John Upton's

NOTES

ON THE

FAIRY QUEEN

In Four Volumes.

Volume III

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NOTES
ON THE
FOURTH BOOK of the FAIRY QUEEN,
Containing the Legend of Cambel and *Telamond, or of Friendship.

[Tis printed *Telamond in all the editions; but it should have been
Triamond. See B.iv.C.2.St.31, and 41. And C.3.St.52.]

I.
THE rugged forehead, that with grave foresight—] In the letter which
I printed formerly to Mr. West, concerning a new edition of
Spenser<p.7>, I observed that the Lord Treasurer Burleigh was hinted
at in these verses. And I find that Mr. Birch, in his life of
Spenser<p.xvi>, has been pleased to concur likewise in the same
observation.

II.
Such ones ill-judge—] Such ones, such people do ill judge of love,
who cannot love, nor feel kindly flame, i.e. natural passion—I should
not have interpreted this passage, had I not found it misunderstood,
and wrongly printed in the edit. 1679, and in Hughes.

III.
Witnesses the father of philosophy—] Socrates, aptly so called; who
oftentimes in the shady groves of Academus lectured his pupils on the
divine subject of Love. His pupils were Alcibiades, Phaedrus,
Critias, &c. He mentions one for the rest. Critias was one of the
thirty Tyrants at Athens; and an apostate, as well as Alcibiades,
from the doctrines of his divine master. See Xen. APOL.
The which those Stoicke censours cannot well deny.] These reflections cast on the Stoicks, as rigid and severe in their notions of love, are not true. Zeno differed from Plato in manner more than in matter: and all the Stoicks looked up to Socrates as the father of true philosophy. I will venture to say, Spenser should have written,

The which those Cynicke censours cannot well deny.

IV.

To such therefore—] I sing not to my Lord Treasurer, but to Queen Elizabeth.

V.

Do thou, dired infant, Venus dearling dove,

From her high spirit chase imperious feare,

And use of awfull majestie remove.]

The folio 1609 reads dired infant: he calls Cupid the dearling dove of Venus; desiring him to chase from Q. Elizabeth imperious feare, i.e. all that which in her occasions fear. perhaps Fear should have been printed as a person: imperious Fear thus attending the throne of the Queen, resembles Feare that usually attended on Mars. See Homer II. 5.440. 7.37. 6.119.

Ibid.

From thy sweet-smiling mother.] dulce ridens: he calls her in B.iv.C.10.St.47. Mother of laughter. Φιλομελείας Ἁρπαδίτη, Hom.II.7.424. Which our Waller elegantly translates, Laughter-loving dame: how much superior to the translation of Horace, Erycina RIDENS; but then he makes up for the defect in the following verse,

Quam Iocus circumvolat et Cupido.

<Odes I.ii.33-4.>
Ibid.

That she may heark to love, and read THIS lesson often.] Perhaps he gave it,

--and read HIS lesson often.

i.e. the lesson which Love dictates, as the address requires.
CANTO I.

I.

THEN that of Amorets hart-binding chaine.] See B.iii.C.12.St.30, and St.37. The poet speaks in his own person, how he himself is affected in the meer relation: so Ariosto, while he is relating the story of Angelica going to be devoured of the monster, turns to himself, Canto viii.66.

Io no 'l dirò, che si il dolor mi muove.

II.

A perilous fight—] Spenser loves to anticipate his tales, and to raise expectation and suspense. This is cleared up in B.iv.C.10.St.7.

VI.

All is his justly that all freely dealth] dealeth, deal'th, gives, distributes.

XI.

Cast how to salve—] Cast in her mind how to save appearances.

XIII.

With that her glistring helmet.]—Compare B.iii.C.9.St.20, &c. and see the notes. Milton seems to have imitated this picturesque image, iv.304.

She, as a veil, down to the slender waist
Her unadorned golden tresses wore
Dishevel'd; but in wanton ringlets wav'd,
As the vine curls her tendrils.

Eve's hair is compared to a veil, as a graceful covering; and to the curling tendrils of a vine, as waving in ringlets. Britomart's hair is compared to a silken veil, and to those fiery meteors seen sometimes in the northern sky.
Like as the shining skie in summer's night
What time the dayes with scorching heat abound,
Is CRESTED all with lines of fire light;
That it prodigious seems in common people's sight.

Spenser says CRESTED, from the Latin cristatus, tufted, plumed, &c.
in allusion to the hairy beames which those meteors fling out. See
note on B.iii.C.1.St.19.<i.e. St.16.> And hence I will explain and
correct (from the Medicean copy) a passage in Virgil, x.270.

**Ardet apex capitî, CRISTIS AC VERTICE flamma**

**Funditur; et vastos umbo vomit aureus ignes:**

**Non secus ac liquidâ si quando nocte cometae**

**Sanguinei lugubre rubent.**

CRISTIS AC VERTICE, is the same as VERTICE CRISTATE; by the same
figure as, paterâ libamus et auro, is used for PATERIS AUREIS.—I
formerly observed that though the scene of action lies in Fairy land,
we must often transfer our thoughts to English ground; and consider
the various occurrences which happened in Queen Eliz. reign, as
alluded to, and shadowed in this poem. If we turn to Cambden, anno
1574, he will tell us, 'that the clouds flamed with fire in the month
of November, streaming from the north towards the south; and the next
night the heavens seemed to burn, the flames arising from the horizon
round about, and meeting in the vertical point.' This prodigy our
poet brought into a simile: so he has likewise brought into a simile
the comet or blazing star mentioned by Cambden, anno 1582, in
B.iii.C.1.St.16. 'Tis very happy in a poet, whose subject is
universal and philosophical, sometimes if he can become particular and
historical.
Some that **BELLONA** in that warlike wise

To them appear’d—] I have no authority here to change **Bellona** into **Minerva**, as I had when I made the alteration in B.iii.C.9.St.22. where see the note. **Spenser** distinguishes between **Minerva** the goddess of war and wisdom, and **Bellona** the Fury and companion of **Mars**. See B.vii.C.6.St.3. But here perhaps our poet had **Ariosto** in view, xxvi.24. who compares the woman-knight **Marfisa** to Bellona.

Stimato egli avria lei forse **BELLONA**.

**XVI.**

—yet never met with none.] i.e. never met with no one, so the old quarto edition. The Folio’s, with one. Our old poets use two negatives often to deny more strongly. See critical observations on Shakespeare. pag.352.353.

**XVIII.**

The one of them the false **Duessa**—] This lady of doubleness and deceit is no new acquaintance: she will appear hereafter in a particular character; but at present we must consider her in the general character of fraud. Her companion **Ate** is mentioned in Homer, with a kind of play on the word, such as you’ll find frequently in Spenser.

—Αὕτη ἡ πόλυτις δαίμων.  

**II.7'-91.**

This Demon, having disturbed the Immortals, Jupiter flung sheer over the battlements of heaven, and sent her to disturb mortals.

**XXI.**

And all within the riven walls.—] This description seems imaged from the temple of **Mars** in **Statius**, Theb.vii.40, &c. And from the same
temple described in Chaucer's Knight's Tale<1969ff.>.

XXII.

Of Alexander, and his princes FIVE

Which shar'd to them the spoiles that he had got alive.] 1 Maccabees, i.7.8.<9.> So Alexander reigned twelve years, and then died, and his servants bare rule every one in his place, and after his death they all put crowns upon themselves, so did their sons after them many years, and evils were multiplied in the earth. Authors do not agree how the vast empires of Alexander the Great after his death were divided; nor particularly amongst whom. Dr. Prideaux, in his Connection of the History of the old and new Testament, vol.i. pag.410. tells us, 'that the governments of the empire being divided among the chief commanders of the army, all went to take possession of them, leaving Perdiccas at Babylon, to take care of Aridaeus. For some time they contented themselves with the name of governors, but at length took that of kings. As soon as they were settled in their provinces, they all fell to leaguing and making war against each other, 'till thereby they were, after some years, all destroyed to FOUR; these were Cassander, Lysimachus, Ptolemy, and Seleucus; and they divided the whole empire between them. And hereby the prophecies of Daniel were exactly fulfilled, which foretold that the great horn of the Macedonian empire, that is Alexander, being broken off, there should arise FOUR other horns, that is FOUR kings of the same nation, who should divide his empire between them.' To those FOUR mentioned above, perhaps Spenser added Antigonus, which make up his number FIVE.

and his princes five

Which shar'd to them the spoiles that he had got alive.

Concerning the divisions of Alexander's conquered kingdoms, see Q. Curtius, Edit. Snakenb. vol.ii.814.
Which sent away
So many Centaures drunken souls to hell.] This is a parody of Homer, II.6.3.
Πολλαὶ δ' ἱσθίμως ψυχας δὴδι προσάνειν
Ηκόλυν.

XXVI.
Through mischievous debate and deadly feud.] So spelt that the letters might accord in the rhime. in Hughes, deadly feud.

Ibid.
For she at first was borne of hellish brood.--] Ate was originally in heaven, but flung from thence by Jupiter: so Homer<II.xix.130-1.>
tells the story. But Ate being the same as Discord, and Discord being of hellish brood, Spenser takes what mythology he likes best; or sometimes varies from all, as his subject or fancy leads him.

XXX.
And that great golden chain quite to divide,
With which it blessed concord hath together tide.)
This golden chain, which holds together all things, is taken from Homer: but see above the note on B.i.C.9.St.1, and below on B.iv.C.10.St.35.

XXXIV. <i.e. XXXV.>
The HOT-SPURRE youth.--] So the famous young Piercy, son of the Earl of Northumberland, was called in the reign of Henry IV. Is not this saying as plaine as the genius of this kind of poetry admits, that by Blandamour, I covertly mean in the historical allusion, the unfortunate Earl of Northumberland? This I mentioned formerly<Letter p.8>, and am still of the same opinion.
To be Sir Scudamour, by that he bore

The god of love, with wings displayed wide.] Hence he is named Scudamour from bearing in his shield the god of love; as Spenser himself explains it: scudo del amore. This was the shield of Alcibiades: so Plutarch in his life<xvi>, His shield, which was richly gilded, had not the usual ensigns that the Athenians bore; but a Cupid with a thunderbolt in his hand. See note on B.iii.C.11.St.7.

XL.
The left hand rubs the right.] This is a proverb, used by Epicharmus, and cited by Ἀσχίνη the Socratic in his dialogue <iii.6.> Περὶ Θεοδοτοῦ.

'Α δὲ χείλο τὸν χειλα νίζει, δός τι καὶ λάβε τι.--Manus manum lavat, da quid et accipe quid. 'Tis a trochaic verse, not quite compleated. But Spenser did not read νίζει, but νυίζει Manus manum fricat. See Erasmus in his Adages.

XLII.
Like shaft out of a bow preventing speed] i.e. going before, swifter than Speed.

XLIII.

XLV.
Like as a gloomie cloud--] I wish the reader at his leisure would see Chaucer, Troil. and Cres.ii.764. Ariosto, Orl.Pur.xxxii.100. and Milton ii.713. The same kind of simile he will find in all these poets, and most elegantly expressed.
XLVI.

For Love is free--) See note on B.iii.C.1.St.25.

XLVII.

With whom now she go' th

In lovely wise, and sleepes, and sportes and playes.)

These are erotick phrases, borrowed from classical authors. To sleep-- dormire cum illa, Terent. ουκ αναθεόφειν. To play, Ludere, παιδευν.

Ludisque et bibis inpudens.

Horat.Lib.iv.0d.13.<4.>

The same observation might be made on the expression in St.49.

I saw him have your Amoret at will.--

Quis heri Chrysodem HABUIT? Terent.Andr.Act.1.<85.> so the Greeks use, έχελυν. Spenser's expressions should sometimes be translated, to know their force and elegance.

XLVIII.

Then tell, quoth Blandamour, and feare no blame,

Tell what thou sawst maulgre whoso it heares.)

θερμήκωσι μάλα έπε σοι ολοθα. Hom.6.85.

XLIX.


LII.

But being past--) But his revenge, of killing Glauce, being past and over, &c. However, I think the printer here errs his usual error.

But Scudamore--

BUT that in all those knights and ladies sight--

BUT being past, he thus began amaine,

I want authority to print--
That being past—

LIII.

[Discourteous, disloyall Britomart.] Disloyall, is used as the Italian poets use Disléale, unfaithful, perfidious, &c.

LIV.

Till time the tryall of her truth expyred.] Had brought to a conclusion; ended; determined. 'Tis very agreeable to poetical decorum, as well as a just punishment for Scudamore's jealous disposition, that Glaucé leaves him thus in ignorance and doubt; till proper time and circumstances discover of themselves the fidelity of Amoret.
CANTO II.

I.

SUCH as was Orpheus—] Orpheus was a godlike person, son of the Muse Calliope. He was in the famous Argonautic expedition, to give time to the rowers, to excite them to martial deeds, and to pacify their passions. Orpheus is mentioned on like occasion, in Spenser's Sonnet, xliiv. Compare above, B.iv.C.1.St.23. Apollonius<1.492-5.> relates, that among the Argonauts strife was grown, and further still their strife had grown, he says, had not Jason used his authority, and Orpheus his harp, by which he shortly made them friends again. Compare Silius Italicus, iv.85.

II.

Or such as that celestial Psalmist was
That when the wicked feend his lord tormenters,
With heavenly notes, that did all others pas,
The outrage of his furious fit relented.
Such musicke is wise words with time concented,
To moderate stiffe mindes disposd to strive:
Such as that prudent Roman well invented;
What time his people into partes did rive,
Tham reconclyld againe, and to their homes did drive,
None but a god or a godlike man can stop the cursed effects of discord: such was Orpheus, who with his musick appeased the Argonauts, whenever they quarrelled: such was David, who quieted with his harp the evil spirit, which tormented Saul, 1 Sam.xvi.23.

Such musick is wise words with time concented.
i.e. well-timed. Cic.Nat.Deor.i.7.<i.e. ii.7.19.> omnibus inter se concinentibus mundi partibus. ibid.i.7.<16.> Stoici cum Peripateticis
Such as that prudent Roman well invented, i.e. rightly used.

What time his people into partes did rive,

Them reconcryld againe, and to their homes did drive.

his people, i.e. his countrymen, the Romans: into partes, into parties and factions: did rive, did divide themselves: the active is used passively, see note on B.i.C.5.St.28.

Then to her yron wagon she betakes, i.e. she betakes herself. So here,

What time his people into partes did rive,

i.e. did rive themselves. What time the Roman people did divide themselves into factions, Menenius Agrippa reconciled them again, and sent them to their own homes. Virgil, I believe, had his eye particularly on Menenius Agrippa in that most elegant of all comparisons in Æn.1.148. But lest the reader should forget what I have already mentioned in a note on B.i.C.3.St.5. and in B.i.i.C.xi.St.1. viz. that Spenser, like the best of the Roman poets, often omits the relative or pronoun, Who, He: Qui, Ille: I think it not improper to tell him again, that Who or He, is to be supplied in this passage, now before us; Who them reconciled againe, &c. or, He them reconciled, &c. So in Ovid.Fast.i.443.

Augur erat: nomen longis intercidit annis

Nuper ab Hetruscâ venerat exsul humo.

i.e. Qui augur venerat. &c. or to translate it after Spenser’s manner, and with the ellipsis of the pronoun, according to the original,

There was an augur: but his name is lost:

Came late an exile from th’ Etrurian coast.

But in this translation the omission of the relative does not much
embarrass the sentence. See a like omission of the relative in Milton, v.674. vii.415. vii.203. all which passages Dr. Bentley has corrected. Dr. Bentley likewise corrected the following passage in Phaedrus, L.i.Fab.xxii.<10-2.>

Hoc in se dictum debent illi agnoscre,
Quorum privata servit utilitas sibi,
Et meritum inane jactant imprudentibus.
i.e. and those who do boast. But he reads jactat, making it agree with privata utilitas.

IV.

It was to weet the bold Sir Ferraugh hight
He that from Braggadochio whilome reft,
The snowy Florimel.]

See this adventure above in B.iii.C.8.St.15. Sir Ferraugh's name is not there mentioned, but the reader is kept in suspense; which is Spenser's perpetual manner.

V.

With sting of lust that reasons eye did blind.] Τῷ νοερῷ ἐμφα. See note on B.ii.C.2.St.5.

X.

---For that false spright.--- See above, B.iii.C.8.St.5.

XII.

---as they together way'd.) I shall offer the reader two interpretations: 1st. as they traveled together in the way. 2d, as they weighed things, and talked them over together. Spenser spells it often wayd, that the letters might answer in the rhyme.

XV.

Did bear them both to fell avenges end.] i.e. to cruel vengeance, to the end of fell avenge.
XIX.

Besitting.] So the quarto and Folio of 1609. but most of the other editions befitting. See note on B.i.C.1.St.30.

XXIII.

Fayrest of faire, that fairenesse doest excell.] This expression our poet had, perhaps, from Chaucer, in the Knightes Tale, 2223. where Palamon addresses Venus,

Fairest of faire, O ladie mine Venus.

XXV.

That Satyrane a girdle did up-take.] See B.iii.C.8.St.49. This girdle he wears for Florimel’s sake: according to the custom of knights and gallants wearing for the sake of their mistresses, sleeves, gloves, ribbons, &c.

XXVII.

And save her honour.—] To you it pertains to guard that ornament of hers, against all those that challenge it, And, to save her honour, &c. To, the sign of the infinitive mood, he often omits.

XXIX.

Ne certes can that friendship long endure,
However gay and goodly be the style,
That doth ill cause or evil end enure.

For vertue is the band that bindeth harts most sure.] Friendship lasts not long, whatever appearance it makes, that doth endure, put in ure, or practise ill cause or ill end. Virtue is the only band of friendship. This is a philosophical subject, and often treated of by philosophers. See Arrian.Epict.L.ii.Cap.22, and what is cited there in the notes. See likewise B.iv.C.4.St.1.

XXXII.

Whylome, as antique stories tellen us,—] Spenser going to tell a
tale, either left unfinished by Chaucer, or lost and consumed by wicked Time, very elegantly begins in Chaucer’s words, as he begins the Knightes Tale,

Whylome as olde stories tellin us,

There was a duke that highte Theseus—

Ibid.

Dan Chaucer, well of English undefyled,] Some will question this; whether Chaucer has not defyled the English with introducing, unvaried, and in their out-landish garb, out-landish words. Hear Skinner in the preface to his ETIMOLOGICON LINGUAË ANG LICANÆ.

Chaucerus poeta, pessimo exemplo, integris vocum plaustris ex eadem Galliâ in nostram linguam infectis, eam, nimis antea à Normannorum victorîa adulteratam, omni fere natîvâ gratiâ et nitore spoliavit, pro genuinis coloribus fucum illinium, pro verâ facie larvam induens. Twas the very fault that Lucilius committed, for which he is treated so frankly by Horace<Ser. I.x. 20-1>,

At magnum fecit, quod verbis Græca Latinis

Miscuit. O serì studiorum! &c.

As Lucilius mixed Greek with Latin, so did Chaucer French with English. I will add Verstegan’s judgment on Chaucer’s mingling and marring the English with French. ‘Some few ages after came the poet Geoffrey Chaucer, who writing his poesies in English, is of some called the first illuminator of the English tongue: of their opinion I am not, though I reverence Chaucer, as an excellent poet for his time. He was indeed a great mingler of English with French, unto the which language (by like for that he was descended of French or rather Wallon race) he carried a great affection.’

XXXIII.

That famous monument hath quite defaste[,] Methinks he should have
said,

That famous moniment hath near defaste.

See Urry’s Edition, pag.60. The Squire’s Tale: ‘The King of Araby sendith to Cambuscan, King of Sarra, a horse and a sword of rare qualitee, and to his daughter Canace a glass and a ring; by the virtue whereof she understandeth the languages of all fowles. Much of this tale is either lost, or else never finished by Chaucer.’ And at the end p.64.> is added, ‘There can no more be found of this tale, which hath been sought for in divers places, say all the printed books that I have seen, and also Mss.’

XXXIV.

Then pardon, o most sacred happie spirit,

That I thy labours lost may thus revive,

Spenser supposes the tale lost, not unfinished; Milton Ill Penseroso 109>, that the tale was left untold.

Ibid.

Ne dare I like, but through infusion sweete

Of thine owne spirit, which doth in me survive,

I follow here the footing of thy feete,

Spenser seems to say, that Chaucer’s spirit was infused into him, according to the Pythagorean system. So Ennius said the spirit of Homer was infused into him. See Persius, vi.10. Horat. Epist.ii.i.50. Lucretius, i.118.

XXXV.

--Canace the learnedst ladie--] This wonderful knowledge she had from the enchanted ring sent by the King of Araby.

XXXIX.

That mongst the many vertues which we reed,

Had power to staunch al wounds that mortally did bleed.]
Which we reed, viz. in Chaucer, in the Squire's Tale<173-5>.

XLI.

Whose children werne

All three as one; the first hight Priamond,—]

Perhaps, for the rhyme, Spenser wrote worne; changing a letter, as his manner is. weren he uses very frequently from the Anglo-S. Observe in the beginning of this Stanza how elegantly the verses are turned, with a repetition after Ovid's manner: and in the close of this Stanza he brings together his three several persons, and in the next Stanza he separates and characterizes them. This beauty we have spoken of in a note on B.ii.C.6.St.13. and in B.ii.C.12.St.70,71. The same observation might have been made on B.iii.C.12.St.24. where mentioning Reproach, Repentance, Shame, all in one verse, he then separates them and marks them distinctly. Virgil has many of these beautiful strokes, see at leisure, Ecl.vii.2. Georg.iv.339. Æn.v.294.

XLIII.

As if but one soule in them all did dwell,) This is the moral and allegory of the fable, thus covertly mentioned by our poet according to his manner. There is but one soul in true love and friendship. φιλαί εστί μία ψυχή ἐν δυο ουν. φιλοζο. 

XLIV.

Their mother was a Fay,—] The Fay Agape seems imaged from the Fay Feronia in Virgil, Æn.viii.564. who had procured for her son three souls, and thrice he was to be slain before destroy'd.

Nascenti cui tres animas Feronia mater

(Horrendum dicta) dederat.
Virgil says moreover of the Fay Feronia,

---Viridi gaudens Feronia luco.

Æn.vii.800.

Which is exactly what Spenser says of the Fay Agape,

But she, as Fayes are wont, in privie place

Did spend her dayes, and lovd in forestes wyld to space.


XLV.

---and there, as it is told---] viz. in the authentic records of Faery land. See note on B.iii.C.2.St.18.

XLVII.

---From tract of living went,] of the way or path of any living creature. So Ch. in Troil. and Cres.iii.786. a privy went. See Junius.---concerning the house of these three fatal sisters, compare Ovid.Met.xv.808. And Ariosto, xxxiv.88. Demogorgon is mentioned in the notes on<8.i.C.1.St.37.> pag.348.

XLIX.

Bold Fay, that durst

Come see the secret of the life of man,]

None of the books read, secrets; the secret things, the mysteries relating to the life of man.

LI.

She then began them humbly to intreate,

To draw them longer out,—]

Mart.Epigr.iv.29.<IV.lxxiii.3-4.>

Ultima volventes oravit pensa sorores,

Ut traherent parvâ stamina pulla morâ.

Ibid.

Not so; for what the Fates do once decree,
Not all the gods can change, nor Jove himself can free."

Quod fore paratum est, id summum exuperat Jovem.

Apud Ciceronem in L. ii. de Divinat. (II. x. 25.)

Observe this Homeric expression the gods and Jupiter: the Trojans and Hector: separating the most excellent from the herd.

Zeus s' épi oûn TRΩΣ ΤΕ καὶ EKTΩRA νηοὶ πέλαξε.

Jupiter verò postquam Troasque et Hectora navibus admovit.

II. xiii. 1.

Scholiastes: οξιηρικε τῶν λουτρῶν τράτων τὸν "Εκτόρα, καὶ' ἐξοχῇν. So Aristophanes in Plutus, verse 1. Ω ZΕU καὶ ΘεoL.
CANTO III.

IX.

THAT he for paine himselfe not right uprearle,] i.e. knew not. 'nai vel nai coalescit ex ne 'Wat, I know nai, or nai nai.' Hick. Gram.

Anglo-S. pag.73.<i.e. pag.57.> The Folios read n'ote, which is the same. In Chaucer 'tis printed, Not, N'ot, N'ote, for Ne wot, Ne wote, know not.

Ibid.

Like an old oke, whose pith and sap is seare,] Perhaps from Statius, Theb.ix.<532-3.>

--Cetico qualis procumbit in Haemo

Seu Boreae furiis, putri seu robore quercus.

XI.

The wicked weapon heard his wrathfull vow;] So Virgil, C.i.514.

--Neque audit currus habenas.

XIII.

His wearie ghost assoyld from fleshly band
Did not, as others wont, directly fly
Unto her rest in Plutoes griesly land,
Ne into ayre did vanish presently,
Ne chaunged was into a starre in sky:
But through traduction was eftsoones derived,]
His ghost did not fly directly to the other world.—This is Homerically expressed,

ψυχὴ ὑπὸ δὲ θεῶν ἔρχεται ἐν ὀλιγότοις θεῶν ἐν θάνατε.

II.i.856.

Not 2dly, did it vanish into air. This opinion is mentioned by Lucretius, Lib.iii.<455-6.> and alluded to by Virgil, iv.705.
Naturam animai

Dissolvi, ceu fumus in altas aëris auras.

Omnis et unà

Dilapsus calor, atque in ventos vita recessit.

Nor thirdly, was it changed into a starre. The poets frequently tell us that those who shine heroes upon earth, shine starrs in the firmament: τὰς δὲ ψυχὰς ἐν οὐρανῷ λάμπειν δοτα. Plut. Isis et Osiris<359D>.

Nec in aëra solvi

Passa recentem animam, caelestibus intulit astris.

Ovid, M.xv.845.

But it was by traduction into his surviving brethren, as his mother prayed the three fatal sisters, C.2.St.52. According to the Pythagorean Metempsychosis, his life passed from one body into another; by traduction; by a kind of transplanting, or taking imps or graffs from one tree and transferring them to another: from this metaphorical mode of speech the school-men form a question, An anima sit ex traduce?

---Like lightning after thunder,] If lightning and thunder are considered as light and sound; the lightning must be seen, BEFORE we hear the thunder; had this been Spenser’s meaning he would have written,

---Like lightning before thunder.

But strictly speaking lightning and thunder are caused both together; or rather the thunder is BEFORE the lightening, being produced according to the system prevailing in Spenser’s time by the falling and clashing together of black clouds, to which Milton finely alludes in his beautiful simile in Paradise Lost, ii.714. or according to the
modern hypothesis by the kindling of sulphureous exhalations.

XXII.

Who him affronting soone to fight was readie prest.] Affronting him.
i.e. opposing himself to him.—was readie prest, was readie prepared.

XXIII.

Like as a snake, whom wearie winters teene
Hath worn to nought, now feeling sommers might
Casts off his ragged skin and freshely doth him dight.]

Winters teene, is an expression he borrows from Dan Chaucer:
R.R.4750.

And newe fruict filled [r. fyled i.e. defiled] with wintir teene,
i.e. with the mischief or injury of winter. He uses this expression
again below, C.12.St.34.

As withered weed through cruell winter tine.

Where the different spelling is owing to the different rhime. The
comparison following is well known: see Virg.i1.471. Ariosto xvii.11.
Tasso vii.71.

XXVII.

Flowes up the Shanen—] Spenser was now settled in Ireland: by way
of eminence he therefore mentions this river, though (by a poetical
figure) put for any river that empties itself into the sea. He says,

Drives backe the current of his kindly course,
i.e. of the natural course of the stream.

XXIX.

Like as a withered tree through husbands toyle] i.e. through the
toyle and tillage of the husbandman. But I would rather read, husband
toyle, as below <B.iv.C.4.>St.35. husband farme: the substantive used
adjectively or by apposition: and this is Spenser's manner. See note
XXXVIII.

After the Persian monarks—] See note on B.i.C.4.St.7.

XLII.

In her right hand—] Triamond's sister appears like a goddess of a machine to put an end to this dreadful duell. In her right hand she holds the caduceus, the rod of peace, which is described in Virgil, iv.242. In her left she holds a cup filled with Nepenthe: this is only an adjective in Homer, Νηπενθής, assuaging heart's grief, as Spenser translates it.

Αὐτίκ' ἄρ' ἐς Ποτών βάλε φόρμωκάν, ἔπεβαν ἐπινόον,
Νηπενθής τ', ἀχολόν τ', καὶ οὕτως ἐπιληθὸν ἄπαντων.

Hom. Od. 6.220.

Mean time with genial joy to warm the soul,
Bright Helen mixt a mirth-inspiring bowl;
Temper'd with drugs of sov'reign use t' assuage
The boiling bosom of tumultuous rage——
These drugs, so friendly to the joys of life,
Bright Helen learnt from Thone's imperial wise.


This Thone was a petty king of Canopus in Ægypt; his wife (for royal dames were learned formerly in physic) taught Helen the use and qualities of opium, and how to temper it with wine.

XLIII.

Instead thereof sweet peace and quiet age] i.e. quietnesse. Saecla quieta, aetatem quietam, i.e. quietem. Saecla ferarum, i.e. ferae. Lucret.iv.415. puerorum aetas, i.e. pueri. Lucret.1.938.

XLV.

Much more of price and of more gratious powre

Is this, then that same water of Ardenne,
The which Rinaldo drunck in happie howre,
Described by that famous Tuscan penne:
For that had might to change the hearts of men
Fro love to hate,—]

Rinaldo in pursuit after the fair Angelica came to the forest of Ardenne, where he found the enchanted fountain made by the magical art of Merlin for Sir Tristam de Leonois, who was in love with Isotta: had Sir Tristam (says the poet) drank of this fountain, he had been cured of his love: but the fates ordained it otherwise. The fountain however still preserved its virtues; for whoever drank of it his love was turned to aversion. See Boyardo<LI.C.3.St.32>, or Berni, ORL.INNAM.L.I.C.3.St.36. and <BERNI> ORL.INNAM.L.II.C.15.St.28. Soon after another fountain is mentioned of different effect, La riviera dell' amore, <BERNI> L.I.C.3.St.42. Hence Ariosto, who writes the second part of this Romance, mentions these two fountains of Ardenne, with their different effects, ORL.FUR.I.St.78.

E questo hanno causato due fontane
Che di diverso effetto hanno liquore,
Ambe in Ardenna; e non sono lontane.
D' amoroso disio l' una empie il core;
Chi bee de l' altra, senza amor rimane,
E volge tutto in ghiaccio il primo ardore.

The knight of Disdain carries Rinaldo to the fountain of aversion, to drink away his love, Canto xlii.St.60.& St.63.>

Trovaro andando insieme un' acqua fresca,
Che col suo mormorio facea talora
Pastori e viandanti al chiaro rio
Venire; e berne l' amoroso oblio.

-- -- -- -- -- -- -- --
Corse Rinaldo al liquido cristallo,
Spinto da caldo, e da sete molesta;
E caccio à un sorso del freddo liquore
Dal petto ardente e la sete e l'amore.

As many of these specious and wonderful tales in romance writers are borrowed from the Greek or Latin poets, so this story of the two fountains of Ardenna, with their different effects, is borrowed from Claudian in his description of the gardens of Venus,

Labuntur gemini fontes; hic dulcis, amarus
Alter, et infusis corrumpit mella venenis:
Unde Cupidineas armavit fama sagittas.

<Epithalamion De Nuptiis 69-71.>

XLVI.

At last arriving by the Listes side.] listes. See notes in <B.i.C.5.St.23.> pag.378,379.

L.

To weet what sudden tidings was befeld:] This reading cannot be right. We leave it therefore to the reader whether he will alter it,

To weet what sudden tiding was befeld.

Or thus,

To weet what sudden tidings were befeld.
CANTO IV.

II.

STIRD up twixt Blandamour and Paridell,) See B.i.v.C.2.St.11, &c.
Instead of Blandamour, 'tis printed Scudamore, in all the Editions,
excepting that of the Folio, 1679. Cambell and Triamond are an
instance of enmity, proceeding of no ill; Blandamour and Paridel, of
friendship which regards no good. See St.1.

Ibid.

--As ye remember well,) See B.i.v.C.2.St.31.

III.

And those two ladies their two loves unseene;) And those two ladies
unseene (for they were masked) were their two loves. See note on
Introduction, B.ii.i.St.3.

IV.

For evill deedes may better then bad words be bore.) This sententious
reflection our poet introduces in other places.

Sir Guyon grudging not so much his might,
As those unknightly raylinges which he spoke,


Words sharply wound, but greatest griefe of scorning growes.

B.vi.C.7.St.49.

Σύρως τιτανός αἵμα, τὸν δὲ νοῦν ὀμφλίς.
Ensis vulnerat corpus, animum verò contumelia.
Pator facilis injuriam, si est vacua à contumelia.
Pacuvius.

And for the testimony of truth hast borne
Universal reproach; far worse to bear
Than violence.

Milton,vi.34.
It was to weete that snowy Florimell, See B.iv.C.2.St.4. and B.iii.C.8.St.15.

And lo shee shall be placed here in sight,

Together with this hag—

The offer and conditions here propounded by Blandamour, seem an imitation of Ariosto, Canto xx.<St.117-28. where Marfisa forces Zerbino to become the champion of the old hag, whom he at first set at nought.

For such an hag, that seemed worst then nought,] It should have been printed worse, as the Folios read.

Against the turneiment, which is not long:] Not a long while hence. This expression we use in the west of England.

As two fierce buls,—] See note on B.i.C.2.St.16.

On whom remounting fiercely forth he rode,

Like sparke of fire that from the andvile glode,

There where he saw the valiant Triamond

Chasing, and laying on them heavy lode,

That none his force were able to withstand;

Glode is the Anglo-S. praeterit from glidan, to glide, or pass swiftly. Spenser seems to have Chaucer in view, in the rhyme of Sir Thopas, 3410. where the same image occurs.

His gode courser he hath bestrode,
And forth upon his waie he rode,
As sparke out of the bronde.

Chaucer uses this word in the Squire’s Tale.413.
The vapor, which that fro the earthe CLODE,
Makith the sunne to seme ruddy and brode.

CLODE, i.e. did glide.

XXIV.
With that at him beamlike speare he aimed,) Hasta trabalis. Statius, iv.6. So one of the old quarto Editions read, another with the same date, brave-like: which shows that some of the corrections were made while the sheets were printing off.

XXIX.
Now cuffing close,—] The old quarto and Folio, 1609. Cuffling. But the Editions 1617. 1679. cuffing: which though of little authority I have here hearkened to: ’tis improbable that Spenser wrote Scuffling.

Ibid.

As two wild boares—] See note on B.i.C.6.St.44.

XXX.
Whether through foundring—] i.e. through skittishness tripping and falling. See Junius in Foundred horse. He had Chaucer plainly in view, in the Knightes Tale, 2689.

For which his horse for fere began to turn
And lepe aside, and foundrid as he lepe.

Hence I explain Shakesp. King Henry VIII.<III.ii.40.> speaking of Wolsey, All his tricks founder. The metaphor being taken from a skittish horse falling or foundring.

XXXII.
But all in vaine; for what might one do more?

They have him taken captive, though it grieve him sore.]
This is imitated from Chaucer in the Knightes Tale, 2650.

But all for nought; he was brought to the slake;
His hardy herte might him ne helpin nought.


XXXVIII.

By shivered speares, and swordes all under strowen,
By scattered shields, was easie to be shown.]

Two words seem here to have gotten out of their proper places. But none of the books authorize my alteration,

By shivered speares, by swordes all under strowen,
And scattered shields, was easie to be shown.

Ibid.

There might ye see [loose steedes at random ronne.] This figure of making the reader a spectator of the action of the poem, is frequent amongst our best poets.

There see men who can just and who can ride.

Ch. Knightes Tale, 2606.

Then might ye see

Cowls, hoods, and habits, with their wearers toft—

Milt.iii.489.

