21.

Jael, who with inhospitable quile
Smote Sisera sleeping through the temples nailed.

Milt. Sams. Agon. <989-90>
The third, Camilla, who slew the huge Orsilochus, as mentioned in Virgil, xi.690.

III.

As thee, o queene, the matter of my song.] Milton, iii.412.

Thy name,

Shall be the copious matter of my song!

--Sarà hora materia del mio canto.


VI.

That nought but death her dolour mote depart.] That nought but death might cause her grief to depart.—Her blinded guest, means the blind god of love. In the last verse of this stanza,

'Till that to the sea-coast at length she her addrest.

the folio 1619, reads, had addrest.

IX.

On the rough rocks or on the sandy shallows.] This verse is beyond measure, hypermeter: and rough as the subject requires.—Love she calls her lewd pilot: which means ignorant, unskilful. So Milton, in a passage not rightly explained, B.iv.193.

So since into his church lewd hirelings climb.

i.e. ignorant, as Chaucer frequently and all our old writers use this word. laèpede, laèpedman, laicus, a Layman. Somn.

IX. <i.e. X.>

Then when I shall myselfe in safety see,

A table for eternal monument

Of thy great grace and my great jeopardee,

Great Neptune, I avow to hallow unto thee.]

'Twas an ancient custom for those who had receiv'd (or thought they receiv'd) any signal deliverance from the Gods, to offer, as a pious
acknowledgement, some tablet, giving an account of the favour. The
mariner escaped from shipwreck offered his votive tablet to Neptune,
Horat.L.i.Od.5.<13-4.> Our elegant poet Prior says with the same kind
of allusion,

Here Stator Jove, and Phoebus king of verse,
The votive tablet I suspend—

<Epistle Desiring the Queen's Picture 33-4.>

These votive tablets are mentioned by the commentators on
Horat.L.i.Od.5. Juvenal.Sat.xii.27. Tibull.Lib.i.Eleg.iii.<29.> And
in several old inscriptions.

XIII.

As when a foggy mist—] Compare this simile with B.ii.C.8.St.48.

XIV.

That mortal speare.] See note on B.iii.C.1.St.7.

Ibid.

By this forbidden way.] 'Twas usual for knights-errant in Romance-
writers to guard some pass; and through this forbidden way no other
knight was suffered to go without trial of his manhood.—I believe
this custom gave the hint to Milton<11.850ff.> (a great reader and
imitator of romance-writers) of his placing Death as a guard to the
pass from Hell into Chaos.

XV.

But with sharpe speares the rest made dearly knowne] So the 1st and
2d quarto editions, the folio 1609, Speare.

XVI. XVII.

And wallow'd in his gore.

Like as the sacred oxe—]

And wallow'd in his gore: the same expression we have just below,
That he lay wallow'd all in his own gore.

—moriensque suo se in vulnera versat.

Virg. xi. 569.

In the following simile all the expressions are happily adapted to the old customs: the sacred oxe, ἱερὸς ὄχος, that carelesse stands, that does not seem brought to the altar by force or violence: with gilden horns, aurata fronte juvencum, Virg. ix. 627. Compare Homer, Il. iv. 294. and flowry girlands, &c. vittis praesignis et auro Victimo, Ov. Met. xv. 132.—The priest of Jupiter—brought oxen and garlands, [i.e. oxen adorned with garlands] and would have done sacrifice, Acts xiv. 13. It ought not to be passed over that this simile is borrowed from Homer, Il. xvii, 589. which take in Mr. Pope's translation,

As when the ponderous axe descending full
Cleaves the broad forehead of some brawny bull;
Struck 'twixt the horns he springs with many a bound,
Then tumbling rolls enormous on the ground:
Thus fell the youth—

The same simile the learned reader may see at his leisure in Apollonius, L. iv. 469.

XVIII.

But would not stay

For gold, or perles, or pretious stones an houre.]

i.e. any while, a determined for an undetermined part of time, horae momento, in a little while, Horat. Serm. i. i. ver. 7.

---ne ever houre did cease,

B. v. C. 7. St. 45.

i.e. never ceased a moment.
While's thus he lay in deadly stonishment,
Tydings hereof came to his mothers eare--]
This episode is in some measure taken from Hom. II.xviii.35, &c. where
Thetis arrives with her sisters, the daughters of Nereus, to comfort
Achilles. From Virg.G.iv.317, where the shepherd Aristaeus complains,
and his complaints reach his mother's ear, the Nereid Cyrene, beneath
the chambers of the sea. Marinel's mother was black-browd Cymoënt:
whose name is formed from ἱοξιξ flunctus, as Cymo, Cymothoë, Cymodoche:
and 'tis remarkable that Marinel's mother is called Cymodoce,
B.iv.C.11.St.53. unless we must alter it (which I dont believe,
because Spenser often varies in the spelling and writing of his proper
names) into Cymoente; black-brow'd is from the Greek, μελάνουρος,
μυόναυρος. Marinell likewise has his name from the sea; his mother
was a goddess; his father an earthly peer. I have all along thought,
and am still of the opinion, that Lord Howard, the Lord High Admiral
of England, is imaged under the character of Marinell: There seems in
Stanza 22 an allusion to his captures and rich prizes taken from the
Spaniards.

Ibid.
Who on a day,
Finding the nymph asleepe in secret wheare
As he by chaunce did wander that same way.]
It has been proposed to read<Jortin, Remarks p.83>,
Finding the nymph asleep in secret wheare--
As he by chaunce did wander that same way.
Spenser, 'tis true, perpetually uses whereas for where: but he never
thus breaks his verse, unless in the arguments prefixed to the Cantos.
This passage wants explaining rather than correcting, and our poet is
the best interpreter of his own phrases.

Youths folke now flocken in every where,

To gather May-buskets and smelling breere.

Aegl.v.<9-10.>
i.e. in every place: as our poets friend and oldest commentator explained it. So above in secret wheare, i.e. in a secret place. The adverb for the substantive, ex. gr. *He has a ubi, a to to, a wherre, to live in.* In Italian *Dove* is used both adverbially and substantively: *Dove, where. Dove, a place. Sapete il dove? do you know the where, or place? Let it be added too that Fairfax has the very same phrase, B.iv.St.90.

Alone sometimes she walkt IN SECRET WHERE,

To ruminate upon her discontent.

'Tis to be remember'd that Fays frequented secret and privy places, see B.iv.C.2.St.44.

XXII.

To doen his nephew in all riches flow] To cause his grandson to abound in wealth. To do: see the glossary. Nephew for grandson, we have taken notice of elsewhere<B.i.C.5.St.22>.

XXIV.

—to rest his weary knife.] From Ξωπως, and in the same sense, as I have already remarked in a note on B.i.C.3.St.36. Shakespeare uses it so frequently; but no modern would, with all these authorities, so use it at present.

XXV.

For Proteus was with prophecy inspir'd.] Proteus is mentioned as a jugler and conjurer, in B.i.C.2.St.10. and B.iii.C.8.St.39, &c. But in Hyginus, Fab.118, he is mentioned as a learned divine, or prophet, as likewise in Homer, Od.iv.349. and Virgil G.iv.387.
-650-

Est in Carpathio Neptuni gurgite vates,
Caeruleus Proteus.

Hence Milton in his Mask<871-2>,
By the Carpathian Wisard's hook.

Milton calls him a Wisard as he was a prophet; his hook means his shepherd's hook; for Proteus was Neptune's shepherd or herdsman,
And hath the charge of Neptunes mighty herd.


Proteo Marin, che pasche il fiero armento
Di Nettuno--

Ariost.Orl.F.viii.54.

--immania cujus
Armenta, et turpes pascit sub gurgite phocas.

Virg.C.iv.395.

XXVII.

But ah! who can deceive his destiny?] Æschyl. Prom.ver.518.

δεικνύειν δὲ ἐκπροσοχὴν ἐπὶ τὴν πεπραμένην.
deceive, i.e. lie hid from; avoid. So fallere is used by the Latins,
Hor.Ep.i.17.10.

Nec vixit male, qui natus moriensque fefellit [λέληθεν]
i.e escaped the notice of the world. And in L.iii.0d.xvi.<31-2.>

Fulentum--fallit [ἀκολουθεῖ] beatior.

Ibid.

So weening to have arm'd him, she did quite disarme.] Observe this playing with sound of words. So B.i.C.12.St.27.<i.e.B.i.C.11.St.27.>

That erst him goddly arm'd, now most of all him harm'd. Hence Milton, vi.655. Oppress'd whole legions arm'd: Their armour help'd their harm.
And full of subtle sophisms, which doe play
With double senses, and with false debate.] Debate is used for fallacious reasonings: 'tis a kind of catacresis. Shakespeare has the same observation in Macbeth, Act 5, <viii.19–20.>
And be these jugling fiends no more believd,
That palter with us in a double sense.
Ambiguous, and with double sense deluding.

XXXIII.
They were all taught by Triton to obey
To the long raynes at her commandement]
To obey to, see instances of this expression in a note on B.ii.C.6.St.20. The 1st edition has raynes, the other editions, trains. Presently after
The rest of other fishes drawn weare,
Which with their finny oars the SWELLING sea did sheare.
This epithet swelling is directly contrary to what is said just above,
The waves obedient to theyr behest
Them yielded ready passage, and their rage surceast.
Again,
Eftsoones the roaring billows STILL abid.
So that methinks we might set all to rights with no great variation of letters,
The rest of other fishes drawn weare,
Which with their finny oars the YIELDING sea did sheare.
Yielding, in the same sense as buxome, in St.31.<St.32.> which proves the propriety of this correction. And thus Fairfax, xv.12.
Their breasts in sunder cleave the YEELDING deepe.
He says a teme of dolphins drew the chariot of Cyomcnt, the rest were
drawn of other fishes:

Talis ad Haemonium Nereis Pelea quondam
Vecta est frenato caerula pisce Thetis.

---Quo saepe venire
Frenato delphine sedens, Theti, nuda solebas.

And all her sister nymphes with one consent
Supplide her sobbing breaches with sad complement.]}

Her sister nymphes [καυσάγνησα Νηρησέες, Hom.II.xvii.52.] fill up the
intervals with their sobs.

αι δ' και πάσαι

Στήθεα πεπληγνυτα: Θετίς δ' ἐξέρχετο γόργο.

hae autem simul omnes
Pectora plangebant; Thetis verò exorsa est luctum.

Deare image of myself, she said, that is

The wretched sonne]

Deare image of myself, that is [videlicet, namely] the wretched sonne
of a wretched mother. Thetis (Homer, II.xvii.54.) calls herself
δυσαρεστήσατά, which is happily compounded according to the Grecian
ease of compounding words, and means that though she had brought forth
a noble offspring, yet 'twas an unhappy one: And after the same
manner she bemoans, II.1.414.

"Ω μοι τέκνον εἰμόν, τι νῦσ' ἐτρέπον ἄναι τέκνουσα;"
Cymoent says,

Now lyest thou a lump of earth forlorn?
The body without the soul is rightly so called: the Latin poets use
**corpus inane** in the same sense.

Ardet in extracto corpus inane rogo.

*Ov. Amor. iii. Eleg. ix. <6.>*

The last verse seems thus to be rightly measured, **thy'** being cut off,

Ne can thy' irrevoçable destiny be weft.

XXXVII.

Not this worke of womans hand ywis

That so deepe wound through these dear members drive.]

Not this **truly** a womans handywork that drives so deep a wound through
these dear members of my son. See note on B.iv.C.11.St.46.

XXXVIII.

and greater crosse

To see friends grave, then dead the grave self to engrosse.]

And 'tis a greater misfortune to see the grave of a friend, than dead
to engross the grave itself. The poets frequently make their
goddesses thus complaining of their immortality, and wanting to finish
their woes and their being at once. See note on B.i.C.5.St.23.

Quosdam

Constat nolle deos fieri. Iuterna reclamat
Quo vitam dedit aeternam? cur mortis adempta est

Conditio? [*Virg. xii.879.*] Sic Cauçasea sub rupe Prometheus
Testatur Saturnigenam, nec nomine cessat

Incusare Jovem, data sit quod vita perennis. [*Aeschyl. Prom. Vinct. 518.*]

*Auson. Idyll. xv.*
O quam miserum est nescire mori!

XXXIX.

That the dim eyes of my deare Marinell
I mote have closed, and him bed fareweel.]

Virg. ix. 486.

Nec te tua funera mater

Produxi, pressive oculos.

And him bed farewell—according to an old custom, to which Virgil alludes, Æn. ii. 644. and xi. 97. This last farewell we often find in ancient inscriptions.

AETERNUM. MEVM. VALE

SOLATIVM.

Gruter <vol. 3> p. DCCLIX.

AVE. SEXTI

JVCVnde

VALE. SEXTI

JVCVnde.

Ibid. pag. DCCCLXXXIX.

Yet malgre them, FAREWELL, my sweetest sweet, FAREWELL, my sweetest sonne, 'TILL WE AGAIN MAY MEET. But how could the goddess ever hope to meet her son again? this reading therefore of the 1st quarto, was upon second thoughts corrected in the 2d quarto, as I have printed it
in the context.

XL.

and spreading on the ground

Their wachet mantles—]

A watchet colour is a faint blue, or skye-colour: so named from the
woad, with which the cloth is dyed blue. And from ὤῳδα comes WOAD-
CHET or WATCHET. See Skinner in wachrif colour. Again, speaking of a
river god, B.iv.C.11.St.27.

All decked in a robe of wachet hew.

i.e. ωκενθαλας, caeruleum peplum habens. Drayton in Polyol.
part.2d. pag.15 uses this epithet, speaking of Neptune,

Who like a mightie king, doth cast his watchet robe,

Farre wider than the land, quite round about the globe.

Before him, Chaucer in the Miller’s Tale, 213.

All in a kirtle of a light wachet.

Ibid.

They softly wipt away the gelly blood] So the old quartos and Folio
of 1609. but the Folios of 1611.1617.1679. all read jell’d blood.
Spenser, I am pretty certain, and having for my assurance the best
ditions for authorities, preferred the substantive. The diction is
more poetical: So Horace says, Stertinum acumen, Lib.i.Epist.xii,20.
Juvenal (though modern editions say otherwise) Oceano fluctu, τὴν
μερίθη μαρι, Sat.xi.94. littore oceano, xi.113. τὴν θάλασσα θαρρη. And
thus Spenser, in ocean waves, B.i.C.2.St.1. the ocean wave,
B.i.C.11.St.34. Water dew, B.i.C.11.St.36. the virgin rose,
B.i.C.12.St.74.<i.e. B.i.i.C.12.St.74.> rosae virgines. τῦραννον
お勧め, a tyrant scepter. Æschil.Prometh.<761.> exercitus victor,
the victor army. Livy<XXX.xl.14>. his victor foote, B.i.i.C.5.St.12.

Ibid.

They pourd in soveraine balme and nectar—] So Venus in the cure of Æneas, Virg.xii.419.

Spargitque salubres

Ambrosiae succos et odoriferam panaceam.

And Thetis pours in nectar to preserve the body of Petroclus from corruption, Hom.II.xix.38.

Πατρόκλῳ δὲ αὐτῷ ἀμβροσίην καὶ νέκταρ ἔρυθρον

Στάξει κατὰ δινών, ἵνα οἱ χρόνες διμεθυσίς εἰπή.

LXI. <i.e. XL.>

Tho when the lilly-handed Liagore—] Lilly-handed, λευκόλενος. Liagore was one of the daughters of Nereus, according to Hesiod, Θεού. ver.257. But this mythology is partly our poet own, and partly borrowed from the story of Apollo's ravishing Oenone, and teaching her the secrets and uses of medicinal herbs. He says Paeon was born of Liagore and Apollo. Paeon was physician of the gods, and is mentioned in Homer, Il.v.401. and 900.

LXII. <i.e. XLII.>

Then all the rest into their coches clim,] See note on B.iv.C.11.St.46.

XLIII.

Deepe in the botteme of the sea her bowre—] Cymoént's chamber or secret seat was in the bottom of the sea, ἐν βαθύσσεοιν ὀλὸς as that of Thetis is described in Homer Il.xviii.35. And built of hollow billowes heaped hye—From Homer Od.xi.242.
Porro, quod aoristum fluit, ductum est
Quaeque, qui in se eto aevitque. 

Caeruleus quidem fluctus circumstetit monti aequalis
Curvatus, absconditque deum, mortalemque faeminam.

Or as Virgil has better translated it, G.iv.361.
Curvata in montis faciem circumstetit unda.
Such too is the strange bowre of the Wizard mentioned in Tasso,

Ibid.

For Tryphon of sea-gods the soveraine leach is hight.] Tryphon is a
name well known. But how one of such a name came ever to be surgeon
of the Sea-gods, Spenser only could tell us, who had the information
from his own Muse.—This story which breaks off at St.44. he resumes

XLV.

the prince, and faery gent,
Whom late in chace of beauty—She lefte,—)
See B.iii.C.1.St.17.

XLVI.

Of hunters swifte, and sent of howndes trew.] The Folios read,
hunters: the 1st and 2d quarto edit. hunter. We have this measure
frequent, höwndes.

XLVII.

But Timias, the princes gentle s quyre,
That ladies love unto his lord for lent,]
But Timias the Squire of Prince Arthur had given up [had before lent
or given up] that lady unto his lord. It should be therefore
fore lent.
XLIX.

Like as a fearfull dove, which through the raine
Of the wide ayre her way does cut amaine,
Having farre off espysde a tassell gent
Which after her nimble winges doth straine,
Doubleth her hast for feare to bee FOR-HENT,
And with her pineons cleaves the liquid firmament.]
The raine of the wide ayre, i.e. the aëry region. See raine in the
Glossary.—a tassell gent, a tarcel gentle: Ital. terzuolo.—Fore-
hent, so the 1st and 2d quarto: the Folios, Fore-hent: which is
right, i.e. to be taken before she can escape. This simile is
frequently to be found in the poets; you may cite a hundred passages.

Sic aquilam penna fugiunt trepidante columbae. Ov.Met.1.506.
Ut fugere accipitrem penna trepidante columbae,
Ut solet accipiter trepidas agitare columbas. Ov.Met.v.605.

Not half so swift the trembling doves can fly,
When the fierce eagle cleaves the liquid sky:
Not half so swiftly the fierce eagle moves,
When through the clouds he arives the trembling doves.

Pope’s Winds. Forrest<185-8>.
Thus at the panting dove a falcon flies;
The swiftest racer of the liquid skies—

Pope’s Hom. Il.xxii.183.

LI.

His uncouth shield—] For it was covered with a veil. See note on
B.i.C.7.St.33.
NIGHT--] Of the dignity of this Matron we have spoken in a note on B.i.C.5.St.22. What is here said, is said by a man in a passion, and not according to ancient mythology. There seems an error in the close of the Stanza, occasioned by a repetition; which error is not unusual in this poem.

Where, by the grim fiend of Cocytus slow,
Thy dwelling IS in Herebus black hous,
(Black Herebus thy husband IS the foe
Of all the gods) where thou ungracious
Halfe of thy dayes doest lead in horror hideous

Who does not see that IS, just above, caught the printer's eye? Black
Herebus, is put in apposition, and the true reading easily occurs,

Thy dwelling is in Herebus black hous,
(Black Herebus, thy husband, and the foe.
Of all the gods) where thou, &c.

LIX.

Dayes dearest children be the blessed seed--] So the 2d quarto: but the 1st,

The children of day be the blessed seed.

Zoroaster the magian (as Plutarch tells us in Isis and Osiris<369–70>) called the good principle Oromazes, and said it resembled light; and the evil principle Arimanius, which resembled darkness. Oromazes begot six deities, one of which was Truth—Truth is his daughter—Arimanius produced as many of quite contrary attributes. But in the end Good shall be all in all, and Arimanius with his wicked offspring destroyed,

Dayes dearest children be the blessed seed
Which darkness shall subdue--
AND GOD SHALL BE ALL IN ALL.
CANTO V.

I.

WONDER it is--} See note on B.iii.C.3.St.1.

II.


III.