Migrantes cernas, Virg.iv.401. See Homer, Il.8.539.—Several passages in this tilt and tournament are imitated from the Knighte's tale in Chaucer; where Palamon and Arcite engage in different parties for the fair Emily.

XLIV.

He at his entrance—} Spoken of Britomart in her assumed character.

XLVIII.

To joyous feast and other gentle play.] Perhaps gentler.
CANTO V.

IV.

AND wrought in Lemno--] So the old quarto and folios 1609, 1611. But the folio 1617 Lemnos. Venus, he says, laid aside this chast girdle when she went to sport with Mars, and left it secretly,

On Acidalian mount--
i.e. on a mount near the brook Acidalus, where the Graces used to resort. See Servius and the Commentators on Virgil, i.724.<i.e. 720.>

Matris Acidaliae.

Qualis Acidaliis Cytherea vagatur in hortis. 

Pontanus.pag.387.

Vosne in Acidaliis aluit Venus aurea campis?

Politian. de Violis.<5.>

Vosne ab Acidalio misit Amor nemore?


Compare B.vi.C.10.St.8.--My old quarto edition reads Acidalian, and another of the same date Aridanian, which blunder runs through the folio editions. See likewise in St.6. That goodly belt was Cestus: the old quarto which I print from has this reading; another of the same date, and printed at the same time, Cestas. I suppose these alterations were made while the sheets were working off.--I have no occasion to dwell on a subject so well known from Homer<II.xiv.214ff.>, as the Cestus of Venus. The reader at his leisure may compare Tasso's description of the enchanted girdle of Armida<xvi.24,25>. 

VI.

Into the Martian field adowne descended.--] Should it not be Martial field? i.e. into the field where this jousting was, properly called
Martial or warlike: or does he keep the word Martian, and allude to the Martius Campus, a field situate between Rome and Tiber, and consecrated to Mars?

XI.
As diverse wits affected diverse beene.] Chaucer in the Squier’s Tale, 223. translates, Quot capita, tot sententiae, as follows,

As many hedes, as many wittes ther bene.

XII.

ne he that thought

For Chian folke to pourtraict beauties queene,

By view of all the fairest to him brought—]

Si Venerem Cois nunquam posuisset Apelles,

Mersa sub âequoreis illa lateret aquis.

Ov. Amat. L. iii. 401.

Spenser alludes to this story in his Sonnet which he sent to the Ladies of the Court with his Fairy Queen.

The Chian painter, when he was requird,

To pourtraict Venus in her perfect hew,

To make his work more absolute, desird

Of all the fairest maides to have the view.

The Chian painter, or rather Coan, was Apelles. Chios and Coos are both Islands in the Archipelago, and frequently used one for the other, perhaps through mistake. I could give many instances where Chios and Coos are thus confounded: but as this is foreign to our purpose, let us hear rather what the learned traveller Sandys says in his description of Coos, pag.90. 'In this temple [of Hippocrates] stood that rare picture of Venus, naked, as if newly rising from the sea, made by Apelles, who was also this countryman: after removed
unto Rome by Octavius Cæsar, and dedicated unto Julius; she being reputed the mother of their family. It is said, that at his drawing thereof, he assembled together the most beautiful women of the island, comprehending in that his one worke their divided perfections.’ Concerning this famous statue of Venus Ἀναξιομήνη, See Burman on Ovid. Amat.L.iii.ver.224. And Pliny Nat.Hist.L.xxxv.C.10. pag.696. edit. Hard.

XIV.

Amongst the lesser starres——] Inter minora sidera. Hor.Epod.xv.<2.>

XV.

Unto the vulgar for good gold insted.] For good gold, had been sufficient; insted is a pleonasm: but such redundancies both of adverbs and propositions are no unusual thing among all writers of all ages. See <note on> B.iii.C.5.St.22. Hence appears Dr. Bentley’s unnecessary alteration of Milton, iii.20. up to reascend: because, says he, up is superfluous. But he seems to have forgotten those Latin expressions, rursus redire: rursus revocare: prius ante, in Virgil, iv.24. And in Greek πάλιν αὖθις. with many more of like nature.

XVII.

But it would not on none of them abide, BUT when they thought it fast, eftsoones it was untide.] Here seems the usual error: perhaps he gave it FOR when they thought it fast, eftsoones it was untide.

XVIII.

To shame us all with this ungirt, unblest.] Dr. Hyde thinks that this English saw, ungirt, unblest, alluded to the sacred zone of the Persian priests; and to the zone and girdle which in their religious ceremonies they gave their youth of both sexes: this sacred zone if
they ever laid aside, they forfeited the benefits of the benediction: 

discincti non benedicti.

XXI.

--Triamond his one.] his only. So the quarto and folios; but in 
Hughes his own.

XXVI.

And to the queene of beauty close did call.] i.e. secretly. Prayed 
in secret to Venus.

XXIX.

To seek her lov'd.] Her beloved Artheagal. So all the editions 
excepting that of Hughes; where 'tis printed, her love.

XXX.

That stryfeful hag.] See B.iv.C.1.St.47.

XXXIII.

That seemed some blacksmith dwelt in that desert ground] Black Smith, 
See note on B.iii.C.1.St.14. This whole description is happily 
circumstaned with many picturesque images.

XXXVII.

He like a monstrous gyant seemd in sight,

Farre passing Bronteus or Pyracmon great--

He like a monstrous gyant, πέλαγος κυνηγόν, as Vulcan is called in Homer 
II.α.410. and methinks his servants should rather be compared to the 
Cyclopes,

He like a monstrous gyant seem'd in sight:

They passing Bronteus or Pyracmon great--

He and his six servants point out the seven days of the week, 
revolving round in perpetual labour and trouble: they have no ears to 
hear, St.38. and rest not night nor day. There are many passages in 
this episode imitated from Homer, Iliad.xviii.<368ff.> where Thetis
visits Vulcan. and from Virg.AEn.viii.415, &c.

XXXVIII.
Those Pensifenesse did move; and Sighes the bellows were.] i.e. the name of that old Blacksmith's bellows were named Sighes. So the passage is to be interpreted lest the continued allegory be lost in the reality. So above in Stanza xxxv.

But to small purpose yron wedges made,
Those be unquiet thoughts that careful minds invade.
i.e. the name of those yron wedges, which old Care made, were called unquiet thoughts.

XL.
Oft chaunging sides and oft new place electing.] This seems taken from that well-known description of the restless Achilles, in Homer ll.5, and 10. To which Juvenal alludes,

Et patitur noctem Pelidae flentis amicum.
<Satire iii.279-80.>

XLIII.
The things that day most minds at night doe most appeare.] That day most minds, i.e. that day causes us most to mind.

Rex, quae in vitâ usurpant homines, cogitant, curant, vident,
Quaeque aiunt vigilantes, agitantque, ea si cui in somno accidunt,
Minus mirum sit.

Ennius apud Cic. Divin.i.22.<45.>

Fit enim ferè ut cogitationes sermonesque nostris pariant aliquid in somno tale, quale de Homero scribit Ennius, de quo videlicet saepissime vigilans solebat cogitare et loqui. Cic.Somn.Scip.<in De Res Publica VI.x.10.>

XLVI.
Unto his lofty steede he clombe anone.] This is Chaucers expression
in the rhime of Sir Thopas, 3305.

Into his saddle he clombe anone.

He uses it likewise above, in B.iii.C.4.St.61. He up arose,—and clombe unto his steed.

Ibid.

But here my wearie teeme—] Metaphors of this sort are frequent. So Virg.C.ii.542.

Et jam tempus equûm fumantia solvere colla.

Drayton’s Polyolb. pag.13.

Here I’ll unyoke awhile, and turne my steedes to meat;

The land growes large and wide; my team begins to sweat.
CANTO VI.

I.

WHAT equal torment] Spenser seems to have in view Ariosto, Canto xxxi. St. I. where he reflects upon the gnawing jealousy that possessed Bradamant.

IV.

--a ventrous knight.] Un aventurier. Avventuriero.

VI.

Shame be his meed, quoth he, that meaneth shame.] The motto of the knights of maidenhead: Honi soit qui mal y pense.

VII.

Tho gan he swell in every inner part
For fell despight, and gnaw his jealous hart.]

Here are two expressions which we meet with in Homer, Tho gan he swell—Αλλα μου ὁλέθνεται μαθαιν ξύλῳ. Il.6, 642.<i.e. 646.>

Corque meum penitus turgescit tristibus iris.

Cicero Tusc.iii.<ix.18.>

And to gnaw his hart

—ἐξευθω μαθαινα. Il.6, 129. [Ibid.]


XIII.

So sorely he her strooke, that thence IT glaunst
Adowne her backe, the which it fairely blest
From foule mischance—]

See note on B.i.C.2.St.19. IT agrees with the substantive included in the verb. Homer has the very same construction. fairely blest from
-805-

foule mischance, See explained in a note on B.i.C.2.St.18.

XVI.

Ah! cruell hand—] The same kind of apostrophe Ariosto makes, Canto xlv.80. where Ruggiero and Bradamante are described fighting together.

XVII.

What yron courage——] What iron heart. cor ferreum, ãereum.

οὐδὲρειον Νότος, Hom.II.δ.305.<i.e.> 205.> χλαίμειον Νότος, Hom.II.β.490.

XXIII.

or wreake on him——] Or to wreake, &c. See note on B.i.C.1.St.50.

XXIV.

And turning his feare to faint devotion——] The folios omit his.

XXVI.

Long since in that enchaunted glasse he saw.] viz. in B.iii.C.2.St.22, &c.

XXVIII.

But Scudamore now woxen inly glad—

HER thus bespake——]

The folio reads He: which reading, as from Authority, I have printed in the context; but I believe Spenser wrote, HIM thus bespake——Observe the conduct and decorum of the poet: Scudamore finds out himself the false foundation of his jealous fear; therefore better satisfied than if Glauce had discovered it to him.

Ibid.

And how that hag——] See B.iv.C.1.St.47.

XXXI.

Hath conquered you anew in second fight.] See above in C.4.St.44.

He adds,

For whylome they have conquered sea and land

And heaven itself——
This is intended as a compliment to his royal mistress.

XXXII.

But Artheagal close smiling joyd in secret hart.] Secretamente.

XXXIII.

Like to a stuborne steede, whom strong hand would restraine.] The same simile he has in his Daphnaida<194-5>,

As stubborne steede, that is with curb restrain'd

Becomes more fierce and fervent in his gate.

Hence perhaps Milton, iv.858.

But like a proud steede rein'd went haughty on

Champing his iron curb.

XXXIV.

Her thus bespoke, But SIR--] Addressing Britomart in her assumed character of an errant knight.

XLII.

Upon an hard adventure--] mentioned in the vth book.

XLIV.

Ne wight him to attend--] He has not yet met with his trusty Talus.

XLVI.

To Scudamore, who she had left behind.] So the old quarto and folio 1609. But the folio, 1611, and 1617, whom.

Ibid.

For vertues onely sake--she by her did set.] She did set by, or esteem her, viz. Amoret, only for the sake of virtue, which begets true love.
CANTO VII.

II.
AND so and so to noble Britomart.] Cosi e cosi.

Ibid.
Thou martyrest—] Ital. martirare.

VI.
And downe both sides two wide long ears did glow.] I believe he had Virgil’s expression in view, _micat auribus_<C.iii.84>. Our poet’s descriptions are marked with so many particulars, that you both see and read at the same time. This picture of salvage lust personified resembles in many instances Cacus in Virgil<Aen.viii.193ff>. Compare likewise <Berni> Orl.Inn.L.i.C.22.St.xi.

VII.
And beath’d in fire—] See the Glossary. It means heated, and thence hardened. See note on B.i.C.7.St.37.

VIII.
—all to _rent and scratcht._] See note on B.i.C.6.St.48. where this phrase is explained: and B.v.C.8.St.43. Here I mention it again to correct a passage in Milton’s Masque<378-80>.

—and lets grow her wings,
That in the various bustle of resort
Were all to ruffled and sometimes impair’d.
So it should be printed, and not all too.

X.
_Selte to forget to mind another is oversight._] We must pronounce, for the metre, _o’ersight._

XII.
The heavens abhorre, and into darknesse drive.] i.e. and drive the
heavens into darkness. See note on B.i.C.6.St.6.

XX.

and rolling thence the stone

Which wont to stop the mouth--]}

This seems taken from Homer<Od.ix.240ff.>, who makes Polyphemus to close in like manner the entrance into his dreadful cave.

XXII.

Nor hedge, nor ditch, nor hill, nor dale SHE staites.] Instead of HER staiæ. i.e. staiæ or stops her.

Ibid.

More swift than Myrrh' or Daphne in her race,

Or any of the Thracian nymphae in salvage chace.]

Amoret fled from this monster swifter than Myrrha fled from her deluded and avenging father: swifter than Daphne fled from Apollo:
or swifter than any of the Amazonian nymphae, whom he calls the Thracian nymphae, because they inhabited near Thermodon a river in Thrace.

XXIII.

But if the heaven—] unless the gods who dwell in the heavens. But if, unless.

Ibid.

It fortuned Belphoebe with her peares,

The woody nymphae, and with that lovely boy.] Belphoebe with her peares, viz. the nymphae: and with that lovely boy, that boy of Love, viz. Cupid.

XXIV.

And that same gentle squire—] ὃ τουκε, imaging Sir W.R.

XXVI.

Thereto the villain used craft IN FIGHT—
And if it chaunst (as needs it must in Fight)]

This is against the rules of good rhyming; viz. that words signifying the same thing should be forced out of all tune to jingle together: and though sometimes by necessity he does so; yet here we may fairly imagine that the words below caught the printer's eye; because so very obvious a reading occurs, and a better one too, as

 Thereto the villain used craft and slight;

 For ever when the squire his javelin shooke,

 He held the lady—

And what proves the truth of this alteration, over and above what has been said, is that immediately the poet adds, St.27.

 Which subtile slight did him encumber much.

XXIX.

With bow in hand and arrows ready bent.] ready bent agrees with bow: by a figure called synchysis, which he frequently uses.

XXX.

As when Latonaes daughter, cruell kynde,

In vengement of her mothers great disgrace,

With fell despight her cruell arrowes tynde

Cainst woefull Niobes unhappy race,

 That all the gods did mone her miserable case.

This simile is true only in this respect, namely, that Belpheobe resembled her name-sake in the certainty of her destined arrows and vengeance: neither Niobe, nor her race, resembled this monster; neither gods nor men bemoaned his miserable case. Diana, he calls, cruell kynde; kind with cruelty: she was cruell to Niobe and her race; kynd, as loving with natural affection her mother Latona, and revenging her cause on Niobe, who vainly set herself above Latona.
XXXII.
And oft admired his monstrous shape, and oft
His mighty limbs—
So the quarto, and folios 1609, 1611, 1617, 1679. But Hughes has it
eft, as the rhimes require. See the note on B.i.C.12.St.9.

XXXIII.
Thenceforth she past into this dreadful den.] Here is an error of the
press, for his.

Ibid.
And bad them, if so be they were not BOUND,
To come and shew themselves—

Bound and imprisoned by some magical power. The evil spirit fled into
the utmost parts of Egypt, and the Angel BOUND him. Tobit, viii.3.
And he cast him into the bottomless pit, and shut him up, and set a
seal upon him. Rev.xx.3.

Back to th' infernal pit I drag thee chain'd
And seal thee so, as henceforth not to scorn
The faci1 gates of hell too slightly barr'd,

Milton,iv.963.<i.e. 965-7.>

XXXIV.
--the said Aemylia.] So the old quarto; which I have altered from
the folio, 1609.

XXXVI.
Is this the faith—] A secret piece of history is delicately touched
here, relating to Sir W. Raleigh; which I formerly took notice of in
a Letter to Mr. West<p.9>; and have mentioned it more fully in my
preface<p.xxx>.

XL.
Uncomb'd, uncurl'd, and carelessly unshed.] i.e. shed, or scattered
round his shoulders and face. _un_ is here not negative, but augmentative. So _loose, unloose:_ _thaw, unthaw:_ The Latins say _fractus, infractus_ thoroughly broken: _potens, impotens._ This may be offered to vindicate the received reading. If 'tis thought that uncombed, uncurled, being negatively used, the adjective immediately following should likewise be negative, viz. _unshed:_ then with a slight variation, as such as might easily mislead a printer, as _un_ precedes in two words, we might read,

Uncomb'd, uncurl'd, and carelessly _YSHED._

The historical allusion is to Sir W. Raleigh's great affliction and trouble of mind, which he shewed when banished from court. The poet has the same allusion in Colin Clout's come home again<164ff.>.

XLI.

_That like a pined ghost._] See the Gloss. in _Pine._

XLV.

_To weld his naked sword—_] It may be a question whether 'tis his own sword, or Prince Arthur's? In St.39. 'tis said that all his own warlike weapons he broke and threw away.
CANTO VIII.

I.

WELL said the wiseman—} Prov.xvi.<14.> The kings displeasure is a messenger of death: but a wise man will pacify it. So the translation printed anno, 1595. Compare Homer, II.4.80. The last verse of this stanza is thus printed in the quarto and folios, 1609, 1611.

And have the sterne remembrance wypt away
Of bitter thoughts, which deepe therein infixed lay.

But in the folio 1617, infected, which perhaps some may think to agree better with the metaphor, \textit{`Till time have wypt away the remembrance of bitter thoughts, which lay therein deeply infected, stained, \\&c.}--which deepe therein infected lay.

Take notice of the mixture of tenses, \textit{Till time doe delay--And till time have wypt away}--See note on B.i.C.3.St.41.

VII.

In which his ladies colours were--} When the ladies fancied any particular colours, their lovers distinguished themselves by them at the tilts and tournaments: Allusions are frequently made to this custom in Romance writers.

X.

--her purple breast.] Purple means beautiful in general; or resplendent,

Colla Cytheriacae splendent agitata columbae.

XI.

In th' end she her unto that place did guide.--} Doves (which Horace calls \textit{fabulosae palumbes}, L.iii.0d.4.<9,12.>) are friends to poets; Sir W. Raleigh, \textit{δ τιμωρ}, was a poet; hence the Dove, in St.3, and 4,
accompanies him. The Dove too is the emblem of love and friendship: 'tis the bird of Venus, which conducted Æneas to the golden bough, just as here Belphoebe is conducted to the gentle squire. I believe Spenser had his eye on Virg.Æn.vi.191, &c.

XVI.

When so he heard her say, eftsoones he brake

His sodaine silence, which he long had pent--

This is the reading of the old quarto edition, of the folios of 1609, 1611, 1617, 1679, of Hughes, and of all the editions which I have ever seen. I have the more minutely examined this reading, because Mr. Birch, who printed Mr. Kent's edition of Spenser after his death, says 'tis tedious silence in the folio, 1609. To account for this; I believe some one in Mr. Kent's edition had written tedious, instead of suddaine: but Mr. Jorton <Remarks p.103.> offers a better reading than tedious, which is sullen: as our poet uses it in his vth Eclogue<213>.

At last her sullen silence she broke.

In B.i.C.12.St.29. he says,

At last his solemn silence thus he brake.

But neither sullen, tedious, nor solemn is Spenser's reading; but sodaine as spelt in the old quarto, or suddaine as spelt in the folio.

Eftsoones he brake

His sodaine silence--

For 'tis common with Spenser, to place his adjective in such manner between two substantives, that it shall seem to agree with the latter, though in truth and propriety of construction it can agree only with the former. This occasions confusion if it be not attended to. See what already I have said on this subject in a note on the Introduction to B.i.c.St.3.pag.429.--Take here some other instances. So just above,
Eftsoones she flew unto his fearlesse hand.  

Fearlesse properly agrees with the dove: She fearless, &c.
As when a tygre and a lionesse
Are met at spoiling of some hungry pray.

As when a hungry tygre and lioness are met at spoiling of some beast
which they had made their prey.
That even the wilde beast shall dy in starved den.

Starved agrees properly with the wild beast.
Eftsoones he brake
His sodaine silence--
Nec mora ille subitus silentium rupt. not unlike is that passage in
R.i.C.5.St.10. At last the Paynim chaunst to cast his eye, His
suddaine eye, &c. This sudden abruptness is plainly shewn in his
speech,
Then have they all, &c.

XVII.

And him received againe to former favours state.] I am thoroughly
persuaded myself that Timias represents the honoured friend of our
poet: who being out of favour with Belphoebe, and banished her
presence for his indecent behaviour hinted at in Canto vii.St.35, 36.
and more fully mentioned and explained in Cambden's history of Q.
Elizabeth, anno 1595. Was by her receivd againe to former state, when
he undertook a voyage to Guiana.

Ibid.

--and me restore to light.] How happy this truly poetical, and
scriptural expression supports the rhime! see note on B.i.C.3.St.27.
in pag.365.

XX.

Eftsoones that pretious liquor--] See note on B.i.C.9.St.18.

XXII.

No service lothesome to a gentle kind.] i.e. nature. See

XXVI.

From inward parts with cancred malice lind.} Shakespeare in a
ludicrous description uses this very phrase,

and then the justice

In fair round belly with good capon lind.

<As You Like It II.vii.153-4.>

But I question if the printer did not mistake in this passage before
us an l for a t,

But noysome breath, and poysnous spirit sent

From inward parts with cancred malice tind,
i.e. set on fire, inflamed. So above, C.7.St.30.

With fell despight her cruell arrowes tynd.

See the glossary. The expression by this easy change is more
philosophical, see note on B.i.C.3.St.34. 'tis more scriptural
likewise. The tongue is set on fire of hell, James iii.6.

XXVII.

And manly limbs endur'd with little care

Against all hardships.)

to endure is to sustain, continue, &c. to avoid therefore ambiguity
perhaps Spenser wrote indur'd, i.e. hardened. Ital. indurato. Lat.
induratus.
XXXI.

The lyon there did with the lambe consort—] Above he says, But antique age—did live then like an innocent;

Then loyal love—

So here we should, I think, read,

The lion then did with the lambe consort—

Ibid.

But when the world woxe old, it woxe warre old,

Whereof it hight—]

i.e. the etymology of the world is from its waxing warre old, namely its growing worse and worse. Anglo-S. ράρτα ràerta, peyor et pejor. So in his Shepherd’s Calendar, Ecl.ix.<108.>

The say the world is much war then it wont.

So G. Douglas in his translation of Virgil viii.324.

Aurea quae perhibent illo sub rege fuerunt

Secula—

Deterior donec paulatim ac decolor aetas—

Of gold the world was in that kingis time, [viz. Saturn's.]

Quhil pece and pece the eild syne WAR AND WAR

Begouth to wax—


i.e. while by little and little the age afterwards began to grow worse and worse. See Junius in World.

Me seems the WORLD is runne quite out of square

From the first point of his appointed sourse

And being once amisse growes daily WORSE AND WORSE.

Introduction to B.v.St. l.

Sydney’s Arcad.pag.33. According to the nature of the old growing
world, WORSE AND WORSE. <2>Esdras xiv. 10. The world hath lost his youth, and the times begin to wax old.

XXXII.

Then beauty which was made to represent

The great Creatour's owne resemblance bright—"

The reflected image from the original beauty; the bright effluence of his bright essence: very Platonically expressed.

Then fair grew foule and foule grew fair—

So the witches in Macbeth<1.I.11>, Fair is foule and foule is fair.

Then did her glorious flower—viz. Beauties: see B.iii.C.5.St.52. in both these places he compliments his Fairy Queen. See note on Introduc. Book vi.St.3.

XXXVI.

Like as a curre doth felly bite and teare

The stone, which passed straunger at him threw."

Perhaps from Tasso ix.88.

Quasi mastin, che tu sasso, ond' a lui porto

Fu duro colpo, infellonito afferra.

Compare Ariosto xxxviii.78.<i.e. xxxvi.78.>

XXXVII.

With easie steps so soft as foot could stride.] i.e. could step or go; catacrestically: a particular mode of expression used for a general one.

XXXVIII.

--The brazen skie.] Χάλκεον οὐρανὸν ἦκεν ἀερέον ad caelum ibat, Hom. Il.ρ.425. οὐρανὸν ἐς πολύχαλκον, caelum adusque solidum, Il.έ.504.

XXXIX.

For from his fearfull eyes two fiery beames—

To all that on HIM lookt without good heed.]

—lascivaque crebras
Ancipiti motu jacebant lumina flammas.

And Eve in Milton, ix.1056.<i.e. 1035-6.>

—well understood
Of Eve, whose eye darted contagious fire.

XLI.
Loe! hard behind his backe his foe was prest.] i.e. ready. which I should not have taken notice of, had I not found it mistaken in some editions. In Hughes 'tis printed press'd.

XLIV.

XLV.
The whiles his babbling tongue did yet blaspheme
And curse his god—

Poetical licence allows you to represent that as actual and real, which seems so only in imagination. Compare with B.v.C.2.St.18.

He smote it off, that tumbling on the strand
It bit the earth—
And gnashed with his teeth AS IF he band

High God—

In these last cited verses he says AS IF he ban'd: but in those above his babbling tongue did yet blaspheme, where the appearance is told as a reality. Poetry deals in the wonderful: and nothing is so tame and prosaic as Scaliger's criticism on a verse of Homer, Il.x.457. which
Spenser had in view, Falsum est à pulmone caput avulsum loqui posse. Hear Ovid, Met.v.104.

Demetit ense caput; quod protinus incidit arae,
Atque ibi semenimi verba exsecrantia linguâ
Edidit.

And speaking of a lady's tongue (which may be less wonderful) when cut off and flung upon the ground, he says, terraeque tremens immurmat. Met.vi.558. So Ariosto of Isabella when her head was cut off, xxix.26.

Quel fe tre balzi, e funne udita chiara
Voce, ch' uscendo nominò Zerbino.

So Homer<Il.x.457>, who is all wonderful and the father of poetical wonders.

Φθεγγομένη ὑ' ὀρα τοῦ γε κάρη κοινῆαν ἐμίχην.
i.e. His babbling head, as Spenser renders it. Mr. Pope's translation<Il.x.527.> is admirable,

The head yet speaking mutter'd as it fell.

I refer the reader to Barnes and Clarke on this verse of Homer; who print it tamely and prosaically, Φθεγγομένου.

Ibid.


XLIX.

Though namelesse there his body now doth lie] Sine nomine corpus, Virg.ii.558.

LXIII.

Then lesse, said she, by all the woe I pas.] Then less I regard all the woe, &c.
LXIV.

And well perform'd, as shall appeare by this event.) This is an error of the press, for his. Perhaps he gave it, the event.
CANTO IX.

I.

BUT of them all the band of vertues mind.] The Folios, vertuous.

III.

In which these squires true friendship—] The Folios, This.

VI.

The faire Poeana playing on a rote.] See B.i.i.C.10.St.3. Chaucer in the character of the Frere, 236.

Wele couth he sing and playin on a rote.

A musical instrument, the same as the Crowd, Crotta, Cambro-B. Crwth.

See Junius in Rote. and Watcher in Rotta. Poeana should have been written Paeana: she has her name from her singing and playing,

—laetumque choro Paeana canentes:

Kaln deisontes Paulova—

Virg.vi.657.

Hom.II.d.473.

VIII.

—not like himselfe to bee] not like ever to be himself again.

X.

—Whether whether weare.] weare, see note on B.v.C.vi.St.32. whether whether is a Latinism.

Ambigitur quoties uter utro sit prior—

Hor.L.ii.1.55.

XI.

Thus gazing long at them much wondred he,

So did the other knights and squires, which HIM did see.)

It should be, I think, THEM did see.

XIV.

For though she were most faire, and goodly dyde:] Dyed, tinged, with
natural colours: metaphorically: χαλώς βεβαμμύνος, bene tinctus, imbutus, an expression of M. Antoninus. So Persius<ii.74>, incoctum pectus honesto.

XVII.

--whose mind did travell as with chylde.--] expressed after Plato's manner. See note on B.i.C.5.St.1.

Resolv'd.

Resolved to pursue his former guest.] I believe he wrote, quest. The prince was in quest of the Fairy Queen. See B.i.C.9.St.15.

XIX.

Thus many miles they two together wore] τριβενειν δδον, terere iter, viam.

XXIII.

As when Dan Æolus in great displeasure For losse of his deare love by Neptune hent.]

What love had Æolus taken from him by Neptune? Neptune ravished his daughter, see Ovid.Met.vi.115. with the commentators. And Hyginus, Fab.clvii. and Fab.clxxxvi. Compare Virgil, Æn.1.<85> Una eurusque notusque ruunt--They breaking forth--

And all the world confound with WIDE uprore.

I would rather reade WILDE.

XXXI.

As when an eager mastiffe once doth prove The tast of blood of some engored beast,

No words may rate.]

Imaged perhaps from Lucan, iv.237.

Sic ubi desuetae silvis in carcere clauso Mansuevere ferae, et vultus posuere minaces,

Atque hominem didicere pati; si torrida parvus
Venit in ora crur, redeunt rabiesque furorque,
Admonitaeque tument gustato sanguine fauces:
Fervet, et a trepido vix abstinet ira magistro.
Compare Boethius, L.3. metr. secundum.

XXXIII.
—and round about doth stie.] 'Tis printed in Hughes' edit. ply,
through mistake. See the Gloss.

Ibid.
—till all the world it weet.] for wet. See note on B.v.C.6.St.32.
Till all the world weet it, or know it, is not the construction nor
sense.

XXXV.
Both of their publicke praise, &c.] I have followed the pointing of
the printed books. And told how that same errant knight, viz.
Britomart, had lately foil'd them in open tournayment, and by
wrongfull fight: And told likewise how she had despoiled them both of
their publick praise, and also had beguiled them of their private
loves. This is in Spenser's manner. But another pointing would make
it read easier,

And told at large how that same errant knight,

To weet fair Britomart, them late had foyled

In open tourney; and by wrongful fight

Both of their publicke prayse had them despoyled,

And also of their private loves beguyled.

The objection to this last reading is, that these proud knights would
not have owned that Britomart had foyled them in OPEN tourney, without
adding at the same time, and by wrongful fight, i.e. wrongfully had
foyled them. Spenser is a great preserver of the decorum of
characters. However, let the reader please himself.
XXXVII.
To whom the prince thus goodly well replied,
Certes Sir KNIGHT, ye seemen much to blame
To rip up wrong, that battell once HATH tried.]
Methinks it should have been printed,
Certes Sir KNIGHTS ye seemen much to blame
To rip up wrong, that batteil once have tried.
The address is to all: and 'tis against decorum to point out one in
particular; because blame distributed falls the easier on
particulars.

XXXVIII.
Through many perils wonne, and many fortunes waide.] It may be
doubted whether the meaning is, and through many fortunes WEIGHED,
experienced, born. Or, WADED through, passed with difficulty.

XXXIX.
That living thus, a wretch I and loving so]—so the old quarto. I
corrected it therefore,
That living thus (wretch!) I, and loving so
I neither can my love, ne yet my life forgo.

Wretch, i.e. wretched as I am: I is for ay: so used a thousand times
in Shakespeare, Johnson, and our old poets. But I have the authority
of the Folio of 1609 for the reading, which I have admitted into the
context. Between the xxxix. and xl. stanzas there should have been
printed, as I think, several asterisks, as,

* * * *

to show that several stanzas are here omitted. For I am persuaded
myself, that Spenser intended, with some few alterations, to introduce
those stanzas which were printed at the end of the Third Book,
descrying the happy meeting of Sir Scudamore and Amoret. Read over
carefully, St.17. you will there find fair Amoret under the protection of prince Arthur: and in St.19, and 20, they are travelling together till they come at length where the troop of false friends were skirmishing, till seeing Britomart and Scudamore, they turned their wrath on those two, St.29. The prince at some distance with Amoret seeing this, pricketh forward, and separates them, St.32. Soon after hearing from Sir Scudamore his distress and the loss of his love, St.39. [The prince points to Amoret at a distance, introduces her to Sir Scudamore: he in rapture embraces her—

But the fair lady, overcommen quight
Of huge affliction, did in pleasure melt,
And in sweet ravishment poured out her spright:
No word they spake, nor earthly thing they felt,
But like two senselesse stocks in long embracement dwelt.

Had ye them seen—

Read over the note at the end of B.iii. Canto xii. pag.578.] The lewd Claribell seeing these endearments between these real lovers, and now grown good, desires Sir Scudamore to tell his adventures,

Then good Sir Claribel him thus bespake—

Or the construction may be, Then Sir Claribell him thus goodly bespake—as above, St.37.

To whom the prince thus goodly well replied.

XL.

—past perils well apay.] Jucundi acti labores.
CANTO X.

I.

TRUE he it said, whatever man it said,
That love with gall and hony doth abound.

How many poets might here be cited? Perhaps he means Plautus,
Cistell.Act.i.Sc.i.70.

Cy. Amat haec mulier.
Si. Eho! an amare occipere amarum est obscecro?
Cy. Namque ecasor amor et melle et felle est fecundissimus:
       Gustu dat dulce, amarum ad satietatem usque oggerit.

The elegant Sappho, with the prettiest compounded word imaginable,
called love γυμυπτωσυν, sweet-bitter, hony and gall: sweet gall,
bitter honey [see Haephest. pag.14. and Max. Tyr. dissert.24. pag.29. ed. Lond.] so in the poem attributed to Musaeus,
       Ηνη γαρ γυμυπτωσυν έδεξατο κεντρον ερατων. <Hero & Leander I.>

Petrarch translates γυμυπτωσυν, dolce et amaro.
Voi veder in un cor diletto et tedio
Dolce et amaro?

Dulce amarumque una nunc misces mihi.

το λεγόμενον, τιμω, γυμυπτωμενον. Ut in proverbio dicitur, amaro
dulce permixtum. Plato in Philebo<46C>.

VI. <i.e. IV.>

—And she whom I behold.] My Amoret whom I have now in my eye. This
passage confirms my conjecture above, see note C.9.St.39.

V.

—Great mother Venus.—] Venus Genetrix. Julius Caesar before the
battle of Pharsalia vowed a temple to Venus Genetrix: and to this
goddess (viz. VENERI GENETRICI) the matrons dedicated a Cestos, as the
following inscription shows.

DIVO. JVLIO
LIB. IVL. EBORA
OB. ILLIVS. INMVN. ET. MVN
LIBERALITEM
EX. D. DD
QVOIVS. DEDICATIONE
VENERI. GENETRICI
CESTVM. MATRONAE
DONVM. TVLERVNT


VI.

--fram'd after the Dorick guise.] The Dorick order is the most
beautiful with the most simplicity. Hence the poets use it in their
poetical buildings. Milton, i.714.

--and Doric pillars overlaid

With golden architrave.

see Vitruvius, L.vi.C.1.<i.e. L.iv.C.1.6.> Dorica columna viridis
corporis proportionem et firmitatem et venustatem in ædificiis
praestare cæpit.

VII.

--ancients rights.] So the quarto: but the Folio, ancient.

VIII.

On which THIS shield, of many sought in vaine,

THE shield of love]

I would read emphatically and Ἑλέους. THIS shield of love—
Ibid.

Blessed the man that well can use HIS bliss.

Whose ever be the shield, faire Amoret be HIS.] so the Folios 1609, 1611, 1617, 1679. But the old quarto from which I print, has plainly THIS bliss: and another old quarto—HIS. I leave it to the reader to choose which he likes best; as both readings will bear a good interpretation.

IX.

But with my speare upon the shield did rap]. Observe here a custom, not used in all tilts and tourneys, but yet often mentioned in Romance writers. A shield was hanged up, on which the adventurous knights rap’d with spear or sword in token of challenge or defiance. See Sidney’s Arcad.pag.57. and 60. The same custom is alluded to in B.v.C.11.St.22.

Three times as in defiance, there he stroke,

And the third time—There forth issew’d—

XII.

Therein resembling Janus auncient,

Which hath in charge the ingate of the year.]

which hath, so the quarto and Folio of 1609. But the Folios 1611, 1617, which had. Praesideo foribus coeli: Ovid.Fast.i.125. And the poet thus addresses him, ibid.65.

Jane biceps, anni tacitè labentis origo.

XIII.

And others quite excluded forth did ly

Long languishing there in unpittied paine.]

The poet has made the flow of the second verse languishing, like the excluded lover.
XXI.
For all that nature by her mother wit
Could frame--]
This is most elegantly translated from Ovid, Met. iii. 158.
--Simulaverat artem
INGENIO Natura SUO.
Compare Tasso xvi.10.

XXV.
And shadie seates, and SUNDRY flowring banks.] Here is a plain corruption, I think, of the context: the printer, has kept all the letters, but one, of the old reading, SUNNY, which the opposition and sense requires,
And shadie seates, and sunny flowring banks.
Compare Tasso, xvi.9. whom our poet had in view,
APRICHE collinette, ombrose valli.

Ibid.
Ne ever for rebuke or blame of any balkt.] Nor ever were disappointed by any on account of rebuke or blame.

XXVII.
Such were great Hercules and Hylus deare.] i.e. Hylas. Spenser affects a difference of spelling.

Ibid.
Stout Theseus and Perithous his feare.] i.e. his companion and friend: Spelt so that the letters may answer. Somner, Fera, Æfera, a companion, we say a fryr in the same sense. Chaucer hath it fere."

Ibid.
Myld Titus and Gesippus without pryde.] The reader will know nothing of these two friends, unless he turns to Boccace Nov.viii. The Tenth Day. The argument of which novel is, that Gisippus became poor, and
thought himself despised by his old friend Titus; hence growing weary of life, he gave out he was a murderer. 'But Titus, knowing him, and desiring to save the life of his friend, charged himself with the murder; which the very murderer seeing, as then he stood among the multitude, confessed the deed. By which means all three were saved: and Titus gave his sister in marriage to Gisippus, with the most part of his goods and inheritance.' These two friends are mentioned in pag.257. of songs and sonnets by the earl of Surrey.

O friendship flower of flowers, O lively sprite of lyfe,
O sacred bond of blisful peace, the stalworth stanche of strife.
Scipio with Lelius didst thou conjoyne in care,
At home, in warres, for weale and wo, with equal faith to fare.
GISIPPUSS eke with TYTE, Damon with Pythias;
And with Menethus sonne Achill by thee combyned was.

Ibid.

Damon and Pythias whom death could not sever.] These friends are well known from moderns as well as ancients. See Kuster's notes on Jamblicus' life of Pythagoras, cap.33. Valerius Maximus.L.iv.C.7. <Ext.1.> Cicero de Offic. <iii.10.> and Tusc.Disput. <V.xxii.63.> pag.349.

XXXIII.

Concord she cleepe was—] Observe the suspence kept up from Stanza 31.

But therein sate an amiable dame,—
to Stanza xxxiv. Concord she cleepe was—Spenser has several beauties of the like kind.

XXXV.

By her the heaven is in his course contained,—
Else would the waters over-flow the land,
And fire devoure the ayre, and HELL them quight;]
Perhaps HELE, i.e. and cover them (viz. the land and air) quite. to hele, or hele, is to cover over; to unhele, to uncover: hence comes the word Hellier, a tiler of a house: a word well known in the west of England. Anglo-S. helan, tegere. Germ. HELEN. P.P. Fol.xxx. And all the houses bene hiled, i.e. covered in. Phaer thus translates Virgil, ii.472. Sub terrâ quem bruma tegebant,
That lurking long hath under ground in winter cold ben HILD. Spenser uses unhele, to uncover or discover, in L.11.C.12.St.64. And in B.iv.C.5.St.10. And hild, for contained, or covered: B.iv.C.11.St.17.

How can they all in this so narrow verse
Contayned be, and in small compass HILD?
So Chaucer in the Test. of Cres. 400.

The daie passid and Phoebus went to rest,
The cloudis Blake orwhelid all the skie.
Read, o're helid, i.e. covered over. Or if we keep the old word, HELL, we must interpret it, to pour out: and HELL them quight, i.e. and pour over them quite: the waters and the fire would pour themselves quite over the land and air. We say in the west of England
hell it out, pour it out. Held, hell, hill, fundere: ab Isl. hella. Junius, Edit. Lye.—The reader may either take our interpretation, or easy correction, as likes him best. With respect to the sentiment, 'tis plainly imitated from Boethius de Consol.Phil.L.ii.<m.8.>

Quod mundus stabili fide
Concordes variat vices
Quod pugnantia semina:
Foedus perpetuum tenent--
Hanc rerum seriem ligat,
Terras ac pelagus regens,
Et caelo imperitans Amor.
Hic si fraena remiserit
Quicquid nunc amat invicem
Bellum continuo geret.--

Chaucer has translated this passage in his Troil. and Cres. Lib.iii.1750, &c. There is a very fine imitation likewise of it, in the Knightes Tale.2990, &c. See note on B.i.C.9.St.1. and on B.iv.C.1.St.30.

XXXVII.

Into the inmost temple—] The inmost temple is what Cebes in his picture calls θεός, sacellum. The Temple itself is described above in St.29. Our poet is all ancient in his descriptions.

'Ἡ Ἐ' ἀπὸ Κόρην ἵκενε φιλομελίς Ἀκροβίτη,
'Εὐ πάρον ἐνωᾶτι θεομενεὶ βαμὸς τε θυήετο.
Illa vero ad Cyrum pervenit risum-aman Venus,
In Paphum; ubi illi LUCUS araque odorata.

Hom. Od.viii.362.

Τεμενος (as H. Steph. very well observes) 'non solum agrum sacum denotat, sed delubrian, fanum SACELLUM.' Spenser says the inmost
temple. And Virgil translates τέμενος templum; for he plainly had
his old friend Homer in view,
Ipsa Paphon sublimis abit, sedesque revisit
Laeta suas; ubi templum illi, centumque Sabaeo
Ture calent arae, sertisque recentibus halant.

XXXVIII.

For all the priests were damzels in soft linnen dight.) Here are two things observable: the priests of Venus were damzells, and they were dressed in linen. So Hero, in the poem ascribed to Musaeus, was a priestess of Venus, ver.30. See how Leander addresses her, ver.141. &c. just in the same manner, as Sir Scudamore addresses Amoret, in St.54. We have several ancient inscriptions which mention priestesses of Venus. Gruter, p.318.

SONTIAE

SACERDOTI. VENERIO

EX. TESTAMENTO.

Reinesius, p.47.

FAVSTAE. VERISSIMAE.

SACERDOTI. VENERIS.

&c &c.

So likewise the inscription explained by Patinus, in honour of Ulpia Marcellina chief priestess of the celestial Venus:

ΟΥΛΠΙΑ ΜΑΡΚΕΛΛΕΙΝΑ ΟΥΛ—Θ—

ΑΡΧΕΙΕΙΑ

ΑΦΡΟΔΙΤΗΣ ΟΥΡΑΝΙΑΣ
i.e. Ulpia Marcellina, Ulpiae filia, sacerdos summa Veneris Caelestis. Spenser says they were in soft linnen dight: for as the Grecian Venus was the same as the Ἑγγυητίαν Isis, those who attended on the sacred
rites of this goddess were dressed in linnen, the favourite dress of Isis.

Neu fuge linigeræ Memphitica templæ juvencae.


XXXIX.

Right in the midst the goddesse selfe did stand] The image of the deity was placed in the middle of the temple, as the most honourable, and the most conspicuous place.

IN MEDIO mihi Caesar erit, templumque tenebit.

Virg.G.iii.16.

XL.

But covered with a slender veile afore;) Venus velatâ specie.

Plin.Nat.Hist.L.xxxvi.C.5.<i.e. C.4.20.> The ÁEgyptian Isis was the Grecian Venus: and Plutarch tells us in his Isis and Osiris<354C>, that on the base of the statue of Minerva at Sais (whom likewise they looked on to be the same, as Isis) was ingraven this inscription, I am every thing that was, is and shall be; and my veil no mortal yet has uncovered. It seems to me that Spenser had this inscription, and this mysterious goddess Isis, in view; who allegorically represented the first matter; τὸ τῆς φύσεως ὅμιλον, the feminine of nature: τιθηνὴ καὶ παρθενική, the nurse of all things, and receiver of all forms. See Plutarch’s Isis and Osiris<372E>.

XLI.

But for, they say, she hath both kinds in one,

Both male and female,—

So Catullus of Venus, Epigr.lxix.<i.e. lxxviii.>

Nam mihi quam dederit DUPLEX Amathusia curam.

Duplex, i.e. of both kinds, both male and female; as Spenser translates it. See Meursius’ Cyprus, Lib.i.C.8. and Vossius on the
above cited passage of Catullus. Or perhaps he had
Macrobius[III.viii.1-3.] in view, who commenting on that well known
verse of Virgil, Descendo ac ducente deo—and on the verse of the poet
Calvus, Pollentemque deum Venerem—adds, 'Signum etiam ejus [Veneris]
est Cypri barbatum, corpore et veste muliebri, cum sceptro ac staturâ
virili; et putant eandem MAREM AC FEMINAM esse.' [In transcribing
this passage of Macrobius, I have made some little alteration, for my
Edition reads, barbatum corpore, sed veste muliebri cum sceptro, &c.]
Venus in this double capacity, as male and female, was named
Ερυκρόσιτος. Ανδρογυνός. See Hesych. in Ανδρογυνός, with the notes
of the late Editor. Hence Spenser below, in St.47. calls Venus, Great
God of men and women. The following inscription seems an address to
Isis or Venus, in this double nature.

SIVE. DEO
SIVE. DEAE
C. TER. DEXTER
EX. VOTO
POSVIT.

XLII.
And all about her necke and shoulders flew
A flocke of little Loves, and Sports, and Joyes,]
Loves, Sports, Joyes, are persons, little deities, attending Venus,
Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat et Cupido.

Hor.L.1.ode 2.<33-4.>

XLIV.
Great Venus, queene of beautie—] Dryden in the Knightes
Tale〈iii.119ff.〉, translated from Chaucer (where Palamon makes his
prayer to Venus) had certainly in his eye this whole passage of Spenser now before us, as well as those well known verses of Lucretius<1.1-40>. Compare Berni, Orl.Innam.L.ii.C.1.St.2,3.

XLV.

Then doth the daedale earth—] See note on the Introdut. B.iii.St.2.

Ibid.

First doe the merry birds, thy prety pages,
Privily pricked with thy lustfull powres,
Chirpe loud to thee out of their leavy cages,
And thee their mother call to coole their kindly rages.]

Ææiae primum volucres te, diva, tuumque
Significant initium perculsae corda tua vi.

Lucret.i.12.

Pricked is Chaucer's word, who perhaps had Lucretius too in view,
And smale fouls makin melody—
So prickith them nature in ther corage.

Prolog.ver.<9.>11.

Pricketh them in their corage, i.e. in their hearts: perculsae, feu, percussae corda.—Their leavy cages, frundiferas domos, Lucret.i.19.—their kindly rages, i.e. their natural lust. rug;

verbum est obscenum apud Chaucerum nostrum; unde rugrrir.

XLVI.

Then doe the salvage beasts—] Inde ferae pecudes, &c.

So all things else that nourish vitall blood
Soone as with fury—

Omne adeo genus in terris hominumque ferarumque
In furias ignemque ruunt—

He says,

In generation seek to quench their inward fire.

Efficis ut cupidè generatim saecla propagent.

Lucretius, i. 21.

Generatim, i.e. per singula genera: κατά τὸ κόσμον ἐκάστου γένος. Not as Spenser says, in generation: but perhaps he had not here Lucretius in view, but Virgil.

XLVIII.

But I with murmure soft,—] He seems to allude to what Pausanias tells us, namely, that the Athenians dedicated a temple to Love and to Venus the whisperer: and those who offered up their devotions to the fair goddess whispered in the ear of the statue their secret petitions.

LV.

At sight thereof was with terror queld,] i.e. religious awe. Our poet is antique in his expressions.

—Multosque metu servata per annos.

Virg. vii. 60.

i.e. With terror; with religious awe; τῇ δεισιδαιμονίᾳ.

Atque metus omnes, et inexorabile fatum,

Subjecit pedibus—

Virg. C. ii. 490.

i.e. All religious terrors.

Ibid.

Like warie hynd within the weedie soyle,] So all the books: But I would rather read weary: for the meaning is, I held her hand fast and engaged, as fast as the weary hynd, hunted and run down, is entangled
in the high and weedie soyl, by which means she cannot escape the hunter; So Amoret could not disengange herself from me.

LVI.

Whom when I saw with amiable grace

To laugh at me, and favour my pretence,]

So the quarto; but I corrected from the folio of 1609.

To laugh on me,—

The image smiles on Scudamore; intimating she favoured his pretences. 'Tis frequently mentioned by historians as well as poets, that the idols by some mark or other favoured or refused the prayers of their votaries.

Visa dea est movisse suas (et moverat) aras;

Et templi patuere fores--

Ov. Met. ix. 780.
CANTO XI.

I.

BUT ah for pitie! So he begins his 2d Eclogue,

Ah for pitie! will ranke winters rage

He returns to Florimel whom he left Proteus' prisoner

(B.iii.C.8.St.43.) in sad thraldomes chayne. In bands of love, means

her love to Marinell.

IV.

Old Styx the grandame of the gods— Styx, according to
Hyginus<Praefatio>, was daughter of Night and Erebus.
Boccace<i.i.14.> calls her, Deorum nutrix et hospita.

VI.

At last to Tryphon— See note on B.iii.C.4.St.44.<i.e. St.43.>

VIII.

In honour of the spousalls, which then were

Betwixt the Medway and the Thames agreed.]

When Cambden was a young man he wrote the Bridale of the Isis and
Tame, and frequently cites this his juvenile poem in his Britannia;
see an allusion to this Bridale in Drayton's Polyolbion, Canto xv.
When Spenser came first from the North and visited his noble friend
Sir P. Sidney at Pens-hurst, he there, well acquainted with the
Medway, perhaps wrote, by way of imitation and friendly rivalship of
Cambden's poem, the Bridale of the Medway and Thames: this poem he
afterwards work'd into his Faery Queen; and it is the very Episode,
which now we have under consideration.

Ibid.

Long had the Thames, as we in RECORDS reed,) What records these are,

see in a note on B.iii.C.2.St.18. and see below St.10.
To which they all repay'd, both most and least,) See most in the Glossary.

Ibid.

All which, not if an hundred tongues to tell,
    And hundred mouthes, and voice of brasse I had,

None of the books read,

    An hundred mouthes and voice--

Vatibus hic mos est centum tibi poscere voces,
    Centum ora, et linguas optare in carmina centum.

Pers.v.1

As a proof of what Persius here advances, see Homer II.B'488. Virg.
G.i.i.43. En.vi.625. Tasso ix.92.

XI.

--with her own silver hair.] Silver is peculiar to the goddesses of the seas and rivers; gold, to the nymphs of the sky or earth: the former from analogy of the transparent and silver streams, have not only silver hair, but silver feet, So Homer of Thetis, II.α 538.

Δυαύωτες Θήτης, argenteos pedes habens Thetis. Milton in his Mask<877>, as I formerly mentioned in critical observations on Shakespeare<p.291>, had this epithet in view,

    By Thetis tinsel-slipper'd feet.

Spenser more literally translates Homer's epithet just below St.47, speaking of the river Medua,

    Under the which her feet appeared plaine

    Her silver feet.

So the elegant Parnel complimenting Mr. Pope on his Windsor Forest,

    Ovid himself might wish to sing the dame,
Whom Windsor Forest sees a gliding stream
On silver feet. <To Mr. Pope 13-5.>

Silver refined is pure and bright, and by an easy metaphor, applied to fountains and rivulets,

Fons erat illimis nitidis argenteus undis. Ov.Met.iii.407.

a gentle fluid

His silver waves did softly tumble down. B.vi.C.10.St.7.

XII.

First the sea-gods, which to themselves do clame
The powre to RULE the billowes, and the waves to TAME.

To rule the billowes, and to tame the waves, is the same thing: I believe here is a false print, and that our poet wrote, as the opposition requires,

The powre to RAISE the billowes, and the waves to TAME.

Spenser is classical in his expressions.

Quo non arbiter Adriae

Major, TOLLERE seu PONERE vult freta. Hor.L.i.Od.3.<15-6.>

Et MULCERE dedit fluctus, et TOLLERE vento. Virg.AEn.i.70.<i.e. 66.>

Hμεν ΠΑΥΕΜΕΝΑΙ, ἂς' ὄπνυμεν δὲ ν' ἐξέλεγοι. Hom.Od.κ' 22.

So above, St.11.

That rules the seas, and makes them RISE or FALL.

And below, St.52.

To RULE his tides, and surges to UP-REERE.
Phorcys the father of that fatal brood
By whom those old heroes wonne such fame.

Phorcus was father of the Graeae, the Gorgons, the Dragon of the Hesperides, &c. and the old heroes, who won such fame from the conquest of that fatal brood, were Perseus who slew Medusa, Hercules who slew the Dragon of the Hesperides, Ulysses who put out the eye of Polyphemus, son of Thoosa, daughter of Phorcus, &c. Compare this catalogue with the song of the sea nymphs in praise of Neptune in Drayton’s Polyolb. Song xx. pag.14.15.

Ibid.

And tragick Inoes sonne, the which became
A god of seas through his mad mothers blame.
Now hight Palemon, and is saylers friend.

Palaemon was the son of Athamas and Ino, he was called Melicerta, but took this new name (Palaemon) according to the rites of deification, when his mad mother flinging him and herself into the sea were deified. But how was the mother to blame? For Juno made Athamas, the father of Palaemon, mad; in his mad fits he murdered one of his children, and the other, together with the mother, forced down a precipice into the sea, where both were drowned, and both became deities of the sea. See B.v.C.8.St.47. and Ov.Fast.v.541. Met.iv.541. Athamas the mad father: so Ov.Fast.vi.489. Hinc agitur furiis Athamas. And Met.iv.511. Aeolides furibundus. The poor frightened mother distracted by her husband’s cruelties, was not to be blamed but pitied.

Huc venit insanis natum complexa lacertis
Et secum è celso mittit in alta jugo.

Ov.Fast.vi.497.
Tum denique concita mater,
Seu dolor hoc fecit, seu sparsi causa veneni,
Exululat, passisque fugit male-sana capillis.

Ov. Met. iv. 520.

However none of the books have the reading, which I looked for,

The which became

A god of seas through his mad fathers blame.

Tragick Ino, as Horace (A.P. 123.) flebilis Ino. The other verse,

Now hight Palaemon, and is saylers friend.

seems better thus, if we had the authority of books,

Now hight Palaemon and the saylers friend.

Ibid

Great Brontes and Astreus that did shame

Himself with incest of his kin unkend.

Brontes was the son of Neptune, and one of the Cyclopes. Astræus
unkend, i.e. unknowingly, defiled his sister Alceppe, and afterwards
for grief drowned himself. The story is related in Plutarch de
Fluviis, p.41. Geograph. vet. script. edit. Hudson. See Natales
Comes, L.ii.C.8. 'Tis to be observed that tyrants, oppressors,
robbers, &c. and those who were too bad to be imagined the sons of
men, were said to born of the ocean. Ferociissimos, et immanes, et
alienos ab omni humanitate, tanquam à marigenitos, Neptuni filios
dixerunt. Aul. Gellius. <xv.21.> To these let there be added heroes of
unknown birth and founders of kingdoms; and who can doubt but
Neptune's sons were numberless? See Natales Comes, Lib.ii.C.8.
Boccace, Hyginus, Apollodorus, &c. who will inform the reader more
particularly, if he wants to know any thing of these persons here
mentioned.
XIV.

And faire Euphoemus that upon them go’th

As on the ground—"

Euphemus was the son of Neptune, and one of the Argonauts: he was so wonderfully swift as to run upon the waters without wetting his feet. Hygin. Fab.xiv. Pindar mentions him Πυθώδες and the scholiast. I have been the more particular on this wight, to take notice of a pleasant mistake, occasioned by a false reading in Apollonius Rhodius, which however is rectified in the notes. Polyphemus the son of Elatus was in the Argonautick expedition, Πολύφημος Ελαττίς, i.40. Not Polphemus the one-eyed monster, but that gentle Polyphemus, whose acquaintance Nestor boasts of, and calls him, ἀντίθεον Πολύφημον, ll.α 264. After Apollonius has mentioned Polyphemus, he comes in order to Euphemus, who left Taenarus to join this noble crew,

Τάλνυρος δέ τιτι τοίσι λύτον 'Ευφημος ίκανον.

<i.179.>

But instead of "Ευφημος, the copyer having in his mind Πολύφημος, mentioned in verse 40. repeats his name over again. The editor of Apollonius saw this, and has corrected the blunder both in his version and notes. But Cowley carelessly reading this passage of Apollonius, wonders at this hyperbolical account of such a monster as Polyphemus, whom ‘one would believe should rather sink the earth at every tread, than run over the sea with dry feet.’ See his notes on the third Book of Davideis<i.79.>

Κέλνυς διήρ καὶ πόντου ἐπι γλαυκοῦ θέους
"Ολυμπαῖος, οὐδὲ δωσΰ βάπτειν πόδας, ἀλλ’ δους δειλοῖς
Ιχνεσὶ τεγγάρυς ὁλεθρίω τεφόρπο τελευτᾶτη.

These verses Cowley cites and applies them to the monster Polyphemus: so does likewise the writer of the notes on Homer’s Odyssey, Book ix.

‘If Polyphemus had really this quality of running upon the waves, he
might have destroyed Ulysses without throwing this mountain: but Apollonius is undoubtedly guilty of an absurdity, and one might rather believe that he would sink the earth at every step, than run upon the waters with such lightness as not to wet his feet.' This latter note-writer copied Cowley's mistakes: and this is no unusual thing, as I could show in many instances: but this instance now before me comes in so very pertinent, that I could not well pass it over unnoticed.

XIV.

And sad Asopus—] These epithets should be peculiar and proper; and if the reader will turn to the mythological writers, such as Apollodorus, Hyginus, &c. or Boccace, Natales Comes, &c. he will find, perhaps Spenser's reasons for characterizing these river-gods, giants, founders of kingdoms, &c. He calls him sad Asopus because Jupiter carried away, and deflowered his daughter Aegina (see B.iii.C.11.St.35.) and when he endeavoured to regain her, Jupiter struck him with thunder. See the scholiast of Apollonius, i.117. and Callimachus, in Del.v.78.

XV.

Ancient Ogyges—] This is learnedly expressed; things ancient were called Ogygia. Hesychius, Ὀγυγία. Ὄχχαλα.

XVI.

For Albion--

Out of his Albion did on dry-foot pas] Britain was said originally to have been joined to Gaul. Albion was a son of Neptune, and contended with Hercules: this story is mentioned by Pomponius Mela<i.5.>, and Diodorus Siculus<i.V.xx1.2>. But the story here alluded to is taken from British Chroniclers (liars of a second rate) The reader may see it in Holinshed's history of England, B.1.C.3.
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XVII.

But what do I their names seek to rehearse
Which all the world--

--and in small compass make hild.]

Hild, from Anglo-S. *helen*, to cover: or from *hill*, to pour out. See note on B.iv.C.10.St.35. *in small compass hild*, i.e. contain’d, cover’d, or pour’d out in a small compass. I believe he had in view a passage of Hesiod, who after mentioning the progeny of Neptune, and the names of the rivers, adds,

τῶν δύου ἀργαλέων πάντων βροτῶν άνόρα ἐνίστημιν.

Quorum nomina res omnium difficilis est mortalem proloqui.

_Hes. Θεογ. 369._

So Homer before he recites the catalogue of his Heroes,

Πληθὺν δ’ οὖν καὶ ἐγὼ μυθίσομαι.

_H.Β.448.<i.e. 488.>

How can they all be contained or *hild* in this so narrow verse and compass?

Non ego cuncta meis amplecti versibus opto.

_Virg.C.ii.40._

_Ibid._

And know the moniments of passed times.) So the old quarto and folios. But the rhymes direct to the true reading. The copy was sent blotted and interlined to the printer.

XVIII.

Next came the aged Ocean and his dame
Old Tethys--

See Homer _I.Ε.201._ and Hesiod, _Θεογ._<337.>

_Ibid._

Of all which Nereus th’ eldest and the best—] So he is characterized
by Hesiod, ΘΕΟΥ. ver.135. <i.e. 235-6.>

οδὲ θεμίστεων

Λήσται, άλλα δίκαια καὶ ἕπυα δήνεα οδεν.

nec juris et aequi

Obliviscitur, sed justa est moderata judicia novit.

'Twas plainely from the just and good character of Nereus, that Horace, L.1. Od. 15. introduces him angry for the perfidious behaviour of Paris to Menelaus in running away with the faire Tindarid lasse, Pulcherrima Tyndaridarum; and makes him foretel the fate of Troy.

XX.


Ibid.

Long Rhodonus, whose sourse springs from the sky.] Long, because rising from the Alps, he runs through France and empties himself into the Tyrrhene seas: whose source springs from the sky, i.e. from the snow and rains, which fall from the sky on the Alpine hills.

XXI.

Ooraxes feared for great Cyrus fate.] Ὡράξης οἰκονομήσα, Ooraxes: so Spenser in his own edition: 'tis spelt Ooraxes in the folios. He had, I believe, his eye on Tibullus ad Messal<III.vii.143>.

Nec quà regna vago Tomyris finivit Araxe.

Cyrus passed this river, but never repassed it again, being slain by Thomyris: hence feared for the ill success and ill fate of Cyrus.

Ibid.

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XXIII.

--That was Arion crownd.] Arion put on his crown, when he jump'd into the sea to avoid the merciless mariners: i.e. he dress'd himself in his proper habit as a musician with his robe and crown.

Capit ille coronam,
Quae possit crines, Phoebe, decere tuas.

Ovid. Fast. ii. 105.

XXVIII.

Like as the mother of the gods--] Compare Lucret. ii. 609. and Virgil vi. 784.

XXXIV.

The Cle, the Were, the GAUNT, the Sture, the Rowne.] The GRANT or Cam.

XXXV.

And after him the fatal Welland went,

That if old sawes prove true--]

Fatal, i.e. appointed by the Fates to some end or purpose. So Ovid, Met. xv. 54. FATALIA fluminis ora. This passage has been explained by Anthony Wood, Histor. et Antiq. Oxon. p. 165. sed sumus. Merlini nempe vaticinium, qui sic ante sæcula complura prædixerat.

Doctrinæ studium, quod nunc viget ad vada boum [i.e. Oxen-ford]

Trompore venturo celebrabitur ad vada Saxi. [i.e. Stenf ord]


XXXVI.

Next these came Tyne, along whose stony bancke

That Romaine monarch built a brazen wall.]
Meaning the famous Pits wall, called by the Britons Gual-Sever, or Mur-Sever: i.e. the wall of Severus, built across the island from Solway Frith to Timmouth. Concerning this famous wall, if the reader wants any farther knowledge, I refer him to the late edition of Camden’s Britan. pag.1043, and to Gordon’s Itinerarium Septentrionale<ch.8>.—Brazen in the poetick stile, means firm and strong; and so Homer often uses it: in the same sense Æolus’ island was surrounded with walls of brass. Odyss.x.4. Both Homer and Spenser call the heavens brazen, from their firmness and stability.

Ibid.

Of Scots and English both that tyned on his strand.] tyned, i.e. were killed, Isl. tyna: tynde: perdidi. See Junius in Tyne: and the Glossary of G. Douglas.

XXXIX.

And following Dee, which Britons long ygone

Did call DIVINE—

’Tis called Gods water and divine water. See Camden, pag.664.

Milton calls it, ancient hallowed Dee. And in his Lycidas<55>,

Nor yet where Deva spreads her wizard stream.

which expression Milton had I believe from Drayton: see his Polyolbion, pag.173. Dee had its name Divine perhaps from the Romans, among whom rivers were sacred, and received often divine honours. Hence those epithets Fons Sacer, Fluvii divini, &c. both in their poets, and in their inscriptions.

FONTIBVS
DIVINIS
SACR
M. ANTONIVS
SP.F.SILPHON
V.S.L.M.
And in Gruter, <vol.1>pag.xciv.6.

FONTI. DIVI
NO. ARAM
L. POSTVMIVS. SA
TVLIVS. EX. VOTO
D.D.V.

XLII.

And Mulla mine, whose waves I whilom taught to weep.] It would have appeared strange if Spenser had forgotten the Irish rivers: he was now settled in Ireland, in Kilcolman, and through his territories ran the river Mulla, whom he immortalizes in his verses. Compare B.7.C.6.St.40, &c. See likewise Colin Clouts Come Home Again.

XLII.

And there the three renowned brethren were--] So this verse should have been printed. To understand this description the reader should consult Cambden, pag.1353. Those whom Spenser calls three fair sons, are in Cambden called The three sisters: but a poetical metamorphosis allows this change.

XLIII.

whose waters gray

By fair Kilkenny and Rosseponte boord.] boord by, i.e. run sportingly by.

whose murmuring wave did play

Emongst the pumy stones.

Phrygiis Maeandros in arvis LUDIT.--
XLIV.


XLVI.

--which do the morne adore.] 'Tis usual for Spenser, the more easily to bring in his jingling rhimes, to omitt a letter, by a rhetorical figure. This I shall prove by many instances. Adore is for Adorne.


And eke her feete, those feet of Silver try.

For try'd.

Her heart for rage did grate, and teeth did grin.


For grind.

Then all the rest into their coches clim.

B.iii.C.4.St.42.

For climb.

His soul descended down into the Stygian reame.


For realme.

She claim'd that to herselfe, as ladies det.


For debt.

With upstart haire and staring eyes dismay.

B.iii.C.10.St.54.

for dismayd.

The whiles at him so dreadfully he drive.

That seemd a marble rocke asunder could have rive.

B.v.C.11.St.5.

For drives and riven.
So forth he drew much gold and toward him it drive.


And rends her golden locks, and snowy breasts embrew.


For embrews.

Had he not stouped so, he should have cloved bee.

B.i.C.5.St.12.

For been.

Yet had the body not dismembred bee.


For been.

Doth noble courage shew with curteous manners met.


For meet, suitable, convenient. So thro for throe, i.e. agony,

XLVII.

On her two pretty handmaidens—] See Drayton's Polyolb. pag.285.

XLVIII.

And after these the sea-nymphs—] To add to the solemnity of this bridale, there came in procession the daughters of Nereus and Doris, called from their father Nereides: whose names are cited in Homer, Il.c.38. Virg.G.iv.336. Hesiod, Theog. 240. And by the mythologists Apollodorus, Hyginus, Boccace, Natales Comes, &c. I shall here mention some few names in order to correct not to explain: Sweete Endore, Hes.244. Εὐδώρη, from Εὐ bene and Εὐρυδίκη largior. Eudora: It seems a false print in Spenser.—Light Doto, Hes.248. Αὐτώ. Apollodorus(I.ii.7), Αἵτω, for Αὐτώ.—White-hand Eunica, Hesiod, 247.(i.e. 246.) Εὐνῆκη [lege Εὐνίκη] Ῥοδόπης, Eunice roseis-
lacertis praedita.—Sweete Melite, Hes.246.<i.e. 247.> Μελήτη χαριέοο, Melite gratiosa. Apollodorus, Μελήτη, for Μελήτη.—Neither Phao nor Poris are mentioned as Nereids in any of the poets or mythologists, as far as I can find.—Wondred Agave, Hes.246.<i.e. 247.> Αγαύη.

And Panopæ and wise Protomedæa.

I have printed it Panopæ the last syllable being cut off, or melted into the following word, as mentioned in the notes in B.1.C.4.St.37. pag.372. where several instances are given. Hesiod, 249. Πρωτομέδεα, Protomedea. Apollodorus, Πρωτομέδουσα, for Πρωτομέδεα—Eione well in age. Hes.255. Ηϊόνη. Natales Comes<vi.6>, Eione. Apollodorus, Ιόνη, for Ηϊόνη.

And seeming still to smile Glaucome,

Hes.256. Γλαυκωνὴ φιλομελιῶν. Apollodorus, Γλαυκοθή, for Γλαυκωνῆ,—

And she that hight of many heastes Polynome,

Spenser says this in allusion to her Greek name, Πολυνόμη, Hesiod, 258. Apollodorus, Πολυνόμη for Πολυνόμη.—And Nemertea,—Hesiod, 262. Νημερτης, for Νημερτης. Apollodorus, Νημερτης, for Νημερτης. Homer, II.α.46. Νημερτης τε καί Αιμεδοθης—I read, Νημερτης τε καί Αιμεδοθης.

LII.

And yet beside three thousand more there were

Of th' Oceans seede, BUT Joves and Phoebus kinde.] perhaps,

—BOTH Joves and Phoebus' kinde.

i.e. of the kindred both of Jupiter and Apollo, or rather (upon second thoughts) the passage is to be explained, and it may mean but yet of the kindred of Jupiter and Apollo. It may signify likewise, besides, or excepting, the kindred of Jupiter and Apollo. So But is used by our old writers.
CANTO XII.

<i.I.>

O WHAT an endlesse worke] He repeats over again what he said in the concluding stanza of the last book; that it may dwell on the readers mind what an endless work he has taken in hand. And this repetition is after the great master of antiquity. See note on B.vi.C.6.St.4.

III.

Among the rest was faire Cymodoce] So she is called in B.iv.C.11.st.53. but Cymoent, in B.iii.C.4.St.19. Spenser, like the Greek and Latin poets, often varies in the termination of his proper names. The Latins say Geryo and Geryones; Scipio and Scipiaedes, &c.

IV.

But for he was halfe mortall, being bred
Of mortall sire, though of immortall wombe,
He might not with immortall food be fed,
Ne with th' eternal gods to bancket come.]

As I look upon Marinell covertly to mean Lord Howard, Lord High Admiral of England (whom our poet addresses in a copy of verses sent with his Fairy Queen) so this passage seems to hint that the Lord High Admiral was on his mother's side descended of the royal family; on his father's being bred of meer mortal sire, he had no right to royal dignities.

V.

Complained her carefull grieffe.] doluit suos dolores.

VII.

Yet loe the seas I see by often beating

Doe pearce the rockes, and hardest marble WEARES.]

If this reading is true, the construction is, and hardest marble
weares itself, or is worn away. But an easy alteration makes the construction easier,

Yet loe the sea--

Does pearce the rockes, and hardes marble weares.

As in Spenser the verse requires that I write Sea for Seas; so in Milton's Samson Agonistes<960-2>, where a similar thought occurs, the repetition and turn of the verse require we should read Seas for Sea:

I see thou art implacable, more deaf
To prayers than winds and seas, yet winds to seas
Are reconciled at length, and sea [read seas] to shore.

---ὡς δὲ πέτρος, ἡ σαλσοῦνος
.Κλύδων, ἀκόμη νουθετομένη φίλων.


---Scopolis surdior Icari
Voces audit, adhuc integer,

Hor. L. III. Od. 7. <21-2.>

IX.

If any gods at all
Have care of right, or ruth of wretches wrong.]

Virg. II. 535.

Dii, si qua est caelo pietas, quae talia curat.

Ibid.

Then let me die, and end my DAIES attone.] I believe he wrote, as the sense requires,

Then let me die, and end my WOES attone.

X.

And if he shall--] the folio, should.
Thus whilst his stony heart was toucht with tender ruth,
And mighty courage something mollifyde]
Thus is this verse, beyond its due measure, printed in the folios,
which I have reformed from the more authentick edition, the old quarto.

XVII.
Like as an hynde, whose calfe is falne unwares
Into some pit, where she him hears complaine,
An hundred times about the pit side fares
Right sorrowfully mourning her bereaved cares.] Spenser does not say (because poetical elegance would not allow him)
Like as a cow whose calfe—However he imitates Ovid.Fast.iv.459.
Ut vitulo mugit sua mater ab ubere rapto,
Et quae erit faetus per nemus omne suos.
Compare Statius, Theb.vi.186. Lucretius, ii.352.