He met a dwarfe,] who this was, See B.v.C.2.St.2,3.--In the following Stanza, the dwarfe says,

Sir, ill mote I stay

To tell THE SAME:--

We find these words just after,

Who lately left THE SAME,--

and these words seem to have caught the printer's roving eye, for I want authority only to print,

Sir, ill mote I stay

To tell MY TALE--

VII.

Such happinesse did maulgre to me spight,] See the Glossary in Maulgre.

VIII, IX.

Yet she loves none but one, that Marinell IS hight:

A sea-nympes sonne, that Marinell IS hight,

Of my dear dame IS LOVED dearly well;]

observe here a repetition frequent in our poet, and see note on B.iii.C.2.St.17. but instead of IS loved, I believe the poet wrote beloved: a sea-nympes sonne, is put in apposition with Marinell. By this reading we get rid of IS thrice occurring in three verses, whereas the elegance and turn of the verse requires only the
repetition of, that Marinell is hight.

Yet she loves none but one, that Marinell is hight;
A sea-nympthes sonne, that Marinell is hight,
Of my deare dame beloved dearely well--
But he sets nought at all by Florimel,

He sets nought at all by, i.e. he entirely disregards.

Ibid.

Did him (they say) forwarne through sacred spell:] It should be
forewarne. See above B.iii.C.4.St.25. So just below<St.10>,

And fowre since Florimell the court forwent,
It should have been Forewent, i.e. did forego.

XI.

So may YOU gaine to YOU--] This is the reading of the 2d Edit. and
of the Folios: and 'tis wrong. But the 1st Edit. as it should be,

So may ye gaine to you--
I thought it not improper to notice that ye should be used in the
nominative case, and you in oblique cases. But our poet does not
follow this rule so strict as he ought. Where I can therefore lay the
fault on the printers and editors, I remove this confusion from the
context. The translators of the Bible are very correct in this
distinction of ye and you, and I wish others would follow their
example.

XII.

The want of his good squire--] See above B.iii.C.4.St.47.

XV.

For they were three

Ungratious children of one gracelesse syre.]

Perhaps alluding to the threefold distinction of lustful desire, viz.
the lust of the eye, the lust of the ear, and the lust of the flesh.
Mulier visa, audita, tacta.

XVI.

FORTHWITH themselves with their sad INSTRUMENTS
Of spoyle and murder they gan arme BYLIVE,
And with him foorth into the forest WENT,]

In these three verses the reader will see, that instruments does not jingle with went: he therefore will think it should be instrument; for the singular number may here be easily defended. He will see likewise that FORTHWITH and BYLIVE are both adverbs, both signifying immediately, and 'twill be suggested to him that FORTHWITH is an easy corruption of the printer or transcriber, for FORTHY, which word we have in a hundred places, Anglo-S. forpi quamobrem; on which account the whole passage therefore runs thus, and connects with the foregoing Stanza,

Forthy themselves with their sad instrument
Of spoyle and murder they gan arme bylive,
And with him foorth into the forest went--

XVII.

By that same way they knew that squyre unknowne
Note algates passe;--]

By that same unknowne way, &c. See note on Introduction to B.ii.St.3.

XIX.

But labour'd long in that deepe ford with vaine disease.] i.e. in vain. See note on B.i.C.2.St.39. and on B.ii.C.5.St.16.

XXII.

He tombling downe with gnashing teeth did bite
The bitter earth, and bad to let him in
Into the balefull house of endlesse night,]

And pray'd, intreated, to let him in into the balefull house: take
notice of the two prepositions: See B.4.C.6.St.15. This is expressed from the poets.

Proculuit mortiens, et humum semel ore momordit

\textit{Virg. xi.418.}

Sanguinis ille voemens rivos cadit, atque cruentam
Mandit humum.

\textit{xi.669.}

Volvitur ille ruens, atque arva hostilia morsu
Appetit, et mortis premit in tellure dolores.

\textit{Sil. Ital. ix.383.}

But Homer<il.ii.418.> led the way, \textit{όοδε λαξολατο γάιαν.}

\textbf{XXIII.}

His sinfull sowle with desperate disdaine
Out of her fleshly ferme fled to the place of paine.}

From Virgil.

Vitaque cum gemitu fugit \textit{INDIGNATA} sub umbras.

\textit{Aen.xii.<952.>}

A le squalide ripe d' Acheronte
Sciolta dal corpo, più freddo che ghiaccio,
Bestemmiando fuggi L' \textit{ALMA SDEGNOSA.}

\textit{Orl. Furios.xxxvi.140.<i.e. xlvi.140.>}

Take notice of the iteration of the letters: hence perhaps he says, fleshly ferme, and not fleshly house: for the body is the house or tabernacle in which the soul dwells. What Menage observes in FERME: will very well explain our poet. 'Comme \textit{Firma à ete dit pour un lieu fermé, on a dit aussi Firmitas pour un bourg, ou village, fermé de murailles. Les capitulaires de Charles le Chauve, titre 31. chapitre 1. Et volumus et expresse mandamus ut quicunque ists temporibus castella et firmitates et hainas sine nostro verbo fecerint, &c.--on a
aussi dit firmare pour enclore, et fortifier; d'où nous avons fait fermer, &c.' So that *Fleshly ferm* is an inclosure of flesh.

XXIV.

As that did foresee

The fearfull end of his avengement sad,]
i.e. as if that he did foresee—*praesaga mali mens*, Virg.x.843. The following verses are expressive of the faintly fluttering arrow, shot from the bootlesse bow: and will bear comparison, with that well known passage in Virgil, where he describes the feeble dart, scarce flung from the arm of the enervated old king. Dryden's translation is happy,

This said, his feeble hand a javelin threw,
Which flutt'ring, seemd to loiter as it flew;
Just, and but barely, to the mark it held,
And faintly tinkled on the brazen shield.

<*Aeneis ii.742-5.*>

XXVII.

*Providence hevenly passeth living thought,*] See note on B.i.C.6.St.7.


--*As faire as Phoebus sunne.*] As faire as Phoebus the sun: expressed as *Phoebus Apollo, Ἀθήνη, Cytherea Venus, &c.* See Bentley's note on Horat.Carm.i.iv.5. Just above concerning Braggadochio's cowardise, See B.i.i.C.3.St.46.

XXVIII.

Well hoped shee the beast engor'd had beene,

And made more haste *THE* live to have bereav'd:]
rather, HIS *life*: i.e. to have taken away the life of the beast.

*persue* means the *pursuit*, and tracing of the beast by his blood.
Besides all hope with melting eies did vew,) did see out of all hope, hopeless.

XXXII.

For shee of herbes had great intendiment,) Ital. Intendimento, intendment, understanding. Ladies of antiquity of the highest rank were skilful in physick and surgery. Who is ignorant of Medea, the daughter of a King? of Circe? or of the wife of King Thone, who taught Helena the use and mixture of Nepenthes? The royal Agamede knew all the herbs and all their virtues.

"H τόσσα φάρμακα ἀρά, δώς τρέφει ἐυρέια χασίν.

II. X. 740.

Let us turn to Romance writers, no small imitators of Homer. Sir Phil. Sydney in his Arcadia, p.69. introduces 'Cynecia having skill in surgery: an art in those days much esteemed; because it served to virtuous courage, which even ladies would, even with the contempt of cowards, seem to cherish.' Angelica who makes so great a figure in Boyardo and Ariosto 'had great intendment of herbs.' See Boyardo, Or1.Innam.<L.1.C.13.St.20ff.>Fol.51. or Berni.L.i.C.14.St.38. And Ariosto, xix.St.22. This same Angelica cures the wounded Medoro, as Belphoêbe cures the wounded Squire. Spenser mentions 1st Tobacco: this was brought into England by Sir W. Ral. An.1584. I took notice formerly in a letter to Mr. West <p.9>, that Timias, this gentle Squire, was intended to express covertly Sir W. Ral. Timias therefore covertly expressing our poets honoured friend; the allusion is manifest.--2dly, Panacea. This is mentioned in the cure of Æneas, Virg.xii.419. the very name shews it a sovereign remedy: Angelica uses it too in the cure of Medoro, as well as the Dictamus. See Virg.xii.411.--3dly, Polygony. Pliny<XXVII.xci.113.> mentions
Polygonum as good to stanch blood. Whether any of these herbs it were, or whatever else the soveraine weed was named, this she brought, and applyed: Fovit eâ vulnus, Virg.xii.420. Leva ogni spasmo, Ariosto<xix.22>: She abated all spasme.

XXXVI.

Nor godesse I, nor angell, but THE mayd
And daughter—}
It should be rather,
--but A mayd,
Shakesp.Temp.Act.1.<ii.428-31.> My prime request (Which I do last pronounce) is, o you wonder, If you be made or no? Mr. No wonder, Sir, BUT CERTAINLY A MAID.

O quam te memorem Virgo: namque haud tibi vultus
Mortalis, nec vox hominem sonat: O dea certe--
Tum Venus, haud equidem tali me dignor honore.

Virg.i.327<-328,335>.

XXXIX.

--That their course they did restraine.] From the 2d quarto and Folios I have printed his course. just above,

And like a stately theatre it made,
i.e What resembled a stately theatre. See the same expression in a note on B.i.C.2.St.13.<i.e. B.iii.C.2.St.3.>

XL.

--and of their sweet loves teene,] i.e. and of the vexation which their sweet loves gave them. Anglo-S. teoman, vexatio.

Ibid.

That greatest princes liking it mote well delight.] The alteration which I have made in the context is from the 2d quarto and Folios: not, delight the liking, but delight the greatest princes on earth,
greatest princes living.

XLIII.
Still as his wound did gather, and grow hole,
So still his hart woxe sore, and health decayd:
Madnesse to save a part, and lose the whole.

This is the spelling of the 1st and 2d quarto editions: others read, grow whole. The words ought to have some difference: perhaps, hole from the Anglo-S. hal, Sanus. Whole from οἶλος, Ρολός.

Ibid.
--what other could he do at least,] What at least could he do otherwise.

XLVII.
To her, to whom the hevens do serve and sew?] I thought formerly that Sir W. Raleigh, who is all along imaged in Timias, made some verses of like nature to his Cynthia, our poet’s Belphoebe. The compliment here paid Q. Elizabeth, that the heavens themselves obey’d to her, and fought her battles, is borrowed from Claudian, and was applied to her, when the Spanish fleet was destroyed by the storms:

O nimium dilecta Deo, cui militat aether,
Et conjurati veniunt ad classica venti!

<De Tertio Consulatu Honorii Augusti 96-8.>

A medal likewise was stricken, representing a fleet shattered by the winds and falling foul on one another, with this inscription, Afflavit Deus et dissipantur, God blew with his wind and they were scattered. These often repeated verses Drye, rather dye—the grammarians call versus intercalares, παρεμβολήματα. So in Ovid’s Epistles<ix.146>, Impia quid dubitas Deianira mori?—Theocritus<ii.64.>, Αχειτε Βακχολίκως, κ.λ. Virgil<Ecl.viii.57>, Incipe Maenalis, &c.
XLVIII.

As percing levin, which the inner part
Of every thing consumes and calcineth by art.]
The ill state of his mind and body, his love to Belphoebe consumed his inner part, just as piercing lightning, which consumes (as is said) oftentimes the sword, without hurting the scabbard; and melts money in a man’s pocket, without hurting him or his cloaths:—and calcineth by art, and calcineth, as it were, by chymical art.

XLIX.

Yet still he wasted, as the snow congeald,
When the bright sunne his beams thereon doth beat:]
He had his eye, I believe, on Ariosto, Canto xix. St.29. who has the same simile, applied to Angelica in love with Medoro.

La misera si strugge, come falda
Strugger di neve intempestiva suole,
Ch’ in loco aprico abbia scoperta il sole.

Compare Tasso, xx.136. and Ovid, Met.iii.487.

LI.

That daintie rose,—] It seems to me that this image (though varied) was taken from that well known simile in Catullus, Carm.Nuptial.<lxii.39-40.>

Ut flos in septis secretus nascitur hortis
Ignotus pecori, &c.

which Ariosto has imitated, OrI.Pur.i.42.

La verginella è simile à la rosa
Ch’ in bel giardin, &c.

LIII.

And crowne your heads with heavenly coronall,
Such as the angels weare before God’s tribunall.]
A crown of glory that fadeth not away, 1 Pet.v.4. ἑγάραντινον στέφανον. Hence Milton with a learned and poetical allusion speaking of the angels crowns, calls them Crowns inwoven with amaranth and gold, iii.352. Chastity is this crown of amaranth and gold, which our poet recommends to the ladies to wear, following the example of their VIRGIN QUEEN. See note on the Introduction to B.iii.St.1.

LIV.

To your faire selves a faire ensample frame—] exemplar: παράδειγμα.

Posce exemplar honesti. Lucan.<ix.563.>
CANTO VI.

I.

SO farre from court and royal citadell,

The great school-maistress of all courtesy.]


III.

Her birth was of the wombe of morning dew.] Alluding to Psal.cx.3.

The dew of thy birth is of the womb of the morning.--This is difficult to understand; the dew is, as it were, the offspring of the morning: a kind of birth or conception of the womb of the morning: the offspring of Christ, his subjects, and sons, &c. were to be as numerous as the dew of the morning.

IV.

Her mother was the faire Chrysogonee

The daughter of Amphisa--]

The Mythology is all our poet’s own. Belphœbe is Q. Elizabeth; if we carry on the allusion Chrysogonee should be Anna Bullen: but this will not hold true, no more than Amoret is Queen Mary, because said here to be sister of Belphœbe. However, I neither affirm nor deny that Amoret is the type of Mary Q. of Scots, whom Q. Elizabeth called sister.

VI.

As it in antique booke is mentioned.] Our poet to gain credit to his strange assertions refers to certain antique booke, which we have spoken of in a note on B.iii.C.2.St.18.

Ibid.

When Titan faire his beames did display.] The Folios read,

When Titan faire his hot beames did display.
The sun beames bright upon her body playd.] The mother of Belphoebe conceived from the rays of the sun.—One would imagine that Spenser had been reading Sannazarius de partu Virginis, ii.372.

Haud aliter, quam quem purum speculandia solem
Admittant; lux ipsa quidem pertransit, et omnes
Irrumpunt laxu tenebras, et discutit umbras.
Illa manent illaesæ, hand uii periva vento,
Non hiemi, radijs sed tantum obnoxia Phoebi.

Mahomet says the Genii (a higher order of beings between angels and men) were created of elementary fire: He created man of clay, but the Genii he created of fire pure from smoke. Al Koran ch.1v. What wonder that Belphoebe should be thus born, since the sun generates souls, like rays and sparks of fire? Sol (mens mundi) nostras mentes ex sese, velut scintillulas diffundit. Amm.Marcell.L.xxi.<1.11.> And why more incredible that Chrysogone should conceive from the rays of the sun, than mares should conceive from the wind? Pliny, Virgil, and Tasso, mention this wonder. The soul itself is a ray of light from the source of all light. Omnia Stoici solent ad ignem naturam referre. Cic. de Nat.Deor.L.iii.<xlv.35.> The soul is intelligible fire, πῦρ νοερῶν. Cic.Tusc.i.<ix.19.> Zenoni Stoico animus ignis videtur.

Ignen est ollis vigor, et caelestis origo
Seminibus.

<Aen.vi.730-1.>

Though many passages of like sort might easily be brought together, yet I shall add but one more from Epicharmus.

Istic est de sole sumptus ignis, isque mentis est.
-672-

So that to make the soul to be an Æthereal, fiery substance, a ray of light, &c. is no new doctrine: and Belphoebe was one of these Genii, all elementary purity, and chastity.

VIII.

So after Nilus inundation

Infinite shapes of creatures men doe fynd

INFORMED in the mud.]

i.e. after the inundation of the river Nile various kinds of creatures imperfectly formed are found bred in the mud by an equivocal generation. Informed, imperfect, half formed. He has Ovid plainly in view, Met.i.422<423,425–7>.

Sic ubi deseruit madidos septemfluus agros

Nilus—

Plurima cultores versis animalia glebis

Inveniunt, et in his quaedam modo coepta sub ipsum

Nascendi spatium; quaedam IMPERFECTA—

Pomponius Mela<i.9.> speaking of the Nile has the same observation, Ubi sedantur diluvia, ac se sibi reddidit, per humentes campos quaedam nondum perfecta animalia, sed tum primum accipientia spiritum, ET EX PARTE JAM FORMATA, ex parte adhuc terrea visuntur. Spenser uses informed as the Latins use informatus, not perfectly formed: His informatum manibus jam parte polita Fulmen erat, Virg.viii.426. i.e. the unformed, unfinished thunder. 'INFORMARE et DEFORMARE pictoriae aut statuariae sunt vocabula: et INFORMATIO οὐκορομρια est.' Says Taubmannus in his note on the above passage of Virgil. See the same simile B.i.C.l.St.21.

IX.

Great father he [the sun] of generation—

And his fair sister [the moon] for creation
Ministreth matter fit, which tempred right
With heat and humour, breeds the living wight.]  
Ovid. Met. i. 430.

Quippe ubi temperiem sumseretur humorque calorque,
Concipiunt, et ab his oriantur cuncta duobus.

These Egyptian hypotheses may be seen in Plutarch’s treatise of Isis and Osiris; where ’tis likewise asserted that the light which comes from the moon is of a moistening and a prolific nature: the moon is likewise called there the Mother of the world.

X.

Till that unweedy burden she had reared] Terent. Andr. Act. i. iii. 219.

Quicquid peperisset decreverunt tollere.

XII.

Him for to seeke, she left her heavenly hous,
(The house of goodly formes and faire ASPECTS,
Whence all the world derives the glorious Features of beautie and all shapes select,
With which high God his workmanship hath deckt)
And searched everie way, through which his wings Had borne him, or his tract she mote detect:
She promist kisses sweet, and sweeter things,
Unto the man that of him tydings to her brings.]  

SHE left—The seeming redundancy of the article is a most elegant imitation of Homer and Virgil, who thus superadd ὦς, ille,—See note on B. i. i. C. 8. St. 6. In Hughes’s edition ’tis printed aspect, in all the others aspects, which does not rhyme to the other words. Beautie is the reading of the 1st quarto, the others beauties, which is the worse reading, as features, beauties, shapes, have all like terminations. Venus to seek her fugitive son (ἦλθεν ὄλυν.) left her heavenly
house, her planetary orb: Vulcan in Homer II. &<606-8.> is said to have made different mansions for the gods; in allusion to the twelve houses assigned to the planets by astrologers: The aspect of Venus was favourable; the aspect of Saturn malign. As to the story here told of Venus losing her son; her seeking him; and the promises made to those who would discover him,

She promist kisses sweet and sweeter things,
Unto the man that of him tydings to her brings.

This story Spenser might have taken from the Aminta of Tasso, where Cupid is introduced disguised in a pastoral dress, having just plaid the truant from his mother. Spenser says, St.11. that for some light displeasure—he had fled. In Tasso, Love says, that he was constrained to fly, and to conceal himself from his mother, because she would dispose of him and his arrows according to her will; and as a vain and ambitious woman would confine him amongst courts, crowns, and scepters.

Io da lei son constretto di fuggire,
E celarmi da lei, perch’ ella vuole
Ch’ io di me stesso, e de le mie saette
Faccia à suo senno; e qual femina, e quale
Vana et ambitiosa mi rispinge
Pur tra le corti, e tra corone, e scettri.

<Prologo 13-8.>

Love then mentions his retreating into the woods and cottages; his mothers pursuing him thither, and promising to the discoverer of her fugitive son either sweet kisses, or something else more sweet.

Ella mi segue,
Dar promittendo à chi m’ insegna à lei,
O dolci baci, c’è cosa altra più cara.  

I have no occasion to put the reader in mind that the Prologue of Tasso’s Aminta is chiefly taken from Moschus.

XVIII.

that late in tresses bright

Embroaded were for hindring of her haste.]  
i.e. lest they should hinder. The last verse in this stanza, viz.