XX.
That nothing like himself he seem'd in sight.] Compare with Chaucer,
Knightes Tale.1365, &c.

XXIII.
So back he came unto HER patient.] Unto HIS patient, viz. Marinell.

XXXI.
—the which by fortune came
Upon your seas he claim'd as propertie:
And yet nor his, nor is in equite.] So the old quarto, and folios, 1609, 1611, 1617. But the folio 1679,
And yet not his, &c. The following reading and pointing would make
the construction and pointing easier,
--the which by fortune came
Upon your seas he claym'd; in propertie
And yet nor his, nor his in equitie.

XXXIII.
--fore bestad.] Wrongly printed for sore.

XXXIV.
As withered weed through cruell winters tine,
That feels the warmth of sunny beames reflection,
Liftes up his head that did before decline,
And gins to spread his leafe before the fair sunshine.]

Winter's tine, or teen is Chaucer's expression. See note on
Biv.C.3.St.23. This simile is common among the poets; and very near
the same as in Biv.C.12.St.13.
Like as a tender rose in open plaine
That with untimely drought nigh withered was
And hung the head, soone as few drops of raine
Thereon distill--
Gins to look up--

Compare Ariosto, xxiii.67, and xxxii.108. Tasso, xviii.16. Dante

Quale i fioretti dal notturno gielo,
Chinati e chiusi, poi che 'l sol gl' imbianca,
Si drizzan tutti aperti in loro stelo.

Mens reedit, et vigor ignescit; velut herba resurgit,
Cum levis arenem creatum imber humum.


Ut cum sole malo, tristique rosaria pallent
Usta noto, si clara dies, zephyrique refecit
Aura polum, redit omnis honos, emissaque lucent
Germina, et informes ornat sua gloria virgas.

Statius, vii. 223.

XXXV.

Which to another place I leave to be perfected.] See B.v.C.3.St.1.

Notwithstanding the action of the Fairy Queen is simple and uniform:—for what is the action of this poem, but the Briton Prince, seeking Gloriana, whom he saw in a vision? and what is the completion of the action, but his finding whom he sought? yet the several subservient characters, plots, intrigues, tales, combats, tilts and tournaments, with the like apparatus of Romances, makes the story in all its circumstances very extensive and complicated; resembling some ancient and magnificent pile of Gothic architecture, which the eye cannot comprehend in one full view. Therefore to avoid confusion, 'tis requisite that the poet should ever and anon (in the vulgar phrase) wind up his bottoms; his underplots and intrigues should be unravelled from probable consequences; and what belongs to the main action, and more essential parts of the poem, should, as in a well conducted drama, be reserved for the last act. In this respect our poet proceeds with great art and conduct; he clears the way for you, whilst you are getting nearer, in order that you might have a compleat and just view of his poetical building. And in this ivth Book many are the distresses, and many the intrigues, which are happily solved. Thus lovers and friends find at length their fidelity rewarded. But 'tis to be remember'd that love and friendship can subsist only among the good and honest; not among the faithless and disloyal; not among the Paridels and Blandamourses; but among the Scudamores, the Triamonds, and Cambels. 'Tis with these that the young hero (whom
Spenser often shows you, as Homer introduces his Achilles, least you should think him forgotten, though not mentioned for several Cantos.

'Tis, I say, in company with these lovers and friends, that the Briton Prince is to learn what true love and friendship is, that being perfected in all virtues, he may attain the glory of being worthy of the Fairy Queen.

This ivth Book differs very remarkably from all the other books: here no new knight comes from the court of the Fairy Queen upon any new adventure or quest: but the poet gives a solution of former distresses and plots, and exhibits the amiableness of friendship and love, and by way of contrast, the deformities of discord and lust.

As no writer equals Spenser in the art of imaging, or bringing objects in their full and fairest view before your eyes, (for you do not read his descriptions, you see them) so in all this kind of painting he claims your attention and admiration. Such for instance in this Book, is the dwelling of Ate, B.iv.C.1.St.20. The house of the three fatal sisters, C.2.St.47. The machinery and interposition of Cambina, C.3.St.38. the cottage of old Care, the blacksmith, C.5.St.33. greedy lust, in the character of a salvage, C.7.St.5. infectious lust, in the character of a giant, whose eyes dart contagious fire, C.8.St.38. The whole story, which Scudamore tells of his gaining of Amoret (in C.10.) is all wonderful, and full of poetical machinery: and the episode of the marriage of the Thames and Medway is so finely wrought into the poem, as to seem necessary for the solution of the distresses of Florimel, that at length she might be made happy with her long-look'd for Marinell.
NOTES
ON THE
FIFTH BOOK of the FAIRY QUEEN,
Containing the Legend of Artegall, or of Justice,

II.
AND if then those may any worse be red,
They into that ere long will be degendered.]
i.e. And if any men may be pronounced worse than those, they will ere long be degenerated into that worse estate. The old quarto reads degendered, and the Folio likewise of 1609. But the Folios, 1611. and 1617. degenered. The old quarto preserves, I think, the true reading: from to gender, comes gendered: So from degender, DEGENERED: degeneratus. Having settled the context, let us look into the sense and allusions. The poet complains that the world grows worse and worse, see note on B.iv.C.8.St.31. He says likewise that from the golden age,

It’s now at earst become a stonie one,

Full loath am I, quoth he, as now at earst.
i.e. As now as formerly. This reading is from the old quarto and folio 1609. But the folios 1617. 1679. and Hughes Edition,

It’s now as earst become a stonie one.
He adds the world is going on from bad to worse; compare Horace, Lib.iii.Od.6.<33ff.> and Berni Or1.Innam. L.ii.C.25.St.3.

IV.
--The heavens revolution
Is wandred farre from where it first was pight.]
This is owing to the precession of the Equinoxes. See Keil, Astron. Lect. viii. 

Some say the Zodiac constellations
Have long since chang'd their antique stations
Above a sign, and prove the same
In Taurus now, once in the Ram--

VII.
The learned Ptolomæe.] Claudius Ptolomæus, a celebrated astronomer that taught at Alexandria in Ægypt. Spenser alludes to his book called Almagestum magnum.

VIII.
And if to those Ægyptian wizards--] He refers to a well known tale told in Herodotus<ii.142>, viz. that according to the Ægyptian wizards, the Sun had in the space of 11340 years (which space they pretended to have accounts of) four times altered his regular course, having been twice observed to rise where it now sets, and twice to set where it now rises.

The Ægyptians say, the Sun has twice
Shifted his setting and his rise:
Twice has he risen in the West,
As many times set in the East.

XI.

In seate of judgement in th' Almighty's place.] So the old quarto:

which I have altered from the Folio, 1609.
CANTO I.

II.

SUCH first was Bacchus—

Next Hercules—]

Bacchus and Hercules are often joined together: the one as having
subdued the tyrants and monsters in the East, the other in the West.
Hercules is called in Apuleius<Apologia 22>, Lustrator orbis.

HERCVLI. PACIFERO.

INVICTO. SANCTO.

So Bacchus in Sponius, Miscell. erudit. Antiq. p.43.

LIBERO. SERVATORI.

SANCTO. SACR.

III.

Whom (as ye lately mote remember well)

An hard adventure, &c.]

This adventure is hinted at above, B.iv.C.6.St.42. Artheagal is
Justice, which restores peace and happiness, imaged in Εἰρήνη,
unjustly thrall’d by Tyranny, Grantorto. Ital. gran torto, great
injury and wrong. This is the great moral. In the following Stanza,
the old quarto reads Eirena,

Wherefore the lady, which Eirena hight,

But in all the following passages ’tis spelt Irena: and so ’tis in
the Folios. This reading Eirena will strengthen the general allegory,
without impeaching any particular allusion. And though Grantorto may
signify tyranny and injustice in general, he may signify sometimes the
King of Spain. But what besides shows Eirene not to be the true
reading, is, that Eirene occurs below (C.9.St.32.) as one of
Mercilla's attendants. Ambiguity therefore is avoided by reading Irene.

V.

Whilst here on earth she lived mortallie.] i.e. as a mortal, or human creature. Astraea, the goddess of Justice, lived on this earth during the golden age, but at length offended with our vices she fled to heaven: whilst she was here, she instructed Artheagal, and took him with her into a solitary cave:--the allegory means, that meditation and philosophy is requisite for a lawgiver. So Minos was instructed by Jupiter; Numa by the fairy Egeria; Pythagoras, who was a lawgiver, often resorted to a solitary cave at Samos: see Jamblic. cap.v.--when by proper instruction and meditation Artheagal was fit to wield the sword of justice, this dreaded sword Astraea delivered into his hands: 'tis called Chrysaor; because garnisht with gold: [χρυσάρως, is the epithet of Apollo in Hom.II.v.509. from χρυσός aurum and ἄρος ensis.] 'twas the same sword which Jupiter used in battle against the giants, and taken from his armory, or military store-house, by Astraea. As Justice gives Artheagal a sword; so Judas (2 Maccab.xv.15.) sees in a dream or vision the prophet Jeremiah bringing him a sword of gold from God: kept in store in the eternal house. The description of this sword of justice, whose edge was so finely tempered that nothing could resist its force, in St.10. should be compared with Milton B.vi.320, &c. who uses the very words, as well as thoughts of Spenser. 'Tis very common in Romance writers to give their heroes swords, whose force nothing can resist. Hence Amadis de Gaul called himself Knight of the burning sword. We read in Chaucer'Squire's Tale 176-9>, that the King of Arabia sent Cambuscans a sword of the like sovereign virtue. Compare Ariosto, xxx.59. And xlvi.120.
VII.

She caused him to make experience

Upon wyld beasts, which SHE in woods did find—]

Here seems the usual error; the poet I believe wrote HE, viz. Arthegal.

XI.

The heavens bright-shining baudricke.] So he elegantly calls the Zodiack: Baudrick is a belt, form'd from the base latinity baldringum, Balteus. See Menage in Baudrier. He had the expression from Manilius,

Sed nitet ingenti stellatus BALTEUS orbe.

\[i.677.\]

Atque erit obliquo signorum BALTEUS orbe.

\[iii.361.\text{(i.e. 334.)}\]

XII.

His name was Talus made of yron mould,

Immoveable, resistlesse, without end.]

Justice is attended with power sufficient to execute her righteous doom. The moral is apparent; and the moral should lead us to understand the fable; which yet seems to me to have been misunderstood. Who is ignorant of the history of Talus, mentioned by Plato, Apollonius Rhodius, &c. and by almost all the mythologists? But Spenser’s Talus is not the Cretan Talus: though imaged from him. He was a judge; this is an executioner. He was said to have been a brazen man; imaging the laws which were engraven in brazen tables.

--Nec verba minacia fixo

AERE legebantur--

\[Ov.\text{Met.}1.91.\]

These laws he is said to have carried about with him, when he went his
circuit in Crete [τῆς Κρήτης περίπολος, Cretae circumv, Lucian Philopseud. (19.)] and partly from his severity, and partly from the tables of brass which he carried about with him, he was called a brazen man, δειν χωλος έκληθη, says Plato in Minos (320C). But how properly does Spenser depart from ancient mythology, having a mythology of his own? Spenser's Talus is no judge; therefore not a brazen man: but he is an executioner, an IRON man, imaging his unfeeling and rigid character.

XIV.


XV.

Ah! Woe is me, and well away, quoth hee,

Bursting forth teares like springs out of a banke.]

See well away in the Glossary. The other verse,

Bursting forth teares like springs out of a banke,

is translated from Homer, who represents Agamemnon, Il.ix.14. And Patroclus, Il.xvi.3. pouring forth tears like springs bursting from a rock,

δοτε κρήτη μελάνυφος,

"H τε κατ' αυλίλιπος πέτρας δυσχερόν χέει υδάρ."

<Ilid IX.14-5.>

The streaming tears fall copious from his eyes:

Not faster trickling to the plains below,

From the tall rock the sable waters flow.

<Pope's Il.xvi.4-6.>

Presently after,

That I might drinke the cup wherof she dranke,

This expression is not only in the scriptures, (Matt.xxvi.39, Is.11.17. Psalm 1xxv.8.) for Plautus uses it, Casin.Act.v.sc.2.<993.>

Ut senex hoc eodem poculo, quo ego bibi, biberet.
And with it bear the burden of defame--] In the history of prince Arthur, Chap. cxviii. a knight is doomed to carry the head of a lady, whom he had unjustly slain.
CANTO II.

II.

AND to his memory, &c.] I have printed it As, from the Folio, 1609.

III.

For this was Dony, Florimel’s owne dwarf,

Whom having lost (as ye have heard whyleare)

And finding in the way the scattered scarfe,

The fortune of her life long time did feare.]

Dony is contracted from Adonio, or Adonis, a knight’s name in Orl.Fur.Canto xliii.<71.> The construction is, whom (viz. Dony, her dwarf) she having lost, as ye have heard whyleare, viz. in B.iii.C.v.St.3. And HE (viz. the dwarf) finding in the way Florimel’s scattered scarfe, (viz. the scarfe which fell from her as she fled from the Foster, in B.iii.C.1.St.15. and B.iii.C.4.St.45, &c.) did fear a long time the fortune of her life. Spenser gives no hint at all of Florimel’s losing her scarfe, as he does of her losing her girdle, which Sir Satyrane found. The omission of these little circumstances makes it often difficult to unravel his meaning: let me add likewise another difficulty mentioned already, viz. the omission of He, She, Who, &c. I am apt to believe however that Spenser wrote

And finding in the way her scattred scarfe.

the repeated twice seems the printer’s usual blunder.

Ibid.

And askt him where and when her bridale cheare.] Epulum nuptiale, Ποιος. John ii.i. Observe presently after ad for add, that the letters might answer and correspond in the rhime.

VI.

Therefor he hath a groome of evil guize,
Whose scalp is bare, that bondage doth bewray.]  
A groom of evil guise; hence called Guizar, one of Dolon’s sons, see below, Canto vi. St. 33. Spenser perpetually alludes to the names of the persons whom he introduces: he adds,  
Whose scalp is bare, that bondage doth bewray.  
The Germans and Franks, with most of the northern nations, thought wearing the hair long a sign of freedom: the contrary bewrayed bondage. This explains Claudian’s epithet, L. I. de Laud. Stiliconis. <203.>  
--Crinigero flaventes vertice reges.  
And hence will appear the meaning of Ovid. Fast. i. 645.  
--passos Germania crines  
Porrigit auspiciis, dux venerande, tuis.  

XIV.  
He saw no way but close with him in hast] but to close in with him.  

XVI.  
So ought each knight, that use of perill has,  
In swimming be expert.]  
Swimming was always esteemed the necessary qualification of a soldier.  
Hence Horace by way of reproach says,  
Cur timet flavum Tiberim tangere?  

Lib. i. Od. 8. <8.>  

And by way of praise,  
Nec quisquam citus aequè  
Tusco denatat alveo.  

Lib. iii. Od. 7. 27-8.  

XVIII.  
With bright crysaor in his cruell hand] cruell means here determined not to spare him.
XXVI.
And eke her feete, those feete of silver trye] i.e. tried or refined silver: so the quarto and Folios, a letter is omitted for the rhyme, see note on B.iv.C.11.St.46. Hughes' edition has those feet of silver dye. But the true meaning is tried silver, as in Ps.xii.6. lxvi.10.

XXVII.
And burning all to ashes powrd it down the brooke.] Arthegall seized on all the gold and silver, and burning it to ashes he poured it downe the brooke. This is not accurate: for burning will not reduce gold and silver to ashes: he might have reduced it to dust or powder by grinding it, and then fling it into the stream,

And grinding all to dust he powr'd it downe the brooke.
So in Deut.ix.21. (which passage the author of the remarks<p.111.> has likewise mentioned) And I took your sin, and the calf which ye had made, and burnt it with fire, and stamped it and GROUND it very small: even until it was as small as DUST: and I cast the DUST thereof into the brook.

XXXIII.
Like foolish flies.--] See note on B.i.C.1.St.23.

Ibid.
In sdeignfull wise--] i.e. disdainfully: so it should have been printed.

XXXIV.
And looke then how much it doth overflow,
Or faile thereof, so much is more then just to trow.
So the quarto and Folios 1609. 1611. 1617. 1679. But in Hughes,

--So much is more than just I trow.
And look how much it doth overflow or faile thereof, so much, I trow, I think, is more than just. See B.iii.C.5.St.5. But to trow seems
right: to trow is the same as to wit; videlicet.

XXXV.

For at the first they all created were

In goodly measure—]

Wisd.xi.20. Thou hast ordered all things in measure and number and weight.

XXXVI.

But if thou now shouldst weigh them new in pound,) In pound weight.

In pound is added more for rhyme than reason. Just above he says,

That every one doe know their certain bound,

So Manilius, Lib.i.<478-9.>

Sed nihil in totâ magis est mirabile mole,

Quàm ratio, et CERTIS quod legibus omnia parent.

And in Lib.iv.<14.>

--CERTA stant omnia lege.

XXXVII.

And from the most that some were given to the least.] Most means greatest: as used in a hundred places: from the Anglo-S. mæst 7 lœst, maximus et minimus.

XLV. <i.e. XLIV.>

But streight the winged words out of his ballance flew.] Very prettily expressed, and literally from Homer. Ἐπεξε τετραδέκτυχα.

Omero, il quale è ’l re degli scrittori,

Dice, che le parole han tutte l’ ale,

E pero quando alcuna uscita è fuori,

Per trarla in dietro il fil tirar non vale.

<Berni> Orl.inn.L.ii.C.12.St.3.

Sed fugit emissum, fugit irrevocabile verbum.

XLVII. <i.e. XLVIII.>

Or else two falses--] duo falsa

LIV.

As when a faulcon hath with nimble flight
Flown at a flush of ducks--]
Observe here that elegant and Virgilian mixture of tenses, taken
notice of in a note on B.i.C.iii.St.41.

As when a faulcon hath flowne--
The trembling foule doe hide themselves--
This simile Dryden has borrowed, and made his own by most excellent
versification,

So spread upon a lake with upward eye
A plump of fowl behold their foe on high,
They close their trembling troop, and all attend
On whom the souising eagle will descend.

Theod. and Honoria.<315-8.>

Thus has Arthegal finished three adventures. The first is an instance
of his sagacity in distributive justice: and imitated from the well-
known, and first decision of King Solomon. The 2d, of his love of
publick justice, in punishing a Sarazin, who demanded toll of
passengers. The 3d, of his punishing an impudent accuser, and a
pretending amender of God’s works: a modern geometrician and
conceited metaphysician.
CANTO III.

II.

TO which there did resort from every side
Of lords and ladies infinite great store,
Ne any knight was absent that brave courage bore.

Compare this with the <Boiardo> Orl.Innam.L.ii.C.20.St.60, and
Orl.Fur.xvii.82. Tilts and tournaments are of the very essence of
Romance writings; and poets who copy from them abound in these kind
of descriptions.

III.

To tell the glorie of the feast—] See note on B.i.C.12.St.14.

IV.

When all men had with full satietie—] See note on B.i.C.12.St.15.

V.

The fourth ECASTOR of exceeding might. ] Perhaps Sir Castor; for so he
is named in the History of Prince Arthur, Part iii.C.20.<i.e. C.18.>
These knights were intended perhaps to be shown more fully by our poet
in some of his subsequent books.

IX.

And now they doe with captive bands him bind—] In this tournament
though they used cutting swords, yet there was no killing; and the
sign of being conquered was being taken captive. So in Chaucer’s
description of the royal lists and tournament, wherein Palemon and
Arcite brought each their hundred knights, the compact was there
should be no stabbing,

And he that is at mischief, shall be take,

And not be slayn, but be brought in to a stake.

Knight’s Tale. 2553.
And presently after Palemon is taken captive as Marinell,
And by the force of twenty is he take
Unyoldin, and ydrawin to the stake.

Compare B.iv.C.4.St.18.<i.e. St.32.> and see the note.

XIV.

And did shew his shield,
Which bore the sunne brode blazed in a golden field.]
By blazing in heraldry is meant the displaying a coat of arms in its
proper colours and metals; and 'tis a fault in blazoning to lay
colour upon colour, or metal upon metal. Our poet therefore, if
governed by heralds, should have rather written,

Which bore the sunne brode blazed in an azure field.
So the arms of Serpentino are blazoned at the tournaments of Charles
the Great,

Per insegna portava il Cavaliero
Nel scudo azzurro una gran stella d' oro.


Whether the poet on purpose falsely blazoned his shield, as he was a
false and recreant knight, I leave to the reader's consideration.

XV.

Don Braggadochio's name—} Compare Ariosto xvii.113.

XIX.

As when two sunnes—} This simile is very just. The mock-Florimel is
the mock-sun, or meteor, called by the Greeks παράλογον.

XX.

—well adwed.] So the quarto and Folios. But I think 'tis a plain
error of the press, and rightly printed by Hughes, had viewed.
XXII.
And these the signs, so shewed forth the wounds] 'Twas a custom for heroes of old to show their wounds. Spenser is all antique.
sunt et mihi vulnera cives
Ipso pulcro loco: nec vanit credite verbis,
Adspicite en! (vestemque manu diducit) et, haec sunt
Pectora semper, ait, vestris exercita rebus.

Ov.Met.xiii.262.

As Arthegal and Ulysses shewed forth their wounds, so does the disappointed Nicomachides in Xenophon's Memoirs of Socrates, Lib.iii.C.4.<1.>

XXIII.
As roses did with lillies interlace] i.e. As if roses were mingled among lillies. The active passively. See note on B.i.C.v.St.28.

---mixta rubent ubi lilia multâ
Alba rosâ: tales virgo dabat ore calores.

Virg.xiii.68.<i.e. xii.68-9.>

Quale rosae fulgent inter sua lilia mixtae.

Ovid.Amor.L.ii.Eleg.5.<37.>

XXV.
As when the daughter of Thaumantes faire.---] i.e. As when the fair daughter of Thaumas, viz. Iris. Thaumantis Iris. She is a wonderful phaenomenon; as the poet, in allusion to her father's name, says just after,

That all men wonder at her colours pride.

I consulted all the editions to see if any of them had Thaumante. Spenser, like our old poets, uses proper names in the oblique cases.

XXXI.
Who all that piteous storie---] Guyon tells them the story of the
woful couple, viz. Mordant and Amavia, related in B.ii.C.1. and their bloody babe, Ibid.St.40. during which adventure his steed was stoln, B.ii.C.2.St.11.—In the last verse of this Stanza,
And rather had to lose—
et mallet perdure. So B.iii.C.10.St.13. that rather had to die, quae mallet mori.

XXXIII.

Whereof to make due tryal—] Compare this and the following Stanza with Ariosto, i.74,75. These kind of tales told of the great sagacity of horses, and the love which they bear their masters, have more than poetical warrant for their truth; for historians relate the same of the horses of Alexander and of Julius Caesar.

Ibid.

Him by the bright embroidered hedstall tooke] See below, St.35. As he with golden saddle is arrayed. Hence the horse had his name Brigliodoro; which is the name of Orlando’s horse in the Italian poets, Boyardo and Ariosto. Spenser writes his name Brigadore, for a more easy pronunciation, according to his manner.

XXXIV.

—and louted low on knee.] Which it is said Caesar’s horse would do for his master. See Suetonius(I.lxi.).

XXXVII.

But Talus by the backe—] I believe that in describing Braggadochio, Spenser had his eye on the coward Martano, in Ariosto, who runs away at the tournament, Canto xvii.90. he steals the horse and arms of Grifon, xvii.110, and is punished, xviii.93.—Cowards in the lists were proclaimed false and perjured, their armour was taken from them, beginning from the heels upwards, and then ignominiously flung piece by piece over the barriours: they were likewise dragged out of the
lists, and punished as the judges decreed.

XXXIX.

Now when these counterfeits were thus uncased.] This is the punishment inflicted on the Fox in Mother Hubberd's tale<1379-80>.

The Fox, first author of that treachery,

He did uncase, and then abroad let fly.

B. Johnson has this expression in his Volpone, Act.v.<xii.85.> The Fox shall here uncase.

XL.

Fit for such ladies and such lovely knights.] This verse is by no means to be altered. Spenser knew his readers would apply it to the ladies, though he places his epithet at such a distance from them. And indeed 'tis his perpetual manner thus to sport with his epithet, and to disjoin it from its proper substantive. We have taken notice of this in many of our notes already; particularly on B.iv.C.8.St.16.
CANTO IV.

I.

TRUE justice unto people to divide
Had need have mighty hands--]
Nέμειν, to divide, to distribute justice: from whence νόμος. And hence the definition of Justice, Suum cuique tribuere.--Mighty hands, i.e. power absolute.

Ibid.
And makes.--] i.e. And it makes, &c. unless it be performed, &c.

XI.
Whenas the pain of death she tasted had.] This is a scripture phrase, γευσόμεθα σοῦν, to taste of death. See Matt.xvi.28. John viii.52. Compare this stanza with Ariosto, vi.5.

XIV.
And though my land he first did winne away,
And then my love (though now it little skill)
Yet my good lucke he shall not likewise pray.]
Though he did first get my land, and then my love, (though now it little skill) though now it skilleth little, i.e. little signifies: yet he shall not likewise prey upon, make a prey of, my good luck.

XVI.
And then you shall--;] And then ye, &c.

XX.
So was their discord by this doome appeased,
And each one had his right]
The two brothers submitted their case to Artheagal; who by his doom put an end indeed to their fighting; but had each his right? Amidas and Philtera were displeased no doubt: all the goods in the coffer
belonged to her, and were ascertained as her property: but the lands which were by the sea washed away, and thrown on the adjacent island, could not be ascertained. *Alluvius ager—alluviones—are subjects which the Civilians treat of. See Grotius. Sir Arthegeal seems to have made himself a judge of what was proper for each to have; and his intent was to put the two brothers upon an equal footing.*

**XXVI.**

*Sir Turpine.] So the old quarto. But the Folio 1609, *Terpine*; as below, *St.28.*

**XXVIII.**

Right true: but faulty men use oftentimes To attribute their folly unto fate] See note on *B.vi.C.9.St.29.*

**XXIX.**

—and many done he dead.] i.e. and caused many to be dead. Anglo—S. *don, to cause.*

**XXXI.**

First she doth them, &c.] See an account in Petitus de Amazon: C.23. how they misused the men. Consult likewise Apollonius Rhodius<ii.487ff.> of their cruel nature: and compare Ariosto (who was well acquainted with all ancient literature) of the laws and policy of the Amazons, Canto xix.57, &c.

**XXXV.**

A goodly city—] The city of the Amazons was named Themiscyra, near the river Thermodon. Though we are now in Fairy land, yet our poet does not altogether lose sight of history.

**XXXVI.**

And like a sort of bees in clusters swarmed] in clusters, *βοτρυσδον, in modum racemi, Hom.II.β'89. He does not say, And like a swarm of
bees—But like a sort of bees. So he says a sort of sheep, for a
flock: below, St.44, a sort of merchants, a company: B.vi.C.11.St.9.
a sort of dogs, a pack: B.vi.C.11.St.17, a sort of steers, a herd:

XXXVII.

—and teeth did grin.] For grind, see note on B.iv.C.11.St.46.

Dentibus infrendens. Et graviter frendens.
CANTO V.

I.

SO soone as day—] This is translated from Virgil, xi.183. Presently after we find the Amazonian dame dressing for battle in her proper warlike habiliment: the reader at his leisure may consult Petitus in his treatise of the Amazons<ch.24>; who mentions not a cemitare, but a battle-axe, as their peculiar offensive weapon: but I have seen at Wilton, among my Lord Pembroke’s collection, a figure of an Amazonian defending herself with a sword against an horseman.—He adds.

With an embroidered belt of mickell pride,

one of the labours of Hercules was to get from Hippolyta, queen of the Amazons her belt of mickell pride.

And on her shoulder hung her shield—

pelta,

As the faire moone in her most full aspect—

τοῦ δ’ ἀπόλευος σέλας γενέτ’ ἧπτε μήνης.

Ejus autem [clypei] in longinquum fulgur ibat tanquam lunae.

Hom. Ill. τ' 374.

Milton had this passage in his mind, i.287.

The broad circumference

Hung on his shoulder like the moon whose orb

Through optic glass the Tuscan artist sees.

As Homer minutely describes his chief heroes, viz. Agamemnon and Achilles, dressing themselves for battle; so Spenser, to raise your ideas of her prowess, minutely arms his Amazonian dame: and I believe he had Q. Calaber, L. 1.<142ff.> ΠΕΡΟΛΕΙΤ' in view, where he describes Penthesilea arming herself for battle. He seems likewise to have in view the story told of Achilles, who having vanquished Penthesilea,
when her helmet was loosed, he himself was vanquished with her beautiful face, St.12,13.

But whenas he discovered had her face,
He saw, &c.

Aurea cui postquam nudavit cassida frontem,
Vicit victorem candida forma virum.

Propert.iii.Eleg.9,15.

VI.

She hewd, she foynd—] See note on B.i.C.7.St.8.

X.

With spightfull speaches fitting with her well.} Spenser, a great imitator of the old poets, wrote, I believe, sitting: which see proved and explained in a note on B.i.C.1.St.30. Presently after,

And at her strooke—yet with her shield she warded IT, viz. the stroke: the substantive is elegantly included in the verb. See note on B.i.C 2.St.19

XVII.

So was he overcome not overcome.} Virgil vii.295, has the like repetition and play on the word,

Num capti potuere capi?

XIX.

He would not once assay
To reskew his own lord—]

Because by the law of arms (jure faeciali) he had forfeited his freedom.

XXIV.

How for Iolas sake—] His wife Deianira to cure him of his ignominious love sent him, as she thought a charm, but it happened to
be a poisoned shirt, which caused his death. 'Twas not however Iole, but Omphale, a queen of Lydia, with whom he changed his lion's skin and club for the spindle and distaff. Sidney in his Arcadia, pag.379 has the same confusion of proper names, viz. Iole for Omphale.

XXXI

Ah! my deare DREAD.--] Clarinda, like Anna in Virgil, is the confident of this love-sick queen—Whilst her mistress is in earnest, she is jesting, and ringing the changes on the word dread, like a professed punster; I suppose with intention to make her mistress smile, and to change her melancholy mood.--I know not whether 'tis worth mentioning that Sir Lancelot in the History of Prince Arthur, is taken captive by four queens, and led into a strong castle, and released from thence by a damsel who falls in love with him, Chap.103,104. These kind of adventures are common in Romance writers.

XXXV.

Even at the marke-white of his hart she roved.] She shot her roving arrows at the white mark [alba meta] of his heart.

XXXVI.


XXXVIII.


XLIX.

With which the gods themselves are mylder made.] Eurip. Medea.<964.>

---πέλαθεν διὰ τοῦ καὶ θεοῦ λόγος,
CANTO VI.

I.

BE well adviz'd that he stand stedfast still.] Let him that
thinketh he standeth, take heed lest he fall. 1.Cor.x.12.

III.

For after that the utmost date assynde
For his returne.] Artheagal promised Britomart to return after the expiration of three

VII.

She to a window came, that opened west,
Towards which coast her love his way addrest.]
Ireland lies west of England. 'Tis from these little circumstances,
well attended to, that we may get acquainted with the historical
allusions of our poet.

VIII.

But ran to meete him forth to know his tidings somme.] But ran forth
to meet him in order to know the sum and substance of his tidings.

IX.

AND where is he thy lord--] See note on B.ii.C.8.St.1.

XI.

Not by that tyrant--] viz. Grantorto. See B.v.C.1.St.3.

Ibid.

Cease then--] Here is an elegant Ellipsis of, to whom she answering
said, or the like: see note on B.ii.C.2.St.2.

XXII.

The championesse now seeing night at dore.] Matt.xxiv.33. γυναῖκες
ὅτι [Ἑκκυκ] ἐστίν ἐπὶ θύρας. Be sure that it is neere, even at the
doors. ἐγγὺς seems a gloss or interpretation.

XXVII.

What time the native belman of the night.] A pretty circumlocution for the cock, whose silver clarion sounds the silent hours—

Ibid.

By a false trap—] These kind of adventures are frequent in romances: in like manner the knight of the sun by a trap-door, that sunk under him, as he was in a certain castle, found himself in a deep dungeon. See Don Quixote, B.iii.C.1.

XXXII.

The good man of this house was Dolon hight.] Dolon is mentioned by Homer, Il.x.<314ff.> Hector sent him as a scout by night into the Grecian camp. He had his name from ὄλος, to which Spenser alludes, He was nothing valorous, but with slie shiftes, &c. And Ovid likewise alludes to this Etymology, in a passage which is misunderstood, Epist.i.40.

Rettulit et ferro Rhesumque Dolonaque caesos,

Utque sit hic somno proditus, ille dolo.

Ausus es, o nimium nimiumque oblite tuorum

Thracia nocturno tangere castra pede.

Not dolo a second time repeated; the usual error of transcribers, and particularly the error, that runs generally through all the Editions of Spenser.—This Dolon had three sons, Guizor slain by Arthegal, B.v.C.2.St.11. The other two by Britomart.

Ibid.

But with slie shiftes and wiles did underminde.] For undermine. As he claims the liberty of taking away a letter by rhetorical figure, the more easily to introduce his jingling terminations, as I have shown in a note on B.iv.C.11.St.46. So by another rhetorical figure.
he claims the licence of adding a supernumerary letter. In old Inscriptions and old copies you read, Thensaurus, formonsus, hyemps, emptum, sumptus, Juppiter, &c. And in Spenser in like manner, underminde for undermine.

And made the vassal of his pleasures vide.

for vile.

Ne swelling Neptune, ne loud thundring Jove.

So we must read, and not Jove.

And warn'd his other brethren joyeous.

For joyous. So weeare for were, B.iv.C.9.St.10. and B.iv.C.9.St.30. and in many other places.

Meat fit for such a monsters monstorous dieat.

For diet. Perhaps when an easy alteration offers we might venture it, as in B.i.C.9.St.35.<i.e. St.36.> where we propose to read about for abouts. See likewise B.iii.C.3.St.9. where reboundes is put for rebownde.

XXXV.

But whether, nether kond] but whether they were fled neither she nor Talus knew.
CANTO VII.

I.

THEN this same vertue that doth right define.] Suum cuique tribuens.
Cicero de Off. i.5.<15.> De Fin. Honor. et Malor.v.23. De Nat. Deor. iii.15.

Ibid.

The skill whereof to princes hearts he doth reveale.] Complimenting Q. Elizabeth.

II.

Well therefore did the antique world invent
That justice was a god—] Justice was worshipped under several names, θείς, Δίκη, Astræa, &c. Osiris, here mentioned, was the lawgiver of the Ægyptians, called by them their great king and lord; and was represented under the Hieroglyphick of an eye and scepter.

IV.

All clad in linnen robes with silver hemd,
And on their heads with long locks—] Spenser never thinks himself tyed down to exactness in minute descriptions: he has an allegory and a mythology of his own, and takes from others just as suits his scheme. 'Tis very well known that the Ægyptian priests wore linnen robes, and were bald, quite contrary to what Spenser says,

Qui grege linigero circumdatus, et grege CALVO.

Juven. vi. 533.

But Spenser does not carry you to Ægypt; you stand upon allegorical and Fairy ground. He will dress therefore the priests of Justice, like the priests of Him, the assessors of whose throne Justice and
Judgment are. Psal.lxxxix.14. 97.2. In the prophet Ezek.<xlv.17,20.> though 'tis said, the priests shall be clothed with linnen garments: yet 'tis ordered, they shall not shave their heads. The original command seems to intend that a distinction should be kept up between the Jewish and Ægyptian priests even in their dress. See Levit.xxi.5.

Ibid.

To shew that Isis doth the moone portend,

Like as Osiris signifies the sunne.]

Compare Plutarch de Isid. et Osir.<372C-F.> pag.131,132. Edit. Squire. These two deities were looked on as the principals of all things good and beautiful; He the parent and giver of forms, She the receiver. Even the sacred vestments of these deities had a hidden meaning; He One, unmixed, prior to all other beings, allowed only vestments of one colour, viz. white linnen robes: She like matter recipient of all forms and various natures, had vestments of various colours. The old Ægyptian religion seems a confused and fabulous jargon of physical, moral, and metaphysical learning.

VIII.

Who well perceiving how her wand she shooke

It as a token of good fortune TOOKE.]