And were with sweet ambrosia all besprinkled light,

is imitated either from Homer, describing the locks of Jupiter,  
\textit{Ambo\delta\nu\nu} \textit{\chi\nu\tau\alpha}, \textit{Iliad} 529. or from Virgil, describing the locks of Venus, \textit{AEn.} 1.403.

Ambrosiaque comae divinum vertice odorem

Spiravere.

The picture, which our poet here draws of Diana and her nymphs surprized by Venus, seems taken from the story of Acteon in Ovid\textit{Met.} iii.155ff.; and the closing verse in St.19.

While all her nymphs did like a girland her inclose,

is plainly a translation of the following,

---circumfusaeque Dianam

Corporibus texere suis.  

Ovid\textit{Met.} iii.180.

XXIII.

---Let it not be envide.] \textit{Ἀπίσω φόβος, abst invidia}. \textit{ὁῦν Ἀριστέλη ἡγώ}. Euripid. in Rheso<468>. Plato\textit{Gorgias} 505A uses \textit{ὡς εἴπος ἔτηε} in the same sense; which the editors and translators of Plato seem not rightly to have understood; and which expression Cicero himself wrongly interprets.
XXIV.

By Stygian lake I vow, whose sad annoy
The gods doe dread, he dearly shall abye.]
I vow by the river Styx (whose sad annoy, annoyance, i.e. whom to injure or offend by perjury the gods do dread) he dearly shall pay for it.

Stygiamque paludem,
Dii cujus jurare timent, et fallere numer.

Virg.vi.324.

I scarce doubt but that Spenser had in view the Epigram in Antholog. pag.xi. where the Muses reply to Venus, who was persuading them to pay some greater regard to her, or she would arm her son against them, 'Go to (say they) and talk in this impudent strain to Mars, that boy of yours comes not to us,

He comes not here, we scorn his foolish joy.

"ΑΡΕΙ τα στάμυλα τάματα
'Ἡλίν δ' οὐ πέταται τούτο τὸ παιδάριον.

Observe likewise this elegant sarcasm, we scorn his FOOLISH joy, in allusion to the name of Venus Ἀφροδίτη; so named (as some say) ἀπὸ Ἀφροδύτεις, from the follies and madnesses, which with this goddess of beauty inspires her votaries. Eurip.Traod.989.

ΤΑ ΜΟΡΑ γὰρ πάντ' ἐστὶν Ἀφροδίτη βροτοῖς,
Καὶ τοῦτοι' ὀρθῶς Ἀφροδύτης ἄρχει θεᾶς.

Euripides likewise in his Hyppolytus<644> uses μορία i.e. folly, for immodesty: and Plautus<Bacc.Frag.57>, in the same sense says stulte facere. Several instances there are in Scripture where to play the whore, and to act FOLLY, are expressions of the same import.

XXV.

So her she soon appeasd
With sugred words, and gentle blandishment,

From which a fountaine from her sweete lips went.]

So the 1st and 2d quarto editions, but the folios of 1609, 1611, 1617, read,

Which as a fountaine from her sweete lips went.

And this is plainly the true reading. Sugred words is the expression of Aristophanes in Avibus ver.909. μελιγούσας έπέλθων. So our old poets, Chaucer and Lydgate:

Thy sugir drops sweete of Helicon
Distil in me, thou gentle Muse, I pray.

Ch. Court of Love, ver.22.

Certys Homer for all thy excellence
Of rethoryke and sugred eloquence—


And sugred speeches whispred in mine eare

Fairfax.iv.St.47.

XXVI.

And after them herselfe eke with her went
To seeke the fugitive.]

Thus the verse breaks off in the 1st quarto: but in the 2d quarto is added, to compleat the measure,

—both farre and nere,

XXVII.

She bore withouten paine—] Goddesses and Heroines often bring forth their children without pain: so Latona brought forth Diana,

Οτι με και τίκτουσα και ούκ ἁλυσε χειρους

Μήτηρ—

Callim. in Dion.ver.24.

So Danae brought forth Perseus, Alcmena Hercules; and the same story
is told of Mahomet’s mother.

XXVIII.

But Venus THENCE—] So the 1st edition, much better than the subsequent editions hence, presently after write Love’s, i.e. Cupid’s.

XXIX.

Whether in Paphos or Cytheron hill
Or it in Cnidas be—]

Venus mentions these her beloved places, in Virg.x.51.

Est Amathus, est celsa mihi Paphus atque Cythera,
Idaliaeque domus
And Horace addresses Venus as Queen of Cnides and Paphos,
O Venus, regina Cnidi Paphique.

L.i.0d.30.<1.>

‘Phaphia comprehendeth the west of the Island Cyprus, so called of the maritime city Paphus. No place there was through the whole earth where Venus was more honoured;

Illa Paphum sublimis abit, sedesque revisit
Laeta suas—

Virg.i.419.<i.e. 415-6.>

‘West of this stood Cythera, a little village, at this day called Conucha; sacred also to Venus, and which once did give a name unto Cyprus.’ Sandys Trav. pag.221. I have from the authorities of the 2d quarto, and folios, altered Cnidas into Cnides. Spenser, imitating Chaucer, says Citheron, and not Cythera.

Ibid.

The gardin of Adonis—] Spenser has already mentioned the gardins of Adonis, in B.i1.C.10.St.71. and here he is profuse in the description of them. Milton I believe had Spenser in his mind, where he compares the garden of Paradise with the garden of Adonis, B.ix.439.
Spot more delicious than those gardens fein'd
Or of reviv'd Adonis, or renown'd

Alcinous—

'There was no such garden ever existent, or even FEIGN'D, [surely there was, and that too by Spenser in the episode now before us] Ἀξώνιδος, the gardens of Adonis, so frequently mentioned by Greek writers, were nothing but portable earthen pots, with lattice or fennel growing in them, &c.' Bentley. I shall refer the reader to what I have already written on this subject in Critical Observations on Shakespeare, page 151, and will now give the reader some opening into this beautiful allegory. But first it seems not improper to see how some of the ancients allegorized this fable, which take in the words of the learned Sandys, who thus writes in his Travels, pag.209. 'Biblis was the royal seat of Cyneras, who was also king of Cyprus, the father of Adonis slaine by a bore; deified, and yeerely deplored by the Syrians in the moneth of June; they then whipping themselves with universal lamentations: which done, upon one day they sacrificed unto his soule, as if dead; affirming on the next that he lived, and was ascended into heaven. For feigned it is, that Venus made an agreement with Proserpina, that for six moneths of the yeere he should be present with either: alluding unto corne, which for so long is buried under the earth, and for the rest of the yeare embraced by the temperate aire, which is Venus. But in the general allegory, Adonis is said to be the sunne, the Boar the Winter, whereby his heate is extinguished; when desolate, Venus (the Earth) doth mourn for his abscence; recreeted againe by his approach, and procreative vertue.—Three miles on this side runnes the river Adonis, which is said by Lucian<De Syria Dea 8.> to have streamed bloud upon that solemnized day of his obsequies.' See Milton, i.450. The allegory of
Adonis is in the same manner explained by Macrobius, Lib.I.Cap.xxxi.<1-4.> His obsequies are mentioned in Theocritus, Idyll.xv. as celebrated by Arsinoë: there indeed the gardens of Adonis are not so poorly furnished as the proverb is explained, but decked out with all the fruits of the earth that can be procured, and ornamented with silver baskets filled with earth, in which was planted flowering shrubs, &c.

In that same garden all the goodly flowres——

But Spenser varies from antiquity frequently both in mythology and allegory. And in this fable of Adonis he is more philosophical than any of the ancients in their interpretations of it. Let us then see how our poet allegorizes. First, this Garden of Adonis is the Universe; from its beauty and elegance named Ὄ Κόσμος, Mundus. There, viz. in this Garden, is the first seminary of all things, namely, all the elements, the materials, principles, and seeds of all things. M. Antoninus, iv.23. thus apostrophizes Nature, O Nature, from thee all things proceed, in thee all things consist, to thee all things return. This Garden or Universe is girded with two walls,

The one of yron, the other of bright gold,
The verse is thus to be measured,

The one of ὤρων, the other of bright gold,
Lucretius mentions often the Walls of the Universe, Μαῖνα μundi, i.74.v.120. meaning its fastenings and bindings: these walls were strong and beautiful, the one of iron the other of gold; with two gates, imaging the entrance into life, and the going out of it. The porter of these gates is Old Genius. This is plainly taken from Cebes; in whose allegorical picture, an old man stands by a gate, holding in one hand a roll of paper, and pointing with the other:
this gate is the entrance into life; and the old man is the dictating and inspiring Genius, οὗτος αἰώνιον καλέται.

XXXIII. <i.e. XXXII.>

A thousand thousand NAKED babes attend—] It has been the opinion of some that when God formed the soul of Adam, he then formed the souls likewise of all mankind: and from this preexistent state they are to transmigrate into their respective bodies. The thousand thousand naked bodies are the souls of their preexistent state, divested of body. This or the like doctrine of the preexistence of souls is the foundation of the finest book in the Aeneid.

At pater Anchises penitus convalle virenti
Inclusas animas, superumque ad lumen ituras,
Lustrabat studio recolens.

—amimae quibus altera fato.
Corpora debentur.

<i>vi.679-81,713-4.</i>

XXXIII.

So like a wheele around they ronne from old to new.] This reversion and permutation of things in this garden of Adonis seems imaged from the doctrine of Pythagoras.

Omnia mutantur, nihil interit; errat et illinc
Huc venit, hinc illinc, et quoslibet occupat artus
Spiritus.

Ov. Met. xv. 165.

And speaking of the change of elements, he adds<i>xv.249>,</i>

Inde retro redeunt, idemque retextitur ordo.

Which is very like Spenser’s doctrine,

So LIKE A WHEELE around they ronne from old to new.

So in Plato’s Timæus<i>79B</i>, τοῦτο ἡν τῶν ΟΙΟΝ ΤΡΟΧΟΥ ΠΕΡΙΑΓΟΜΕΝΟΥ
The ΑEgyptians (as Herodotus informs us in Euterpe<i.i.123.>) were the first who asserted the immortality of the soul: which after the destruction of the body, always enters into some other animal; and by a CONTINUED ROTATION, passing through various kinds of beings, returns again into a human body after a revolution of THREE THOUSAND YEARS.
Some thousand yeares so doen they there remayne,

Has omnes ubi MILLE ROTAM VOLVERE PER ANNOS
Lethaeum ad fluvium DEUS [old Genius] evocat agmine magno,
Scilicet immemores supera ut convexa revisant.

Virg.vi.748.

Compare Plato de Repub.L.x.<615A.> ἐστιν δὲ τὴν πορείαν χλιετη. I think 'tis plain from history, that Orpheus brought these doctrines first from ΑEgypt, which were afterwards better systematized by Pythagoras and Plato. I have now before me Dryden's elegant translation of the Pythagorean philosophy from Ovid. And my English reader will not be displeased to read the following verses, as they illustrate our poet.

Then death, so call'd, is but old matter dress'd
In some new figure, and a varied vest.
Thus all things are but alter'd, nothing dies;
And here and there th' unbody'd spirit flies,
By time, or force, or sickness dispossest,
And lodges, where it lights, in man or beast;
Or hunts without, 'till ready limbs it find,
And actuates those, according to their kind:
From tenement to tenement is toss'd,
The soul is still the same, the figure only lost.

<Met.xv.237-46.>

XXXV.

Some made for beasts,--] one order of being never breaks in upon the preestablished order of other beings. He has plainly St. Paul in view, I Cor.xv.39. as in the Stanza above, Gen.i.22.

XXXVI.

Yet is the stocke not lessened nor spent,] Things are changed, but things don't perish: and the world subsists by changes. αὐτὸς ὁ Κόσμος ἀλήθεια. M. Anton.ii.3.

Nec perit in TANTO quidquam, mihi credite, mundo,

Sed variet mutatque vices--

Ov.Met.xv.<254-5.>

I should think Ovid wrote IN TOTO mundo, ἐν τῷ δόλῳ. 'Tis Pythagoras speaks: the whole is never injured, never suffers; parts are. τὸ δόλον, τὸ Πάν, are sacred and mystical words in the mouths of Pythagoreans and Platonics.

Scilicet huc reddi deinde, ac resoluta referri

Omnia; nec morti esse locum--


Consider likewise that though individuals dye; yet the stocke is not lessened--At GENUS immortale manet. Virg.G.iv.208. Thus all particular forms, and all individuals are hastening on to their dissolution for the preservation, good, and beauty of the WHOLE.

Ibid.

An huge eternall chaos, which supplyes--] That nothing comes from nothing—that the materials of creation have existed always—these are opinions which many of the best of philosophers have maintained. All things (says Anaxagoras) lay together in a confused mass, till Mind
reduced them into order. Milton seems to have been of this opinion
where he calls the abyss, The womb of nature, and perhaps her grave,
i.911.

rudis indigestaque moles,
Nec quicquam nisi pondus iners, congestaque eodem
Non bene junctarum discordia semina rerum:
Hanc Deus, aut melior litem Natura diremit.

Ovid. Met. i. 7-9, 21.

XXXVIII.

For every substaunce is conditioned
To chaunge her hew, and sondry formes to don,]
to don, i.e. to put on. The reader will see all this doctrine in the
old Timaeus, and in the Timaeus<49A> of Plato, where Substance, or
Matter, is called πάσης γενέσεως υποδοχή, οὗν τιθηνι—πανέχης and
in pag. 50.<50C> Εἰκοτιεῖον γὰρ φόοει παντι κείται, κινούμενον τε καὶ
διασχιματιζόμενον υπὸ τῶν ἐνειδῶν, οὕνεια δὲ ἀνέιν ἐκλογε ἀλλοτρ
ἀλλοιον. Compare Timaeus Locrus, pag. 94. M. Antoninus has frequent
allusions to this alteration of form and fashion: hence as he
observes, L.ix.s.1.<i.e. L.vi.s.1.> ἡ τῶν ὅλων οὐσία ἐπιρέσις καὶ
ἐπιρέσις, Universi materia est prompta obsequi ac fingenti parere.
See likewise L.vii.s.23. where he says, that the Universal Nature
forms and fashions things from the universal Matter, which from its
ductility and easy impressions, he compares to wax. So Ovid,
Met.xv.<252-3.>

rerumque novatrix

Ex aliis alias reparat Natura figuras.

XL.

And their great mother Venus—] Mother of forms, form personified.
Venus was named Παναμιη, the universal cause: and Genetrix: See
note on B.iv.C.10.St.5. Whence has the world its name in Greek and Latin, but from its beauty? ὁ κόσμος, Mundus. What strikes our eye, but form. Venus is then all in all. But Time is the common troubler of things in this beautiful Gardin. Be it so. Since we know that change, and alteration, renew the world, and keep it perpetually beautiful, young, and new.

XLII.

There is continuall spring, and harvest there

Continuall, both meeting at one tyme:

For both the boughes doe laughing blossoms beare,

And with fresh colours decke the wanton pryme,

And eke attonce the HEAVY trees they clyme,]

Laughing blossoms, is from Virgil, Ecl.iv.20. Mixtaque ridenti colocasía fundet acantho. The 1st quarto has heavenly trees: the 2d and Folios, heavy, which seems much the better reading.—Perpetual Spring makes no small part of the descriptions of the paradisaical state, of the fortunate islands, Elysian fields, gardens of the Hesperides, of the gardens of Alcinous, of the golden age, &c. &c. 


While universal Pan [i.e. Nature]

Knit with the Graces and the Hours in dance

Led on th' eternal spring.

Milt.iv.266.

The trees bearing blossoms and fruit at the same time, is taken from Homer's description of the garden of Alcinous<Od.vii.117>, and imitated both by Tasso in his description of the garden of Armida<xv.53,54>, and by Milton in his description of Paradise, iv.147.
Right in the middest of that paradise
There stood a stately mount,—]
Among other poets which Spenser consulted in adorning these gardens of Adonis, he did not forget Claudian, de Nupt. Hon. et Mariæ<55-6,65-6>, where there is a description of the garden of Venus.

Aeterni patet indulgentia veris.
In campum se fundit apex—
Vivunt in Venerem frondes, omnisque vicissim
Felix arbor amat—

XLV.
And all about grew every sort of flowre,
To which sad lovers were transformde of yore;
Fresh Hyacinthus, Phoebus paramoure
And dearest love;
Foolish Narcisse, that likes the watry shore;
Sad Amaranthus, in whose purple gore
Me seemes I see Amintas wretched fate,
To whom sweet poets verse hath given endlessse date.

In the two oldest Editions, the broken verse, And dearest love—is wanting; but here inserted from the Folio of 1609.—Whoever had the care of that Edition, met with some additions and alterations, which could come from no other hand but Spenser's. Hyacinthus, he calls, Phoebus' paramoure and dearest love; this the Latins would express by Deliciae Phoebi: the Greeks by, ὕανῶνῶά. He says, Foolish Narcisse, because he fell in love with his own face. But what is the meaning of Sad Amaranthus, made a flowre but late—in whose purple gore, me seems I see Amintas wretched fate—Who is Amyntas? not a
woman: not to be written, Aminta's wretched fate, as some Editions read: for Aminta is the name of a shepherd in Virgil: and he means here I should think the renowned Arcadian shepherd Astrophel,

The fairest flowre in field that ever grew.
See Spenser's Pastoral Elegy on Sir Ph. Sidn. unfortunately killed abroad,

To whom sweet poets verse hath given endless date,
for Sir Philip Sidney, was lamented by all the poets in England; and the King of Scotland, afterwards King of England, writ a copy of verses on his death. But I don't know whether this interpretation, so plausible, might not be questioned. Read the following verses in Colin Clout's Come Home Again<432-41>,

There also is (ah! no, he is not now)
But since I said he is, he is quite gone,
AMYNTAS quite is gone and lies full lowe,
Having his Amaryllis left to mone.
Helpe, O ye shepherds, helpe ye all in this,
Helpe Amaryllis this her losse to mourn:
Her losse is yours, your loss Amyntas is,
AMYNTAS, flowre of shepherds, pride forlorne:
He whilst he lived was the noblest swaine,
That ever piped on an oaten quill--

Now all the characters in this pastoral, though mostly figured in borrowed names, are real characters: and Amyntas (if I conjecture right) means Henry Lord Compton and Monteagle, who married one of the daughters of Sir John Spenser. By saying he was immortalized by sweet poets verse; he may allude to several copies of verse written (as was then usual) on his death, particularly by his sister-in-law, the famous Elizabeth, married to the eldest son of Lord Hunsdon: though
indeed I never met with any such verses myself.

Thus, reader, you have here offered two explanations of a dark and mysterious passage: accept with candour what we have written, and judge for yourself.

XLVII.

And sooth it seems they say; for he may not
For ever dye, and ever buried bee
In baleful night, where all things are forgot;
All be he subject to mortalitie,
Yet is eterne in mutabilitie,
And by succession made perpetuall,
Transformed oft, and chaunged diverslie:
For him the FATHER of all formes they call;
Therefore needs mote he live, that living gives to all.]

And it seems they speak truth; for Adonis, Matter, cannot perish: it changes only its form, and thus is eternal in mutability. These changes preserve the beauty and youth of the world, though seemingly they seem to destroy both. For what we mortals (as Maximus Tyrius finely observes, Dissert. xli. ΠΟΘΕΝ ΤΑ ΨΑΛΝΗ; ) who see things partially and in a narrow and confined view, falsely call evils, and imagine to be corruption and destruction; all these the Great Artist, who acts for the good of the Whole, and makes each part subservient to it, calls ΣΩΤΗΡΙΑ ΤΟΥ "ΟΛΟΥ, the preservation of the Whole.

Nec perit in TOTO quicquam (mihi credite) mundo

Sed variat faciemque novat—

<Met.xv.254-5.>

Transformed oft, and changed diverslie.

'Tis to be remember'd that Venus is form and Adonis matter, now Adonis
being the lover of Venus in this episode, he therefore says,

For him the FATHER of all formes they call.

Whereas he should rather have said the subject matter of all forms: but you perceive how our poet’s own mythology led him into this error of expression. So we must distinguish between the philosophical, and poetical or mythological propriety, of his making Adonis, matter, the father of forms. As the lover of Venus, in the mythological view, he is the cause, that the beauteous goddess of forms conceives and brings to light her beauties: but as matter merely, (in the philosophical view) unactive, passive, the mother, the nurse, the receptacle, &c.

The Platonists call it παθεχῆς, all-receiving; as susceptible of all form and figure: ‘tis the first term, and the common groundwork of bodies; and ‘tis the last to which body is reduced: ‘tis all in power, though not any one thing in act: neque quid, neque quale, neque quantum. Hence Milton is to be explain’d, v.472.

one first matter all,

Indued with various forms, viz.

Materia prima. Which matter is called in the Timæus, ὕλης, and παθεχῆς καὶ τιθήνη καὶ ΜΗΣΤΕΡΑ—πάσης γενέσεως ύποδοχὴν, σοιν τιθήνην<49A>—See Plato in Timæo, pag.49,50, &c. So Aristot.<192A>

φυσικ. άριστ. η μὲν γὰρ [όλη] ύπολειποποιοι συναντία τῆς μορφῆς τῶν γυναικῶν ἐστίν ὃπερ μήτηρ. And afterwards he explains what he means by ὕλη, λέγω γάρ ὅλην, τὸ ποῦτον ὕποκειμενον ἐκάστῳ, ἐξ οὗ γίνεται τῇ ἐνυπάρχοντος μὴ κατὰ συμβεβηκός. Such is ADONIS, allegorized.—But Form gives Matter an essence, determining it to be this or that particular thing—Forma dat esse rei: as they say in the schools.

Form may be called substantial, when it so modifies matter, as that matter shall be named, gold, trees, apples, &c. or accidental, when it so affects matter, as to be denominated round, square, white, black,
&c. Such is the power of beauty's queen, and the lover of Adonis, VENUS.—Privation is the absence of a certain form; and is necessary to introduce a new form. But neither Privation (not the WILD BOAR) is let loose to make havoc and spoil at will and pleasure, or to reduce things back again to their pristine confusion and Chaos.

XLVIII.

There now he liveth in eternal blis,
Joying his goddesse, and of her enjoyd.]

This seems a translation of Tasso, xiv.71. where Rinaldo is carried by Armida to an enchanted island.

Ove in perpetuo april molle amorosa
Vita seco ne mena il suo diletto.
Which the elegant translator renders
There in perpetual sweet and flowing spring,
She lives at ease, and joyes her lord at will.

Ibid.

that foe of his
Which with his cruel tusk him deadly cloyd.] Cloyd is so spelt that the letters might answer in the rhimes, for clawed: 'tis at the best but a catachrestical kind of expression, clawed with his tuske: unless we bring claw from μάχω, frango; then the expression will be more natural. But great allowances are to be made on account of rhimes so frequently returning. Let us not forget the allegory, mentioned above. Venus is Form; Adonis, Matter; the wild Boar, Privation; now for ever imprisoned by the lovely goddess of forms, lest by his cruel depredations he should reduce all things back again into Chaos and confusion.

L.

And his trew love fair Psyche with him plays—
--and hath him borne a chyld

Pleasure.]

The allegory is, that true pleasure is the genuine offspring of the Soul, when inspired with true love. Both the fable and allegory of Psyche and Cupid are mentioned by Fulgentius, Mythol. L.iii.C.vi. And Apuleius<iv.28.-vi.24.> has told the story at large, of her long troubles and unmeet upbrayes, i.e. upbraidings; and likewise of her reconciliation with Cupid and Venus. Milton alludes to this tale in his Mask<1003-6>,

But far above in spangled sheen,

Celestial Cupid, her [Venus] fam'd son advanc'd,

Holds his dear Psyche sweet intranc'd,

After her wandring labours long—

Spenser mentions Pleasure the daughter of Cupid in his Hymn to Love<287>,

There with thy daughter Pleasure they do play.

Hence Chaucer is to be explained in the Assembly of Fowls, ver.214. The verses are cited below in a note on B.iii.C.11.St.49.--

Perhaps Spenser had his eye in this episode on the story told by Plato, of Plenty, who drunk with nectar enjoyed Penury in the gardens of Jupiter; from whom Love was produced. Plenty is Mind; Penury, Matter; the production of Mind and Matter is Lovely forms, which in perpetual revolutions die and revive again. See how Plutarch in his Isis and Osiris<374C-E> allegorizes this tale told in Plato's Symposium<203Bff>.

LIII.

And for his dearest sake endured sore,

Sore trouble--
i.e. sorely endured sore trouble: as κακὸς κακὸς. μέγας μεγαλωτὶ
ingens ingenti, &c. κακὸς κακὸς ἀπολέσει αυτοὺς. Matt.xxi.41.
ἀπολλυται κακὸς κακὸς. Cebetis Tabula. μέγας μεγαλωτὶ ταυσθείς.
Hom.II.xviii.26. ingentem atque ingenti vulnerè victim,
Virg.x.842.—The story here alluded to ye may elsewhere read, viz.
LIV.
That was to meet the goodly Florimel.] See B.iii.C.1.St.15.
CANTO VII.

I.

LIKE as an hynd--That has escaped--
Yet flys away--]

Observe in this stanza the variation of tenses, which the best of poets often use, as has been noticed in B.i.C.3.St.41. that hath escaped--yet flyes--that shaketh--hath encreast. Compare likewise this flight of Florimel with the flight of Erminia in Tasso C.vii.St.1. &c. or rather with the flight of Angelica in Orl. Fur. i.33,34. where Ariosto imitates Horace, L.i.Od.23. as Horace imitated Anacreon.

II.

--as if her former dred

Were hard behind her ready to arrest.]

Dread, should be perhaps printed with a capital letter. See note on B.iii.C.10.St.55.

Ibid.

--her weary wrest] Wrist, for arm. Pars pro toto.

III.

But nought that wanteth rest can long aby.] This sentence is translated from Ovid<Heroides iv.89>; and cited in a note on B.i.C.1.St.32.

IV.

That fortune all in equal launce doth SWAY,

And mortall miseries doth make her play.]

Launce is an Italian word (which kind of words Spenser often introduces) signifying balance or scales: from the ablative of the Latin Lanx,
Scis etenim justum gemina suspendere LANCE
Ancipitis librae,

Fortune doth SWAY all in equal balance: we say to sway a sword, to
sway a scepter, for to manage, wield, or to move to and fro: the
expression is somewhat catachrestical; nor should we think of
changing, did not so obvious a reading occur as,

That fortune all in equal launce doth WAY.
i.e. doth weigh: so spelt that the letters might answer in the rhime,
as just above wrest for wrist; and a thousand others. So he spells
it likewise in other places, as is taken notice of in the Glossary in
WAY. He says Fortune sports with human miseries, Ludum insolentem
ludere pertinax. Ludit in humanis rebus. Sir Phil. Sidney in his
Arcadia, p.464. has a pretty image, which he seems to have taken from
Plautus<Captivi 22>, Dil nos quasi pilas homines habent: Mankind are
like tennis-balls tossed about by the rackets of higher powers.

Ibid.
All cover'd with thick woodes that quite it over-came.] i.e. came
over it. So Shakespeare and Chaucer use this word; as I have shewn

V.
Through the tops of the high trees she did descry—] So the 1st and
2d edit. but the folio of 1609.

Through th' tops
This elision of the before a consonant the reader will find in a
thousand passages in Shakespeare: and though the editors and printers
of the 1st and 2d editions did not attend to their copy, yet I am
persuaded Spenser himself did intend thus to print, as the old folio
has printed. Hence other passages may easily be reduced to order and
correction, which seem intricate: So just below, St.18.

For feare of mischief, which she did forecast

Might by the witch or by her sonne compast.

So the 1st edition: but the 2d,

Might be the witch, or that her sonne compast.

How easy with the hint above given, by borrowing from these two editions of the highest authorities, thus to read?

For feare of mischief, which she did forecast

Might be by th' witch, or by her sonne compast.

The elision of the puzzled the printer or compositor of the press, and gave us this bad reading, which too scrupulously we have received into the context. The want of attending to this elision, as well as the blotted copy seems to have occasioned the error in B.iii.C.2.St.4. See the note there. I know very well what liberties Spenser uses in omitting this article the: in some places it cannot be spared: as in B.iii.C.9.St.13.(i.e. St.12.)

It fortuned, soone after they were gone,

Another knight, whom tempest thether brought.

Did not Spenser write?

--whom th' tempest thether brought.

See note on B.ii.C.12.St.27.

That through the sea th' resounding plaints did fly.

See likewise the note on B.1.C.5.St.5.

Both those and th' lawrel garlands to the victor dew.

So Milton in his Masque<809-10>,

I must not suffer this yet 'tis but the lees [read but th' lees]

And settlings of a melancholy blood.

VIII.

She askt what devill had her thether brought.] Perhaps Spenser might
use devill as an angry interjection, so the Latins use nefas, malum, &c.

--Sequiturque (nefas!) Ægyptia conjunx.

Tem. Eun. C780. Qui (malum!) alii—So here in the passage before us,
She askt what (devill!) had her thether brought.
i.e. she asked what in the devil’s name, what with a mischief, had
brought her thither? And this correction, or rather explanation, may
be further confirmed from Chaucer, whom Spenser perpetually imitates,
Thou coudest ne’r in love thy selfen wisse,
How (divell!) maiest thou bringen me to blisse?

Trovil. and Cres.i.624.

XII.
A laesy loord, for nothing good to donne.] i.e. good to do no one
Italis lordo est sordidus. Quidni oirginem vocum petas ab Isl. lnri,
sterchus, ad quod retulerim Sussexianum lourdy, ignavus, &
Spencerianum Loord.’ Junius, Lyte’s edit. Verstegan says that
Lourdaine was a name given in derision by the English, because the
Danes would be called lnrrâ which is now Lord, so they called them
lnrr Bumps instead of Lord. lnrr, i.e. lither, cowardly, sluggish.
This word lnrr I would restore to Chaucer in two places, where the
Monke is characterized in ‘Prologue 172 & 200’ Urry’s edit. pag.2 and
3.
Theras this lord was keeper of the cell
read, loord.

He was a lord full fatt and in gode point. [en bon point.]
I believe we should read here likewise loord. See note on
B.i.C.4.St.18.
Oft from the forest wildings he did bring.] Oft he brought wildings, Sylvestri ex arbore lecta Aurea mala, Virg.Ecl.iii.70. And oft he brought young birds, which he had taught to sing the praises of his mistress, sweetly chaunted by them: Caroled agrees with praises.

Ibid.
Whose sides empurpled were with smiling red.] Gall. empourpre. Ital. imporporato. Milton has borrowed here from Spenser, Impurpled with celestial roses smild.

XVII.

XVIII.

For feare of mischief, which she did forecast
Might by the witch, or by her sonne compast.] So the 1st quarto. The 2d and Folio thus,
Might be the witch, or that her sonne compast.
From both these readings, I think the true one is,
Might be by th' witch, or by her sonne compast.
i.e. might be compast by the witch or by her son. See the note above on St.5.

Ibid.
His late miswandred ways now to remeasure right.] άκινετοξωσθει. Cursus relectos iterare. See Bentl. Hor.L.i.0d.34.<5.>

XX.

Was greatly woe begun--] Chaucer has this expression often, and likewise all the poets down to Shakespeare.

XXII.

--of colours queint elect.] quaintly or oddly chosen: motley.

XXIII.

Ne once TO stay TO rest, or breath at large.] rather thus,
Ne once to stay, or rest, or breath at large.

XXIV.

That it she shunn'd no lesse then dread to die.] That she shunned the monster, no less than she shunned the dread of dying: ἡ ὕπνος τοῦ ὄμολον, then dread to dye.

XXV.

But yield herselfe a spoyle of greedinesse] i.e. of that greedy monster. The abstract is not without its elegance, and comes in happily to the support of the rhyme.

XXVI.

As Florimel fled from that monster yond
For in the sea to drowne herself she fond
Rather then of THE tyrant to be caught]
The meaning of monster yond, see explained in a note on B.ii.C.8.St.40.—She fond, she found in her heart; she choose rather to drowne herself than to be caught of THAT tyrant.

Rather then of THAT tyrant to be caught.
The printer seems to have mistaken y for y.

XXVII.

So safety fould at sea which she fould not at land.] Methinks here are more circumstances and allusions brought together, than can well be interpreted morally: we must therefore look into the historical allusions, according to the scheme which I have laid down in interpreting this often 'darkly conceited' poem—See the persecuted and flying Florimel first described in B.iii.C.1.St.15. and C.3.45. <i.e. C.4.St.45.> She is pursued by Prince Arthur, who, in the historical allusion, is the Earl of Leicester, and who was talked of, and that too by Queen Elizabeth's consent, as the intended husband of the Queen of Scots.—But what persecutions does she undergo in this
Canto?—I don't say that the monster pursuing her,

(With thousand spots of colours quaint elected.)
typifies the motley dress of the Queen of Scots' subjects: whom to
avoid she hastens to the seas,

For in the seas to drown herself she fond
rather than to be caught of that motley crew, her false tyrannical
courtiers and subjects now pursuing her: she leaps therefore into a
boat,

So safety found at sea, which she found not at land.

Hear Cambden, pag. 118.<i.e. pag. 108.> 'The Queen of Scots having
escaped out of prison, and levied a hasty army, which was easily
defeated: she was so terrified, that she rode that day above sixty
miles; and then chose rather to commit herself to the miseries of the
sea, than to the falsed fidelity of her people.'

XXIX.

As ever man that bloody field did fight:] As ever man was, that
fought a bloody battle. The character which follows just after of Sir
Satyrane,

But rather joyd to bee then seemen such:

Esse quàm videri: οὐ δοκεῖν ἄλλ' ἐναι. This character, I say, is
what Sallust gave of Cato,

Esse, quàm videri, bonus malebat.

'Οὐ γὰρ δοκεῖν ὅτι σοι, ἄλλ' ἐναι δὲλει.

Non enim videri optimus, sed esse velit.

<Bellum Catilinae liv. 6.>

XXXIV.

As he that strives to stop a suddein flood,

And in strong bancks his violence enclose,
Forceth it swell]

observe his and it both agreeing with flood. See B.ii.C.9.St.15.

Instances are very frequent in our old writers of the like.

Disburden heav’n rejoicd, and soon repaird

Her mural breech, returning whence it rolld.

Milt.vi.878.

If the salt have lost his savour, wherewith shall it be salted?

Matt.v.13. Perhaps in this simile, Spenser had in view

Ovid.Met.iii.568. which verses are cited above in <B.ii.C.4.St.11.>

pag.449. Our poet adds,

The woful husbandman doth lowd complaine

To see his whole yeares labor lost so soone

For which to God he made so many an idle Boone

---et deplorata coloni

Vota jacent; longique labor perit irritus anni.

Ov.M.1.272.

XXXVI.

But trembled like a lambe fled from the pray;] From the pray, i.e.

from some wild beast which would have made a prey of her. praeda, for

praedator; so spoyle for spyoler,

To save herselfe from that outrageous spoyle:

B.ii.C.8.St.32.<i.e. B.iii.C.8.St.32.>

i.e. the fisherman who would ravish her.

XXXIX.

And with blasphemous bannes high God in peeces tare.] i.e. She did

tare, &c. we have already mentioned several instances of he, she,

they, omitted.
All were the beame in bigness like a mast,] Tancred and Argante had speares, which Tasso calls, le noderose antenne, and his elegant translator two knotty masts. Canto vi.St.40. Cowley<Davidis iii.393-4.> has the same expression of the spear of Goliath, His spear the trunk was of a lofty tree, Which nature meant some tall ships mast should be, Though his original says, the staff of his speare was like a weaver's beame. 1 Sam.xvii.7. compare Milton i.292. of Satan's speare, --to equal which the tallest pine, Hewn on Norwegian hills, to be the mast Of some great ammiral, were but a wand. XLI. Or on the marble pillor, that is pight Upon the top of mount Olympus hight, For the brave youthly champions to assay With burning charet wheeles it nigh to smite;] I never yet saw any romance-writer, but supposed the Olympic games celebrated on mount Olympus. See De Institutione Ordinis Periscelidis, vol.2. pag.2. These our learned Sidney follows, in the Defence of Poetry, pag.553. 'Philip of Macedon reckoned a horse-race won at Olympus among his three fearful felicities.' I dont wonder therefore, that Spenser should suffer himself to be misled by his brethren the Romance writers, but I rather wonder that Cooper in his Thesaurus, should be misled by them: Olympicum certamen was a game or pryce kept on the hyll of Olympus.' Sir W. Raleigh therefore, taking upon him the historian, not the romance writer, says, 'These Olympian games took their name, not from the mountain Olympus, but from the city Olympia, otherwise Pisa, near unto Elis.' Rawl. History of the
world, pag. 490. 'Tis well known, that the great art of the Charioteer
was seen in avoiding the goal, as they turn'd short around it: poets
therefore perpetually mention this skill in nicely avoiding the Meta.
Part curb their fiery steeds, or shun the goal
With rapid wheeles.

Milton, ii. 531.

'This is plainly (as Dr. Bentley observes) taken from Horace<odes
I.i.4-5>, Metaque fervidis evitata rotis. But with good judgment, he
says rapid, not fervid: because in these hell-games both the wheeles
and the burning marle they drove on, were fervid even before the
race.' But Spenser very judiciously says,
With burning charret wheeles it nigh to smite;
Metaque ferventi circueunda rotâ.

Ov. Art. Am. iii. 396.

But who that smites it mars his joyous play,
And is the spectacle of ruinous decay.
Perhaps he had Nestor's speech in Homer before him, where the old man
instructs his son nicely to avoid the goal,

---λίθου δ' ὀλέασθαι ἀπαυγέειν,
Μήπως ἐπιος τε τρόπης, κατὰ δ' ὁμιλίαν δέης.
---In lapidem verò evites impingere,
Ne forte equosque vulneres, currumque confringas.

Iliad. xxii. 340.

XLII.
Yet therewith sore enrag'd with stern regard--] Milton has borrowed
this expression from our poet,

To whom with stern regard thus Gabriel spake.

iv. 877.

δείνου δεικήμενος.
XLIII.

And on his collar laying puissaunt hand,
Out of his wavering seat him pluckt perforce,
Perforce him pluckt, unable to withstand
Or helpe himselfe, and laying thwart her horse
In loathly wise like to a carrion corse
She bore him fast away:]

This image of the giantsesse pulling Sir Satyrane off his horse and bearing him away in her lap, is exactly the same as in Virgil, xi.743. Where Tarcho just in the same manner serves Venulus. I will cite the passage that the reader may see the imitation.

Dereptumque ab equo dextra conplectitur hostem,
Et gremium ante suum multa vi concitus aufert.

—Volat ingens aequore Tarchon [scribe Tarcho]
Arma virumque ferens.

<xii.743-4,746-7.>

This alludes, as Servius says, to a secret piece of history concerning Cæsar: which I have already taken notice of, and hence explained a dark passage of Beaumont and Fletcher, in Critical Observations on Shakespeare, pag.259. There is an imitation of this passage of Virgil in <Bemi> Orl.innam.L.i.C.4.St.97.

In questo tempo il gigante Orione
Preso sene portava Ricciardetto,
Lo teneva pe' piedi il rabaldone:
Chiamava forte ajuto il giovanetto—

XLVI.

And how he fell into the gyants hands.] So the 1st quarto; the 2d and Folios,

And how he fell into that gyants hands:
And how he fell into the hands of that gyantesse.

XLVIII.

For at that berth another babe she bore,
To weet the mightie Ollyphant, that wrought
Great wreake to many errant knights of yore,
Till him Chylde Thopas to confusion brought.

In the episode before us we see shameful lust, represented by Argante a gyantesse, pursued, and only to be overmatched by Chastity, Palladine. For what could Typhoeus doe, or his unnatural daughter,

Contra sonantem PALLADIS aegida?