Accept omen, Virg.xii.260. 'tis frequently mentioned that the idols, by some sign or other, gave tokens of their favouring or disfavouring the request of their votaries.

IX.

But on their mother earthes deare lap did lye.] i.e. on their own mother the Earth, the common mother of us all: Homer uses ἐλαιός for σύσσ, as Spenser does here and in several other places. The priests lye on the ground, like the priests of Jupiter Dodonæus, viz. the
'Ελλὸς or as Homer wrote them Πελλός, called afterwards Selli. Il.π.235.

X.

For wine they say is blood

Even the blood of gyants.]
The Ægyptian priests were next in dignity to the king—they drank no wine until the time of Psammeticus, the last of the Pharoes, esteeming it to have sprung from the blood of the giants, &c. Sandys Travels, pag.103. from Plut. De Isid. et Osir.<353B> The following Epigram is worth reading, viz. Caelii Calcagnini Ferrariensis, de vini origine.

Terrigenæ victi; victor Saturnius; actis
Undique Phlegræis molibus horror erat.
Mæsta parens Tellus in vites ossa redegit
Caèsorum, et vinum est qui modo sanguis erat.
Ah ne quis mala vina bibat! de sanguine nata
Qui biberit, caedes exitiumque bibet.

XII.

There did the warlike maide herself repose

Under the wings of Isis all that night.]
i.e. under the protection of Isis. 'Tis a Hebrew phrase; and frequently used by the Psalmist.--Our poet certainly had in view the story told by Jeff. of Mommouth<i.i.11>, that Brutus had a vision in the temple of Diana, and that the goddess foretold his success: her oracle is well known, Brute sub occasu solis, &c.

Sic de prole tuâ reges nascentur--
Jeffry of Mommouth says, Brutus laid himself down upon a harts skin, which he had spread before the altar: this was according to ancient superstition; see the commentators on Virgil, vii.88. Pellibus incubuit stratis. In like manner Britomart has a vision figuring the
future glory of Britain, St.13. **the scarlet robe and crown of gold,**
are the dress of the British Kings and Queens, St.14. **The tempest and**
**outrageous flames** image her troubles; which are put an end to by the
Crocodile, (St.15.) imaging Arthegal. The crocodile is the guardian
Genius of the place; and among the Ægyptians, according to their
sacred emblems, represented Providence.

That of his game she soone enwombed grew

And forth did bring a **LION.**

meaning a British king, see St.23. This is no new invention of our
poet; for the mother of Alexander the Great, and of Augustus Caesar,
were both enwombed of a dragon; so likewise the mother of Scipio:
see Milton, ix.509.

XX.

And with long locks upstanding, stifly stared—] I have altered the
pointing in the context.

XXI.

They doe thy linage, and thy lordly brood.] I am apt to think lordly
is corrupted from royal: for 'tis too general as its stands in the
context; the prophecy should be more particular.

* Sic de prole tuâ REGES nascentur—*

They doe thy linage and thy **ROYAL** brood:

They doe thy sire—viz. King Ryence: see B.iii.C.2<St.18ff.>

They doe thy love forlorn in womens thraldom see,

B.v.C.5.St.20.<i.e. B.v.C.7.St.21.>

XXIII.

And afterwards a sonne to him shalt beare,

That lion-like shall shew his pourre **EXTREME.**]

Compare St.16. just above, and **forth did bring a lion**—See likewise
B.iii.C.3.St.29,30. Here seems an error of the press: for these prophecies having a reference to Britain, 'tis agreeable to this manner of forestalling events, that proper and peculiar words should be used: our kings are called SUPREME in all causes--their Supremacy, and not their extremitie is perpetually recognized. Must we not therefore read?

That lion-like shall shew his powre SUPREME.

XXIV.
Ne rested 'till he came without relent] i.e. without stopping. Ital. rallentare. rallentamento. See the Gloss. I will hence take occasion to explain Milton, iv.79. O then at last relent--i.e. stop, stay, ere 'tis too late; perdition being before me. Again, only in destroying I find ease to my relentless thoughts: i.e. which know not how nor where to stop.

XXV.
--she bad them forth to hold.] i.e. to march forth.

XXVIII.
And would no longer treat--] Perhaps he had Homer in view, Ili.xxii.261. where Hector propounding terms to Achilles, he scorn'd to treat with him, τὸν δ' ἀρ' ῶνδώρα (ἐνν-- She sternly frown'd Talk not to me of conditions, Μή μοι, έλαστε, συμμισσόνας ἀφόρευε.

XXXI.
And them repaide againe with double more.] I thought at first it should be thus printed,

And them repaide againe with double store.

But I found the same expression in Lydgate's Trojan War, B.ii.C.19.

--If their enmyte

Was to us great and moche afore,

I dare saye now it is IN DOUBLE MORE.
That it empierced--] It agrees with the substantive included in the verb just above. See note on B.i.C.2.St.18. <i.e. St.19.>

XXXIX.

Not so great wonder--] When Penelope goes to meet Ulysses, she uses great caution, and does not receive him with transport, not well knowing the features of his face,

--That she knew not his favours likelinesse,
But stood long staring on him through uncertain fears.

Amaz'd she sate, and impotent to speak:
O'er all the man her eyes she rolls in vain,
Now hopes, now fears, now knows, then doubts again:

<Pope's>Hom.Odysse.xxiii.96.

XL.

Thenceforth she strait--] Observe the silence of Artheagal. Compare with the silence of the red-crosse knight, B.i.C.8.St.43. And see the note on B.vi.C.5.St.24.

XLII.

and them restoring

To mens subjection did true justice deale.] Compare above, C.5.St.25.

But vertuous women wisely understand
That they were born to base humilitie,
'Tis well and artfully added, with a view to his royal mistress,
Unlesse the heavens them lift to lawful soveraintie.

Therefore God's universal law
Cave to the man despotic power

Over his female, in due av;
Nor from that right to part an hour,
Smile she or lour:
So shall he least confusion draw
On his whole life, not swayd
By female usurpation, or dismayd.

The allegory in the historical view seems to allude to the Salic law in France, which excludes women from the throne: This methinks is plain from the French name, Radigund; the name of a French Queen. The moral allusion is, that women should not be trusted with government; much less be Queens: but to say this directly was too dangerous; the poet therefore endeavours to hide his general meaning by particular exception.
CANTO VIII.

II.

SO whylome learnt that mighty Jewish swaine,
Each of whose lockes DID MATCH A MAN IN MIGHT.] I imagine the copy was here blotted, and that this is the reading of a corrector of the press. Did he not give it?

Each of whose lockes DID KEEP HIS MATCHLESS MIGHT.

See Judges xvi.17, and 19.

Ibid.

—Otean knight.] See B.v.C.5.St.24. Hercules burnt himself on mount Oeta, and after this fiery consecration was made a god: therefore he calls him Otean. Seneca has a tragedy named Hercules Oetæaeus.

V.

So ran they all, as they had been at bace,
They being chaced that did other chace.] Bace, or Prison-bace, is a country sport where the chasers are chased, as explained in the second line. See note on B.iii.C.xi.St.5.

VIII.

And in his fall MIS-fortune him MIS-took.] I think it should be O’ERTOOK: the received reading might be owing to the printer’s having in his eye the foregoing word. The same kind of error seems in the following stanza,

Instead of whom finding there READY prest
Sir Artegaill, without discretion

He at him ran with READY speare in rest.

ready prest, i.e. ready prepared.—In St.33. and in other places we have ready speare, and very properly: here it comes too close after the same word, and a more proper expression for this place easily
offers, viz.

He at him ran with **STEADY** speare in rest.

'Twas no small mark of military strength and dexterity to fix the speare **steady** in the rest, that it might not swag. This alteration is confirmed by what follows,

So both anon

Together met, and strongly either strooke,

And broke their speares.

XIII.

And that I did mistake the **living** for the **dead.**] Prince Arthur wrongly thought the living Arthegal to be the ladies foe, instead of the person there dead.

XIX.

That, o ye heavens, defend, and turne away

From her unto the miscreant himselfe.]

This manner of averting curses from ourselves to our enemies is used almost by all nations. So in Psalm, cxl.9. **Let the mischief of their own lips fall upon the head of them.**

XXII.

All times have wont safe passage to afford

To Messengers--]

In the allegorical interpretation meaning Embassadors.

--sanctum populis per saecula nomen.

And particularly hinting at Philip K. of Spain (the Souldan) who detained the deputies of the States of Holland, being sent to complain unto him, and to beg a redress of their grievances. This action was violating the sacred privilege of Embassadors.

XXVI.

--led her to the souldans **right.**] Souldans is the true reading; led
her right to the souldan's palace. The construction is the same as, ubi ad Dianae veneris. Just above,

Him clad in th' armour of a pagan knight.

It should be rather the pagan knight: viz. one of them killed, as mentioned in St.8.

XXVII.

But he refusing him to let unlace, to let him unlace his helmet.

XXXV.

like to a lion wood

Which being wounded of the huntsmans hand

Cannot come near him in the covert wood,

Where he with boughes hath built his shady stand,

And fenst himself about with many a flaming brand.

The prince wounded by the souldan in his armed chariot is compared to an enraged lion wounded by a hunter, who defends himself with trees and with burning brands. 'Tis observed by Aristotle and Pliny (great observers of nature) that lions are frightned with fire: and this circumstance poets frequently mention.

vacuo qualis discedit hiatu

Impatiens remeare leo; quem plurima cuspis,

Et pastorales populerunt igne catervae.

Claud. in Ruf. ii. 252.

Compare Homer II.xi.547. with Barnes' notes. And likewise II.xvii.657.

XXXVI. (<i.e. XXXVII.>)

At last from his victorious shield he drew

The vaile—'

This is the first time that P. Arthur voluntarily makes use of the power of his enchanted shield. See note on B.i.C.7.St.33.
As when the fierie mouthed steedes—] Quadrupedes ignem vomentes, Ov. Met. ii. 119. Quos [ignes] ore et naribus efflant, ver. 85. He says, Soon as they did the monstrous scorpion view—

They is added pleonastically, see note on B. ii. c. 8. St. 6. Compare this story with Ov. Met. ii. 195. He adds,

And left their scorched path yet in the firmament, Alluding to the poetical account of the galaxy or milky way; which see in Chaucer, in the House of Fame, Book ii. 428. And in Manilius 1. 727.

An melius manet illa fides per saecula prisca,
Illac solis equos diversis cursibus isse,
Atque aliam trivisse viam; longumque per aevum
Exustas sedes, incoctaque sidera flammis
Caeruleam verso speciem mutasse colore;
Infusumque loco cinerem, mundumque sepultum.
Fama etiam antiquis ad nos descendit ab annis,
Phaethontem patrio curru per signa volantem,
(Dum nova miratur proprius spectacula mundi,
Et puer in caelo ludit, curruque superbus
Luxuriat, magno cupid et majora parente)
Monstratas liquisse vias &c.

I have made a necessary (as I think) alteration in these verses of Manilius: the transcriber, suffering his eye to be caught by mundum and mundi just above, gave us

Mundo cupid et majora parente

Instead of

Magno cupid et majora parente.

Which is after the manner and turn of Manilius, et cupid majora magno
parente. Dr. Bentley's alteration nitido for mundo is at best in this passage but a botching epithet.

XLI.

Through woods and rocks and mountains they did drave
The yron chariot, and the wheeles did teare,
And tost the paynim without feare and awe;
From side to side they tost him here and there.]

This is the pointing of all the books: but I would rather thus point,

—and the wheeles did tear,
And tost the paynim: without fear and awe
From side to side they tost him here and there.

XLII.

At last they have all overthrowne to ground
Quite topside turvey—]

This is the spelling of the quarto: and the folios, 1609, 1611, 1617, 1679. See Skinner and Junius in Topsy Turvey. It seems to be corrupted from the Topside being turned downward, and formed like many of the same nature as, Hurly Burly, Helter Skelter, &c. The passage before us seems translated from Hom.II.v.485.<i.e. 585-6.>

ΕΚΚΕΙΣΕΙ ΔΙΑΙΡΟΥ
ΚΥΜΒΑΧΟΣ ΕΝ ΜΟΥΙΔΟΥ ΕΠΙ ΒΑΣΙΜίΟΥ ΤΕ ΚΑΙ ΒΟΙΟΥ.

Excidit curru
Praecepts in pulvere in sinciputque et humeros.

And the following, viz.

That no whole piece of him was to be seene.
from Ovid.Met.x.528.<i.e. xv.528.> speaking of Hippolitus.

nullasque in corpore partes

Noscere quas posses. unumque erat omnia vulnus.

These kind of chariots, here alluded to, armed with hookes and keene
graples, were called by the Latins, Falcati currus, and by the Greeks ὑπερτιμωναρός. Xenophon describes them, both in his Cyropædia <VI.i.29-30> and in his Anabasis <I.viii.10>. They seem to be much older than the times of Cyrus; and perhaps are called in Scripture chariots of iron.

XLIII.

Like as the cursed son of Theseus—} i.e. Hippolitus the son of Theseus whom his father cursed.

——Immeritumque pater project ab urbe;
Hortiliique caput prece detestatur euntis. Ov. Met. xv.504.

See B.i.C.5.St.37.

Ibid.

——rapt and all to rent.] So St.44. all to bruad and broken. And C.9.St.10. See note on B.i.C.6.St.47.

XLV.

So on a tree before the tyrants dore
He caused them be hang in all mens sight,
To be a monument for evermore.]
The Briton Prince, having conquered the proud Souldan, hung his armour on a tree a perpetual monument. So acted Æneas having slain the tyrant Mezentius, Virgil, xi.5. And as Virgil often alludes to the customs and history of his own country, so does our poet; led thereto by the very nature of his poem. Almost all nations dedicated their spoils taken in war to their deities. We read in Scripture of such kind of trophies of victory. The Philistines hung up the arms of Saul in the temple of their god Ashtaroth, 1 Sam.xxxi.10. And it appears that David hung up the sword of Goliah in the temple of Jerusalem, 1.Sam.xxxi.9. These acknowledgments to the Lord of Hosts, the giver of
all victory, seem as reasonable as religious. And so Queen Elizabeth after that most signal victory obtained over the Spanish Armada, went to Paul's church, (Where the banners taken from the enemy were hung up to be seen) gave most hearty thanks to God, and heard a sermon, wherein the glory was given to God alone. Cambden, pag.418. For to this historical fact Spenser (as I believe) here alludes: and I believe likewise, that in this whole episode he keeps his eye (as far forth as his fairy tale will permit) on this remarkable victory over this falsely called Invincible Armada. Let us go back a little.---The Soldan is the King of Spain: his swearing and banning, St.28.

Swearing and banning most blasphemously—

This may be supposed to hint at those many pious cursings and papistical excommunications so liberally thundered out against the Queen and her faithful subjects. Next the Soldan is described,

And mounting straight upon a CHARRET HYE—

Cambden more than once mentions the great hight of the Spanish ships, built with lofty turrets on their decks like castles. He says,

With yron wheeles and hookes armd dreadfully.

The Prince of Parma likewise in the Neatherlands built ships—And prepared piles sharpened at the neather end, ARMED WITH YRON AND HOOKED ON THE SIDES—Cambden pag.404. Let it be added moreover that 'twas reported that this Armada carried various instruments of torture; and thus literally was armed dreadfully with yron wheeles and hookes.

And drawne of cruell steedes which he had fed

With flesh of men—

What were the captains and soldiers of this Armada, but persecutors, or those who acted under the commands of persecutors, inquisitors, DEVOURERS OF MEN?
And by his stirrup Talus did attend—

Justice prepares now for execution. And here we are led to consider the various preparations made in England for its just defence: By land, the Earl of Leicester and Lord Hundson, &c. By sea, Lord Howard of Effingham, Vice Admiral Drake, &c. Submitting always to God's providence, and trusting in the truth of their cause.

More in his causes truth he trusted then in might.

The fight of the two fleets is imagined in St.31,32, &c. The Armada was high-built, and of great bulk; the Spanish captains thought they could by their bulkiness over-set the English fleet,

Or under his fierce horses feet have borne

And trampled downe——

But the bold child that perill well espying——

But the English ships could turn about with incredible celerity and nimbleness, which way soever they pleased, to charge, wind, a tack about again, Cambden, pag.411. See too pag.413. Neither did the Lord Admiral think good to adventure grappling with the Spanish ships: for the enemy had a strong army in his fleet, but he had none: their ships were far more for number, of bigger burthen, stronger and higher built; so as their men fighting from those lofty hatches, must inevitably destroy those who should charge them from beneath. 'Tis easy to apply this history to the fable. There were four engagements between the two fleets. I know not but it may seem too particular to suppose the first imaged in St.30,31. the second in St.32,33. the third in St.34,35. And the last and final overthrow in St.37,38. Where the Prince draws aside the veil, that covered his bright shield, and flashed lightning and terror and confusion in the face of the tyrant, and his terrified horses. Now this may allude not only to the burning of the Spanish fleet, but to the easiness of the victory over this
Invincible Armada: and to this alludes likewise the medals, which were coined in memory of this success, with a fleet flying with full sails, with this inscription, VENIT, VIDIT, FUGIT. i.e. (applied to the Soldan, or the Armada) it came to attack the Briton prince: it saw, the brightness of the uncovered shield: it fled, in confusion and terroour.

XLVII.

Like raging Ino--] Spenser, who deals much in all kind of mythological lore, compares the frantick wife of the furious Souldan, 1st to Ino, who flying from her husband, that had murdered one of her children, with knife in hand threw out into the sea her other son named Melicerta, whom she first murdred. The story here alluded to is well known, but varied a little in some circumstances from the poets and mythologists. 2dly, to cruel Medea, who flying from her father’s wrath, cut in pieces her brother Absyrtus, that her father might be stopped in his pursuit by gathering up the mangled limbs. 3dly, to Agave, the madding mother of Pentheus, who with the rest of the Bacchanalian crew tore her son to pieces for slighting the orgies of Bacchus. He says,

—Her owne deare flesh did teare.

'twas not her owne deare flesh, but her son’s flesh which she tore, to avoid all ambiguity, I could wish some book authorized my correction,

—Her son’s deare flesh did teare.

i.e. her own son’s flesh: for own and dear mean the same thing. And Spenser uses deare, as Homer uses φίλος, suus.

XLIX.

To prove her surname true that she imposed has.] viz. ΑΣΑΝΔΡΙΑ. See C.9.St.1. In this transformation he seems to have in view that of Hecuba. See Ovid.Met.xiii.Fab.2.<404-7,545ff.> Eurip.Hecub.1265.
Ob rabiem nempe, quâ in Graecos invehebatur, canis dicta est.

Plaut. Menaech.

L.

—And to the Souldan lout.] And did bow down and do homage to the Souldan.
CANTO IX.

IV.

OF sundry things did commen.] This expression is frequent in scripture, Luke xxiv.15. while they communed together, &c. Milton uses it, ix.201. Then commune, how, &c. The reader is not to be put in mind, perhaps, that the spelling is for the sake of the rhime.

V.

Therefore by name Malengin—] MALUM INGENIUM: mala mens, malus animus. 'Malengin: dolus malus: c'est l'action d'une personne ingenieuse à mal faire.' Le Duchet. His den seems imaged from the den of Cacus in Virg.viii.190.<i.e. 193-7.> and Ov.I.Fast.555.

Proque domo longis spelunca recessibus ingens

Abdita; vix ipsis invenienda feris:

That scarce an hound by smell can follow out, &c.

XII.

And with Sardonian smyle

Laughing on her, his false intent to shade.] There are herbs, ’tis said, in Sardinia, that distort the mouths of those who eat them with something between grinning and laughing: See Virgil, Ecl.vii.41. Hence when a person feigns a laugh, or laughs with his lips only, as Homer expresses it, he is said to laugh a Sardonian laugh.

ἡ δ’ ἐγέλασε

Χέιλεσιν, ὡσεὶ μέτωπον ἐπ’ ὀργῇ, κυανέτησιν

Idem.

Illa verò risit labiis tenus, non tamen frons super nigra supercilia exhilarata est. II.υ.101. Schol. "Οὗτος δ’ ἐγέλασε Σαρδόνιος καλεῖται, δι’ αὐτὶ τῆς μὴ ἐκ διαθέσεως γέλη. Compare Odyssea.υ.302. Plato and
Cicero likewise use this proverb. And Ariosto alludes to it, Canto xiii.St.35. Sorrisi amaramente.

XIII.
Like as the fouler on his guileful pype
Charmes to the birds full many a pleasant lay.]
He has the same allusion, B.iii.C.1.St.54.
Fistula dulce canit, volucrem dum decipit auceps.
And the same expression in Ecl.x.<118.>
Here we our slender pipes may safely charme,
_etc._ Says the old Glossary, 'temper and order: for charmes were wont to be made by verses.' he had Virgil's expression in view, Ecl.x.51. and Æn.i.i. Carmen modulatus.

XIV.
He suddenly his net upon her threw.] Spenser might have in view the Retiarius; who fought with a net to intangle his adversary: or rather the giant Zambardo, in <Boiardo> Orlando Innam.L.1.C.5.<St.79ff.> Or the giant Caligorante, in Orl.Fur.Canto xv.<53ff.>

XIX.
So did deceipt the selife deceiver fayle.] So did deceipt deceive the deceiver himself; _self is himself. Sic frous fefellit fellentem._

XXI.
Where they a stately pallace—] The palace of Q. Elizabeth.

XXV.
There as they entred at the scriene—] meaning Westminster-hall. The Chancellor, and judges have scrienes, lattices, Cancelli, around their seats: the Chancellor has his name particularly from hence.
-905-

XXVI.

BON FONS--] Spenser wrote I believe, BON FONT. See what follows.

XXVII.

And all embost with lyons and with flourdelice.] This is pointing out
the allegory very particular.

XXIX.

--And on their purpled wings.] Perhaps he gave it purple wings.

Nec nos purpureas pueri resecabimus alas.
Horat.L.iv.Od.1.<10.> purpureo olores. Consult Bentley on Hor.

XXXI.

All lovely daughters of high Jove, that hight
Litae--]

I formerly mentioned the decorum and address of our poet in departing
from ancient mythology. Homer's Δίκαιοι were ugly and lame: ugly, as
sorrowful; lame, to show their humiliation. But our poet makes them
fair virgins; attendants on Q. Elizabeth, as her maids of honour.
Compare Hom.II.ix.498. with the commentators. And why might not these
Litae be drawn handsome? Why should not prayers be performed with a
cheerful countenance? How properly then, according to his own
mythology, are these virgins called faire, and dressed in white as the
saints and angels are dressed in heaven?

A bevie of FAIRE virgins clad in white.

XXXIII.

--With rebellions sound.] So the quarto. But the Folio 1609,
rebellious.

XXXV.

And fervour of his flames somewhat ADAW.] When the sun draws towards
the western brim, the western horizon (so Milton, v.140. says the
ocean brim) he begins to abate his brightness, and somewhat to ADAW
the fervour of his flames. What is the meaning of ADAW? Chaucer
uses it for awake: and so Lidgate in the history of Troy, Chap.ii.
Aurora eastward doth ADAWE. Skinner, 'Adawed, expergefactus: fort:
q.d. Adawned.' But this interpretation is quite foreign to the
passage: for here it means extinguish; and perhaps the poet had in
his eye the Anglo-S. dpeæcan, adpeæcan, extinguere. See the Gloss.
in Adaw.

XXXVI.
Dealing with justice with indifferent grace.] i.e. indifferently, as
we use it in our Common Prayer, administering justice indifferently.

XXXVIII.
A Lady—] Mary Q. of Scots: whom in St.42. he calls untitled queen.

XLI.
With faithlesse Blandamour and Paridell.] The Earls of Northumberland
and Westmorland.

XLIII.
The kingdoms Care.] The Lord Treasurer Burleigh.

XLV.
And high alliance unto forren powre.] viz. to France and Scotland.

XLVI.
The Briton Prince was sore empassionate
And wooke inclined much unto her part.]
The Earl of Leicester (often imaged in P. Arthur) was thought inclined
to the party of the Q. of Scots.

XLVIII.
Abhorred murder—] viz. of her husband, the Earl of Darnley.
CANTO X.

I.

OR drawn forth from her by divine extreate.] By divine extraction:
as derived from justice originally, and a part of her. Milton very
scriptural says, Mercy collegue with Justice, x.59.

II.

Oft spilles the principal to save the part.] He seems to have Ovid in
view,

Sed immedicabile vulnus
Ense recidendum, ne pars sincera trahatur.  

<Net.i.190-1.>

To preserve right inviolated, often takes away the chief, or
principal, corrupted part, to save the other part which is not
corrupted.

III.

From th’ utmost brink of the Armericke shore
Unto the margent of the Molucas?]
Even from Bretagne in France, called formerly Aremorica or Armorica
[which Spenser spells Armericke, or his printer, I cannot determine
whether] unto the Molucca islands in the East Indian seas.

In Amorike that clepid is Britaine.

Ch.<Franklin’s Tale 2275.> Urry’s Edit.p.108.

VI.

There came two Springals—] Having finished the story of Mary Q. of
Scots, he now treats (under the fiction of a fairy tale) of the
afflicted state of the Low Countries, succoured by Q. Elizabeth.
These two Springals, mean the Marquis of Haurec and Adolph Metkerk.
see this history in Cambden’s Eliz. p.221.
To seek for succour of her and of her peares] So the quarto. And this seems Spenser's reading: 'tis thus to be scanned,

To seek | för succour | of her | and of | her peares.

But the Folio of 1609.

To seek for succour of her and her peares.

By a strong tyrant.] Philip king of Spain.

VII.

Even seventeen goodly sons.] The seventeen provinces of the Netherlands.

VIII.

Had left her now but five—] The cruelties which were exercised in the Netherlands by the Duke of Alva, and the schemes which were pursued by the subsequent Regents, to introduce the Roman religion, and to make the King of Spain absolute, stirr'd up the Prince of Orange to unite as many of the provinces, as he possibly could, in one confederacy. These provinces were FIVE, which Belge complains were the only five left of all her numerous brood, viz. Holland, Friesland, Zealand, Guelderland, and Utrecht.

And had three bodies—] τριάδοτος γυρνων, Æschyl. in Agam.<870.> τρικάρηνον γηρούηκα, Hes. Theog.287.

Quidve tripinctora tergemini vis Geryonai.

Lucretius.<v.28.>

This monster makes a very picturesque figure in a romance or fairy tale. If the reader wants to know particularly concerning the mythology here alluded to, let him consult Servius and the commentators on Virgil, vii.662. and Hesiod, Theog. ver.287, &c.
Hyginus, Fab.xli. Natales Comes, L.vii.C.l.

X.
For they were all, they say, of purple hew.] Φώλυμων βοῦς,
Apollodorus<II.v.10>. Jussit Herculem Eurytheus, ut puniceos
Ceryonis, Hispaniae regis, boves, qui hospites vorarent, ad se

XI.
Being then made a widow, as befell,
After her husbands late decease--]
The allegory is very elegant and learned, considered either in a
general and poetical sense, or in the historical view of the state of
Belge; when the Spaniards had subverted the liberties of the States,
after the assassination of the Prince of Orange. The description of
Belge as a Widow, is scriptural. likewise: this superadds to its
dignity. How doth the city sit solitary, that was full of people!
how is she become as a WIDOW! Lament.i.1. To widow is used in the
Greek language for to make desolate,

Ιλιον ἑκολοπεζ εἶλαν ΧΡΩΕΩ δ' ἄγων
Ilili vastavit urbem et viduavit compita.

Hom.II.v.642.
And in this sense Virgil most elegantly uses it, viii.571.

--viduasset civibus urbem.

XIII.
Unto a dreadful monster--] Meaning the papistical religion inforced
by persecution; particularly the inquisition, which the Duke of Alva
set up in the Netherlands.

XV.
Nor undertake the same for COWHEARD FEARE.] Belge sent her two sons
to desire aid of Q. Elizabeth, which they asked in presence of many of her knights, who not undertaking the adventure for Cowheard Feare, Prince Arthur stepped forth, &c. I cannot persuade myself that Spenser thus wrote, so contrary to decorum; and in the allegorical view reflecting upon the characters of all the knights in the service of Mercilla: for what reproach is equal to the name of Cowheard? I believe the copy was blotted, and the received reading made up, as usual in such cases, by the corrector of the press. What if we read,

Who when he none of all those knights did see

Hartily bent that enterprise to heare,

Nor undertake the same; FAR DRIVING feare,

He stepped forth with courage bold and great--

XVI.


XVIII.

That to those fennes for fastnesse she did fly.] So the quarto, and the Folio 1609. But the Folios, 1611. 1617. 1679. for safenesse. I can see no reason of altering: Fastnesse means strong holds or places of security.

XXI.

For other meed may hope for none of mee] For you may expect for none other meed of me.

XXIV.

And if all fayle, yet FAREWELL open field.] I believe he wrote WELL FARE, i.e. well befal, or happen. Anglo-S. pel-faran. to betide, or happen well.

XXV.

And in her necke a castle huge had made,
The which did her command without needing persuade.

Without the necessity of persuasion: by force and violence. This city I suppose to be Antwerp; and the castle, the citadel, which was built by the Duke of Alva, to keep the people in awe. In this citadel the Duke caused to be erected his statue, representing him trampling upon the conquering states of the Netherlands.

XXX.

And set a Seneschall of dreaded might-- Meaning the Regent of the Netherlands, set up by Philip, King of Spain. The cruelllest of all was the Duke of Alva.

XXXIII.

Which tumbling down upon the senselesse ground.] See note on B.iv.C.8.St.16.

Ibid.

Gave leave unto his ghost from thraldome bound.] Should he not have said, his ghost now freed from thraldome, corpore solutus?

--From thrall unbound,

Using thrall for thraldome. Or thus,

Gave leave t' his ghost, from thraldome now unbound,

To wander in the griesly shades of night.
CANTO XI.

II.
HOW that the lady Belge now had found
A champion, that had with his CHAMPION fought,
And laid his seneschall low upon the ground.]
Champion in the beginning of the line caught the printer's eye and occasioned him to print Champion in the latter part, whereas he ought to have given it,
A champion, that had with his CHAMPIONS fought—viz. the three knights mentioned above, Canto x.St.34.

III.
—with all his many bad.] With all his wicked attendants.

V.
THE WHILEST at him so dreadfully he drive,
That seemed a marble rock asunder could have RIVE.]
Spenser wrote as usually, THE WHILES. With respect to the terminating words in the rhimes, he uses drive for drives; and rive for riven. See note on B.iv.C.11.St.46.

VI.

VIII.
Upon the childe.] Infant, or prince. See Child in the Glossary.

IX.
And laught aloud that all his teeth—] The poet mixes the ludicrous with the dreadful. So Milton of Death, ii.845. Grin'd horrible a gاستly smile.
XVI.

But ev’n that which thou savedst, thine still to remain.] So the verse is to be read in scansion.—Belge offers herself and all her castles to the Briton Prince: see below the handsome answer which the Prince makes. Does not this plainly allude to the States’ offer, and to the Queen’s refusal of the sovereignty of the Netherlands?

XXI.

—and his bright shield display.] He displays the brightness of Truth against superstitious illusions. See note on B.i.C.8.St.19.

XXII.

Upon the image with his naked blade

Three times, as in defiance, there he stroke.] See this custom explained in a note on B.iv.C.10.St.9.

XXIII.

An huge great beast—] Compare Berni Orl.Innam.L.i.C.5.St.75.

Compare likewise the description of Errour in the note on B.i.C.1.St.13.

XXIV.

And Eagles wings.] The folio 1609, An eagles wings.

XXV.

The father of that fatal progeny.] He calls the progeny of Oedipus fatal, as if Providence had marked them out for extraordinary punishments on account of his incestuous marriage.

XXIX.

As when the mast of some well-timbred hulke

Is with the blast of some outrageous storme—]

One would be apt to think the word above caught the printer’s eye and occasioned the repetition of it below.—I had rather read,

Is with the blast of an outrageous storme—
Ibid.

Whilst still she stands astonisht and forlorne.] It should be read as two words as stonisht.

XXX.

THEN gan she cry much louder THEN before.] Spenser I believe wrote,

Tho gan she cry much louder then before.

It should not have been printed than: this is the modern spelling.

Ibid.

As if the onely sound thereof she fear’d.] i.e. as if she feared only the sound thereof. Onely is so placed by Mr. Hammond <Elegy i.15-6>, who very elegantly has imitated some of Tibullus’ Elegies.

—I strive to please one ONELY maid

And she contemns the trifles that I sing.

i.e. only one maid. So Milton v.5. says,

Which th’ only sound, for which only the sound.

XXXI.

Such loathly matter were small lust to speake or thinke.] The image is odious (as he intends it) rather than terrible. Compare B.i.C.l.St.20.

XXXIII.

And eke that idoll—] Meaning the popish religion was destroyed, and the protestant established.

XXXIV.

To see thee man—] See note on B.i.c.l2.St.9.

XXXV.

Then to his first emprize—] viz. his seeking Gloriana, whom he had seen in a vision. B.i.C.9.St.15.

XXXVI.

But turne we now to noble Arthegall.] So the Italian romance poets,
Ma torniamo, &c.

XL.
She death shall by, those tydings sad.] So this is printed in the quarto, and folio, 1609. But in the folio 1611, 1617, &c. as I have printed it in the context.

XLI.
But witnesse unto me, ye heavens, that KNEW

How cleare I am from blame of this upbraide

For ye into like thraldome me did THROW.

I have made for the sake of the rhime, a very obvious and easy alteration in the context.—This Apostrophe of Artheagal to vindicate his honour from neglecting the adventure, which he had taken in hand, to relieve Irena, is very like that most elegant apostrophe, which Æneas makes, when he relates to Dido the siege and destruction of Troy. Artheagal stands much more cleare; his thraldome is mentioned above, C.5.St.17. But how supinely did the wise and brave Æneas behave in suffering the Greeks to impose on the Trojan credulity? and yet see how he apostrophizes<Aen.431.>

Iliaci cineres—

Compare the note on B.i.C.7.St.49. where I have shown Tasso's and Milton's imitations: and corrected Milton, i.635. as I think very justly,

For me be witness, all YE host of heaven—

So Artheagal here,

But witnesse unto me YE heavens—

So Una, B.i.C.7.St.49.

Be judge, YE heavens—

Virgil, Iliaci Cineres—Tasso, Voi chiamo—Spenser, like Homer, when he has said any thing well once, stops not here, but repeats it again;
that you may not forget it:

Haec placuit semel, haec decies repetita placebit.

<Hor.A.P.365.>

XLIV.

They saw a knight—] Henry of Navarre. The rude rout, his rebellious subjects. The Lady, France, or the Genius of France, hight Flourdelis, [St.49.]

XLV.

And like a lion—] Alluding to the courage and activity which Henry show’d in his various battles against his subjects.

XLVI.

And forced him to throw it [his shield] quite away.] i.e. to renounce his protestant faith. In allusion to Ephes.vi.16. Above all, taking THE SHIELD OF FAITH.

XLVII.

They drew unto his side—] Alluding to the assistance given to Henry IV. by Q. Elizabeth.

L.


Ibid.

Ay me, that ever guile in women was invented!] i.e. was ever met with, found, &c.

Hei mihi, feminine quod fraus in pectore quondam

Inventa est!

LIII.

--the knight of the red-crosse.] See note on B.iii.C.3.St.62. 'Tis rightly done of our poet to put us in mind now and then of his heroes; for they are all to be brought together in the last book, when they make their appearance, with P. Arthur, before the Fairy Queen.
LVI.
Ne for advantage terme to entertaine.] Perhaps, terms, conditions, &c.

LXII.
As prayse and honor.] i.e. honourable praise. ἐν διὰ δόμον.
CANTO XII.

XII. (i.e. I.)

O sacred hunger of ambitious mindes
And impotent desire of men to raigne!]
Spenser is classical in his expressions; and to understand him you must often translate him. Sacred hunger. Virg.iii.56. Sacra fames. Impotent desire of men to raigne: Impotens regnandi cupidus: i.e. ungovernable, violent, &c. He adds,

Nor laws of men, &c. can keep from outrage, &c.