<Horace, Odes III.iv.57.>

Argante and Ollyphant were the twins of Typhoeus and Tellus. This Ollyphant is mentioned by Chaucer in the Rhime of Sir Thopas, where the doughty knight arriving at the countre of Fairie<3310>, finds a grete gyaunt named Olyphant, A perillous man of drede<3315>,

He said, child, by Termagaunt,
But if thou prike out of my haunt,

Anon I slea thy stede.--

The child [viz. Sir Thopas] said, ALSO NOTE ITHE

To morrowe woll I metin the,
When I have mine armour.

We must read in Chaucer not ALSO, but as two words, i.e. So might I altogether prosper. Spenser uses this expression, as has been already remarked. The reason is plain why our poet in the 2d quarto edition altered, Till him Chylde Thopas--into,

And many hath to foule confusion brought:
For by Chaucer's story of Sir Thopas, it does not appear that the
-705-

giant was slain; the story breaking off abruptly<3423>.

XLIX.

So fowly to devour

Her native flesh,]

This is a latinism. Plaut. Asin. Act. ii. Sc. ii. 71.

--Jam devorandum censes si conspexeris.

LVIII.

Because I could not give her many a jane.] Chaucer in the Rhime of Sir Thopas, 3244.

His robe was of chekelatoun,

That cost many a Jane.

'JANE, Halfpence of JANUA, potius GENOA, q.d. nummus Genoensis, vel Januensis.' Skinner.

Ibid.

Thereat full hartely laughed Satyrane.] The Folio of 1609 spells it laught.

LIX.

The third a daughter was of low degree.--] I make no doubt myself, but Spenser alludes to the person he himself married, after being refused by his fair Rosalinda.

LX.

Seeking to match the chaste with th' unchaste ladies traine.] i.e. seeking to make up the number 300 of each. I observed formerly this tale of the Squire of Dames was of that ludicrous kind, which gives variety to the solemnity of the epick, being after the comic cast of the honest host's story in Ariosto, Canto xxviii.<4-75.>
CANTO VIII.

I.

HOW causelesse of her own accord.] How causeless, how without any just cause--Of her own accord, for she was in pursuit of Marinell. See above, B.iii.C.1.St.15. and B.iii.C.6.St.54.

II.

Tyde with her broken girdle—] So the 2d quarto edition and folio. This famous girdle was loosed from Florimel, but 'twas not broken, as the reader may see by comparing B.iii.C.7.St.36. B.iii.C.8.St.49. B.iv.C.2.St.25. particularly B.iv.C.4.St.15, and the following Canto, where the ladies try to gird themselves with this chaste, unbroken, and golden zone.—I have therefore recalled the reading of the 1st quarto, golden girdle.

III.

Thought with that sight him much to have reliv'd.] So the 1st and 2d quarto edit. the Folio, relieved.

IV.

And them conjure upon eternal paine] For conjurers had power over the spirits, whom they threatned and punished. See note on B.1.C.2.St.2.

V.

By their device and her own wicked wit

She there devis'd—]

So the 1st quarto; the word below catching the printer's eye; but the 2d quarto and the Folios read as I have given it in the context.

VI.

Which she had gathered in a shady glade

Of the Riphaean hills—]

Of of here a preposition; and so used in a hundred passages beside.
Yet golden wyre was not so yellow thryse
As Florimels fayre heare.] i.e. was not a third part so yellow. Just above, like to womans eyes, is the reading of the 1st quarto: the 2d and Folios, like a womans eyes. This phantom is decked out with pretty imagination; and may be compared with the visionary shade mentioned above, B.i.C.1.St.45. See the note on that passage. Below St. 11. he calls her IDOLE, which is Homer’s expression for the like phantom deck’d out by Apollo, II.v.449.

Virgil translates ἐλθώλον, imago, Aen.x.643.

WHO seeing her gan streight upstart, and thought
She was the lady selfe, WHO he so long had sought.] The word above caught the printer’s eye: how often do we meet with this error? ‘Tis who in the 1st and 2d quarto editions, and whom in the Folios.

He gan make gentle purpose to his dame.] This Milton has borrowed, iv.337.

Nor gentle purpose, nor endearing smiles
Wanted, nor youthful dalliance—
So too in the following verse, glozing speeches, which Milton likewise has in B.iii.93. his glozing lies.

An armed knight, upon a courser strong,
Whose trampling feete upon the hollow lay
Seemed to thunder.]
The hollow lay, putrem campum, 'a lay or Isuf thand. ab AS. ley.
terra: leag, campus,' Skinner. He very plainly translates Virgil 
viii.596.

Quadrupedante putrem sonitu quatit ungula campum.

This armed knight the reader is kept in suspense of till 
B.iv.C.2.St.4.

XVI.

Bad that same boaster, as he mote, on high 
To leave to him that lady for excheat,
Or BIDE HIM BATTEILL without further treat.]
He commanded that same boaster (as he might answer it to his peril) in high terms; [on high, i.e. highly: on live, alive,] to leave to him that lady as an escheat; as his right, who was Lord of the Manor and true owner of all strayed fair ladies: (this is said with humour) or TO BID HIM BATTLE: so in Lord Bacon's life of K. Henry VII. pag.93. threatening TO BID BATTLE to the king. And in our poet, 
B.i.C.11.St.15.

As bidding bold defiance to his forman neare.
So in Fairfax's elegant Version of Tasso, vii.84.

—myself behold

Am come prepard, and BID thee battle here.

If I thought the reader would doubt of this correction here offered, I could easily have strengthened it by many more instances.

XVIII.

This said, they both a furlongs mountenance

Retird their steeds to ronne in even race.] 

See the Glossary in Mountenance. What Braggadochio here propounds is according to the laws of fair tilting.
Già l' un da l' alto è dipartito lunge;
Quanto sarebbe un mezzo tratto d' arco.

Ariost. Orl.Fur.xxiii.82.

XX.
Yet there that cruell queene avengeresse---] He returns to the story
of Florimel, whom he left in B.iii.C.7.St.27.<i.e. St.28.> This cruell
queen avengeresse is called by various names, Nemesis, Adrastea,
Eleg.viii.<9.>

Sed dea, quae nimiis obstat Rhamusia votis,
Ingemuit flexitque rotam.

Claud. de Bell.Got.631.

XXIII.
I note read aright
What hard misfortune brought me to THIS SAME.]
The 1st quarto has this same, the 2d quarto and Folios the same. I
would rather read

--brought me to THIS SHAME.
She was without her zone, and in a wretched plight. I know not
rightly (says she) to declare what hard misfortune brought me to this
shameful plight; however I am glad that I am here in safety--Compare
this old Fisher with the old Hermit in Ariosto, Orl.Fur.viii.31.

XXV.
--And his rough hond.] So I have printed it, for the rhime: though
the old books read, hand.

XXVII.
The silly Virgin.---] Perhaps he wrote seeely. See the Glossary.

Ibid.

O ye brave knights, that boast this ladies love
Where be ye now—

But if that thou Sir Satyrane—

Or thou Sir PERIDURE—

But if Sir Calidore—] 

This apostrophe to the knights of Fairy land, and calling on them by name, to assist the distressed Florimel, seems imitated from Ariosto, who twice uses the same kind of apostrophe; viz. where Angelica is going to be devoured by a monster, OrL.Fur.viii.68, and where Ruggiero is flung into prison, OrL.Fur.xlv.21. 'Tis very usual for Spenser by way of surprise or suspense, to cite names of heroes and knights, which he intends to bring you better acquainted with hereafter. Sir Satyrane we know; Sir Calidore, the knight of Courtesy, we shall better know hereafter. But who is Sir Peridure? certainly not the Peredure mentioned in B.iii.C.10.St.44. for he was a British king: compare Jeff. of Mommouth, Lib.iii.C.18. but the Peredure mentioned by Jeff. of Monmouth, Lib.ix.C.12. one of Prince Arthur's worthies, and knight of the round table: And perhaps intended by our poet to perform some notable adventure in Fairy land.

XXX.
An aged Sire with head all frowy hore.] I have spoken of Proteus above, B.iii.C.4.St.25. But what is the meaning of frowy? We find the word in his 7th Eclogue<11>, or like not of the frowie fede. Spenser's friend, who wrote the notes, interprets Frowie, musty or mossie. We use Frouzy vulgarly for musty. But all the editions except, the two old quartos have all frowy hore, as, below, St.35, his frowy lips. Fairfax, ii.40. The foaming steed with froary bit to steare.

XXXII.

But when she looked up to weet what wight
Had her from so infamous fact assoyld.]

Assoyld does not rhyme to the verses above; 'tis easily altered,

Did her from so infamous fact assoyle.

Though perhaps Spenser might have written,

Had her from so infamous fact assoyle,

For assoyled.

XXXIII.

Like as a fearful partridge--] This is a pretty and lively simile, and true from observation. Other poets have used the same.

So from the hawk, birds to men's succour flee.

Cowley David B.iii.<33.>

Ecce autem pavidae virgo de more columbae,

Quae super ingenti circumdata praepetis umbra

In quemcunque tremens hominem cadit: haud secus illa

Icta tremore gravi, &c.

Valer. Flac. viii. 32.

--When Proteus she did see her by] so the 1st quarto, but the 2d quarto and Folios, thereby.

XXXVII.

His bowre is in the bottom of the maine,

Under a mighty rocke,--

That with the angry working of the wave,

Therein is eaten out an hollow cave--

There was his wonne; ne living wight was seene,

Save one old nymph hight Panope to keepe it cleane.]

The bowres, secret chambers, or habitations of the sea-gods, are in the bottom of the seas; and of river-gods, in the bottom of rivers. See Homer, Il.xviii.36. Virg. G.iv.321. But we have a description of
Proteus' cave in Virgil, C.iv.418, not in the bottom of the maine, but on the sea-coast, under a rock,

That with an angry working of the wave,
Therein is eaten out a hollow cave

Est specus ingens, EXESI latere in montis---

Panope (here mentioned as a servant of Proteus to keep his cave clean) is a Nereid in Virgil<Aen.v.240.> and Hesiod<Theog.250>: the poet chose this name (perhaps) for the sake of its etymology (viz. ἔθνος & ὀνόμα) which though it might in Hesiod have an allusion to the transparency of the water, yet in Spenser it may allude to her carefully looking into every thing, and taking care of every thing: for our poet has a mythology of his own.

XLII.

Eternall thraldom was to her more deare
Then losse of Chastity--]

We see now Florimel in prison, and tempted by her keeper. 'Tis said that the Queen of Scots, when flung into prison, and committed to the care of the earl of Shrewsbury, was hardly dealt with by him, because she hearkened not to his sollicitations. If Florimel is a type of that persecuted queen, the application of many circumstances in her story is very obvious.

Ibid.

Most virtuous virgin, glory be thy meed--
But yet what so my feeble Muse can frame
Shal be t' advance--

The poet turns from his subject, and apostrophizes the Lady. Thus Virgil breaks off in rapture of the friendship of Nisus and Euryalus.
Si quid mea carmina possunt,
Nulla dies unquam memori vos eximet aevo.

So likewise Ariosto (Orl.Fur.xxix.26,27.) in no less admiration of the
chastity and martyrdom of Isabella, breaks out into a most elegant
apostrophe. The poet intends, by leaving Florimel in this woful
state, to keep the reader's mind in pity and suspense: 'tis no
unusual thing for him thus to break off the thread of his story; and
in this he imitates the Romance-writers, particularly Boyardo and
Ariosto, who leave you often in the midst of a tale, when least you
suspect them, and return to their tale again in as abrupt a
manner.—He returns to Sir Satyrane, whom he left, B.iii.C.7.St.61.
And he reassumes the story of Florimel, B.iv.C.11.St.1.

XLVII.

For dead, I Surely Doubt, thou maist aread
Henceforth for ever Florimell to bee]
Paridell replies,

Or speake you of report, or did ye see
Just cause of dread that makes ye Doubt so sore?

Again, St.50.

That ladies safetie is sore to be dradd.
Must we not read therefore,

For dead I surely Doubt, &c.

LI.

Both light of heaven and strength of men relate.] Virg.xi.182.

Aurora interea miseris mortalibus alman
Extulerit lucem referens opera atque labores.

This verse Spenser had in view; referens, bringing back again; and
because referre signifies both to bring back, and to relate; he takes
the liberty, which jingling rhyme must sometimes excuse, of using relate for to bring back again.

LII.

wondrous sore

Thereat displeasd they were—"

Thereat they were very sorely displeased. Wondrous is used as an intensive adverb. And so in Chaucer, Urry's edit. pag.5. <Prologue>ver.485. Wonder diligent, i.e. very diligent. pag.310. <Troll. & Cres.iv.> ver.674. So wondir fast. i.e. so very fast. The poet says that all palaces and castles should be open to entertain knights errant: this is agreeable to the decorum observed in Romance writers; and the ingenious author of Don Quixote has perpetual allusions to this acknowledged privilege claim'd by these knights.
CANTO IX.

I.

Redoubted knights and honourable dames—] The poet speaks himself generally in the beginning of his Cantos; and moralizes agreeable to his subject, and after the manner of Ariosto and Berni. This introduction seems translated from the Orlando Furioso, Canto xxii.St.1. and Canto xxviii.1.

II.

for good by paragone

Of evill may more notably be rad,

As white seems fayrer matcht with black attonce.]

So the 1st quarto; but the 2d quarto and folios more agreeable to the rhyme, attone, i.e. together, at once, at one: in Chaucer this word is variously written: minne: minen: minnes: minnes.——'Tis a maxim in the schools that things are knowable by their contraries: eadem est scientia contrariorum. Whether Spenser had Chaucer (in Troil. and Cress.i.638.) before him or Berni, I leave to the reader, the sentiment and expressions agree:

By his contrarie' is every thing declared
For how might ever sweetnesse have be know
To him, that never tasted bitternesse?
No man wot what gladnesse is, I trow,
That never was in sorrow' or some distress:
Eke white by blacke, by shame eke worthiness,
Each set by other, more for other seemeth,
As men may seem, and so the wise it deemeth.

Provasi appresso per filosofia,

Che quando due contrari sono accosto,
Then listen, Lordings,—] So Chaucer introduces his tale of Sir Thopas<3221>,

Listenith, Lordings, in gode entent.

And in the Prologue to the Canterbury Tales<830>, Harry Bayley (the honest host that kept the sign of the Taberde in Southwerk) addresses his company with the title of Lordings, i.e. my Sirs, my Masters; 'tis a diminutive of Lord. Sir P. Sidney uses the expression in Astrophel and Stella, Sonnet xxxvii.

Listen then, Lordings, with good eare to me,

For of my life I must a riddle tell.

The Squire of Dames begins his account of Malbecco and Hellenore at ver.5. Therein a cancred—and it should have been printed in Italicks like the rest of the speeches.

IV.

For which he others wrongs and wreketh himself.] i.e. revenges, unless the reader chooses a very obvious alteration, and rackes himself, i.e. torments himself. The covetous and jealous man is his own tormentor.

Ibid.

Whose beauty doth her bounty farre surpasse.] So the 1st and 2d editions in quarto: her bounty either in the disposal of her charms
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or of her money was stinted by the watchfulness and covetousness of her husband: if this reading is admitted, something like this explanation must be offered. But the folio of 1609, reads, which seems easier,

Whose beauty doth his bounty farre surpass.

Ibid.

For she does joy to play amongst her peares.] Inter aequales ludere.

Ludisque et bibis improba.


V.

--His other blinked eye.] See note on B.ii.C.4.St.4.

VI.

Malbecco he and Hellenore she hight,

Unfitly yokt together in one teeme.] His name is derived from male and becco, a cukold or wittal: becco signifies likewise a buck-goat, to which perhaps he alludes below, C.10.St.47.

And like a goat, amongst the goats did rush.

So cabron in Spanish signifies both a he-goat and a cuckold. Her name is derived from Helena: and both were unfitly yok'd in one teeme,

Sic visum Veneri; cui placet imparum

Formas atque animos sub juga ænea

Saevo mittere cum joco.

Hor.i.0d.xxxiiii.<10-2.>

The close of this stanza and the following seems imitated from Ov.Am.L.iii.Eleg.iv.<1-2.>

Dure vir, imposito tenerae custode puellae,

Nil agis; ingenio quaeque tuenda suo.

Tot licet observent (adsit modo certa voluntas)
Quot fuerint Argo lumina, verba dabis.

VIII.
To keep us out in scorn of his own will.] the construction is, to
keep us out of his own will in scorn; or we must point,

To keep us out in scorn, of his own will.
i.e. scornfully and wilfully.

X.
The good man selfe--] ὅ δὲ κοσμοδεσπότης. Matt.xxiv.43. If the good man
of the house had known, &c.

XI.
That this faire many--] If the reader takes any pleasure in seeing
how one poet imitates, or rivals another, he may have an agreeable
task in comparing this episode, where this faire company, Satyrane,
Paridell, Britomart, and the Squire of Dames, are excluded in a
tempestuous night from old Malbecco’s castle, with a like disaster in
Ariosto, Orl.Fur.xxxii.65. Where Bradamante (whom Britomart in many
circumstances resembles) arriving at the castle of Sir Tristan, (Che
si chiama la rocca di Tristan,) battles it with three knights, and
afterwards, discovers her sex: let the reader likewise compare old
Lidgates Canterbury Tale<1272>.

As the Stage of Thebes writ the manner how.
Where Polemite and Tideus arrive at the porch of the palace of K.
Adrastus in a stormy night. Perhaps Lidgate wrote OfFile, as Chaucer
writ before him. Is it worth the while to mention here that silly
romance, named The Historie of Prince Arthur and his knights of the
Round Table, which has the same kind of adventure? see part 2d
B.i.C.65. How Sir Tristam and Sir Dinadan came to a lodging where
they must just with two knights.

XII.

And evermore the carle of courtesie accused.] i.e. accused him of the accusation of acting against the laws of courtesie. The expression seems elliptical; after the manner of the Latin idiom, wherein verbs of accusing govern a genitive case by an ellipsis of crimine, nomine, causâ, judicio, &c. He uses the genitive case thus elliptically in other places, as just above,

For flatly he of entrance was refus'd.

And St.10.

And therefore them of patience gently praid.

And St.25.

Then they Malbecco prayd of courtesy.

Unless the reader will think rather that of is a preposition. Anglo-
S. of from, within. &c., ab. this may explain it all; accused him
of courtesie, i.e. accused him to be without courtesie. of entrance
was refused, was hindred from enterig. them of patience gently praid,
prayed them gently to be patient. praid of courtesy, courteously
beseechd.--Let the reader please himself.

XIII.

And swore that he would lodge with them yfere,

Or them dislodge, all were they liefe or loth.]

This stranger knight is Britomart: the poet speaks of her in her assumed character, And swore that HE--So Paridel addresses Britomart in the character of a knight, below St.51. Therefore Sir I greet you well. So likewise Scudamore, B.iv.C.6.St.34.--He says

all were they liefe or loth.

i.e. were they willing or unwilling, glad or sorry. The expression occurs again in B.vi.C.1.St,44. and is frequent in our old poets.
But be him liefe or be him loth
Unto the castell foorth he goth.

But none of you al be hym lothe or lefe,
He must go pipin in an ivie lefe,

And she obeyith be she lefe or lothe

That never in my life, for [read nor] lefe ne lothe.

And so defyde them each--] From the 1st quarto I have printed it right. So is omitted in the 2d quarto: The folio in 1609 reads, And them defyed each--

XV.

He forth issew’d like as a boystrous wind--] The character here given of the boistrous Paridel, agrees with what history informs us of the Earl of Westmorland, whom Paridel, in the historical allusion, represents: he is compared to a wind shut up in the caverns of the earth, and bursting forth (when it finds vent) with noise and earthquakes: the image in Milton is not unlike, where Satan, after Abdiels encounter, recoils back,

as if on earth

Winds under ground, or waters forcing way,
Sidelong had pushd a mountain from his seat
Half sunk with all his pines.

Could not arise the counterchaunge to scorse] Render il contracombio,
to be even with him, to give him like for like: faire un contrechange.

XVII.

To doe fowle death to dye--] to doe to die, to cause him to die a foul death. See the Gloss. in Doe.

XIX.

But they dissembled what they did not see.] i.e. what they did not choose to see. See Critical Observations on Shakespeare, pag.342.

XX.

like sunny beames

That in a cloud their light did long time stay,

Their vapour vaded, shewe their golden gleames,

And through the persant air shoote forth their azure streames.]

talisque adparuit illi,

Qualis ubi oppositas nitidissima solis imago

Evicit nubes, nullâque obstante relaxit.  

Ovid.Met.xiv.767.

This simile in Ovid is so very picturesque and pleasing, that 'tis no wonder to find it imitated. Tasso had it in view describing Armida, who hid, or vainly strove to hide her golden locks under a veil. See Gler.Lib.Canto iv.St.29. The discovery of Britomartis is exactly the same with the discovery of Bradamante, who taking off her helmet let her golden locks fall loosely on her shoulders, and plainly showed both by her hair and by her beauteous face that she was a virgin-knight.

O come suol suor de la nube il sole

Scoprîr la faccia limpida e serena;

Così l' elmo levandosi dal viso
Mostrò la donna aprirsi il paradiso,

Compare the simile in B.iii.C.1.St.43.

XXI.

Then of them all she plainly was espyde
To be a WOMAN WIGHT (unwist to bee)
The fairest WOMAN-WIGHT that ever eie did see.

XXII.

Like as Bellona being late returnd
From slaughter of the giaunts conquered
(WHERE proude Encelade, whose wide nosethrik burnd
With breathed flames like to a furnace redd,
Transfixd with her speare, downe tumbled dedd
From top of Hemus, by him heaped hye)
Hath loosd her helmet from her lofty hedd.)

Instead of WOMAN-WIGHT, had I the authority of any book, I would have printed it, WOMAN-KNIGHT.—Like as BELLONA, this I have altered into Minerva, from the 2d quarto and folios. Horace calls Enceladus, \textit{Jaculator audax}: where he mentions the battle of the giants, and the prowess of Minerva, L.iii.Od.iv.<56>—Instead of

WHERE proude Encelade—
I would read, as the construction requires,

\textit{WHEN} proude Encelade—

Again,

Transfixd with the speare—

So the 2d quarto and folios: but I have printed it right in the context from the oldest quarto.

XXVII.

\textit{But he himselfe—} \textit{Autôs}, the master of the house. See Casaub.
Theophrast. cap. ii and the Index to Arrian, in V. Autōs. Compare, B. iii. C. 10. St. 49. That it was HE—

Ibid.

—So did he feede his fill.] Pascit amore oculos. Lucret. ii. 419.

XXVIII.

With speaking looks, that close embassage bore
He rov'd at her—]

oculis loquacibus.

Nec lacrymis oculos est faedere loquaces.

Tibull. ii. vii. 25. (i.e. ii. vi. 43.)

Non oculi tacuere tui—

Ovid. Amor. ii. v. 17.

Illa viro coram nutus conferre loquaces,
Blandaque compositis addere verba notis.

Tibull. i. ii. 21.

Me specta nutusque meos, vultumque loquacem.

Ov. Am. i. iv. 17.

XXX.

Now Bacchus fruit out of the silver plate
He on the table dasht, as overthowne,
Or of the fruitfull liquor overflowne,
And by the dauncing bubbles did divine,
Or therein write to lett his love be showne,
Which well she redd out of the learned line;
(A sacrament profane in mystery of wine)]

The Earl of Westmorland’s noted character for making love to all women, is strongly drawn in the stanza just above: Spenser has followed common report and history in this his Sir Paridel throughout. But let us not omit to explain what may appear intricate. Now Bacchus
fruit—these verses hint at (but not describe with exactness) the
sport, which the ancients had to guess at their mistress’s love,
called Cottabus. Paridel behaves to Hellenore, just as his ancestor
Paris did to Helena, and makes love in the same manner,

Illa quoque adpositâ quaè nunc facis, improbe, mensâ,
    Quamvis experiar dissimulare, noto.
Cum modo me spectas oculis, lascive, protervis,
    Quos vix instantes lumina nostra ferunt.
Et modo suspiras, modo pocula proxima nobis
    Sumis; quaque bibi, tu quoque parte bibis.
Ah! quoties digitis, quoties ego tecta notavi
    Signa supercilio pene loquente dari!—
Orbe quoque in mensâ legi sub nomine nostro,
    Quod deducta mero litera fecit AMO.

Ovid.Epist.xvii.ver.75.<-82,87-8.>

What he says in the last verse,

A sacrament prophane in mystery of wine,
is thus to be explained; wine being used in a sacred ceremony, as an
outward sign or symbol containing a divine mystery; Sir Paridel here
abuses wine prophaneely, as a sign or symbol of his unlawful love.
Compare Ov.L.ii.Amor.v.17.

XXXI.

Thus was the ape

By their faire handling put into Melbecco’s cape]

This I explained formerly; and every one that has red Chaucer knows
that ’tis borrowed from him: but whence came the proverb? that every
one does not know. Fools used formerly to carry apes on their
shoulders; and to put the ape upon a man was a phrase equivalent to
make a fool of him.
This cursed chanon put in his hood an ape.

Urry's edit. pag. 128. <Doctor of Physic's Tale> 1509.

XXXII.

Now when of meets and drinks they had their fill.] See note on B.i.C.12.St.15. What he says presently after, of all well eyde, is from Virgil, ii.1. Intentique ora tenebant.

XXXV.

Which they far off beheld from Trojan toures,
And saw the fieldes of fair Scamander strowne
With carcasses of noble warrioures,
Whose fruitlesse lives were under furrow sowne,
And Xanthus sandy bankes with blood all overflowne.]

'Tis well known from Homer, that the Trojan ladies behold the battles from the towers of Troy; and 'tis as well known from Homer that Scamander and Xanthus are only different names for the same river.—The two famous rivers of Troy were Scamander and Simois; so that it might probably be owing to some blotted copy that Xanthus in the last verse is printed instead of Simois,

And Simois' sandy bankes with blood all overflowne.

XXXVII.

That was by him call'd Paros—] This history and mythology is all our poet's own: among all the names which Paros was called by, I cannot find that Nausa was ever one of them.

XL.

But if it should not grieve you back again
To turn your course]

Cursum relegere. Cursus relectos iterare. See Bentley, on Horat.
L.iOd.xxxiv.<5>
And with a remnant did to sea repayre,
Where he through fatal error long was led
Full many yeares—

With a remnant, relliquiis Danaüm.<Aen.i.30.> Fatal error, see this explained above in the notes on B.i.C.2.St.4. pag.354.—Spenser has Virgil in view; which the learned reader will see without my pointing out all the passages.

At last in Latium he did arryve
Where he with cruell warre was entertaind.]

Observe this expression, entertaind with warre, which translated into Virgil’s language runs thus,

—crudeli marte receptus.

So Euryalus entertains Rhâetus, as he arose from his skulking place,
Pectore in adverso totum cui comminus ensem
Conditit assurgenti, et multâ morte RECEPTIT.

Virg.ix.347.
i.e. and amply entertain’d him with death: dirâ recepit hospitalitate.

But Calidore in th’ entry close did stand,
And entertaining them with courage stout,
Still slew the foremost, that came first to hand.

"Οοα τὸν δοστηνον ἐμιν δρηνην
Πατέρ’ ὦν κατὰ μὲν βάρβαρον ἄλαν
φόλινος Ἄρης ὅμι θΕΕΙΝΙΕ.

Quantopere miserum meum luges Patrem, quem in barbarâ terrâ Non Mars cruento exceptit hospitio. Sophoc.Electr.ver.94. Spenser has this kind
of expression frequently: and Sir Philip Sidney has it likewise in his Arcadia.

Ibid.

Wedlocke contract in blood, and eke in blood
Accomplished, that many deare complaind:
The rivall slaine, the victour (through the flood
Escaped hardly) hardly praisd his wedlock good.)

He alludes to the threats of Juno; that the wedlocke between Æneas and Lavinia, should be contracted in the blood of the Trojans and Rutilians; which Rutilians Spenser calls the inland folke.

Sanguine Trojano et Rutulo dotabere, Virgo.

Virg.vii.318.

The rival slain, means Turnus. The victour Æneas.

Through the flood,

Escaped hardly, hardly praisd his wedlock good.

This alludes to what happened to Æneas after the death of Turnus.
Some say that Æneas was drowned, being pushed into the river Numicus by Nezentius king of the Tyrrheni, and thus was fulfilled the curse of Dido,

Sed cadat ante diem, mediaque inhumatus arena.

Virg.iv.620.

The reader may consult Servius and other commentators, who give different accounts of Æneas after his settlement in Italy: Spenser varies from all.

XLII.

And in long Alba plast his throne apart,) It should have been printed Long Alba. Alba was so called not only to distinguish it from another city, named Alba; but because it extended itself, without much breadth, all along the lake near which it was founded: like the town
of Rochester in Kent, situated on the Medway; length without breadth. Ascanius removed to Longa Alba about thirty years after the building of Lavinium.

XLIV.

And Troy againe out of her dust was reard
To sitt in second seat OF soveraine king
OF all the world under her governing.]
The construction is hard howsoever you point it: I should rather think that the usual errour has got possession, and that we should read,

To sitt in second seat OF soveraine king,

AND all the world under her governing.

He adds,

But a third kingdom yet is to arise,

According to the answer given to Brutus by Diana,

Insula in Oceano est---

Hanc pete, namque tibi sedes erit illa perennis,

Haec fiet natus altera Troja tuis.
The second Troy was Rome; the third, Troyovant, built by Brutus in Britain, according to Jeffry of Monmouth<i.i.i.i>, whom our poet follows in this historical narration.

XLVII.

From aged Mnemom;--] Spenser has formed this name from the Greek; meaning by it a remembrancer or instructor. We read in B.i.i.C.9.St.58. of the same old man, though his name is somewhat altered.

Ibid.

Into the utmost angle of the world he knew.] In the Celtick language ongl means angulus: and hence that corner of land was named, which
those Saxons possessed, who coming into these parts changed the original name. See Somner in Angle. And Britain may be said to be the utmost angle of the world known to the Romans.

Et penitus toto divisos orbe Britannos.

<Virgil Ecl.i.66.>

This explains Ariosto's epithet, Canto x.St.72.

E venne al fin ne l' ultima Inghilterra.

XLIX.

Which after rest—] The Folio of 1609 thus reads,

And (after rest they seeking farre abrode)

Found it the fittest soyle for their abode.

Compare B.i1.C.10. and the notes.

LII.

But all the while that he these speeches spent,

Upon his lips hong faire dame Hellenore]

Virg.lv.1.

At regina gravi jamjudum saucia cura

Vulnus alit venis--

Jamjudum, all the while, all along, from first to last: Upon his lips hong, Ov.Epist.i.<30.> Narrantis pendet ab ore.

LIII.

And now the humid night was farforth spent,

And hevenly lampes were halfendeale ybrent:) Humida nox. Virg.ii.8. He says the stars were half burnt out: alluding to the opinion of those, who imagined that they were fresh lighted every night. See Laertius in Vitâ Epicuri.x.92. Lucret.v.661.

And the Commentators on Virgil, ii.801.
CANTO X.

I.
THE morrow next, so soone as Phoebus lamp
Bewrayed had the world with early light,
And fresh Aurora had the shady damp
Out of the goodly heven amoved quight,

This is translated from Virg.iv.6.

Postera Phoebea lustrabat lampade terras,
Humentemque Aurora polo dimoverat umbram.

III.
But patience perforce] See B.ii.C.3.St.3. The whole proverb is, Patience perforce is a medicine for a mad dog. The poet cites but half; for half is more than the whole. The same kind of partial citation, of what was well known, we may see in Shakespeare, Hamlet, Act.iii.<ii.327-8.>

Haml. 'Ay but while the grass grows--the proverb is something musty.

VI.
--commune bord] communi mensâ.

VIII.
Bransles, ballads, virelayes, and verses vaine;] We must pronounce it Brawls,
Brawls, ballads, virelayes, and verses vaine.
'Then would they cast away their pipes, and holding hand in hand daunce as it were in a braule, by the onely cadence of their voyces.' Sidn. Arcad.pag.72. Braule,<i.e. Branle.> Dance où plusieurs dancent en rond, se tenant par la main. Richelet. BRAWL, genus saltationis primâ specie confusum: ab Arm. brella confundere. Junius. 'Tis used
in the passage before us for a song to be sung in dancing the braule. VIRELAYES de virer, i.e. gyrere; et de lay. C'est à dire, un lay qui vire.—VIRLAIS. Autretaille de Rondeaux doubles, qui le nomment simples Virlais; parce que gens Laïs les mettent en leurs chansons rurales. See Menage.

Ibid.

To take with his new love.—] So the 1st Edit. the 2d and Folios, To take to—

IX.

Who well perceived all, and all indewd.] She percev'd it all and indewd it all. What is the meaning of and indewd all? Is it from the Latin induere, to put on? And she put it all on her, and made it sit easy on her mind. Or is it a metaphor from Falconry? The Hawk is said not well to indu, when she does not digest her food well: from in, an intensive particle, and amwen to concoct. So Hellenore saw it all, indued it all, swallowed it and digested it all. I leave the reader these two explanations, or any other he shall think fit, from these hints given, to make for himself.

XII.

As Hellene, when she saw aloft appeare

The Trojane flames, and reach to hevens hight,

Did clap her hands, and joyed at that doleful sight.]

Neither the poets, nor historians are at all agreed concerning Helen's conduct and behavior at the siege of Troy. Menelaus (in Homer, Od.iv.<274ff.>) plainly says she endeavoured by her artifice to ruin the Greeks, inspired by some evil daemon. Virgil calls her the common pest of Troy and Greece, and as deservedly odious to both, makes her hide herself, and fly to the altars for refuge. Æn.ii.571. And (Æn.vi.511.<i.e. 518-9.>) introduces Deiphobus relating how Helen
betrayed him to her husband, and giving a signal to the Greeks.

Flammam media ipsa tenebat

Ingentem, et summa Danaos ex arce vocabat.

Our poet adds that she rejoiced to see Troy in flames, as if through female petulancy, she loved mischief for mischief's sake.

_XIII._

--that rather had to dy.] quae mallet mori. Ironically.

_XVIII._

So still the smart--] This is the reading of the 1st quarto. The following editions, Then still--

_xxiii._

Sith late he fled from his too earnest foe.] See B.iii.C.8.St.15, &c.

_xxiv._

Said he, Thou man of nought--] oτιδαιμονες, homo nihili.

_xxvi._

What Lady, man? said Trompart, take good hart.]--Perhaps it may seem better thus pointed,

What Lady? Man, (said Trompart) take good hart--

And presently after, instead of

Was never better time to shew thy smart

Then now, THAT noble succor is thee by,

THAT is the whole worlds commune remedy.

It might be better thus, had we authority so to print.

Was never better time to shew thy smart

Then now, when noble succor is thee ny,

That is the whole worlds commune remedy.

The which succour (meaning his noble master Braggadochio) is the common remedy of the whole world.
So shall your glory be advanced **MUCH**—
And *eke* myself (albee I simple **SUCH**)
Your worthy paine shall wel reward with guerdon **RICH.**]

Perhaps Spenser spelt (as his custom *is*, all alike) *mich*, *sich*, *rich.*
*mirk†*, *mirk*. A.S. *spilc*. *sirh*—albee I simple *sich*, i.e. albeit I
simple such as you behold.

**XXIX.**

or a war-monger to be basely nempt.] *Caupo martis:* bellum cauponans,
καυπιλέων μόχην.

Non cauponantes bellum, sed belligerantes.

*Ennius,* apud *Cicer.* *de off.*<I.xii.38.>

TASSO has the same expression, xx.142.

*Guerregio in Asia,* *e non vi* cambio,*ò merco.*


I tread in dust thee and thy money both,
That were it not for shame—so turned from them both.]

Observe this elegant θὸορεύσατος, which by the action (left to be
supplied by the reader’s imagination) of this braggart receives still
greater elegance and humour.

Quos ego—sed motos praestat componere fluctus.

<*Aen.*i.135.>

Instances are obvious, and known to every one.

**XXX.**

*And in his eare him rounded close behind.*] ‘Runian to whisper, to
rowne or round in the eare.’ *Somner.* *Sidney’s Arcad.* p.15. one of
Kalender’s servaunts rounded in his eare. *Shakesp.*

K. *John. Act.*ii.*Scene the last.*<566.> rounded in the eare. And in the
Winter’s Tale, Act i.<ii.217.> he has made a substantive from the
verb, whispering, rounding,—'Tis printed wrong in some editions, which has occasioned this note.

XXXI.

I pardon yield, and that with rudenes beare.] 'Tis thus printed, and wrong in the 1st edition; but I have corrected it from the 2d, and Folios.

Ibid.

Fame is my meed and glory VERTUOUS PRAY.] So the 1st quarto, the 2d.

Fame is my meed, and glory VERTUES PRAY.

The Folios, vertues pay. Glory is the pay of virtue; not gold. Virtue is not mercenary.—Spenser's putting these sentiments into the mouth of this vain and boasting knight is agreeable to that comic humour taken notice of by Donatus, 'The bragadocio Thraso (in Terent.<Eun.>Act.iv.<789.>) says, That a wise man ought to try all fair means before he takes up arms: these moral and grave sentences, when put into the mouth of ridiculous characters, are very agreeable to comic humour, and highly delightful: with the same kind of humour Plautus makes his bragadocio soldier say,

Nimia est miseria pulcrum esse hominem nimis.


XXXII.

By Sanglamort my sword.] Compare this with B.ii.C.3.St.17. He had not this sword with him; but the spear, which together with the horse he had stolen from Sir Guyon. See B.ii.C.3.St.4.—Let me observe by the bye, that this braggart's oath, as well as the name which he gives his sword, (according to the manner of heroes in Romance-writers) is humorously characteristic. So Shakespeare, who abounds with these little, and yet not the less characteristic strokes of humour, makes the bragging and coward Pistol to name his sword Hiren. See
Theobald’s note on the 2d part of K. Henry iv. Act ii.<iv.156-7,170-1.>

Pistol. Have we not Hiren here?

XXXV.


Ibid.

For having filcht her bills, her up he cast
To the wide world, and lett her fly alone,
He nould be clogd: so had he served many one.]

Spenser after many adds sometimes a, sometimes omits it: just as Chaucer and the old poets: here the rhyme had been fuller by the addition,

So had he served many' a one.

The metaphors are from Falconry, a favourite language of the age; see B.vi.C.4.St.19. So Othello in Shakespeare<III.iii.264-7>,

If I prove her haggard,

Though that her jesses were my dear heart strings
I'd whistle her off, and let her down the wind,
To prey at fortune.

XL.

That yonder in that faithful wilderness.] So the 1st quarto: but the following editions wasteful. The reader cannot but be sensible of the humour of these three distinct kinds of cowards. none of Shakespeare’s characters are more naturally painted.

XLI.

And with pale eyes fast fixed.] Observe the expression, fixis oculis,
as a mark of astonishment and terror; and then think whether 'tis possible for a man, understanding this phrase, and having red Dr. Bentley's note and correction of Horace, L.1. Od.3.<18.>

Qui rectis oculis monstra natantia--
should instead of rectis oculis, or siccis oculis, propound it as the more philosophical and learned alteration,

Qui fixis oculis--

XLII.

Either fast closed in some hollow greave--

Ne privy bee unto your treasures grave.]

These words are not the same; the former means a groove. The spelling is altered, that the letters might answer in the rhime: but the word itself is not so very improper, if we look into its original signification. GROOVE, stria, fodina, Islandis, groove est lacuna. sunt referenda ad grafa fodere. Junius. Perhaps greave is for Grove. See the Glossary.

XLV.

Yet durst he NOT against it doe or say.] None of the books read, NOUGHT. Just above, The silly man--perhaps seeley. See the Glossary.

XLVII.