Where they may hope a kingdom to obtaine.
Perhaps he had in view, what Cicero tells us was Caesars's favourite sentiment from a speech in Euripides,

Nam si violandum est jus, regnandi gratia
Violandum est; aliis rebus pietatem colas.

Cic.Off.iii.<xxi.82.>ex. Phæniss.Eurip.

No faith so firme, no trust can be so strong.
No love so lasting then, that may endure long.

If this is the true reading, endure is of three syllables, but I have followed the folio of 1609, and printed it enduren. Reflections of this kind are very frequent: so in B.ii.C.10.St.35.

But 0 the greedy thirst of royall crowne,
That knows no kindred, nor regards no right.

Chaucer, Knightes Tale, 1626.

0 Cupido, out of all charitie!

0 reign, that wouldst have no felaw with thee!
But sothe is said, that Love ne Lordship
Will not his thankes have any felawship.

So the Ital. Proverb, Amor et seignoria non vogliano compagnia. And
Ovid.

Non bene cum sociis regna Venusque manent.

<Artis Amatoriae iii.564.>

XIII.

Like as a tender rose--] See note on B.iv.C.12.St.39.<i.e. St.34.>

XVIII.

As when a skilful marriner doth reed
A storme approaching, that doth perill threat,
He will not bide the daunger of such dread,
But strikes his sails, and vereth his main-sheet,
And lends unto it leave the emptie ayre to beat.]

Compare this simile with the following.

So when the seamen from afar descry
The clouds grow black upon the low'ring sky,
Hear the winds roar and mark the seas run high,
They furl the flutt'ring sheet with timely care,
And wisely for the coming storm prepare.

Rowe's Lucan,vi.494.

XXIII.

That falling on his mother earth he fed.] The construction is, that
falling he fed on [he bit] his mother earth,

Procubuit mortiens et humum semel ore momordit.

Virg.xi.418.

XXIII. <i.e. XXVIII.>

Tho' as he back returned--] The historical allusion points to the
detraction and envy which followed the Lord Grey, when he returned
from Ireland. "I remember that in the late government of the good
Lord Grey, when after long travail, and many perillous assays, he had
brought all things almost to that pass that it was made ready for
reformation, and might have been brought to what her majesty would; like complaint was made against him, that he was a bloody man, and regarded not the life of her subjects.--whom, who that well knew, knew to be most gentle, affable, loving and temperate.--Therefore most untruly and maliciously do these evil tongues backbite and slander the sacred ashes of that most just and honourable personage, whose least virtue, of many that abounded in his heroic spirit, they were never able to aspire unto." Spenser's view of Ireland.

Ibid.

Two griesly creatures; AND TO THAT their faces.

Most foule and filthie were--

I believe Spenser wrote

--ADD TO THAT their faces

Most foule and filthie were.

ADD TO THAT, Adde quod, moreover--These griesly creatures were Envy and Detraction. Compare Envy feminine, with Envy masculine, B.1.C.4.St.30. See too Ovid.Met.ii.<760ff.> where Minerva pays a visit to this imp of hell.

XXXIV. <i.e. XXXVI.>

A distaffe in her other hand she had.] i.e. her left hand. See note on B.21.C.4.St.4. The poet distinguishes Detraction from Envy very masterly.

XXXVII.

A monster, which the Blatant beast men call.] Spenser generally gives you some hint, and a short transitory kind of view, of what he intends afterwards to display more fully. The Blatant beast, here just mentioned, he tells you is under the direction of Envy and Detraction: we shall read more of him in the next book. His name is derived from Blaterare, to babble idly and impertinently, like defamatory and

XXXIX.
Then from her mouth—] Envy is described above, St.30, gnawing a snake, as in Ov.Met.ii.760.<i.e. 768-9.> videt intus edentem vipereas carnes. This half-gnawen snake she throws at Arthegal, which secretly bit him: intimating that he felt the effects of his envyers calumniators. The conduct of other poets is different: those bit by the serpent of Envy are poisoned with the malignity, and become the envyers, and not the envyed.

XL.
As for Grandtorto—] When Lord Grey was deputy of Ireland, he put to the sword the Spaniards, who surrendered to his mercy. His enemies said 'twas done with treachery and unjustly. This is the historical allusion: and 'tis mentioned by Spenser in his view of Ireland.

LET us, as usual, take a review of this Fifth Book, which treats, in the form of an allegory, of the most comprehensive of all human virtues.

Herodotus informs us, that the Persian kings celebrated with the highest magnificence their birth-day; when they granted to every one his boon. Nor with less magnificence the Fairy Queen kept her annual feast, on twelve several days, and granted to every just petitioner the requested boon.

In one of those days a disconsolate queen, named Irena, attended by Sir Sergis, made her entry according to the custom established; and complaining that an oppressive tyrant kept by violence her crown from her, prayed that some knight might be assigned to perform that
adventure; her boon was granted, and Sir Arthegal was the knight assigned.

This hero we have been long acquainted with; and have seen him in Fairy land, seeking adventures, and perfecting himself in many a chivalrous emprise. But we must suppose that he was not to proceed on his grand quest, till joined by his faithful Talus; a man of iron mold, without any degree of passion or affection, but the properest person imaginable to put in act the righteous decrees of Arthegal, or in one word, to be an executioner. Thus is justice (imaged in Arthegal) armed with power (imaged in Talus:) and thus accoutred, he relieves the oppressed, distributes right, and redresses injured kingdoms and nations.

Though Arthegal appears in a fuller view in this book, than hitherto, yet our chief hero, who is to be perfected in justice, that he might in the end obtain true glory, is not forgotten. If Homer dwells on the exploits of Diomed, or shows you at large Agamemnon, or describes the success of Hector; yet ever and anon you are put in mind of Achilles; and you plainly perceive the fatal effects of that pernicious wrath, which brought so many woes on Greece. Hence the unity of the poem is preserved. Why will you not consider Spenser’s poem in the same view, only built on a more extensive plan?

The Briton prince becomes acquainted with Arthegal by a rencounter, which often happens among knight-errants: as soon as they are reconciled (for the real great and good never disagree) they go in quest of adventures; and afterwards visit Mercilla at her royal palace. And here the Briton prince undertakes the relief of Belge from an oppressive tyrant: Mean time Arthegal goes to reinstate Irena
in her pristine dignity.

The historical allusions in this book are so very apparent, that most superficial readers of Spenser never could mistake them, because he mentions the very names. But I wonder that they stopped here, and did not pursue the hint, which the poet had given them.

Of Faery lond yet if he more inquire,
By certaine signes here set in sundry place,
He may it find; ne let him then admire,
But yield his sense to be too blunt and base,
That n’ote without an hound fine footing trace.

Introduction, B.ii.St.4.

Let us trace this fine footing, and take care we do not over-run our game, or start more game than we are able to catch. Sir Bourbon, B.v.C.11.St.52, is Henry of Navarre; who was kept from his crown, because a protestant; and hence in dangerous distress of a rude rout, St.44. The lady Flourdelis is the Genius of France. Bourbon in the encounter with the rude rout, i.e. his rebellious subjects, flings away his shield [the shield of faith, Ephes.vi.16. his religion.] And thus becomes a recreant knight.

—the love of lordships and of lands
Made him become most FAITHLESS and unsound.

C.12.St.2.

Notwithstanding the Genius of France is forced to take him,

So bore her quite away, nor well nor ill apaid.

C.xi.St.64.

Let us trace out the episode of Belge, There came two springalls [viz. the Marquis of Hauree and Adolph. Metkerk. See Cambden, pag.221, anno 1577.] Farre thence from forrein land [from the Netherlands]
where they did dwell,

To seeke for succour of her [Q. Elizabeth] and her peeres.
The Briton prince, in whom I think imaged the Earl of Leicester,
undertakes to deliver Belge from the cruelties of Geryoneo, i.e. the
K. of Spain. See note on the introduction, B.i.St.2 pag.332.
Mercilla is plainly Q. Elizabeth; the lady brought to the bar, Mary
Q. of Scots: the sage old sire that had to name The kingdom's care
with a white silver head, means the lord treasurer Burleigh:
Spenser
by some former poems had brought himself into this mighty man's
displeasure, B.vi.C.12.St.41. He now seems glad to curry favour; and
methinks goes a little out of his way in making himself a party-man by
abusing the memory of this unhappy Queen.—But this is foreign to my
design; let us return to our history. The two paramours of Duessa,
the Q. of Scots, are Blandamour and Paridell, i.e. the Earls of
Northumberland and Westmorland. Blandamour is the Earl of
Northumberland, because the poet calls him, The Hotspurre youth,
B.v.C.1.St.35.<i.e. B.iv.C.1.St.35.> This was the well-known name
given to the young Percy in the reign of King Henry IV. And is not
this speaking out, as plain as the nature of this kind of poetry
admits? Paridell is the Earl of Westmorland: Arthegal, I am
thoroughly persuaded, is Arthur Lord Grey of Wilton, Lord Deputy of
Ireland, our poet's patron. His military and vigorous executions
against the rebels in Ireland, brought upon him a load of envy and
detraction, when he came back to England: and this is very plainly
hinted at in the close of the 12th Canto. [Compare Cambden, pag.243
and 257, anno 1580, and Lloyd's State Worthies, in the life of Arthur
Grey Baron of Wilton.<pp.399-400.>] These circumstances are a strong
proof that Ireland, agreeable to this kind of prosopopaeia, is
shadowed out to us by Irena. With this hint given, read and apply the
following verses, C.12.St.40.

And that bright sword THE SWORD OF JUSTICE lent,
Had stained with reproachful crueltie,
In guiltlesse blood of many an innocent.

THE SWORD OF JUSTICE, i.e. according to the fable, the sword of
gold given him by Astræa; according to the moral, the sword he
received as Lord Deputy of Ireland, and the ensign of his command.

But I have still farther proofs: for what is Irena, but Ierna, a
kingdom or state that stands in need of succour, as much as Beige?
See likewise how the situation of the Island is pointed out,

She to a window came that opened west
Towards which coast her love his way addrest.
i.e. (in the historical view) Arthegal was going towards Ireland,
which lay west of England. See likewise C.12.St.3.

To the sea shore he gan his way apply.
And, C.12.St.26, he calls it a ragged common-weale; as certainly it
was, distracted with civil wars, and torn in pieces with perpetual
rebellions, formented by the K. of Spain, and the Pope.

If any should think that Irena means Peace in general, his
interpretation might seem to countennanc’d by the old quarto; which in
one place (viz. B.v.C.1.St.4.) spells it Eirena. But this is the
same name with the fair lady that attends Mercilla’s throne, in
B.v.C.9.St.32. And in other places ’tis spelt Irena, or Irene; and
so perpetually in all the Folio editions.

Old Sir Sergis, I take to be Walsingham. The K. of Spain is imaged
in the son of Geryon. C.10.St.8, in the soldan, C.8.St.28. and in

Will it appear too refining, if we suppose that the Sarazin Pollente, with his trap-falls, and his groome of evil guize, hence named Guizor (B.v.C.2.St.6.) alludes to Charles IXth. K. of France, who by sleights did underfong the protestants, and thus perfidiously massacred them? If this is allowed, who can help applying the name of Guizor, to the head of the Popish league, and chief persecutor, the Duke of Guise? And to carry on still this allusion, what is all that plot laid in the dead of the night, by the same sort of miscreants, to murder the British virgin (B.v.C.vi.St.27.) but a type of that plot laid against the chief of the British, as well as other protestant noblemen, 'that being thus brought into the net, both they, and with them the evangelical religion, might with one stroke, if not have their throats cut, yet at least receive a mortal wound.' [Cambden, p.187.] a plot, which though not fully accomplished, yet ended in a massacre, and was begun at midnight, at a certain signal given, on the eve of St. Bartholomew, anno 1572.

What shall we say of the tilts and tourneys at the spousal of fair Florimel? Had the poet his eye on those tiltings, performed at a vast expence, by the Earl of Arundel, Lord Windsor, Sir Philip Sidney, and Sir Fulk Grevil, who challenged all comers; and which were intended to entertain the French nobility, and the ambassadors, who came to treat of Anjou's marriage with the queen? [See Cambden, p.265.] Methinks I sometimes see a faint resemblance between Braggadochio and the Duke of Anjou, and their buffoon servants, Trompart and Simier.

In the vth Canto Arthegal is imprisoned by an Amazonian dame,
called by a French name Radigund; for Radegonda was a famous queen of France. Now as Spenser carries two faces under one hood, and means more always than in plain words he tells you; why, I say, does he who writes in a 'continued allegory,' give you this episode, if there is not more meant than what the dull letter contains? The story, I think, is partly moral, but chiefly historical, and alludes to Arthegal's father being taken prisoner in France; who almost ruin'd his patrimony to pay his ransom [See Cambden, pag.68; and Lloyd's life of Arthur Grey, Baron of Wilton.<p.398.>] 'Tis not at all foreign to the nature of this poem to mix family histories, and unite them in one person.

In the ixth Canto we read of a wicked villain which wonned in a rocke, and pilfered the country all around: he is named Melengine, from his mischievous disposition. Is not this robber a type of those rebels, who had taken their refuge in Clandilough, 'beset round about with craggy rocks, and a steep downfal, and with trees and thickets of wood, the paths and crossways whereof are scarce known to the dwellers there abouts (Cambden, pag.241. Compare B.v.C.9.St.6.) This villain is destroyed without mercy or remorse, as the rebels were with their accomplices.

Crying in vain for help, when help was past.


But if the reader has a mind to see how far types and symbols may be carried, I refer him to my own note on B.v.C.8.St.45.

And upon a review of what is here offered relating to historical allusions, if the reader thinks my arguments too flimsy, and extended beyond their due limits, and should laugh
To see their thrids so thin, as spyders frame,
And eke so short, that seem'd their ends out shortly came,
I would desire him to consider what latitude of interpretation all
typical and symbolical writings admit; and that this poem is full of
historical allusions, as the poet hints in many places.
NOTES

ON THE

SIXTH BOOK of the FAIRY QUEEN,

Containing the Legend of Sir Calidore, or of Courtesie.

II.

AND goodly fury into them infuse] Negat enim sine furore Democritus quenquam poetam magnum esse posse. Cicer. de Divin.i.37.<80.>

Ergo ubi fatidicos concepit mente furores

Incaluitque Deo.

_Ibid._

In these strange ways where never foot did use.] Nothing is so common as this boast of the poets; they all walk in paths untrodden before; Lucretius, Virgil, Manilius, &c. with a thousand others, scorn to tread in any man’s steps. But of all commend me to Ariosto<i.2>, who in the very entrance of his work, says he sings,

Things unattempted yet in prose or rhyme.

Cosa non detta in prosa mai ne in rima.

But the Orlando Furioso is founded upon the story of the Orlando Innamorato; and this very verse is imitated from Boyardo, Lib.i.i.C.29.St.1. and L.2.C.30.St.1.

La piu stupenda guerra, e la maggiore
Che raccontasse mai prosa ne verso
Vengo a contarvi.--

III.

Sith it at first was by the gods with paine

Planted in earth--]
with paine, i.e. difficultly. The virtues are transplanted from heaven; these are flowers that grow with difficulty in this lower and wicked world. From heaven is derived every good and perfect gift: as the apostle tells us. Compare B.iii.C.5.St.52. and B.iv.C.8.St.33.

IV.

—That feeble eies misdeeme.] judge wrongly of.

V.

Which see not perfect things but IN a glass.] not perfect things, i.e. not perfectly, darkly: ἐν ἄνυγματι, i.e. ἄμυγματωδές, 1 Cor.xiii.12. for now we see THROUGH a glass darkly. Βλέπωμεν γὰρ ὅτι ὁ ἐσποτροφ ἐν ἄνυγματι. Our translators take ἐσποτροφ, not for what reflects the image, speculum; as Spenser does: but for speculare, a transparent crystal, or stone, or horn.

VI.

But meriteth indeed an higher NAME,

Yet so from high to low uplifted is your name.] It should have been printed a higher FAME: 'tis an error frequently erred in printing this poem, of repeating the same word twice.

VII.

Right so from you all goodly virtues well

Into the rest, which round about you ring]

As all rivers come from the sea [Eccles.i.7.] So from you, O queen, all goodly virtues do originally pour themselves [doe well] into the rest of the nobility, which do ring [or make a ring] round about you; i.e. which surround your throne: qui te coronâ factâ circumstant: qui te coronant. So perhaps 'tis to be understood, rather than, which doe RING, or make a wide report round about you. However, let the reader please himself, and make some allowance for jingling rhymes.
CANTO I.

I.

Of court it seems men courtesie do call.] To this etymology of courtesy he alludes in B.iii.C.6.St.1. where he calls the court,

The great schoole mistresse of all curtesy.

And Milton has the same allusion in his Mask<321-6.>]

Shepherd, I take thy word,
And trust thy honest offer'd courtesie,
Which oft is sooner found in lowly sheds
With smoaky rafters, than in tap'stry halls,
And courts of princes, where it first was nam'd,
And yet it most pretended.

See Junius in Courtesie.<i.e. Court.>

II.

To which he adding comely guize withall,
And gracious speach did steale mens hearts away:
Nathless thereto he was full stout and tall,
And well approv'd--]

2 Sam.xv.6. So Absolom stole the hearts of the men of Israel. See C.2.St.3. See likewise his elegy called Astrophel<21-2>, by whom he means Sir P. Sidney.

That all mens harts with secret ravishment
He stole away--

--thereto he was full stout and TALL.

This is a beauty that Homer and Virgil ascribe to their heroes.

VI.

Yet shall it not by none be testified.] Compare C.2.St.37.
VII.

The blatant beast—] See note on B.v.C.12.St.37. and on B.vi.C.12.St.39. Scandal and calumny under the similitude of a beast is agreeable to the stile of Daniel and St. John; where we find ravenous and tyrannical power thus frequently imaged.—But is Sir Calidore here mistaken, or the Hermit in B.vi.C.6.St.9. &c? The former says this beast was begotten of Cerberus and Chimaéra; the latter of Typhaon and Echidna.

IX.

Then since the salvage island—] In which island he rescued Irene. How plainly does the poet point at Ireland in the historical view of this poem, and alludes to the calumny and false accusations flung on Arthur Lord Grey of Wilton?

XI.

But first him loos‘d—] The first adventure that Sir Calidore meets with is exactly like the first adventure of Don Quixote. I believe both Spenser and Cervantes had some old romance in their view.

XV.

Untill a mantle she for him doe fynd

With beards of knights, and locks of ladies lynd.

Romance writers tell us of giants and uncourteous knights, that had mantles made of the beards of those they conquered. ’Tis strange that Jeffry of Monmouth who pretends to write a true history, should from silly romances insert this tale of Prince Arthur(x.3); namely that he conquered a giant who had a mantle made of the beards of kings. See likewise Drayton’s Polyolb. pag.62. Strada had in his prolation ridiculed this story.

XVII.

—unto the cry to lest.] to list, to listen: spelt so for the rhyme.
Like as a water streame, whose swelling sourse
Shall drive a mill, within strong bancks IS PENT,
And long restrayned of his ready course,
So soon as passage IS unto him lent,
Breaks forth.--]}
I hardly doubt but Spenser wrote IPENT or YPENT: like a water stream being pent, &c. This error we have mentioned already.

Whom Calidore perceiving--
He him persu’d]
--So Homer uses ὧς and Virgil ille. See note on B.ii.C.8.St.6.


--that ere he tasted bread,
He would her succour]
2 Sam.iii.35. God do to me, and more also, if I taste bread, or ought else, till the sun be down.

And on the helmet smote him formerlie.] i.e. before hand.

--would have unlast
His helmet]

In vain he seeketh--] Compare B.ii.C.5.St.15.

Ibid.

\[\text{WHO coming forth yet full of late affray,}\]

\[\text{Sir Calidore upcheard.}\]

The construction requires,

\[\text{WHOM coming forth, &c.}\]
CANTO II.

I.

--YET ought they well to know
Their good--

So in B.1.C.10.St.7.

And knew his good to all of each degree.

II.

Yet praise likewise deserve good thewes enforst with paine.] Morals
and manners acquired by practice and habit.

III.

Whose every act and deed that he did say.] This I have altered from
the authority of the Folio of 1609. Compare what is here said with
that above in C.1.St.2. If he repeats what has been well said
already, 'tis what the best poets have done before him.

V.

Of Lincolne-greene--] Of such green cloth as is now made at Lincoln.
Drayton (in his Polyolb.p.122,part 2d.) describes the bow-men of Robin
Hood, All clad in Lincolne greene.

VI.

Buskins he wore of costliest cordwayne.] See B.11.C.3.St.27. Perhaps
he gave it,

Buskins he wore of costl'est cordewayne.

After his favourite poet in the rhyme of Sir Thopas<3241>,

His shone of cordewayne.

i.e. of fine Spanish leather, such as is made at Corduba in Spain:
ocreÆ cordubenses, pick'd upon gold, i.e. with gold eylet holes: acu
pictas. See Virg.xi.777. Paled part per part, i.e. divided by a
pale, as in heraldry; by strait lines drawn from top to bottom.
the which by thee is slain,

By thee no knight, which armes impugneth plaine?] Calidore saw by his accoutrements he was no knight: 'twas contrary therefore to the law of arms for him to fight any knight, or to undertake any chivalrous adventure. Cervantes<Part I.ch.2.> has made Don Quixote to disturb himself much on this reflection, namely, that he who was no knight should presume to commence knight-errant: he therefore gets himself dubbed a knight, before he sallies forth to fight giants, knights, or wind-mills.

IX.

--wild woody raine.] i.e. region.

XIV.

--neither will I

Him charge with guilt, but rather doe quite clame.] i.e. release him, and quit him. Quit claim is releasing an action that one person has against another, and likewise a quitting any claim or title to lands. 'Quitte clamare, is to quit claim or renounce all pretensions of right and title.' Jacob's Law Dict.

XXIV.

With whom those graces did so goodly fit.] I believe Spenser wrote sit. See notes in <B.i.C.1.St.30.> pag.346, 347.

XXVIII.

And Tristan is my name.] There is scarce a romance but mentions Sir Tristram de Lyones, one of the knights of the round table. From Amadis de Caul we learn the name of the un courteous knight here slain, and of the lady rescued: in B.iv.C.34. 'tis mentioned that Bravor le Brun was slain by Sir Tristam, as he conducted fayre Yseult, wife of K. Marke, into Cornwall. Compare the history of Prince Arthur, part
II.C.xxv. and xxvi. she is called Beale Isold. And to the story told in the history of Prince Arthur [viz. in <Part II.>C.24.] Gower alludes, Fol.xxx.2.

In everie mans mouth it is,
How Tristram was of love dronke
With Bele Isold, when thei dronke
The drinke, which Bragweine hem betoke,
Or that king Marke his eme hir toke
To wife, as it was after knowe.

Sir Tristram de Lyones was son of king Meliodas, and of Elizabeth, king Marke's sister of Cornwall: she died at his birth, and desired that the son born of her might be called Tristram, i.e. as much as to say a sorrowful birth. See the Hist. of Prince Arthur, Part II.C.1,2, and 3. He gives an account of himself in Ch.71. Sir Tristram is said first to have invented all the terms of hawking and of venery. See <Part II.>C.138. To this Spenser alludes in St.31. and 32.

XXIX.

Faire Emiline—] Our poet varies from the history of Prince Arthur: for he has a story to tell of his own.

Ibid.

Whose gealous dread induring not a peare,
Is wont cut off all that doubt may bread.]


XXX.

So taking counsell of a wise man red.] i.e given by a wise man.

Ibid.

The which the fertile lionesse is hight] See Carew's survey of Cornwall,pag.3. and Camden's Britan.p.11. Milton in Par.Reg.
B.ii.<360-1.> alludes to Sir Tristram, and mentions his country Lyones,

By knightes of Logris [See Spenser, B.ii.C.10.St.14.] or of Lyones,

Lancelot or Pelleas [Spenser, B.vi.C.12.St.39.] or Pellenore.

XXXV.

So he him dubbed—] There were various ways of dubbing a knight. One was to arm him from head to foot: but this being too tedious, a more expeditious way was thought of, ex. gr. by girding on the sword, by putting on the spurs, by embracing, by striking flattling with a sword, &c.

XXXIX.

But Tristram then despoyling that dead knight
Of all those goodly implements of prayse,

Long fed his greedie eyes with the fayre sight
Of THE bright mettall shyning like sunne rayes,

Handling and turning them a thousand ways]

 Implements of prayse, is the reading of the old quarto: but the following editions have ornaments of prayse. Arms are the implements or instruments of praise, as the means by which praise is procured: So in B.ii.C.12.St.80.

His warlike arms, the idle instruments

Of sleeping praise, were hong upon a tree.

This is a sufficient reason for my not altering the reading of the oldest edition: though arms may be properly said to be ornaments of praise. He says,

Long fed his greedie eyes with THE faire sight

Of THE faire mettall shyning like sunne rayes.
I believe the poet gave it,
    Long fed his greedie eyes with the faire sight
    Of that faire mettall shyning like sun-rays.

Fed his greedie eyes, is a Latinism; pavit oculos avidos: animum
picturâ pavit<Aen.1.464>. As Sir Tristram feeds his greedy eyes with
the bright spoils and goodly armour of this knight, handling and
turning them a thousand ways; so Mandricardo pleased his fancy in
viewing the radiant arms of Hector.

Forbite eran quell' armie luminose,
Che l' occhio appena soffre di vederle,
Fregiate d’oro, e pietre preziose,
Di rubini, e smeraldi, e grosse perle:
Mandricardo le voglie avea bramose,
E mill’ anni gli pare indosso averle,
Se le vogle per man, si maraviglia.

<Berni> Orl.inn.L.iii.C.2.St.33.

It seems to me that Mr. Pope, when he translated that beautiful
passage in Homer<II.xix.11ff.>, where Thetis brings to her son his
arms, just as they came from the forge of Vulcan, had his eye on this
passage of Spenser; for he uses his words: the verses are very
harmonious, and well worth transcribing:

Then drops the radiant burthen on the ground;
Clang the strong arms, and ring the shores around.
Back shrink the Myrmidons with dread surprize,
And from the broad effulgence turn their eyes.
Unmov'd the hero kindles at the show,
And feels with rage divine his bosom glow;
From his fierce eye-balls living flames expire,
And flash incessant like a stream of fire.
HE TURNS THE RADIANT GIFT; AND FEEDS HIS MIND
On all th' immortal artist had design'd.

Iliad xix.15<24>.

This beautiful passage in Homer Virgil has borrowed; Venus is there
introduced bringing armour to her son,

Proud of the gift he roll'd his greedy sight
Around the work, and gaz'd with vast delight.
He lifts, he turns, he poizes and admires
The crested helm---

Dryden AEn.Virg.<viii.>818.

XLII.

XLVII. <i.e. XLVIII.>
So oft he did his shield--] The heroes of antiquity used their
shields oftentimes to carry off the wounded, or dead, from battle.
There are instances of this custom both in Homer and Virgil: in
Milton likewise, vi.337, Satan when wounded is born on the shields of
his party from off the files of war. Sir Calidore puts his buckler to
this ancient and no ignoble use. Take notice too of that balm which
he had long provided himself with, according to the good custom of
ancient knight-errants. This custom is mentioned in a note on
an imitation of the scriptural language, And powering balm into his
wounds, him up thereon did reare. See Luke xi.34.<i.e. x.34.>
CANTO III.

I.

TRUE is that whilome that good poet sayd,
The gentle mind by gentle deeds is known
For a man by nothing is so well bewrayd
As by his manners—

The old quarto and Folios 1609, 1611, 1617, all read For a man: but the Folio 1679, and Hughes omit the particle,

For man by nothing—

If we keep the old reading, we must suppose Spenser began his verse with tribrach. Compare this beginning with B.vi.C.7.St.1. But what good poet does he mean?

Lo! who that is most vertuous alway
Privy and apert, and most tendith aye
To do the gentle dedis that he can,
Takith him for the gretist gentleman,
Crist woll we claim of him of our gentilness,
Not of our elders for their old richess.

Ch. Wife of Bath's Tale,1113.

Redith Seneca, and redith eke Boece,
These shall ye sene express, that it no drede is,
HE IS GENTIL WHICH THAT DOOTH GENTIL DEDIS.

Ibid.1170.

'Tis very plain he has Horace in view, 'tis seldom seen that a trotting stallion gets an ambling colt,

Fortes creantur fortibus et bonis,
Est in juvencis, est in equis patrum
Virtus; nec imbellem feroce
Progenerant aquilae columbam.

Hor. L. iv. Od. 4. <29-32.>

As he says here, that the gentle heart is seen in doing gentle deeds: so in the beginning of Canto 7. he says the baser heart is seen in discourteous deeds.

Like as a GENTLE HEART itself bewrays
In doing gentle deeds with frank delight
Even so the baser mind——

Convien, ch' ouunque sia, sempre cortese
Sia UN COR GENTIL, ch' esser non può altramente,
Che per natura, e per habito prese
Quel, che di mutar poi non è possente.
Convien, ch' ouunque sia sempre palese
Un cor villan si mostrì similmente.
Natura inchina al male; e viene a farsi
L' habito poi difficile à mutarsi


Ibid.

Doth noble courage shew with courteous manners met] Courage is mind or heart: met is for meet, suitable, convenient. See note on B. iv. C. 11. St. 46.

II.

—Which that castle ought.] owed, owned; was possessor of.

III.

But now weke age had dim'd his candle light.] Reason, or the reasoning faculty, is called in scripture, the candle of the Lord: 'tis that light which inwardly is given to every man to conduct him through life; and is often dimmed with weak age, and bodily
infirmities.

Ibid.

Whom Calidore, thus carried on his chine.] i.e. on his back, by a figure called Syncedoche.

IV.

In this the hope that to my hoary heare

Thou brings?]

So complains the mother of Euryalus, Æn.IX.481. Tune illa senectae sera meae requies? But I believe he had another place in view, where Pallas is carried home dead on a bier to his aged father.

Non haec, ô Palla, dederas promissa parenti--

Æn.xi.152.>

XIII.

Earely, so soone as Titans beames forth brust.] so the old quarto and Folio 1609. Not burst. Chaucer and our old poets always so write: and so likewise in the old version of the Bible. Germ. bresten, brust.

XVI.

He gan devise this counter-cast of slight.) courtesy and good manners require us oftentimes to keep back some part of a story and to gloss over some other parts: So Ulysses vindicates the behaviour of Nausicaa in Hom.Odyss.VII.<290ff.> Horace<Odes III.xi.35.> calls Hypermestra, splendidemendax. Truth in words may be right; Truth in benevolence must be so. "The Physician may lye to his patient; the general to his soldiers, provided it be for their good: Truth has been injurious, and even falshood a benefit to mankind." Max. Tyrius.
And eke the lady was full faire to see.] Καλὴ λεῖν.

XXIII.
The faire Serena.] one of the old quartos has Crispina: another, of the same date, Serena: so that the place was altered during the printing off the sheets.

XXIV.
Crying aloud in vaine to shew her sad misfaze.] So the old quarto and Folio 1609. But the Folios of 1611, 1617. read as I have printed in the context, and as the metre requires.

XXVIII.
—Softning foot her beside.] Ἀφίξα βάλειν. Softening, making soft and slow his foot as he walked beside her. This is the reading of the old quarto and Folios 1609, 1611, 1617. But the Folio of 1679. And Hughes,

—soft footing her beside.

What makes this last reading probable is, that we meet with this same expression below, C.7.St.6.

With a wyld man soft footing by his side.

let the reader please himself.

XXVIII. {i.e. XXXVIII.}

Did shut the gate against him in his face.] This is a Greek phrase. Anthol, pag.456. Διωλίδας ἀκρατήναζέν ἐμοὶς Γαλατεία προσώπου

XLIII.
Ne from his currish will a whit reclame.] reclaime himself: be reclaimed. See note on B.i.C.5.St.28.

XLVIII.
And couching close his speare and all his powre.] Here seems the usual fault of printing the same word twice over, instead of
And couching close his speare with all his powre.

L.

—That the blood ensew'd.] So it should have been printed.
CANTO IV.

IV.

Save such as sudden rage him lent to smite.] Milton<PL.vi.635.> has
the same expressions, rage lent them arms. Virg.<Aen.i.150.> Furor
arma ministrat.

Ibid.

He was invulnerable made by magicke leare.] This is agreeable to
romances: Orlando was invulnerable except in the soles of his feet;
Ferrau, except in his navel. Who does not see that Orlando’s story is
imitated from what is told of Achilles, and Ferrau’s, from what is
told of Ajax?

V.

He stayed not t’ advise.] So the quarto: but the Folio, 1609. He
stayd not to advise.

Ibid.

Yet in his body made no wound nor bloud appeare.] None of the books
read, nor wound nor bloud appeare.

VI.

—he grīple hold did lay.] See note on B.i.C.4.St.31.

X.

And perill by this salvage man pretended.] Shown forth or apparent,
praētendere, Ital. pretendere. so Milton X.872. where Dr. Bently reads

XIII.

THERE foot of living creature never trode.

Ne scarce wyld beasts durst come, there was this wights abode.] So the quarto: but I have corrected the context from the Folio of
1609.
And hinder him from libertie to pant.] i.e. To breath freely: used catachrestically.

XXX.

But to these happie fortunes--] Folio 1609 those.

XXXI.

In th' heritage of our unhappie paine.] i.e. to inherit our hitherto unsuccessful endeavours.

Ibid.

--after our lives end.] livēs, so above, St.16. knīghtēs.

XXXII.

--he greatly doth forthinke.] It should be, forethinke i.e. think beforehand of.

XXXIII.

Well hop't he then, when this was propheside,

That from his sides some noble chyld should rize.]

The Folio of 1609, Side. So Pliny, Epist.3. à meo tuoque latere, mine and your kindred.--I believe Spenser in this episode has an allusion to the fabulous stories told of the Mac-Mahons, a name signifying in Irish the sons of a bear: they were descended originally from the Fitzursula's, a noble family in England: as Spenser writes in his view of the state of Ireland.

XXVI. <i.e. XXXVI.>

And certes--] We read not only of famous knights in wild romances, but heroes in grave histories, whose linage was unknowne, and whose lives were preserved by wild beasts. Cyrus is said to have been suckled by a bitch, Romulus and Remus by a wolf. See Ælian, Var.Hist.xii.42. Justin.L.xliv.C.4. Hyginus,Fab.ccliii.
XXXVIII.

--The which elsewhere are shoune.] They could not be shown in this poem: Spenser promised another epic poem, see note on B.i.C.11.St.6. In this perhaps they might be shown: or, in the historical view, in the annals of Ireland.

XL.

On the cold ground maugre himself he threw,

For fell despight.]

Maugre is an adverb used as the Ital. malagrado: against his will, maugre for fell despight. See the Glossary.
CANTO V.

THE Salvage serves Matilda well.
So the old quarto and Folios 1609, 1611, 1617, 1679. But Hughes Serena. See below St.27, and C.3.St.23. The error was occasioned from C.4.St.29.

II.
As ye may know, when time shall be to tell the same.] In some Book or Canto hereafter intended to be written by me: for my intent is to open things to you by little and little.

VI.
And sought by all the means that he could best.] Perhaps Spenser wrote cud, i.e. knew. See Ch.Troil. and Cress.i.661. Anglo-S. cuð See below, St.36. Or in the ordinary signification, that he best could do.

X.
And in his homely wize began to assay T' amend what was amiss.] Perhaps he gave it,
And in his homely wize began t'assay T' amend, &c.
Or rather omitting to, which is after his manner,
--began assay T' amend what was amsise.

XII.
After that Timias had againe recure The favour of Belphoebe--]
When Sir Walter Rawleigh had recovered again the favour of Q. Elizabeth. See B.iv.C.8.St.17. But defamation and scandal he could
not yet get rid of.

XV.

To draw him from his dear beloved dame.] viz. Belphoebe.

Ibid.