Which when Malbecco saw, out of HIS bush

Upon HIS hands and feet he crept--]

so the two old quartos: but the Folio of 1609, the bush.

Ibid.

And like a gote among the gotes did rush,

That through the helpe of his faire horns on high.]

The first line alludes to his name, see B.iii.C.9.St.6. The 2d line alludes to the effect, which his imagination had worked upon him: for his imaginary horns were now become real horns. This is the beginning
of his transformation; which is compleated in the last stanza, where he is turned into a monstrous fowl, hight Jealousy. No metamorphosis in Ovid is worked up, from beginning to end, with finer imagery, or with a better moral allusion.

XLIX.
That it was HE—] See the note above, B.iii.C.9.St.27.

LII.
He wooed her till day-spring he espyde.] This word is printed wrong in some editions; but it has great authority. Hast thou—caused the day-spring to know his place? Job xxxviii.12. whereby the day-spring from on high hath visited us, ἀνωτεροίς, Luke i.78.

LIV.
With upstart haire and staring eyes dismay.] i.e. dismay'd. See note on B.iv.C.11.St.46.

LV.
GRIEFE and DESPIGHT and GEALOUSIE and SCORNE
Did all the way him follow hard behind.] These perhaps were intended by the poet as persons, infernal imps, offsprings of Erebus; as all horrid and perturbed ideas are described by the mythologists and poets. So in Horace, Lib.iii.Ode.1.<37,40.> L.ii.Ode.16.<11,22.> Timor, Minae, Cura, are persons and embodied phantoms of the same infernal crew. Hence we may explain, B.1.C.9.St.21.

As if his FEARE still followed him behynd.
And B.iii.C.9.St.2.<i.e. B.iii.C.7.St.2.>

—as if her former DRED

Were hard behind her ready to arrest.
And B.vi.C.11.St.27.

And yet his FEARE did follow him behynd.

This prosopopoeia is peculiar to the genius of this fairy poem.
CANTO XI.

I

O Hateful hellish snake what Fury first--] This apostrophe first to Jealousy, and then to Love, with reference likewise to the scope of the poem, and so agreeable to his usual introductory address, merits more praise than I shall stay to bestow upon it. See how Virgil has painted the Fury Alecto, with her jealous and envious snake, poisoning the Latian Queen, vipeream inspirans animam, Æn.vii.351. compare Ovid.Met.iv.497. I cannot help citing Cowley’s verses: they are some of the best imitated from Virgil, that I now recollect: he is describing Saul inspired with the venom of jealousy and envy by the Fury who comes from hell.

With that she takes
One of her worst, her best-beloved snakes;
Softly, dear worm, soft and unseen (said she)
Into his bosom steal, and in it be
My vice-roy.

<Davidis i.305-9.>

II.

Untroubled of vile feare or bitter fell.] Anglo-S. ‘Felle, gall, anger, melancholinesse’ Somner.

Ibid.

--As a turtle to her make.] This is printed wrong in some Editions. A.S. maca, a companion, a consort, a mate.’ Somner. See B.i.C.7.St.7. and below, B.iii.C.xi.St.15. ‘Tis very frequently used in our old poets.

IV.

In beastly use all that I ever finde.] So the book which I print
from, viz. the 1st quarto. The 2d quarto and Folios.

In beastly use that I did ever finde.

From both these readings the following might be offered,

So he surpassed his sex masculine,

In beastly use all that I e'er did finde.

V.

--and boldly bad him bace.] Alluding to the known sport, called prison-base. Spenser mentions it again, B.v.C.8.St.5.

So ran they all as they had been at base.


Lads more like to run

The country base, than to commmit such slaughter.

VI.

That he has gotten to a forest neare.] So the two old quartos and Folio of 1609. But the Folios of 1617, 1679. was gotten.

VII.

On which the winged boy in colours cleare.

Depeincted was--

I have been credibly informed, that among the late Lord Scudamore's old furniture was found a shield with the very device here mentioned by Spenser. Plutarch tells us that in the same manner the shield of Alcibiades<xvi.> was adorned.

IX.


XI.

My lady and my love is cruelly pend.] cruelly is to be pronounced
short, or to be slurred as if only of two syllables, In the Folio of 1609, 'tis printed, cruell' pend.

XII.

There an huge heape of singulfes did oppresse] So spelt in the two old quarto editions. But the righter in the Folios, singults. singultus.

XIII.

Whereas no living creature he mistook.] He wrongly thought.

XIV.

That all the sorrow in the world is lesse
Then vertues might and values confidence.] is lesse, ἴσης ἑπτὰ, minor est, is inferior and far beneath. See note on B.ii.C.5.St.15. value for valour, see the Glossary.

XV.

Therefore, faire Sir, DOE comfort to you take] None of the books read, DUE. A little after,
--those words let fly.
Which is Homer’s expression, ἔπειτα περάσειν προοῦσα.

XVI. XVII.

What boots it plaine that cannot be redrest.
What boots it then to plaine that cannot be redrest.] He ends his complaint with the same verse with which he began it: this is in the manner of Catullus; nor is the repetition without its pathos and elegance.

XIX.

Life is not lost, said she, for which is bought
Endlesse renown, that more, then death, is to be sought] i.e. that renown is more to be sought, than death to be avoided. I thought once that these two words life and death should have exchanged
places;

Death is not lost (said she) for which is bought
Endlesse renown, that more then life is to be sought.

Death is lost when we die inglorious: 'tis a Latin expression and
Spenser is fond of introducing such into his poems.

non perdere letum

Maxima cura fuit.  

Lucan iii.706.

Nil opus arma ultra tentare et perdere mortes.

Stat.ix.58.

Namque inhonoratum Fidenus perdere mortem

Et famae nudam impatiens--

Sil.Ital.iv.607.

This emendation is not perhaps altogether to be rejected, as 'tis no
unusual thing for words to be shuffled out of their places.

—one is enough to dye.

Death is not lost (said she) for which is bought
Endlesse renown, that more then life is to be sought.

i.e. death (for which true fame is bought) is not strictly dying, is
not lost; such death is more to be sought than life.

Hò core anch' io, che morte sprezza, e crede
Che ben si cambi con l' honor la vita.

Tasso xii.8.

Est hic est animus vitae contemptor, et istum
Qui vitâ bene credat emi, quo tendis honorem.

Virg.ix.205.

The Author of the remarks<pp.88-9.> on Spenser says he ought to have
said,—that more than life is to be sought. Virg.v.230.

Vitamque volunt pro laude pacisci.
Fool-hardy, as the Earthes children, which made—] So the 1st quarto: but the verse has better cadence given it in the 2d quarto and the folios,

Fool-hardy, as th' Earths children, the which made—

XXIII.

Daunger without discretion to attempt
Inglorious AND beastlike is: therefore Sir knight—]

So the two old quartos, and folio of 1609. But the folios of 1617, 1679, omit and: by which omission the verse is brought within its due order and measure. Our poet seems to me to have in view the following from Cic.Off.1.23.<81.> Temere autem in acie versari, et manu cum hoste configere, immane quiddam et beluarum simile est.

XXV.

Her ample shield she threw before her face.] Berni Orl.Innam.
L.11.c.8.St.36.

Piglia lo scudo, e 'nnanzi a se lo mette.

See Hom.II.v.300. and II.xii.294. Romance writers are full of these conceits: we read perpetually of walls of fire raised by magical art to stop the progress of knights errants. In Tasso<xiii.26,27.> the wizard Ismeno guards the enchanted forest with walls of fire. In the Orlando Innamorato, L.III.C.1.<St.16.> Mandricardo is endeavoured to be stop'd by enchanted flames, but he makes his way through all.

XXVII.

The whiles she the championesse now decked has

The utmost rowme—]

So the 1st quarto. But other editions entred.

XXVIII.

Like to a discoloured snake, whose hidden snares
Through the green grass his long bright burnisht back declares]
This Alexandrine verse, as generally called, is very expressive and
picturesque. I believe Mr. Pope had it in view, in his Art of
Criticism<356-7>:

A needless Alexandrine ends the song,

Which like a wounded snake drags its slow length along.

Like to--is the reading of the 1st quarto: but altered in the context
from other editions.

XXIX.

And in those tapest--] Spenser, in his description of this tapestry,
had his eye on the fabulous amours and metamorphoses of the gods,
represented in the piece of tapestry woven by Arachne, in her contest
with Minerva, Ov.Met.vi.103.--In the reign of Saturn (that cold
planet) then were days of chastity: but when Jupiter dethroned his
father, then Lust and Love were triumphant. As to the history of this
loving god’s transformations, cheats, and adulteries, &c. they may be
seen in Natales Comes, L.ii.C.1. and in other mythological writers, as
well as almost in all the poets; from whom Spenser, according to his
usual manner, varies in several instances. Thus for instance, Helle
endeavouring to swim over that narrow sea, afterwards called the
Hellespont, on the back of a ram: Jupiter (who changed himself into a
ram to avoid the fury of Typhoeus and was worshipped in Lybia under
the figure of a ram,) changed himself into the same shape to carry
Helle over safe, and to make her his mistress afterwards. The story
of Danae is not varied,

Whenas the god to golden hew himselfe transfard.

Converso in pretium deo. Hor.L.iii.Od.16.<8.> Nor of Alcmena,

Joying his love in likeness more entire,

i.e. enjoying the love of Jupiter in the likeness of her own husband.
But as to what he says of Asterie, or who this Asterie was, I refer
the reader to Burman in his notes on Ov. Met. vi.108. Whether 'twas
Jove's eagle, or Jupiter in the shape of an eagle, that snatch'd from
Ida the Trojan boy, remains a doubt. The picture here is imitated
from Virgil and from Statius: But I cannot help transcribing the
three poets, that the reader might with less trouble compare them
together.

Intextusque puer frondosâ regius Idâ
Veloces jaculo cervos, cursuque fatigat,
Acer, anhelanti similis; quem praepes ab Idâ
Sublimem pedibus rapuit Jovis armiger uncis.
Longaevi palmas nequicquam ad sidera tendunt
Custodes; saevitque canum latratus in auras.

Æn.v.250.

Hinc Phrygius fulvis venator tollitur alis;
Gargara desidunt surgenti, et Troja recedit:
Stant maesti comites, frustraque sonantia laxant
[lassant Heinsius.]
Ora canes, umbramque petunt, et nubilia latrant.

Theb.i.548.

Again, whenas the Trojan boy so faire
He snatcht from Ida hill; and with him bare:
Wondrous delight it was there to behould
How the rude shepheards after him did stare,
Trembling through feare least down he fallen should;
And often to him calling to take surer hould.

The two copiers, Statius and Spenser, have not been servile copyers;
therefore they will both bear examination and comparison with the
great original. There is no end of the tricks and transformations of
this Proteus Jupiter; he turned himself into a satyr, a fire, a shepherd and a serpent.

And like a serpent to the Thracian mayd.

And he was like a serpent when he appeared to, when he made love to--the passage is elliptical, as many passages in Spenser are. See the notes in Burman's edit. on Ovid.Met.vi.114. Varius Deōida serpens. Deōis est Proserpina filia Cereris, quae ΔιόΔ à Græcis nominatur. Joven autem in draconem versum cum Proserpina concubuisse testatur Eusebius. Now as Cotytto and Proserpina (according to some Mythologists) were the same goddess, and Strabo tells us that Cotytto was worshiped in Thrace: hence he might call Proserpina, the Thracian maid.

XXXVI.

And thou faire Phoebus—] Phoebus, or the Sun, having discovered to Vulcan the amours of Mars and Venus, she stirred up her son Cupid to revenge her quarrels. Cupid has two arrows, the one of gold, imaging successful love; the other of lead, imaging ill-success, sadness, and despair. See below St.48.

Some headed with SAD lead, some with pure gold.

With this ill-fated and sad leaden arrow he hit the heart of Apollo.

The goldin love, and LEDIN love they hight,

The one was SAD, the other glad and light.

Ch. Court of Love,1316.

Compare the Rom. of the Rose, ver.920, &c. of Cupid's different bowes and arrows. 'Tis neither from Ovid, nor ancient mythologists, that we must always explain the conceits of Spenser: Chaucer and the Romance writers sometimes are his authorities; sometimes his own allegory leads him to a mythology of his own.---'Tis said St.38,39. that Apollo loved a shepherd's daughter. He loved Isse for his dearest dame--Isse
the daughter of Admetus; and for her sake became a cow-herd; a vile cow-herd; what time he was banished heaven by Jupiter for killing of the Cyclopes. That Apollo fell in love with the daughter of Admetus, we have proof sufficient for a fairy poet.

For love had him so boundin in a snare
All for the daughter of the King Admete,
That all his craft ne coud his sorrow bete.

Ch. Troil. and Cress.i.664.

Apollo had reason to become a shepherd for the love of Daphne and and the daughter of Admetus. Amadis de Gaul. Book i. Chap.36. Isse the daughter of Admetus, (so says Spenser) not the daughter of Macareus: (see the commentators on Ovid.Met.vi.124.) Mythologists and poets vary so much, that where all is fiction, who can say which is the best invented?

Now like a Lyon hunting after spoile,
Now like a Hag, now like a Faulcon flit.

These two verses seem to be taken from the following in Ov. Met.vi.122.

--Est illic agrestis [a Hag] imagine Phoebus,
Utque modo accipitris [a Faulcon] pennas, modo terga leonis [a Lyon]

Gesserit.

Phoebus was named, ΝΟΜΛόC, as the reader may see in Spanheim’s notes on Callimachus<Hymn to Apollo 47>, pag.76,77. And Pindar calls Apollo ΑΥΡΕΑ καὶ ΝΟΜΛΟV. Pyth.0d.ix.<65.> agrestis imagine, likr a Hag. So that Hag from "ΑΥΡΟΛΟC is no farfetch’d etymology. If this will not explain, and defend the received reading, there is an ingenious emendation offered by the author of the remarks on Spenser<pp.90-2>,

Now like a stag, now like a Faulcon flitt.
Natales Comes. iv.10 says of Apollo, Purtur hic deus in varias formas ob amores fuisse mutatus, in leonem, in cervum, in accipitrem.

XL.

Next unto him was Neptune pictured,] Neptune’s amours are mentioned in Ov.Met.vi.115, &c. Bisaltis, means the daughter of Bisaltus, viz. Theophane. See Hygin. Myth. C. 188.--The daughter of Deucalion was Melanthe. He says likewise that Neptune turned himself into a winged horse (i.e. he took a ship and sail’d to the place where Medusa lived: for a winged horse, mythologically, means a ship) and in the temple of Minerva he debauched Medusa,

Hanc Pelagi rector templo vitiasse Minervae
Dicitur.

Ov. Met. iv. 797.

XLIII.

Next Saturne was; but who would ever weene,
That sullein Saturne ever weend to love?
Yet love is sullein, and Saturnlike scene,
As he did for ERICONE it prove,
That to a centaure did himself transmove.
So proov’d it eke that gratious god of wine,
When for to compasse PHILLIRAS hard love,
He turnd himselfe into a fruitfull vine,
And into her faire bosome made his grapes decline.

Here are two faire ladies got out of their proper places; for Saturn loved Philyra, daughter of Oceanus, and being caught in his intrigues by his jealous wife Ops or Rhea, he turned himself into a horse: from this intrigue was born Chiron, the most just of mankind. See Apollonius, L.2. ver.1236. And the Schol. on Apoll.L.1.554. Virg. C. iii. 93. Ovid, Met. vi. 127. Hygin. Mythol. C. 138. Whatever
variation there may be in the lesser circumstances, yet all agree in this one, namely that Philyra was the mistress of Sullein Saturn. And so likewise do the poets and mythologists agree that Erigone, had certainly no criminal conversation with Saturn; but if ever this righteous dame was caught tripping, it was with the young and beautiful Bacchus. See Hygin. Mythol. C. 130. And Ov. Met. vi. 125.

Liber ut Erigonem falsâ deceperit uvâ.

Now 'tis no unusual thing in hasty transcribing, or printing, for words to get out of their proper places: See then with what little variation the whole is reduced to proper place and order:

Next Saturne was: but who would ever weene
That sulleine Saturne ever weend to love?
Yet love is sullein, and Saturn-like seene,
As he did once for Philiira it prove,
That to a centaure did himselfe transmove.
So prov'd it eke that gratious god of wine,
When for to compass Erigônes hard love,
He turnd himselfe into a fruitfull vine,
And into her faire bosome made his grapes decline.

Erigône, is to be pronounced as of three syllables.

XLV.

More eath to number with how many eyes
High heven beholdes sad lovers nightly theeveryes.] The expressions are pretty and elegant, but borrowed. The theeveryes of lovers, furtivos amores.

Aut quàm sidera multa, cum tacet nox,
Furtivos hominum vident amores.


Et per quanti occhi il ciel furtive opre
De gli amatori à mezza notte scopre.  

Vorria celarla à i tanti occhi del cielo.  

—Heav’n wakes with all his eyes  
Whom to behold but thee, Nature’ desire.  

The Sun is the eye of the day; the Moon, the eye of Night: when the Moon does not shine, then the Stars are the eyes of Night. How many citations might easily be heaped together of the conceits of poets, indulging their fancies on this subject?

XLVI.  
—That living sence it fayld.] i.e. it cheated by its perfect resemblance. So fallere and decipere is used by the Latin poets.

XLVII.  
And winges it had with sondry colours dight,  
More sondry colours then the proud pavone  
Beares in his boasted fan, or Iris BRIGHT,  
When her discolourd bow she spreds through heven BRIGHT.]  
Cupid’s wings of sundry colours perhaps is expressed from Petrarch del Triompho d’ Amore<i.26–7>,  
Sopra gli homeri havea sol due grand’ ali  
Di color mille—  
So Euripides in Hippol.ver.1270 gives Cupid the same epithet, ποιμήληττος. But let us first settle the context before we show our poet’s imitations. It will be allowed me, at the first mentioning, that Spenser never wrote, Iris BRIGHT, heven BRIGHT: for here our printer has erred his usual errour of repeating the same word twice. A very easy reading occurs, through heven’s hight. But I don’t know
whether 'twill be granted me, that our poet wrote bends instead of
spreds: Iris spreads her bow is not poetically expressed, nor keeping
up to the metaphor: but she BENDS her variously coloured bow
[discolourd, i.e. diversis coloribus. Virg, iv.701.] through the
height of the heavens. Wisd.v.21. ὡς ἀπὸ ἐυκολίου τῶν νεφών, as
from the well bent bow of the clouds: Vulgate, à bene curvato arcu
nubium.

Utque suos arcus per nubila CIRCINAT Iris.

The jolly peacocke spreads not halfe so faire
The eyed feathers of his pompous traine;
Nor golden Iris so BENDS in the aire
Her twentie colourd bow, through clouds of raine.

Nè 'l SUPERBO PAVON sì vago in mostro
Spiega la pompa de l' occhiute piume:
Nè 'l Iride sì bello indora, e inostra
Il curvo grembo, e rugiadoso al lume.

Not halfe so many sundry colours arre
In Iris bowe; ne heaven doth shine so bright,
Distinguished with many a twinkling starre;
Nor Juno's bird in her eye-spotted traine
So many goodly colours doth containe.

Non tales volucris pandit Junonia pennas:
Nec sic innumerous arcu mutante colores
Incipiens redimitur hyems, cum tramite flexo
Semita discretis interviret humida nimbis.

Claud. de rapt. Proserp. ii. 97.

Not Juno’s bird, when, his fair train dispred,
He wooes the female to his painted bed:
No, not the bow, which so adorns the skies,
So glorious is, or boasts so many dies.

Waller. *On a Brede of Divers Colours 5–8.*

And winges it had with sondry colours dight;
More sondry colours then the proud Pavone
Beares in his boasted fan, or Iris bright,
When her discoulourd bow she bends through heaven’s height.

I formerly took notice of Spenser’s introducing Italian words and
brought this passage, translated from Tasso, as an instance, proud
PAVONE, superbo PAVONE.

XLIX.

And underneath his feet was written thus,

**UNTO THE VICTOR OF THE GODS THIS BEE.**

In this inscription Cupid is called VICTOR OF THE GODS. Thus
Euripides in Andromeda, **TYRANNOS ΘΕΩΝ.** and Ovid. Epist. iv. 12.

Regnat, et in dominos jus habet ille deos.

Let me here correct Anacreon<sup>1</sup><sup>Ode 58</sup>, Barnes’ Edit. pag. 202.

**Εὰς ἐρωτακαὶ συνάστος,**

**Εὰς καὶ θεῶν συνάστος.**

But invert the order, least we sink into the very bathos of poetry,
too low for even this mock Anacreon to descend, and read,

**Εὰς καὶ θεῶν συνάστος δοκίμζει**

**Εὰς καὶ θεῶν συνάστος.**
--Superas hominesque deosque.

The Love that Plato characterizes with the titles of ΜΕΤΑΣ ΘΕΟΣ.<Symp.201E.> ΠΡΩΤΙΣΤΟΣ ΘΕΩΝ. <Symp.195-6> is of a more philosophical nature than this vulgar Love, whom Spenser is now painting to us. But this Vulgar Love reigns universal victor, and thus he is emblematically figured, viz. standing on a globe, in Corlæus' gems, 568,569. And in Spanheim's treatise of coins, pag.228. Cupid rides on a Dolphin, with a flower in his hand, alluding to his power over land and seas. This coin, as Spanheim observes, is an excellent comment on the following epigram, as the epigram is on the coin.

Εἰς Ερωτα γυινὸν.

γυινὸς Ἐρως διὰ τὸτε γελᾶ καὶ μελικάκης ἔστιν.

τῷ γάρ ἔχει τόξον καὶ πυρὸντα βέλη.

οὐκ ἔχει χείλες καὶ δελφίναι καὶ δορᾶ.

τῇ μὲν γάρ γαῖαν, τῇ δὲ θάλατοι ἔχει.

Nudus Amor eā de causā ridet ac blandus est; non enim arcum habet et ardentēs sagittas: neque frustra manibus delphinum cohibet ac florem: illo enim terram, hoc mare tenet. So Spanheim: but I understand it differently: τῇ μὲν, alterā manu, i.e. in one hand he holds [a flower, signifying his power over] the earth; τῇ δὲ, alterā manu, i.e. with the other hand he manages [a dolphin, signifying his power over] the seas. Εξεῖ means to have power and rule, as well as to hold; and in this double signification some part of the beauty of the Epigram consists. Let me add Jovianus Pontanus,

Dic age ecquisnam modus, O DEORUM

VICTOR et princeps, AMOR?--
And this may suffice for the inscription, DEORVM. VICTORI. S. Chaucer in the Knightes Tale 1957. thus describes Venus and her son.

And Venus statue, glorious to see,
Was mukið [read, muki'd] fletynge in the large See--
Beforne her stood her sonne Cupido:
Upon her shouldris wingis had he two,
And blynd he was, as it is often seene:
And bow he bare and arrowes bright and keene.


So our poet,

Blindfold he was, and in his cruell fist
A mortal bow and arrowes keene did hold--
Some headed with sad lead, some with pure gold.

Compare Chaucer, Rom. of the Rose, 918. where the bowes of Cupid are described with his arrows of different effects. See likewise the Assemble of Foules 211.

Under a tre beside a well I seye
Cupid our lord his arrowes forge and file:
And at his feete his bowe all redie laye:
And well his daughter [viz. Plessauc, whom Cupid had by Psyche,
See Spenser, B.iii.C.6.St.50. and Apuleis<vi.24>,] temprid all the the while the heddis in the well.--
CANTO XII.

III.

AND forth issewed, as on the readie flore
Of some theatre a grave personage]
readie belongs to grave personage, ready in his part and character.
Spenser loves this construction: so above, B.iii.C.11.St.55. Yet
would she doff her weary arme.--and in a hundred other passages--This
Mask of Cupid our poet, I believe, wrote in his younger days with the
title of Pageants, i.e. an emblematical and showy representation of
fictitious persons; and with proper alterations he work'd it into
this his greater poem. See the note of E.K. on his 6th Eclogue.

IV.

By lively actions he gan bewray
Some argument of matter passioned.]
Hence Milton, ix.669.

and in act
Rais'd, as of some great matter to begin.
But observe the various imaginary persons, and the order of their
procession, in manner of a MASK, which Masks were very frequent in our
poet's age: we have several of these kind of poems now remaining;
some by B. Jonson: but by far the best of all this kind, that ever I
believe were written, is the well-known Mask of Milton. The Maskers
marching forth are, Ease, Fancy, Desire, Doubt, Daunger, Fear, Hope,
Dissemblance, Suspect, Grief, Fury, Displeasure, Plesaunce: these
march before the cruel-treated Amoret, and the winged God: then the
rear is brought up by Reproach, Dependance, Shame, with a confused
rabbler rout of other maskers. I make no doubt but Spenser, as well as
Petrarch, had in view the triumphal chariot of Cupid with his
captives, so prettily imaged in Ovid, Amor.L.1.ii.31.<i.e. 35.>

Blanditia comites tibi erunt, ERORque, FURORque.

Errori, Sogni, et Imagini Smorte,

Eran d' intorno al carro triomphale,

Et False Opinion in su le porte--

Petr. de Triomph.d'Amore Cap.iv.<139-41.>

The provincial and Italian poets, from Petrarch down to Spenser, abound with conceits rais'd on these kinds of Prosopopoeia: see Rom. of the Rose: see likewise the Assemble of Foules, where Cupid and his rabble rout are painted.

Tho' I was ware of Plesance anon right,

And of Arraie, Lust, Beaute [read, Bounte,

for Beautie is mentioned just after] and Curtesie,

And of Craft--

Then saw I Beautie with a nice attire,

And Youth all full of game and jollite,

Fool-hardinesse, Flatterie, and Desire--


The same kind of maskers are mentioned in Chaucer's Court of Love,

The king had Daunger nere to him standing

The queen of Love Disdain--

An officer of high auctorite,

Yclepid Rigour.--

<129-30,505-6.>

And presently after are mentioned Attendance, Diligence, Asperance, Displeasure, Hope, Despaire, &c.

VI.

--Shrill trumpets lowd did bray.] ἡράξε. Perhaps from hence
Shakespeare in K. John, Act.iii.<i.229.> says, braying trumpets.

X.

And sleeves dependant Albanese wide.] Sleeves is of two syllables:
so wīnges, St.23.--Ital. Albanese, i.e. such as the people of Albania wear.

Ibid.

And on a broken reed HE STILL DID STAY

His feeble steps]

Perhaps rather thus,

And on a broken reed he ILL did stay--

Or,

And on a broken reed he STROVE TO STAY

His feeble steps--

For he did not STILL stay--but he endeavoured and could not--he trusted to a broken reed: 'tis a scripture phrase. Now behold thou trustest upon the staff of this bruised reed, 2 Kings xviii.21. Isaiah xxxvi.6.--He ill did stay comes nearest the traces of the letters.

XI.

A net in th' one hand, and a rusty blade

In th' other was.]

He was armed like the Retiarus. See Lipsius Saturnal, L.ii.C.8.

XII.

--and winged heeld.] So the 1st quarto. The 2d quarto and Folios, wingy-heeld, alatis pedibus: ALIPES.

XV.

Holding a lattice still before his face.] Suspect is drawn with a lattice: the allusion is to the Italian name gelosia: such blinds or lattices as they may see through, yet not be seen; such as suspicious
and jealous persons use, in order to pry into the falsed fidelity of
their mistresses.

XVIII.

—an hony-lady bee.] So all the books: none, an hony-laden bee.

XIX.

Led of two grysie villedns.—] Undoubtedly we must read gryslie.

XX.

Without adorne of gold.—] In our old poets, the verb is used
oftentimes as a substantive. The not attending to this has led
commentators into frequent mistakes.

XIII.

He looked round about with sterne disdayne,

AND did survay his goodly company:

AND MARSHALLING the evil ordered traine,

With that the darts, &c.

The order of the sentence and construction is broken; which 'tis easy
to change; and let it thus be stopped.

And did survay his goodly company,

AY MARSHALLING the evil-ordered traine.

With that, &c.

Here is another instance of the usual error of our printer, suffering
his eye to be caught by the word just above.

XXIV.

Behinde him was Reproach, Repentance, Shame,

Reproach the first, Shame next, Repent behind.—]

Rather,

Behinde him walkt Reproach, &c.

Observe here an elegance of bringing together groups of figures, and
then separating them. See note on B.iv.C.2.St.41.
Which first it opened; nothing did remayne.] So the 1st quarto: which I have altered from the 2d quarto, and the following editions. This is a strange mistake; and shows that the copy was sent blotted and interlin’d to the printer.

XXIX.

Then when the second watch was almost past.] Secundâ ferè vigiliâ exactâ.

XXX.

But lo! they streight were vanisht all and some.] This is Chaucer’s expression: many of which our poet borrows: some of these we take notice of, leaving others to the reader’s finding out for himself: it means one and all, every one.

Now herknith, quoth the Miller, all and some.

Miller’s tale.28.

For this, trowe I, ye knowin al and some.

Troil. and Cress.i.240.

’Tis used by Chaucer in other places, and by G. Douglass. And Fairfax xiii.2.<i.e. xiii.11.>

But slow they came, displeased all and some.

XXXI.

And all perforce to make her him to love.

Ah! who can love the worker of HER smart?

Spenser loves to introduce general sentences; γυναικα. το γυναικον.

I believe therefore that he wrote,

Ah! who can love the worker of their smart?

This error, of repeating some word from the line above, or just below, has been frequently mentioned in these notes.
And turning to the next his fell intent.] So the 1st quarto: the 2d and Folio, herself.

Dernly unto HIM called to abstaine
From doing him to dy.]
so the two old quartos, very plainly wrong: so we should correct from the Folios of 1609.

Dernly unto her called--
viz. Britomart.

Be sure that nought may save thee from to dy]--a Crecism. ἄνω τοῦ ἀνευτοῦ, a moriendo.

But still with stedfast eye.] rectis oculis. See Bentley, Horace, L.i.Od.3.18.

--What worthy meed
Can wretched lady--]
See note on B.i.C.8.St.27.

He bound that pitteous lady prisoner now releast] One of these words, namely, lady or prisoner, was, I believe, canceled in the original copy; but so faintly, perhaps, that the hasty printer overlook’d it; so that I leave it to the reader to judge whether he will read,

He bound that pitteous lady now releast,
Or,

He bound that pitteous prisoner now releast.
Returning back those goodly rowmes, which erst
She saw so rich and royally arrayd,
Now vanisht utterly—"

Inchanted palaces, like castles in the air, are built and vanish in a moment. So vanisht the inchanted palace and gardens of Armida, in Tasso<xxxvi.68>.—The palace and gardens of Dragontina, by virtuous ring of Angelica, <Boiardo> Orlando Innam. L.i.C.14.<43.>—The castle of Atlante, Orl.Furios iv.38. xxii.23.

E si sciolse il palazzo in fumo e in nebbia.

XLIV.

But more faire Amorett—"
It should have been printed most.

WHEN Spenser printed his first three books of the Fairy Queen, the two lovers, Sir Scudamore and Amoret, have a happy meeting: but afterwards when he printed the ivth, vth, and vith books, he reprinted likewise the three first books, and among other alterations, of the lesser kind, he left out the five last stanzas, and made three new stanzas, viz. XLIII. XLIV. XLV.

More easie issee now, &c.

By these alterations the iiid book, not only connects better with the ivth, but the reader is kept in that suspense, which is necessary in a well told story. The stanzas which are mentioned above, as omitted in the 2d quarto edition, and printed in the 1st edition, are the following:

XLIII.

At last she came unto the place, where late
She left Sir Scudamour in great distresse,

Twixt dolour and despight half desperate,
Of his loues succour, of his owne redresse,
And of the hardie Britomarts successe:
There on the cold earth him now thrown she found,
In wilfull anguish, and dead heaviness,
And to him cald; whose voices knownen sound
Soone as he heard, himself he reared light from ground.

XLIV.

There did he see, that most on earth him loyd,
His dearest loue, the comfort of his dayes,
Whose too long absence him had sore annoyd,
And weared his life with dull delayes:
Straight he upstarted from the loathed layes,
And to her ran with hasty eagerness,
Like as a deare, that greedily embayes
In the cool soile, after long thirstiness,
Which he in chace endured hath, now nigh breathlesse.

XLV.

Lightly he clipt her twixt his armes twaine,
And streightly did embrace her body bright,
Her body, late the prison of sad paine,
Now the sweet lodge of loue and dear delight:
But the faire lady, overcommen quight
Of huge affection, did in pleasure melt,
And in sweet ravishment pourd out her spright.
No word they spake, nor earthly thing they felt,
But like two senseless stocks in long embracements dwelt.

XLVI.

Had ye them seene, ye would have surely thought
That they had been that faire Hermaphrodite,
Which that rich Roman of white marble wrought,
And in his costly bath causd to be fite.
So seemd those two, as growne together quite;
That Britomart halfe enuying their blesse,
Was much empasiond in her gentle sprite,
And to her sefle oft wisht like happinesse:
In vaine she wisht, that fate n'ould let her yet possesse.

XLVII.

Thus doe those louers with sweet counterusyle,
Each other of loues bitter fruit despoile.
But now my tene begins to faint and fayle,
All woxen weary of their iournall toyle;
Therefore I will their sweatie yokes assoyle
At this same furrowes end, till a new day:
And ye, fair Swayns, after your long turmoyle,
Now cease your worke, and at your pleasure play;
Now cease your work, to-morrow is an holy day.

SUPPOSE we take a review of this Third Book; and, as from the
summit of a hill, cast our eye backward on the Fairy ground, which we
have travelled over in company with Britomartis, the British heroine,
and representative of chaste affection. But remember that Spenser
never sets up for imitation any such character, either in men or
women, as haters of matrimony: affection and love to one, and only to
one, is the chaste affection, which he holds up to your view, and to
your imitation. Such is Britomartis; who is in love with an unknown
Hero, and yet not so unknown, but her passion is justifiable: Such is
the love between Sir Scudamore and Amoret: And who can but pity the
distressed Florimel, for casting her affections on one, who for a time
disregards her?

What a variety of chast females, and yet with different characters, has out poet brought together into Fairy land? Britomartis the heroine; the persecuted Florimel; the two sisters Belphoebe and Amoret; Belphoebe nurtured by Diana in the perfection of maidenhead; and Amoret brought up by Venus in goodly womanhood, to be the ensample of true love. How miraculously, and yet speciously, is the birth, nurture, and education of Amoret described in the gardens of Adonis? our poet shows himself as good a philosopher as poet, and as well acquainted with all kind of metaphysical lore, as with the romances of Charlemagne and Arthur. And that the beauty of chast affection may the better be seen by its opposite, we have introduced the wanton wife of old Malbecco, and the not very chast Malecasta. To these may be added those characters, which though out of Nature's ordinary ways, yet are highly proper for a Fairy poem, as the giant and giantess, the three fosters, and the Satyrs; all fit emblems of Lust.

If it be objected to the above remark, that Belphoebe is a character set up for admiration; and that she envied all the unworthy world,

That dainty rose the daughter of her morn—

B.111.C.5.St.51.

I answer, that every reader of Spenser knows whom Belphoebe, in every circumstance of the allegory, represents; and if she envied all the world, 'twas because no one in the world was yet found worthy of her: Have patience; our poet has found a magnificent hero worthy of Gloriana, or Belphoebe, or this his Fairy Queen, (for these names figure to us the same person) and GLORY will be allied to MAGNIFICENCE, compleated in all the virtues.
As Homer often mentioned his chief hero Achilles, to show that he has this unrelenting hero's resentment still in view; so likewise does Spenser keep still in view the magnificent Prince Arthur, who is in pursuit of Gloriana. [B.iii.C.5.St.2.] There are many historical allusions in this book—the poet himself hints as much in many places: See the Introduct.St.iv., and v. That gracious servaunt there mentioned, is his honoured friend Timias: we shall see hereafter the fatal effects of the wound which Lust inflicted on him in B.iii.C.5.St.20. Queen Elizabeth we may see 'in mirrours more than one' even in Britomartis, though covertly; in Belphoebe more apparently. The whole iiid Canto relates to the English history: Queen Elizabeth is as elegantly complemented by Spenser, as Augustus Cæsar was by Virgil, or Cardinal Hippolito by Ariosto: and though Britomartis is shown her progeny by narration only, yet the poetry is so animated, as to vie with the vith Æneid, or to rival the iiid Canto of Ariosto; where the heroes themselves, or their idols and images pass in review. How nervous are the following verses, where the son of Arthegal and Britomartis is described?

Like as a lion, that in drowsy cave
Hath long time slept, himself so shall he shake;
And coming forth shall spread his banner brave
Over the troubled south--

Merlin, rapt in vision, paints as present, though absent, the heroical Malgo--'tis all as finely imagined, as expressed:

Behold the Man, and tell me, Britomart,
If ay more goodly creature thou didst see;
How like a giant in each manly part,
Beares he himself with portly majesty--

The pathos is very remarkable, where he describes the Britons harassed
and conquered by the Saxons,

Then woe, and woe, and everlasting woe--

This is truly Spenserian both passion and expression. Presently after how poetically and prophetically are kingdoms represented by their arms and ensigns!

There shall a Raven far from rising sun--

There shall a Lion from the sea-born wood--

The restoration of the British blood and the glories of Queen Elizabeth's reign must in a historical view close the narration. But how finely has the poet contrived to make Merlin break off?

But yet the end is not--

Intimating there shall be no end of the British glory. I take it for granted that Spenser intended these historical facts as so many openings and hints to the reader, that his poem 'a continued allegory' should sometimes be considered in a historical, as well as in a moral view. And the various historical allusions are in the preface and in the notes accordingly pointed out: though the reader may possibly imagine that in some particulars I have refined too much.

But let us see how this third book differs from the two former; for in difference, opposition, and contrast, as well as in agreement, we must look for what is beautiful. And here first appears a woman-knight, armed with an enchanted speare, like another Pallas,

--which in her wrath o'erthrows

Heroes and hosts of men.

There is likewise a most material difference from the two former books in this respect, namely, that the two several knights, of Holiness and of Temperance succeed in their adventures; but in this book, Sir Scudamore, who at the court of the Fairy Queen undertook to
deliver Amoret from the cruel inchanter Busirane, is forced to give over his attempt; when unexpectedly he is assisted by this emblem of chastity, Britomartis; who releases the fair captive from her cruel tormentor: and thus LOVE is no longer under the cruel vassallage of LUST.

We have in this book many of the heathen deities introduced as Fairy beings; Cymoente or Cymodoce the Nereid; (for by both these names she is called) Proteus, Diana, Venus and Cupid.--But this is not peculiar to this book alone: nor the introducing of characters, which have powers to controul the laws of Nature. We have heard of Merlin before, but here we visit him in his own cave. The Witch is a new character, for Duessa and Acrasia are witches of another mould: go and see her pelting habitation, C.7.St.6,7. one would think the poet was painting some poor hovel of a pitiful Irish wretch, whom the rude vulgar stigmatized for a witch on account of her poverty and frowardness. The enchanted house of Busirane is a new piece of machinery, and exceeds, in beauty of description, all the fictions of romance writers that I ever yet could meet with. The story of Busirane is just hinted at in B.iii.C.6.St.53. to raise the expectation of the reader, and to keep up that kind of suspense which is so agreeable to Spenser's perpetual method and manner. We have seen Braggadochio and Trompart before, which are comic characters, or characters of humour; such likewise are the Squire of Dames, and Malbecco.

The variety of adventures are remarkably adapted to the moral. Notwithstanding the distresses of all these faithful lovers, yet by constancy and perserverance they obtain their desired ends: but not altogether in this book; for the constant Florimel is still left in
dolefull durance; Amoret is delivered from the cruel Inchanter, but finds not her lover; Britomartis is still in pursuit of Arthegal: and the suspense is kept up, that this book might connect with the following, and the various parts might be so judiciously joined as to make ONE Poem.