That no one beast—but he IT challenge would,

And plucke the pray oftimes out of THEIR greedy hould.]

Observe the change from the singular to the plural number. See critical observations on Shakespeare, pag. 358.

XXIV.

To whom the squire nought answered—] Observe in this Stanza the silence of the gentle squire: the same silence the Christian knight keeps, too conscious of his being misled by the scarlet-whore, see B.i.C.8.St.43. So likewise Sir Arthegal, B.v.C.7.St.41. <i.e. St.40.</i>
The disdainful silence of Ajax upon seeing his enemy Ulysses in the shades below<sub>Od.xi.563-4</sub>, and of Dido, when she saw her false Aëneas<sub>Aen.vi.469ff.</sub>, are brought as instances of a sublime, without a word spoken. Timias knew no apology could be made, and therefore no apology should be made: his silence proceeds from self-conviction, too conscious of having offended his royal mistress.

Ibid.

As to them seemed fit time to entertain.] I leave it to the reader, whether he will read

As to them seem’d fit time to entertain.

Or,

As to them seemed fit time t’ entertaine

XXV.

That seem’d the spoile of some RIGHT well renown’d] Perhaps he gave it thus,

That seem’d the spoile of some KNIGHT well renown’d.
Ibid.

And sternly with strong hand it from his handling kept.] Our poet has frequently this sporting with jingling words.

XXVIII.

--be done to pine] is put to death, starved, pined away; and so used by Chaucer.

XXXII.

To make THEM to endure the pains did THEM torment.] Spenser often omits the relative: here methinks the printer has omitted it, and repeated (as usually) the same word twice.

To make them endure the pains that did torment.

XXXV.

Deckt all the rooфе and shadowing the roode.] The roode, i.e. the cross or crucifix. In churches and chapels there was a place left for the crucifix, called the roode-loft, which is to be seen in many churches to this day.

Ibid.

Was wont his howres and holy things to bed.] to bed, so the rhyme requires. To bid, to pray: to bid his howres, to say his prayers, called in Anglo-Sax. tid-sangas, horariae cantiones, officium diurnum: the office of the church performed at the canonical hours.---Horâ matutinæ: Horæ Vespertinae. In French heures signifies prayers, or a prayer-book. See Du Fresne’s Glossary in v. Horæ Canonicae.

XXXVI.

That could his good to all.] That knew and practised his good manners to all people. See above St.6. Did he not write here coud? So Ch. in Troil. and Cress.i.661.

Phœbus, that first found art of medicine,

Quoth she, and coud in every wight’is care
Remedy and rede.—
i.e. and knew. So above, St. 6.

And sought by all the meanes that he could best,
i.e. that he knew best. Anglo-Sax. can, scio cube, scivit.

XXXVII.

But being aged now and weary to
Of warres delight—

to is so spelt in the quarto and Folios of 1609. in Hughes, too.
This knight turned hermit,

And hanging up his armes and warlike spoile
From all the worlds incumbrance did himself assoyle,
The custom of old veterans hanging up their arms, when they quitted
service, is frequently mentioned.

Veianius, armis
Herculis ad postem fixis, latet abditus agro.

Nunc arma, defunctumque bello
Barbiton hic paries habebit.

XXXVIII.

So Godfrey, having conquered Jerusalem: see the last Stanza in Tasso.

Deckt with green boughes and flowers gay beseene\] i.e. of a gay
appearance. So above St. 36.

How each to entertaine with curt’sie well beseene.
i.e. well looking and becoming. This phrase often occurs Chaucer
uses it, and Lydgate frequently.

XL.

That they ne might

Endure to travell, not one foot to frame.]
i.e. to order right. The picturesque and slow broken verse that follows is masterly contrived,

Their hearts were sick | their sides were sore | their feet were lame.

XLI.

—as shall declared be elsewhere.] In some other Canto of this poem.
CANTO VI.

I.

—THAT immortal spright
Of Podalyrius—]
i.e. the immortal Podalyrius himself; who was a son of the famous
physician Æsculapius. This manner of expression is frequent in the
poets.

Hoc caverat mens provida Reguli.

i.e. ipse providus Regulus.

Narratur et prisci Catonis
Saepe mero caluisse virtus.

Virtus Scipiaedae et mitis sapientia Laeli.

So Homer frequently, Προδύμου βη, i.e. ipse Priamus<Il.iii.105>. Βη
Hœaulmēn, ipse Hercules<Il.658>: Πυλᾱμένεος λόγον κηρ, ipse
Pylæmēnes, Il.B'851. Εὔτωρος μένος, Hector, Il.Ε.418. οδένος
Ιδομενέος, Idomeneus, Il.N.248. Ελενου ψυχή, i.e. Helenus:
Eurip.Hecub.84. δένος Αγαμέμνους, i.e. Agamemnon, Ibid. 723. Cor
jubet hoc Enni, i.e. ipse Ennius, Pers.vi.10. See note on

IV.

For whylom he had been a doughty knight
As any one that lived in his dayes.—]

Compare this Stanza with B.vi.C.5.St.37.—And here 'twill not be
improper once for all to take notice of our poet's repetition of the
same circumstances, in pretty near the same expressions. And this is
according to the great masters of antiquity; and the greatest master of all, Homer. But let us hear one of the best judges of good writing, and a contemporary with Spenser, 'The old and best authors, that ever wrote, were content, if occasion required, to speak twice of one matter, not to change the words, but Ὄντις, that is, word for word to express it again. For they thought that a matter well expressed with fit words and apt composition, was not to be altered, but liking it well their selves, they thought it would also be well allowed of others. A scole-master, such a one as I require, knoweth that I say true. He readeth in Homer almost in every book, and especially in the 2d and 9th Iliad, not only some verses, but whole leaves, not to be altered with new, but to be uttered with the old self same words. He knoweth that Xenophon, writing twice of Agesilaus, once in his life, again in the history of the Greeks, in one matter, keepeth always the self-same words. He doth the like speaking of Socrates both in the beginning of his Apology, and in the last end of Ἀπολογίας. Demosthenes also, in the fourth Philippic, doth borrow his own words, uttered before in his oration De Chersoneso. He doth the like, and that more at large, in his oration against Andration and Timocrates. In Latin also, Cicero, in some places, and Virgil in more, do repeat one matter with the self-same words. These excellent authors did thus not for lack of words, but by judgment and skill, whatsoever others more curious and less skilful, do think, write, and do.' Ascham's Schole-master, pag.115. An instance of this repetition I will here add from Milton, x.1086.<-1092,1098-1104.>

What better can we do, than to the place
Repairing, where he judg'd us, prostrate fall
Before him reverent? and there confess
Humbly our faults, and pardon beg, with tears
Wat'ring the ground; and with our sighs the air
Frequenting, sent from hearts contrite, in sign
Of sorrow' unfeign'd, and humiliation meek.--

--They forthwith to the place
Repairing, where he judg'd them, prostrate fell
Before him reverent; and both confess'd
Humbly their faults and pardon beg'd, with tears
Wat'ring the ground, and with their sighs the air
Frequenting, sent from hearts contrite, in sign
Of sorrow' unfeign'd, and humiliation meek.

where Dr. Bentley has the same excellent observation that Ascham made
before: 'Note, that the last seven verses, being a repetition of the
former, mood and tense only of the verb changed, is an imitation of
Homer and Virgil, and shews an assurance in the poet, that what was
once well said will bear repeating; and has the same true air both of
simplicity and grandeur.' Take the following instance from Virgil,
G.IV.537.

Sed modus orandi qui sit, prius ordine dicam:

QUATTUOR EXIMIOS PRESTANTI CORPORE TAUROS,
Qui tibi nunc viridis depascunt summa Lycaei,
Delige, et intacta totidem cervice juvencas:
Quattuor his [lege, hinc] aras alta ad delubra deorum
Constitue, et sacrum jugulis demitte cruorem,
Corporaque ipsa boem frondoso desere luco.
POST URI NONA SUOS AURORA ostenderit ORTUS,
INFERIAS ORPHEI lethaea papavera MITTES
Placatam Eurydicen vitulâ venerabere caesus,
Et nigrum mactabis ovem, LUCUMQUE REVISES.
Haud mora, continuo matris praecepta facessit:
Gave salves to every sore, but counsel to the mind.] see note on B.i.C.7.St.40.

VII.

For in yourselves your onely help doth lie
To heele yourselves—]
The books read yourselves; and have not the reading I looked for, For in yourselves &c.

Monstro quod ipse tibi possis dare: Semita certe
Tranquillae per virtutem patet unica vitae,

Juven.X.363.

VII.

If therefore health ye seeke, observe this one.] Hoc unum.

IX.

Begot of foule Echidna, as in bookes IS taught.

X.

Echidna IS a monster direful dred,
Whom gods doe hate, and heavens abhor to see;
So hideous IS her shape so huge her head,
That even the hellish fiends affrighted bee
At sight thereof—]
The context here cannot be quite right: for IS thrice repeated, so close together, seems the printer’s error: and in the 3d verse of the 10th Stanza, ’tis better omitted.
So hideous her shape, so huge her head,
That even the hellish fiends—
of this Echidna he says,

Whom gods doe hate, and heaven's abhor to see;
Heavens i.e. the gods who dwell in the heavens; so that we have
different words, without different ideas: It might have been thus,

Whom gods doe hate, and men abhor to see.

A dreadful fiend of gods and men ydred.
He adds,

That ev'n the hellish fiends affrighted bee.
so Virgil<Aen.vii.327>,

Odit et ipse pater Pluto, odere sorores.
But in the last verse of St.ix. he says,

Begot of foul Echidna, as in bookes is taught,
what bookes are these? not the bookes of Hesiod concerning the
generation of gods and monsters; for he departs in many circumstances
from Hesiod, and has a mythology of his own; or rather a mythology,
which the Muse taught him, from those sacred and secret volumes
mentioned already in a note on B.iii.C.2.St.18.

XI.

There did Typhaon with her company;
Cruel Typhaon, whose tempestuous rage,

Makes th' heavens tremble oft, and him which vows asswage,

There did Typhaon Company with Echidna; this is expressed according
to the Greek σουνελσεῖν, σουεῖναί, These two monsters with their
monstrous brood, are mentioned by Hyginus in his Preface and in
Fab.151. See what I have cited from Hesiod concerning this Echidna,
from which Spenser imaged his monster Errour, in the notes on
B.i.C.1.St.13. See likewise above, the notes on B.vi.C.1.St.7. He adds,

Cruell Typhaon, whose tempestuous rage

Makes th' heavens tremble oft, and him with vows asswage.

Concerning this cruell Typhaon, or Typhon, consult Hyginus, Fab.152. and Virg.ix.716. Whose tempestuous rage makes the heavens tremble, viz. by flinging up burning rocks and fire and smoke from mount Ætna, or Inarime, under which he is buried: and makes them asswage him by vows: desiring the enormous giant to cease his rage.

XII.

--most and least.] See most in the Glossary.

XIV.

For when the cause--removed is--] According to the action in the Schools, sublatâ causâ tollitur effectus.

XVI.

The Squire, for that he cautious was indeed.] rather, in deed.

XVII.

Wrought to Sir Calidore so foule despight.] So 'tis printed in the old quarto, and folios, apparently wrong, for, Sir Calepine, as 'tis printed in Hughes' edition.

Ibid.

But by what means--

I must awhile forbeare--]

This is exactly after the manner of Boyardo and Ariosto: they just mention the heads of a story and then pass on to another, keeping the first mentioned for some other canto.

XXIV.

And with reproachfull words him thus bespake on hight.] on hight, i.e. highly, proudly: frequently so used by the old poets.
--which still attended on her.] Her agrees with treason.

XXVI.

That on his shield did rattle like to haile.] He seems to have in his eye the description of Æneas, when assailed by Lausus and his friends. See Virg.x.802.

XXVII.

Like a fierce bull.] compare with B.vi.C.5.St.19. presently after,

So likewise turnde the prince upon the knight--

He gave it I believe, that knight.

XXIX.

Ne would the prince him ever foot forsake. Perhaps here is a word omitted,

Ne would the Prince him e'er one foot forsake.

so above St.28. He foot by foot him followed.

XXXII.

Her weed she then withdrawing did him discover.] The measure is thus,

Her weed | she then | withdrawing | did him | discover.

These words withdrawing and discover, each of them in the verse, take up the time of one long and one short syllable. The reader will be pleased to remember this in some other verses, though not particularly taken notice of.

XXXV.

A wrongfull quarrell to maintaine.--] Romances are made up of such kind of exploits; founded on false notions of love, gallantry, and mock-honour; and in a word no better than downright madness or Quixotism. 'Tis ground sufficient for a quarrel, if you love, or do not love a knight's mistress: Another knight defends a pass, and swears no one shall pass that way without trial of his manhood: A
third wants a sword or a helmet, and swears he will wear none till he gets one in combat. Such are the histories of the Paladins, the Palmerins, the Knights of the round table, and the Don Quixots.
CANTO VII.

<1.>
LIKE as the gentle hart—] Un cor gentil. Ariosto, xxxvi.1. See the note on C.3.St.1. Gentle hart, is Chaucer’s expression. See note below on St.18.

VII.

—Like to that heavenly spark
Which glyding through the ayre lights all the heavens dark.—]
The simile is elegant, and borrowed from Homer, who compares Minerva’s descent from heaven to a shooting star or glancing meteor, ll.5’75. Ovid<Met.ii.319-22.> compares the fall of Phaëton to a shooting star: and Milton the descent of Uriel, iv.556.

—Swift as a shooting star
In autumn thwarts the night.

IX.

As when a cast of faulcons make their flight
At an herneshaw—]
Sydney pag.108. A cast of Merlins—But the sport which for that day Basilius would principally shew to Zelmane was the mouty at a hearne, &c.

X.

Himselfe recovering, was returnd to flight.] It should have been printed fight: ’tis an error of the press, by the printer’s casting his eye on the verse in the Stanza above.

XIII.

—That neither day nor week.] Had rhyme permitted he would have said, that neither day nor night: at no time.
--which half it ought.] who is owner of half.

XVIII.

For where's no courage, there's no ruth nor mone.] This is Chaucer's frequent observation,

For pite rennith sone in gentil hert.

Knight's Tale 1763.

That pite rennith sone in gentil hert.

Squier's Tale 499.

Lo! pite rennith sone in gentil hert.

Merch. Tale 1502.

XIX.

The whyles his lord in silver slomber lay.] The verse is prettily melted and softened down by the repetition of the letter l. As to the expression we have it again in B.vi.C.9.St.22.

But all the night in silver sleep I spend.

Silver refined is an emblem of purity: So silver sleep means sleep purged of gross vapours, pure and unmixed; 'sery-light from pure digestion bred< P.L.v.4.>.'

Ibid.

Like to the evening starre--] See note on B.i.C.12.St.21.

XXVI.

But as he lay upon the humbled gras.] So the quarto and Folios 1609, 1611, 1617, 1679. In Hughes 'tis printed humble, which I like better. The adjective is properly to be joined to He, viz. He humbled. But poetry loves to invert the natural order of words. See the note on B.iv.C.8.St.16. and on the Introd. to B.ii.St.3. p.429.

XXVII.

But turne we now back to that ladie free.] But turn we now—Nae
torniamo, as Boiardo and Ariosto say, when they resume a story just mentioned before. The same expression frequently occurs in the history of Prince Arthur. This tale is begun, and left above, C.vi.St.16.—Free is a perpetual epithet of this lady: see below, St.30. She was born free. St.31. The lady of her liberty.

XXXIII.

It fortun'd then that when the roules were red,

In which the names of all Loves folke were fyled.)

It happened that when the records or rolls were red, in which the names of the lovers were kept and filed up. In Hughes's edit. 'tis printed, were fill'd—We read presently after that Cupid bad his eyes to be unblindfold: he is blind or mot, as occasion serves, see B.iii.C.12.St.23. and now as he keeps his court on St. Valentine's day, 'tis requisite he should reconnoitre his servants. Chaucer has a poem intitled The Court of Love; (See Urry's edit. pag.560.) And this poem perhaps gave Spenser the hint of Cupid's court on St. Valentine's day. It seems proper here to observe, that Spenser wrote a poem called The Court of Cupid: which is mentioned by E.K. in his epistle to Mr. Gabriel Harvey, prefixed to Spenser's Pastorals. This poem, I believe, was never published; but he has introduced it here new modelled, and adapted to his Fairy Tale. In Chaucer's Court of Love, there are many shadowed persons, and poetical beings, introduced; as here Infamy and Despight, and a bayliff-errant named Portamoure; so named from carrying the messages and orders of Love.

XXXIX.

--with cursed hands unclean) impuris, illotis manibus.

XL.

But most the former villaine—] He who went formost or first; who led the lady's horse, St.44.
And sib to great Orgolio--] Take notice of a great beauty which
Spenser uses here and in several other places, viz. the figure of
suspense. For three or four Stanzas together you have a giant
described before you know his name: by this poetical apparatus your
ideas are raised, and the person is introduced with great solemnity.
This giant was descended from those who warraid against heaven; and
was related to that surquedrous giant Orgolio, mentioned in
B.i.C.7.St.14. who took prisoner St. George the knight of Una; and
was afterwards slain by Prince Arthur, B.i.C.8.St.24.

XLII.


Ibid.

And stalking stately like a crane did stryde

At every step upon his tiptoes hie.]

Βρονδόμενος ἐν ταῖς ὄσοις, as Aristophanes<Clouds 361.> said,
ridiculing the gate of Socrates.--But the image here is very
picturesque, and the repetition of the letters add not a little to the
picture.

And STALKING Stately like a crane did STryde.

At every Step uppon the tiptoes hie.

We have a ludicrous common saying, viz. He stalks as stately as a crow
in a gutter: which might be originally formed from Virg.C.i.387.

Et SolA in SiccA Secum Spatiatur Arena.

In Virgil you perceive the same affected iteration of letters, as in
Spenser: and a reader of Virgil and Spenser must be very unattentive
not to observe a thousand instances of like nature. It seems to me
that Ovid had Virgil's verse above cited in view, in describing of
Coronis before her change; and this I rather mention, because
unnoticed by any commentator that I can find.

Nam dum per litora lentis
Passibus (ut soleo) summa spatio rer arena,
Vidit, et incaluit pelagi deus.

Met. 11.572.

XLIII.

But in a jacket, quilted richly rare
Upon checklaton, he was strangely dight.]

Perhaps from Ch. in the rhyme of Sir Thopas, ver. 3241. (i.e. 3243.)

His robe was of Chekelatoun.

i.e. of a motley or checkered work. ‘The quilted leather Jack is old
English: for it was the proper weed of the horsemen, as you may read
in Chaucer, where he describeth Sir Thopas’s apparel and armour, as he
went to fight against the giant in this robe of Checklaton, which is
that kind of gilded leather with which they use to imbroider their
Irish jackets.’ Spenser’s view of Ireland. He wore likewise on his
head a kind of turban like to the Blackmores on the Malabar coast;
with which his hair was bound about and voyded from before, i.e. and
kept from falling about his eyes.

XLVI.

Rather then once his burden to sustaine] i.e. his club: so his
favourite poet in describing the giant Daungir, Rom. R. 3401.

And in his hand a grete bourdoun.

G. Douglas translates Virg. x. 318. Sternentes agmina CLAVA, ‘That with
his burden all the routis dang.’ Ital. bordone, Gall. bourdon.

XLVII.

Like as a mastiffe having at a bay

A salvage bull—]

A salvage bull, is from the Italian poet; toro salvatico
<Orl.Fur.xi.42>.

Ibid.

And oftentimes by Turmagant and Mahound swore.] The oath of Sarazins and infidels in romance writers. See note on B.ii.C.8.St.30. in pag.475.

XLIX.

Words sharply wound, but greatest griefe of scorning grows.] See note on B.iv.C.4.St.4.

L.

Till Mirabellas fortune I do further SAY.] Till I do further say or speak of the fortune, &c. or thus. Till I do 'say, assay, attempt to treat of, the fortune, &c.'
CANTO VIII.

IV.

That was that courteous knight—] B.vi.C.7.St.12.

VI.

See how they doe that squire beat and revile;
See how they doe THE lady hale and draw.]
The turn of the verse requires, methinks, that lady.

XI.

So as he could not weld him any way.] wield, direct or manage himself
any way: him for himself is frequent in Spenser, as θετῶν in Greek
for θετῶν.

XII.

As when a sturdy ploughman—] This simile seem taken from Propertius,
L.ii.Eleg.25.v.47.

Sed non ante gravis taurus succumbit aratro,
Cornua quàm validis hæsérít in laqueis.

Or from Orl.Fur.xi.42.

Come toro salvatico, ch’ al corno
Cittar si senta un’ improviso laccio,
Salta di quà e di là, s’ aggira intorno,
Si colca e leva, e non può uscìr d’ impaccio—

XIII.

And with his club him all about so blist.] From the French, blesser,
to hurt or wound.

XIV.

At last the caytive after long discourse.] shifting, running to and
fro. Ital. discorso, Lat discursus.
XVI.

But all that leg--

BUT fell to ground--

Perhaps, He fell to ground.

XVII.

For that unwares ye weetlesse doe intend.] I have altered it from the Folio, 1609. From that &c. The reading in the old quarto seems owing to what follows FOR more &c.

XX.

Complayning out on me that would not on them rue] out on me:--words of indignation, out on thee--fy on thee--OUT is an interjection that both Spenser and Chaucer frequently use, and often joined with Harrow: see Somner in uton.

XXI.

And sitting carelesse on the scorners stoole.] Psal.i.1. nor sitteth in the seat of the scornful.

XXIV.

Here in this bottle, sayd the sory mayd,

I put the tears of my contrition.]

Psal.lvi.8. Thou tellest my flittings, Put my tears into thy bottle. Spenser seems to allude to the lachrymatory bottles; the Italians call them lacrimarii.

XXV.

--by his foolish feare.] i.e. companion. See Fere, in the Index. 'Tis spelt so that the letters might answer in the rhyme.

XXXI.

And every body two, and two she four did read.] Euripides in Bacch.vers.915. and Virg.IV.470,

Et solem geminum et duplices se ostendere Thebas.
XXXIV.

Where being tyrde with travell, and opprest

WITH SORROW, she betook herselfe to rest]

'Tis frequently mentioned in Heliodorus, that being opprest with
sorrow they fall asleep: the same observation is made in the New
There are many of these natural observations in our poet, which have a
pleasing effect when introduced with art.

XXXVIII.

For sleep, they sayd, would make her battil better.] See Battill in
the Glossary.

Ibid.

Unto their god they would her sacrific"e,

Whose share, her guiltlesse bloud they would present.]

In all sacrifices the gods had their share, which the Greeks called
ἀναρχαί. So Horace\(\textbf{Serm.II.vi.66-7}\),

Ante Larem proprium vescor, vernasque procaces
Pasco, libatis dapibus,

i.e. giving my household gods THEIR SHARE. As to this episode of the
intended sacrifice of Serena, and her almost miraculous escape, it
seems taken from Achilles Tatius; who wrote the romance of Clitipho
and Leucippe\(\textbf{iii.12,15}\). Leucippe, like Serena, is carried away and
intended to be sacrificed. There is likewise a subitary altar
erected:

Бαμός ζε τις αὐτοτες αὐτοσχέδιος ἵνα πυλοῦ πεποιθεῖος,
καὶ ὁπὸς τὸ βαινὸ πυληῖον.

Of few green turves an altar soone they fayned.

_Sterling 44._

Erexit subitas congesti cespitis aras. Lucan.i.9.\(\text{i.e. ix.989}\). So
Milton, of the altar which Abel erected, xi.432.
I' th' midst an altar stood,
Rustic of grassy sod.

Leucippe is afterwards wonderfully preserved, and in a different manner from Serena. So likewise in Heliodorus, Theagenes and Chariclea, being taken captives, were intended to be sacrificed, but were miraculously preserved.

XL.
As if they would have rent the brazen skies.] See note on B.iv.C.8.St.38.

Ibid.
—then out aloud she cries.] See out in the Clossary: and the note above, St.20.

Ibid.
And rends her golden locks, and snowy breasts embrew.] For embrews. see note on B.iv.C.11.St.46.

XLIII.
And closely tempted with their craftie spyes.] See note on B.i.C.2.St.17. and on B.iii.C.i.St.36.

Ibid.
—Religion held even theeves in measure.] So our truly theistical and Christian Poet exclaims,

Tantum religio potuit suadere bonorum.
An atheist, a Lucretian, a modern free-thinker—exclaims ever and anon,

Tantum religio potuit suadere malorum.

<Lucretius i.101.>

XLV.
Tho whenas all things readie were ARIGHT.] So all the books read; which I have purposely consulted to find the reading I look'd for; a
reading much more after Spenser’s manner of expressing himself,

Tho whenas all things ready were BEDIGHT.

Ibid.

—with naked arms full net.] French, net, clean, neat. But as just below he says,

—ceremonies met,

for meet: so here, without going to the French language, he says net for neat. In both these places omitting a letter, the easier to introduce his jingling terminations: see note on B.iv.C.11.St.46.

XLVII.

Ne ought was tyred with his endesse toyles.] So the old quarto: which I have altered from the Folio 1609.

Ibid.

Ne ought was feared of his certaine harmes.] i.e. frayed, affrighted, on account of his certain harms.

XLVIII.

—of their sacred fire.] Cursed, abominable, superstitious.

Ibid.

And groining sore from grieved hart intire.] See note on B.iii.C.1.St.47.

XLIX.

Then to the rest his wrathful HAND he bends] Just above you have,

And even as his right HAND adowne descends,

i.e. the priest’s hand, who was going to sacrifice Serena: and this word seems to have caught the printer’s eye, and to have occasioned him to give us his wrathful HAND in the verse now before us, whereas variety and propriety rather claim another reading, viz.

Then to the rest his wrathful BRAND he bends.

This is agreeable to Spenser’s manner of expression, and preserving
that iteration of letters, which he is so apparently fond of: besides the expression is more poetical, keeping up the idea of a soldier, his wrathful brand.--

L.

—to cover what SHE ought by kind.] So the Folios: but the old quarto, what THEY ought by kind, i.e. by nature. The reading of the old quarto is not to be entirely disregarded; for the transition from the singular to the plural, from Serena to women in general, is easy; and agreeable to the manner of the best writers of antiquity.
CANTO IX.

II.

--WHICH I forbore
To finish then.]


III.

--But nature's dew.] only nature's due.

IV.

--where shepherds lie
In winter's wrathfull TIME.]

I believe Spenser wrote TINE or TEEN: which see in the Glossary;
'tis Chaucer's expression, and he uses it, B.iv.C.3.St.23. where consult the note in page 588. He has Chaucer in view likewise in the following stanza,

The whyles their beasts there in the budded broomes
Beside them fed—

So in the house of Fame, Urry's edit.p.466.(iii.)ver.134

And pipis made of grene corne,
As have little herde gromes,
That keepin bestis in the bromes.

E.K. who wrote notes on Spenser's Pastorals, says he took the following verses in February, Ec.l.ii.<35-6.> from Chaucer,

So loyt'ring live you little herd gromes,
Keeping your beasts in the budded broomes.

He uses Chaucer's expression likewise in St.7.

Such homely what as serves the simple clown.

Such homely fare, things, wherewithal, &c. So in the House of Fame pag.470.(iii.)ver.651. Ne ells what [nor any thing else] fro women
sent. And in the Rom. of the Rose 6737.

For to worchyn, as he had what, [i.e. wherewithal.]

So likewise our poet in the ixth Ecl. September<104>,

Then plainly to speake of shepheards most what.

And in his viiith Ecl. July<31-2>,

Come downe, and learne the little what

That Thomalin can saine.

Spenser in his letter to his friend Gabriel Harvey says that he is maintained abroad, most what, by the Earl of Leicester.—He likewise in St. 8. keeps still Chaucer in view,

The lustie shepheard swaynes sate in a rout.

Chaucer's Troil. and Cres. ii.613.

And men cried in the street, see Troilus

Hath right now put to flight the Grekis rout.

i.e. the Grecians. So in ver. 620.

An easie pace riding, in routis tweine,

i.e. in two companies. It seems to me that our poet had Chaucer perpetually in view in all these passages here cited, and all following each other: and as the emendation which I offer is more poetically expressed, and has its sanction too from Chaucer, so I make no question myself but he wrote

In winter's wrathful TINE--

But we offer our emendations, and place them only in the notes, at a distance from the context, for the examination of the reader.

XIII.

By this the moystie night—] Humida nox. Virg. ii.8.

XIV.

—but as old stories tell,

Found her by fortune—]
See B.iv.C.12.St.9.<i.e. B.vi.C.12.St.9.> This story of Pastorella is founded on the old Romance called Dorastus and Fawnia, from which Shakespeare borrowed the plan of his play called the Winter’s Tale: or rather Spenser might borrow from the original, viz. the pastoral of Daphnis and Cloe by Longus: which pastoral-romance if the reader consults, he will find some corresponding passages and imitations.

XXI.

And store of cares doth follow riches store.] Almost literally from Horace<Od. III.xvi.17>,

Crescentem sequitur cura pecuniam.

Ibid.

And my flockes father daily doth amend it.] This expression is taken from the pastoral poets. Ω τράγε, τῶν λευκῶν ἀγριν ἄνεος, οἱ hirc, albarum caprarum vir. Theoc.viii.49. Vir gregis ipse caper, Virg.Ecl.vii.7.

Thy flockes father his courage hath lost.  

Spens. in Feb.Ecl.2.<8.>

Let me add a similar expression of Horace L.i.Od.17.<7.> Olentis uxores mariti.

XXIX.

In vain, said then old Melibee, doe MEN
The heavens of their fortunes fault accuse;
Sith they know best what is the best for THEM:
For they to each such fortune doe diffuse,
As they doe know each can most aptly use.)

THEM rhymes so faintly to MEN that I consulted all the editions over again to see if I could find any difference, or the following reading;

Sith they know best what is the best.

And then
They to each one such fortune doe diffuse,
As they, &c.
Spenser has made this fine reflection before; and, like Homer he
repeats his fine reflections and good sayings, that you might not
forget them.
Right true: but faulty men use oftentimes
To attribute their folly unto fate,
And lay on heaven the guilt of their own crimes.


Old Homer led the way; thus translated by Mr. Pope Odyss.i.32.
Why charge mankind on heaven their own offence,
And call their woes the crime of Providence?
Blind! who themselves their miseries create,
And perish by their folly, not their fate.
Plato says very finely in Rep.x.<617E> ἄμειος ἔλοµένοι, θεὸς ἀνάμις.
Eligentis culpa est; Deus extra culpam. and dwells on this subject in
his 2d Alcibiades<142D-E>, ἐγὼ μὲν οὖν ἄνωθεν μὴ ἄνωθεν θεὺς
ἀνάμις ἀμόεσθαι ἐπὶ ἐκείνων φάµενοι καὶ ἀφούν ζώοιν ἐίναι.
ὁ δὲ καὶ
ἀναθέσθαι ἐπειδή ἀπασολαίασθαι (scribe ἀπασολαίασθαι, Hom.Od.σ.34, vel
communi lingua ἀπασολαίας.) ἐπειδή ἀφούσας καὶ ἐπειδή, ὅπερ μόνον
ἄλλος ἔχων. Quamobrem vercor equidem ne homines temerè deos incidunt
quasi mala ab iis inferantur: ii vero seu protervitate quodam, sive
insipientia sibi ipsi dolores morte aeriores pariunt. So Ficinus:
who should have translated it, suā stultitīā praēter fatum [praēter
naturāe ordinem] calamitates patiuntur. Hom.Od.σ.34. Juvenal from
this Socratic chart has borrowed his xth Satire. Plautus has imitated

Stulti haud scimus, frustra ut simus, cum quod cupiunter dari
Petimus nobis, quasi quid in rem sit, possimus moscere.
Certa ammittimus, dum incerta petimus, atque hoc evenit,
In labore atque in dolore, ut mors obrepat interim.

Shakesp. Ant. and Cleop. Act. II. <i>.5-8.>

--We ignorant of ourselves
Beg often our own harms, which the wise Powers
Deny us for our good; so find we profit
By losing of our prayers.

Chaucer in the Knight's Tale, 1253.

Alas! why phleynim men so in commune
Of purveyance of God, or of Fortune,
That giveth then full ofte in many' a gise
Well bettir than themselvin can devise.

In Troll. and Cres. IV. 197.

O Juvenal (Lorde!) trewe is thy sentence,
That little wenin folke what is to yerne,
That thei ne findin in ther desire offence
For cloud of error ne lette hem discerne
What best is.

Juvenal Sat. x. <2-5, 346-52.>

Pauci dignoscere possunt
Vera bona, atque illis multum diversa, remotâ
Erroris nebulae: quid enim ratione timemus
Aut cupimus?

Nil ergo optabunt homines? si consilium vis
Permittes ipsis expendere numinisbus, quid
Conveniat nobis, rebusque sit utile nostris:
Nam pro jucundis aptissima quaeque dabunt Dix:
Carior est illis homo, quam, sibi. Nos animorum

Impulsu et cæca magnaque cupidine ducti
Conjugium petimus—

This verse I formerly corrected: Juvenal was not so little of a philosopher as to bid us contradict all impulses and instincts of the mind; nor so bad a poet as to say et cæca magnaque cupidine, as if he wanted to prop his verse by a number of epithets; but he seems to have written,

--nos animorum

Impulsu cæco, magnaque cupidine ductī

Conjugium petimus, partumque uxoris; at illīs

Notum, qui pueri, qualisque futura sit uxor.

The only petition in the hymn of Adam and Eve is in <Book v> verse 206.

Hail universal Lord, be bounteous still

TO GIVE US ONELY GOOD.

Which Milton does not take from that celebrated prayer in Plato <2d Alcibiades 143A> ζευ βασιλευ, κ.λ. as Bentley thinks, but he literally translates Xenophon, σωμ. Bibli. d. κεφ. ι.<2> καὶ έύχετο δὲ πρὸς τοὺς θεοὺς ΑΠΙΛΕ ΤΑΓΑΘΑ ΔΙΔΟΝΑΙ, ὡς τοὺς θεοὺς κάλλιστα ἐλεητάς ὁμός ἄγος ἔστι. Socrates autem precabatur deos simpliciter ut bona largirentur tanquam dii optime scirent, cujusmodi res sint bona. In our most excellent and truly divine Book of Common Prayer, we have several petitions of like sort.—Fulfil the petitions of thy servants as may be most expedient for them—Almighty God, the fountain of all wisdom, who knowest our necessities before we ask, and our ignorance in asking, &c.—We beseech thee to put away from us all hurtful things, and to give us those things which be profitable for us, &c. Many of the collects are drawn up in this true christian and philosophical spirit of prayer.
For wisdom is most riches.] i.e. the greatest. Anglo-S. maest maximus.

XXXI.

Since then in each mans self, said Calidore,

It is to fashion his owne lyfes estate.]

So above, each hath his fortune in his breast.—Sith each unto himself his life may fortunize. Quisque suæ fortunæ faber, Sallust. Valentior omni fortuna est animus; qui in utramque partem res suas ducit, beatæque ac miseræ vitae sibi causa est: Seneca.

Nam sapiens quidem pol ipse fingit fortunam sibi.

Plautus Trin.11.2.<363.>

A manly grace and wit may shun the snare:

Tis said a wise man all mishaps withstands:

For though by starres we borne to mischiefs are,

Yet grace and prudence bayles our careful bandes.

Each man (they say) his fate hath in his hands,

And what he marres or makes to lease or save,

Of good or evil, is even self doe self have.

Higgins Mirr. of Magistr.Fol.252.<i.e. Fol.25.2.>

XXXII.


XXXVI.

That who had seene him then, would have bethought

On Phrygian Paris by PLEXIPPUS brook,

When he the love of faire BENONE sought,

What time the golden apple was unto him brought.]

This is the reading of the quarto and all the folios: Hughes has
printed it Oenone; which is indeed right; yet Spenser I believe wrote Benone; for he loves to miswrite proper names.—Paris was educated on mount Ida, where he married the nymph Oenone, PEGASIS Oenone, Phrygla celeberrima sylvis.

Ovid. Epist. v. 3.

Observe this word Pegasis, and see if from hence we cannot get the true explanation and understanding of Plexippus' brook. [Oenone fontis filia ἄμω τῆς ὑπαγίς. See Burman's edit. and notes.] Spenser loves, as I said above, to miswrite proper names; he does not say Pege, Pegasis, Pedasis or Pegasion: nor follows any commentator; but as he corrupts the name of Oenone and writes Benone; so he corrupts the name of the Brook near which Oenone was educated, and who was said to be the daughter of a fountain, and writes it Plexippus.—This is my real opinion of this very difficult passage. I formerly understood it otherwise: viz. that Plexippus was the same as Hippocrene; from πλῆπτω, to, percutio and ὑποκος, equus: imaging that this whole story of Paris and the three goddesses, which appeared on mount Ida, was invented by the drinkers of the fountain Hippocrene. But let the reader please himself, and improve the hint here given, if he thinks it not satisfactory.

XXXVII.

—Love so much could.] Tantum amor potuit.

XXXIX.

Was ready oft his own hart to devour.] ὅν διοικὰν κατέδειξα, Suum animum exedere, Hom. II. 202. Σὲν ἔσεα τὰοὶαίνην, tuum edes cor. II. 5. 129.

XLII.

And did it put on Coridons instead.] i.e. in the stead or place of his own. Anglo-S. stead locus.
CANTO X.

I.

WHO now does follow—] Sir Calidore neglects his quest for the love of Pastorella: so Ulysses was detained by Calypso, Æneas by Dido, Ruggiero by Alcina, Rinaldo by Armida.

II.

—and sayling always in the port.] Sailing in the port without ever getting on shore.

VII.

In the woods shade which did the waters crowne.] Sylva coronat aquas, Ov.Met.v.388. Summum myrteta coronant, ix.355.<i.e. 335.>

There stands a fountain in a darksome wood,
Nor staind with falling leaves nor rising mud,
Untroubled by the breath of winds it rests,
Unsully'd by the touch of men or beasts;
High bowers of shady trees above it grow,
And rising grass and chearful greens below.

Addison's transl. of Ov.Met.iii.407.

VIII.

Or else to course—about their bases light.] See the Gloss. in Bace, and notes on B.iii.C.11.St.5. B.v.C.8.St.5. He seems to allude to the country sport called Prison-base, or Prison-bars.

Ibid.

--mount Acidale.] See note on B.iv.C.5.St.5.<i.e. St.4.>

IX.

That even her own Cytheron—] See note on B.iii.C.6.St.29.

XI.

He durst not enter into th' open greene,
For dread of them unwares to be descryde,
For breaking OF their dance, if he were seene.]
Sir Calidore durst not enter into the open green, for fear of being
unawares seen by them, For breaking, i.e. on account of, or lest they
should break their dance, if he were seen. I cannot help thinking
that For twice thus repeated is the usual error in the printing this
book; and a much better reading occurs, viz.
He durst not enter into th' open greene,
For dread of them unwares to be descryde,
And breaking off their dance, if he were seene.
i.e. for dread to be descride—and for dread of breaking off their
dance, if he were seen.

XII.
And like a girlond did in compasse stemme.] Did stem or stay them in
compass, i.e. did encompass them.

XIII.
Look how the crown--] The comparison of these fair damzels, dancing
in a ring, to the constellation called Ariadne's crown, is very
elegant and just: but our poet differs from the mythologists, in
supposing that the Centaurs and Lapithēe fought at the wedding of
Theseus. If the reader at his leisure is desirous of seeing the
various accounts of this constellation, he may consult Hyginus,
Poet.Astron.L.ii.C.5. The accounts of Ariadne, as well as of her
constellation, are very various, as may be seen in Plutarch's life of
Theseus<xix-xx>; Homer's Odyss.xi.324. and the Scholiast. This
beautiful constellation is described by Ov.Met.viii.178. Fast.iii.511.
And by Manilius 1.326.

At parte ex aliā claro volat orbe Corona,
Luce micans varīā; nam stellā vincitur unā
Circulus, in mediâ radians quaê maxima fronte,
Candidaæ ardenti distinguens lumina flammâ,
Gnossia desertæ fulget monumenta puellâê.

In transcribing these verses I have made a very small alteration, viz. distinguish for distinguit: but Doctor Bentley has too far left the original in his alterations.

XVI.
She was to meet that jolly shepheardes lasse--] Colin Clout is Spenser; this lass whom he so much praises and characterizes in St.25. images her whom he married, being forsaken by the fair Rosalinde. This I have mentioned in the preface.

XVIII.
They vanisht all away--] Perhaps the allusion is that Sir Philip Sidney, imaged in Calidore, drew Spenser from his rustic muse to court.

XXII.
They are the daughters of sky-ruling Jove--] See the note on B.i1.C.8.St.6. Our poet here follows Hesiod θεόγ.907. Compare Hygin. in Præfet. Ex Jove et Eurynome Gratiaê: with the notes of the late learned editor: and Natal. Comes L.iv.C.15. But poets and mythologists relate very various stories of the Graces, both as to their parents, and names, and number.

XXIV.
But two of them still forward seemd to bee,
But one still towards showd herself afore.]
This is wrongly printed from the old quarto and Folio, 1609. It should have been printed from the Folio 1617, and 1679.
But two of them still froward seemd to bee--
i.e. as he explains it in the last verse of this Stanza, that good
shall goe FROM US in greater store than come TOWARDS US. Anglo-S.
heard, versus. framheard, froward. See Spenser's 4th Ecl. April:
with the notes of his friend E.K.

XXVI.

So farre as doth the daughter of the day—] the morning star. See
the note on B.i.C.12.St.21.

XXXV.

—in which his heart was prayde.] In which his own heart was the
prey. So below, St.40. the which they did then pray, i.e. did prey
upon.

XXXVI.

And hewing off his head it presented—] Anglo-Sax. heafod, the head.

XXXVIII.

Till fortune fraught with malice, BLINDE and BRUTE] Cebes, ἔστι δὲ
tοῦ ὑμῶν ΤΥΦΛΗ ἀλλὰ καὶ μαυρομένη καὶ ΚΟΨΗ.

Fortunam insanam esse et CAECA et BRUTAM perhibent philosophi:
Saxoque instare globoso praedicant volubili:
Ideo, quo saxum impulerit sors, eo cadere Fortunam autumant:
CAECAE ob eam rem iterant, quia nihil cernat quo sese applicet:
Insanam autem aiunt, quia atrox, incerta, instabilisque sit:
BRUTAM, quia dignum atque indignum nequeat internoscere.

Pacuvius apud Auct. ad Heren<(II.xxiii.36.)

XXXIX.

Brigand. A robber, a vagabond. See Menage in V. Brigand. The
Brigantes likewise are the inhabitants of the northern parts of
England.

XL.

—that ever sight.] of all that ever did sigh or grieve.
For underneath the ground—] I believe he wrote FAR underneath—He said above FOR overgrown gras, which caught the printer's eye. The reader at his leisure may compare this episode of Pastorella, being carried away by these brigands to a cave, with a like description in Orl. Fur. Canto xii. and xiii. where Orlando finds Isabella in a cave of robbers. See likewise the description of the cave in Heliodorus, where the Egyptian Thyamis confines the beautiful Chariclea.

Ibid.

Ne lightned was with window nor with lover—] A lover is an opening in a poor cottage at the top, to let out the smoke, and to let in the light. Gall. l'ouverte, apertura: ouvrer, aperire. Spenser seems to have in view the Irish poor cottages which were thus built in his time.

XLIV.

But what befell her—] So the quarto. I have printed from the Folios, And what befel her—
CANTO XI.

IV.

WITH looks, with words, with gifts he oft her wowed,
And mixed threats among--"

Ov.Fast.i.(i.e. ii.806.)

Nunc prece, nunc pretio, nunc agit ille minis.

Ov.Met.ii.397.

--precibusque minas regaliter addit.

VI.

Sith in his powre she was to foe or friend.] i.e. for him to be a foe
or a friend to her, to foe her or to friend her. The substantive is
changed into a verb.

Ibid.

--by him gracing small.] perhaps graced, i.e. by him little graced or
favoured, unless gracing has a passive signification: See note on
B.i.C.5.St.28. But this construction seems rather hard in this
passage.

XL.

--For that faire shepheardesse.] The Folio, the.

XVI.

--Ne leaving any balk,

But making way for death at large to walke.]

Ne leaving any balk, i.e. making all even. Death should have been
printed with a capital D. The image is very picturesque.

XIX.

His target alwayes over her pretended.] i.e. held, opposed,
Virg.ix.599. morti praetendere muros, i.e. opponere. See note on
That even his heart for very fell despight,
And his own flesh he ready was to teare.]

To teare or rend the heart is a scriptural phrase, and a metaphor from peoples using to tear their garments, or their hair in affliction:

Rend (or teare) your hearts, and not your garments, Joel.ii.13. Old Homer has the same expression, Il.δ.243. οὔ ο’ εὐζοοθ θυμὸν ὑμεῖς, tu veró intus animum lacerabis. The same allusion our poet has in B.i.C.5.St.39.

Which hearing his rash sire began to rend
His hair and hasty tongue that did offend.

Ibid.

And fared like a furious wyld beare,
Whose whelpes are stolne away.--]

This simile is scriptural, 2 Sam.xvii.8. Prov.xvii.12.

And yet his Feare] See note on B.iii.C.10.St.35.<i.e. St.55.>

Die! out alas! then Calidore did cry,

How could the death dare ever her to quell?]

Out is frequently used as an exclamation. The death, ο θάνατος, là morte.

Where shall I then commence

This woful tale? or how those Brigants vyle.--]

The construction is designedly embarassed; for the words are spoken by a man in a fright and hurry.

XXXVII.

Then did they find that which they did not feare.] That which they
neither feared for, nor cared for.

XLIV.

Like him that being long—] Compare this simile with B.i.C.3.St.31. and with Homer, Od.xxiii.233, and Tasso iii.4.

XLVII.

—There gan a dreadful fight.] None of the books read, Then gan—

XLVIII.

How many flyes—] See note on B.i.C.1.St.23. Here are two similes following each other; the one of the lowest kind, the other great and majestic: the thieves were as deserving of the one image as Sir Calidore of the other. This ordering of various comparisons is agreeable to Homer’s manner; for in the second Iliad, where the troops are assembled for battle, he compares the troops to a swarm of flies<469-74>, and their general to a majestic bull<480-3>. In the following Stanza the relative is omitted, which occasions some little embarrassment in the construction: though he might easily have given it,

Like as a lion mongst an heard of deer,

Dispersing them to catch.—

Ibid. <i.e. XLIX.>

That none his daunger daring to abide,

Fled from his wrath, and did themselves convoy

Into their caves.]

his daunger—themselves—their caves: one would be apt to think that

his wrath caught the printer’s eye, and occasioned, his daunger: for

the construction properly requires,

That none THEIR daunger daring to abide,

Fled from his wrath, and did themselves convoy

Into THEIR caves—
Tho' changing from the singular to the plural number may be vindicated from the best writers, yet in this passage now before us, this change seems rather too much forced: however we leave it to the reader's consideration. See concerning this change of numbers, Critical observations on Shakespeare, page 358.
CANTO XII.

<1.>
LIKE as a ship that through the ocean wyde,
Directs her course unto one certain cost
IS met of many' a counter-winde and tyde,
With which her winged speed IS let and crost—}
Here seems the usual mistake, IS met for IMET or YMET. This simile
Milton seems to have in some measure imitated, ix. 513.
As when a ship by skilful steersman wrought
Nigh river's mouth or foreland, where the wind
Vees oft, as oft so steers and shifts her sail:
So vary'd he—
The expression just following still wnneth way is used by Milton
ii. 1016.
And through the shock
Of fighting elements on all sides round
Environd wins his way.

III.
Un to the castle of Belgard—} I am apt to imagine that Spenser,
beside his moral allegory, has here an historical allusion: and it
seems to me that the castle of Belgard hints at Belvoir castle; for
garder, regarder is the same as voir: and the Lord of the castle,
viz. the good Sir Bellamoure, by no far-fetched equivocal allusion,
leads us to the real name of the Lord of the castle: for the name
Bellamoure might contain in its composition mœurs, manners, as well
as amour, love. Nor does the poet stop here; but carries you still
farther into the history of this noble family, who married into the
royal house of York. See St. 4. This lady seems to have been intended
for the King of Scotland.  
This daughter thought in wedlocke to have bound  
Unto the prince of Picteland bordering nere.  
But she privately gave her love to Sir Bellamoure. There seems other allusions, which if the reader looks for, perhaps he will find out; if he slights this information, he will see no allusion or allegory, though the poet says his poem is a continued allegory.  

VI.  
For dread least if her Syre  
Should know thereof, to slay her would have sought.]  
All the books read, He would have sought. This is a fault of the printer; and yet perhaps this fault might be the true reading.  

VII.  
Upon the little brest—} Perhaps, Her.  
Ibid.  

IX.  
At length a shepheard—} This is taken, as mentioned above, from the old story of Dorastus and Faunia, from which Shakespeare borrowed his Winter-tale; or from the Pastoral of Longus, 'Tis to be observed, that when the infants were exposed, they generally exposed with them several trinkets and tokens, by which they might be known hereafter; and these trinkets were as a kind of gratification to those who took up the exposed infant: the Greeks call them γαμφαίωματα; so Heliodorus, L.iv. and Terence Eun.Act.iv.<vi.753.>  
Abi tu cistellam, Pythias, domo effer cum MONUMENTIS.  
Shakespeare alludes to them in the Winters-tale, Act iii.<iii.46-9.>  
Blossom, speed thee well!
There lye, and there thy character; there THESE
Which may if fortune please, both breed thee, pretty one,
And still rest thine.

See below, St.20.

She found at last by very certain signs
And speaking markes of passed MONUMENTS.---

XII.
Besides the losse of so muchloos and fame.] Loos is Chaucer's word
for praise, from the French: and our poet so wrote at first, and so
'tis printed in the old quarto edition: but he altered it afterward,
I believe, (as the Folio 1609. directs us to read) into--praise and
fame. There is a disagreeable jingle in losse and loos, without any
addition of beauty or turn of thought.

XIV.
And her own handmayd that Melissa hight] The necessary-women which
attended the temple of Ceres were from their industry named ΜΕΛΙΩΔΟΣ,
bees. One of the same name nursed Jupiter. Melissa is likewise the
name of a prophetess in Ariosto, Canto iii.<St.8ff.>

XVII.
--that sodaine thror] throe or agony. See note on B.1v.C.11.St.46.

Ibid.
--the which ye chyld tho.] Ye then brought forth. See the
Glossary. The word is used by Gower and Chaucer.

XXI.
Let her by profe of that which she hath fylde] i.e. feele, felt:
the spelling answers to the rhymes. Compare this simile with Ariosto,
i.53.

XXIII.
And to the clergy--] The beast imaging scandal and calumny made
havock among the clergy: i.e. the scandalous behaviour of the popish clergy gave just occasion for calumny; and this their scandalous behaviour was one of the reasons given for the entire suppressing of monasteries and abbies.

XXIV.

--Their dortours sad.] So Chaucer writes it. Gall. dortoir. Dormitorium, a dormitory.

XXVI.

All set with yron teeth--] So the beast is described in Daniel vii.7. Spenser loves to mix the terrible and the ludicrous: just above he says, with open mouth that did containe a full good pecke—ludicrously expressing a terrible subject.

XXVIII.

That spat out poyson and gore, blody gere.] This is wrongly printed, for, gore—bloody gere, i.e. gore blood.

XXX.

Like as a bullocke, that in bloody stall
Of butchers balefull hand to ground IS FELD,
    IS forcibly kept downe, till he be throughly queld.
Instead of IS FELD, I hardly doubt myself, but Spenser wrote IFELD or YFELD.

Like as a bullocke, that in bloody stall
To butchers balefull hand to ground IFELD
    IS forcibly kept downe, till he be throughly queld.

XXXIV.

For never more defaming gentle knight.] i.e. on account that he never more might defame gentle knight. For, i.e. on account of, is frequently thus used.
Like as whylome that strong Tyrinthian swaine.] Sir Calidore's taming
and leading this monstrous beast, is aptly compared to Hercules, that
dragged to light Cerberus. Homer mentions this story, Il. 368. I
will cite the Greek, because Spenser translates from it.

'Ες Ερέσους δεξίανα κύια στυγεροῦ Αίδαρ.

Brought forth with him the dreadful dog of hell.


Ibid.

And to the other damned ghosts which dwell

For aye in darkness which daylight doth shonne.)

A small alteration, (upon supposition that the printer here has erred
his usual error) makes this passage easy,

--which dwell

For aye in darkness and daylight do shonne.

If we keep the old reading, which agrees with darknesse: which
darkness doth shun daylight: and he might mean utter darknesse:
darkness palpable, which no light can penetrate. See note on
B.ii.C.5.St.22. This interpretation confirms the correction there
offered.

XXXIX.

Albe that long after Calidore,

The good Sir Pelleas him tooke in hand,

And after him Sir Lamoracke of yore,

And all his brethren born in Britian land.)

All his brethren--He says this in allusion to the knights of the round
table of king Arthur's court. Sir Pelleas and Sir Lamoracke are two
knights that are frequently mentioned in the history of Prince Arthur.

But Sir Palomides is the knight mentioned in part ii.Chap.53. who
follows the Questing Beast. 'This mean while there came Sir Palomides the good knight, following the Questing Beast, that had in shape, an head like a serpent's head, and a body like a liberd, buttocks like a lion, and footed like a hart; and in his body there was such a noise, as it had been the noise of thirty couple of hounds questing; and such a noise that beast made whereever he went. And this beast Sir Palomides followed, for it was called the Quest. And right so, as he followed this beast, came Sir Tristram and Sir Lamorake: and to make short tale, Sir Palomides smote down Sir Tristram and Sir Lamoracke, both with one spear, and so departed after the quest GLATISAUNT, that was called the Questing Beast. What is here meant by GLATISAUNT? This silly romance is a collection of many French and Italian romances, put together with no art, by one Sir Thomas Maleor knight, and finished in the ninth year of the Reign of King Edward the IVth entitled La Mort d'Arthurd. In the French romance, from which he had this story. The Questing Beast was called Clapissant, i.e. yelping, questing, or barking, from glapir, to yelp, bark, or QUEST as a spaniel. But Spenser takes its name from the Latin Blaterare, or the Italian Blatterare, to make a noise: and calls it the Blattant or Bltant beast. Compare Vossius's Etymol. in Blaterones; and see note on B.v.C.12.St.37. and on B.vi.C.1.St.7. Skinner; 'Blattant, Auctori Dict Angl. apud quem solum occurrit, exp. latrans, ululans. Nescio an à Lat. balatus, q.d. balans vel balatans.' This dictionary writer had it from Spenser.

BARKING and biting all that him do bate.

that him do bate, i.e. that have any thing to do with him: that do contend or debate with him.

XLI.

More than my former writs—] What were these former writs, that
brought him into a mighty peere's displeasure? Doubtless his Pastorals, in which he so severely reflects on bishop Elmor in particular; scarcely hiding his satire under the transparent covering of an anagram; and this mighty peere means the lord treasurer Burleigh. There is nothing in mother Hubbard's tale that could give any just offence; for the satire is there general. But his encomiums on archbishop Grindal, and his several reflections on bishop Elmor, could not but give very just reasons for the lord treasurer to be offended.

Ibid.

And to seeke to please, that now is counted wise men's threasure.'}
He seems to have Horace in view,

Principibus placuisse viris non ultima laus est.

<Serm.xvii.35.>

Let us close our notes on this Sixth Book, with a short review of the Legend of Courtesy. The reader needs not be put in mind, that the Fairy Queen annually held a solemn feast, which continued with great magnificence for twelve several days. In one of those days, (supposing the sixth) there came in presence a hermit, who complained of the cruel ravagings of a monstrous beast, called the Blatant Beast; and at the same time desired some knight might be appointed, that alone might undertake the enterprize, not of destroying, but subduing this monster of scandal. The petition was granted; and the adventure assigned to Sir Calidore; who binding himself by a vow to perform it without aid or companion, sets forward on his quest, and after many a courteous enterprize first atchieved, he at length overtakes and entirely masters and tames the Blatant Beast. The meeting of Artheagal and Calidore shows the connexion of this, with the former book, so
likewise does the introducing of Timias in the fifth Canto; but more particularly prince Arthur, the hero of the poem; who is to be perfected in all virtues, that he might be worthy of the glory to which he aspires. If we turn our thoughts towards those mysteries that lie enveloped in types and allegories, we cannot help applying the following verses of our poet in the introduction to the second Book, to many of the episodes herein related,

And thou, O fairest princess under sky,
In this fair mirror mayst behold thy face,
And thine own realms in lond of Fairy.

Methinks by no far-fetcht allusions, we might discover pictured out to us that truly courteous knight Sir Philip Sidney, in the character of Sir Calidore; whose name Ραλλιδός leads us to consider the many graceful and goodly endowments that heaven peculiarly gave him. This is that brave courtier mentioned by our poet in another poem,

Yet the brave courtier, in whose beautious thought
Regard of honour harbours--
He will not creep, nor crouch with fained face,
But walks upright with comely stedfast pace,
And unto all doth yield due COURTESIE.


with this hint given, who can help thinking of Sidney’s Arcadia, when he finds Sir Calidore mispending his time among the Shepherds? And when this knight of courtesy meets in his pastoral retirement with Colin Clout, and by his abrupt appearance drives away the rural Nymphs and Graces, which makes the shepherd,

—for fell despight

Of that displeasure break his bag-pipe quite.

B.vi.C.10.St.8.<i.e. St.18.>
Do not all these circumstances, agreeable to the tenor of this poem, allude to our poet’s leaving the country, and the rural Muse, at Sir Philip Sidney’s request? I make no doubt myself, but the Country Lass described in C.10.St.25,26,27, is the same as described in his Sonnets,lxi. &c. her name was Elizabeth, as he tells us in Sonnet lxxiv. and he was married to her after his unsuccessful love of the fair Rosalind, who seems imaged in that Wondrous Fair (as her name imports) who is so justly punished for love’s disdain in Canto vii. I have mentioned in the notes that Belgard castle, in Canto xii. seems from its very name to point out Belvoir castle: If this is granted, Sir Bellamoure must be the noble lord of the castle, who married into the royal house of York: and this seems hinted at in Canto 12.St.4. Another of this noble family likewise married the daughter of Sir Philip Sidney: but how far the Story told of Pastorella, who found her parents in Belvoir castle, may allude to this alliance, I neither affirm nor deny. In these kind of historical allusions Spenser usually perplexes the subject; he leads you on, and then designedly misleads you: for he is writing a Fairy poem, not giving you the detail of an historian. It seems to me that our poet makes use of the same perplexing manner in hinting at the calumnious tale, then in every good woman’s mouth, told of a certain lady at court, no less than a maid of honour to queen Elizabeth, and a daughter of Sir Nicholas Throgmorton, who had been too free of her favours before marriage to Sir Walter Raleigh: This lady he married afterwards, and she made him the most quiet, the most serene, and best of wives. But the reader will not fail to apply this story, when he finds Serena and Timias (in whom all along, and almost in every circumstance is imaged Sir Walter Raleigh) both carried to the hermit’s cell, to be cured of their sore maladies that they had contracted by the bite of Calumny
and Scandal. This story too he will apply, when he finds Timias under
the discipline of Disdain and Scorn, in Canto vii. and viii. The
Salvage man characterized in Canto 4.St.2. and in Canto 5.St.2 and 41.
was intended to be shewn in a new light in some other part of this
poem, now left unfinished; and this salvage perhaps represents by way
of type the heir of Lord Savage mentioned by Spenser in his view of
Ireland, now (he says) a poor gentleman of very mean condition, yet
dwelling in the Ardes. And the episode of the infant sav’d from a
bear, and delivered to the wife of Sir Bruin to be brought up as their
son, might allude to the noble Irish family of the Mac-Mahoons,
descended from the Fitz-Ursulas. These kind of types and symbols, and
historical allusions, the English reader will not fail to apply to
many parts of this poem, when he considers what Spenser himself tells
us in his introduction to B.ii.St.4. namely, that there are certain
SIGNS by which Fairy land may be found. Hence the poem itself, by
this pleasing mask, partakes of the nature of fable, mystery and
allegory, not only in its moral representations of virtues and vices,
and in what relates to nature and natural philosophy, but likewise in
its history.
NOTES
ON THE
CANTOS OF MUTABILITY.

Proud Change or Mutability, that insulting Titanesse, who has plaid her cruel pranks to many a man's decay and ruin, has made her depredations likewise on our poet's poem: for these two Cantos, that treat of Mutability, are the only relics of part of the Seventh Book, intitled The Legend of Constancie.

CANTO VI.

II.

As I have found it registred of old
In Faery land mongst records permanent]
Spenser had admission to these most authentic records of Fairies and Fairy land by favour of the Muse, who alone had the custody of them. We must take his word for the truth of this, as he has so confidently asserted it in many passages throughout his poem.

III.

As Hecate in whose almighty hand
He plac't all rule and principality.]
Hecate was the same as Luna, and Luna was the daughter of Hyperion, one of the Titans. See Natales Comes, Mythol.L.iii.C.15. In heaven she was named Luna, on earth Diana, in hell Hecate. Hence Virgil, vi.247.

Voce vocans Hecaten, côelóque Ereóbóque potentem.
Ibid.

And dread Bellona that doth sound on hie
Warres and allarums unto nations wide.] Bellona, another of the Titanesses, was the same as Enyo.

"ἡδὲ δ᾽ ἐκεῖ οὐκ "Ἀρης καὶ πότνια Ἔναρ.

Hom.(Il.>ε.592.

"Ουτ ὁ ᾿Αθηναίη, οὐτε πτολίπαρθος Ἔναρ.

Ibid.ver.333.

So that Enyo or Bellona is to be distinguished from Pallas or Minerva, the goddess of Wisdom: and this is the reason why I have departed from the first quarto in B.iii.C.9.St.22. which reads Bellona: and have printed it Minerva from other editions.

IV.

And heavenly honours, yield as to them twaine] viz. to Hecate and Bellona.

V.

She did pervert, and all THEIR statutes burst] I would rather read, --and all HER statutes burst,

viz. Nature's. So below, St.6. She broke the laws of Nature.

VIII.

Ne staide till she the highest STAGE had scand
Where Cynthia did SIT--]

I believe Spenser wrote SIEGE not STAGE.

Ne staide till she the highest siege had scand
Where Cynthia did sit.

This is plain from St.12.

But she that had to her that sovereign seat
By highest Jove assign'd--

Siege is an old word for seat, and used generally for a seat of dignity: Fairf.x.35.
Who thus from loftie siege his pleasure told.


From lofty siege began these words aloud to sound.

Both Tasso and Spenser had in view Virg. Aen. 2. <2.>

Inde toro pater Æneas sic orsus ab alto.

which G. Douglas translates, his siege riall. Cynthia did not sit on

a stage, but on a siege royal, or sovereign seat; and the gods of the

highest order had their proper thrones or sieges royal. See

Ovid. Met. i. 174. 177. and Homer. II. d. 606. where each god has his

apartment, agreeably to the astrological system of the planetary

Houses. Hence Milton at the conclusion of his 1st Book<792-7>,

--But far within

And in their own dimensions, like themselves,

The great seraphic Lords and Cherubim

In close recess and secret conclave SAT,

A thousand demy-gods on golden SEATS

Frequent and full.

Cynthia did not therefore SIT upon a STAGE, but on a SEAT or SIEGE.

XV.

To Jove's faire PALACE--] Ovid, Met. i. 175.

Hic locus est, quem, si verbis audacia detur,

Haud timeam magni dixisse Palatia Cœli.

XXI.

If that her might were match to her desire.] This is the reading of

all the Books excepting the Fol. Edit. of 1679. where 'tis printed

matcht.

Ibid.

Areed, ye sonnes of GOD--] Spenser would have avoided, I should

think, this manner of speaking: I believe he gave it,
-1004-

Areed ye sonnes of GODS——

XXII.

What course was best to take in this HOT bold emprise.] So all the Editions, excepting Hughes: who reads

—in this her bold emprise.

Hot, bold, two epithets, are joined without a connective particle to one substantive emprise: and this construction is used by the most classical authors.

ILLA soporiferum, parvos initura penates,
Colligit agresti lene papaver humo.  

Ov.Fast.iv.531.

Anxia nec mater discordis mâesta puellâe
Secubitu, caros mittet sperare nepotes.


Hinc fessâe pecudes pingues per pabula lâeta
Corpora deponunt——

Lucret.1.258.

See other instances, if necessary, in Broukhusius’ notes on Tibullus, Lib.iii.Eleg.v.vers.22. Hot is likewise a very proper epithet, and used in the same sense as Cicero uses Calidus, in Offic.L.i.c.24.<82.>

PERICULOSA et Calida consilia. And Terent.Eun.Act.ii.<iii.380.> vide ne nimium calidum hoc sit modo. So the Greeks use θερμός, calidus. Aristoph.Plut.vers.415. Ω θερμὸν ἔργον calidum facinus, i.e. animo nimis calido et accenso patratum. H. Stephens. Hinc θερμοχρύς, audax et temerarimum facinus:—If we have been somewhat prolix in vindicating our author, ’tis to show how classical he is in his manner of expressing himself, even where he is thought to be faulty.

XXIII.

Before they could new counsells reallie] i.e. rallie: get in order,
from rallier: q.d. realligare: so Skinner; agreeable to our poet's spelling.

XXV.

Whence art thou, and what dooest thou here now make?

What idle errand hast thou? Earths mansion to forsake!]
Hughes omits thou in the second verse: but as 'tis absorpt in scansion, it might fairly be admitted without any violence to the measure.

XXIX.

I would have thought that bold Procustes hire

Or Typhons fall—]

I was willing to have thought, that the just punishments inflicted by me, as a reward for their wickedness, either immediately, as on Typhon, Ixion, or Prometheus; (great in wisdom as well as in descent;) or meditately, by the powers I delegated, viz. by Hercules, Theseus, &c. who slew tyrants, and oppressors of mankind, such for instance was Procustes, &c. &c.--Spenser writes Procustes, following his usual manner of miswriting proper names: and Procustes is put here for any robber or oppressor of mankind, that met with his due punishment.

XXX.

--With that he shooke

His nectar-deaved locks, with which the skyes
And all the world beneath for terror quooke.]

Terrificam capitis concussit terque quaterque
Caèsariem, cum quà terram, mare, sidera, movit.

Ov. Met. i. 179.
Così dicendo il capo mosse: e gli ampi
Cieli tremaro—

_Tasso, xiii. 74._

—so was his will
Pronounce'd among the gods; and by an oath
That shook heav'n's whole circumference, confirm'd.

_Milton, II. 331._ (i.e. 351-3.)

Milton says by an oath, not by a nod: for Milton does not give God
the Father, human parts or form; besides the expression is
scriptural: not so other poets,

H, καὶ κυκλέμπειν ἐπ᾽ ὀπίου βύσσου θυμόν.

—μέγαν ὁ δ᾽ ἐλέλεξεν Ὠλυμπον.

<II.i. 528, 530.>

This verse Spenser had in view above, St. 22.

His black eye-brow, whose doomeful dreaded beck
Is wont to wield the world—

_So Horace, L.3.Od.i._<8.>

_Cuncta supercilio moventis._

And _Virgil, ix. 106._

_Annuit, et totum nutu tremfeciit Olympum._

Mr. _Pope<1.683-7._> thus translates Homer's well-known verses,

He spoke, and awful bends his sable brows;
Shakes his ambrosial curls, and gives his nod,
The stamp of fate, and sanction of the god:
High heaven with trembling the dread signal took,
And all Olympus to the centre shook.

This one word _curls_ degrades the whole image; and what was great in
Homer becomes ludicrous as expressed by the translator.
But ahl if gods should strive with flesh yfere
Then shortly should the progeny of man
Be rooted out, if Jove should doe still what he can.]
My spirit shall not always strive with man, for that he also is flesh,
Gen.vi.3. yea, many a time turned he his wrath away—for he considered that they were but flesh, Psal.lxxviii.39. The construction is somewhat confused, if gods should strive together with flesh, and if Jove should doe still what he is able to do, then shortly would the progeny of man be rooted out. In Chaucer and our old poets we frequently meet with yfere, ifere, in fere, for together.

May challenge ought in heavens interesse] In Hughes' edit. 'tis printed Interest: which spoils the jingle. Spenser uses the Ital. intéressé.

But to the highest Him, that is behight
Father of gods and men by equal might
To weet, the god of Nature, I appeale]
Him the highest father of gods and men—the god of Nature: But below, Canto viii.St.5.<i.e. C.vii.St.5.> he says,

Then forth issu'd (great goddesse) great dame Nature.
The reader must not be surprised to find in one place a deity called a God, in another a Goddesse: for as Milton observes, i.423.

Spirits when they please
Can either sex assume, or both.
According to the Orphick verses Jupiter (i.e. as there intended, universal Nature, or in Spenser's words, The God of Nature) is of both sexes, male and female; as consisting of active and passive
principles. Pan likewise (as the name imports) is said to be the god of Nature: _Pan totius Naturâe deus est:_ Servius in Virg.,Ecl.ii.31. _Pan ab antiquis diebus fuit [lego, dictus fuit] deus naturae._ Albricus de Deor.,Imag.,Cap.ix. Nature is spoken of as the chiefest of the deities in Statius, xii.561.

---Heu princeps Natura! ubi numina, ubi ille Fulminis injusti jaculator?---

When Lucretius, and the like atheistical writers, speak of Nature, with the epithets, _creatrix rerum, gubernans, omnipares_, &c. they mean some unknown power working blindly for the general good: but Seneca, as a good theist, says, _By Nature I mean the God of Nature._ And the Stoics when they address Nature, mean not that blind goddess of the Epicureans, but an universal mind acting for the good of the whole, hereby recognizing a divine nature, or making nature a kind of handmaid of the Deity. From these and the like considerations of the various energies of Nature, and her mysterious appearances, we may see into the meaning of Stanza 5. and 6. in Canto vii. Nor will that ancient inscription in Gruter want any further explanation:

ΦΥΣΙΣ ΠΑΝΑΙΩΣ

ΠΑΝΤ. ΜΗΤ

Ibid.

And _bade Dan Phoebus scribe—_] Dan Phoebus the scribe of the gods.

XXVI.

Of my old father Mole, whom shepherds quill
Renowned hath—]

Alluding to his poem intitled _Colin Clout's come home again._

One day (quoth he) I sat as was my trade,
Under the foot of Mole, that mountaen hore
Keeping my sheep—
Old father Mole (Mole hight that mountain gray
That walls the north-side of Armulla dale)
He had a daughter, &c. &c.

<56-8,104-6.>

XL.
That shepheard Colin dearly did condole.] Which story Colin Clout
(Spenser himself) did dearly condole in his poem intitled Colin
Clout’s come home again<104-55>.

XLV.
--save only one] viz. Acteon.

XLVIII.
Like as an huswife--] This simile is of the same ludicrous turn and
comic cast, as that in Ariosto, Canto 4. St.22. where the Necromancer
Atlanta, intending to take Bradamante by the help of his enchanted
shield, is compared to a cat, and Bradamante to a mouse.

XLIX.
--now within their baile.] now in their power and custody.
Concerning the original meaning of this word, the reader at his
leisure may consult Menage and Skinner.

LIV.
--that may els be rid.] Red, rad, be spoken of or declared, from the
Anglo-Sax. raédan, The spelling is for the sake of the jingling
terminations.
CANTO VII.

II.

FOR who but thou alone
That art yborne of heav’n and heavenly sire,
Can tell things doen in heav’n so long agone.]

The poet, reassuming his subject, calls upon the assistance of the
Muse, in imitation of his brother poets. Compare Homer.II.11.484.

Dicite nunc Musæ coelestis tecta tenentes;
Nam vos divas estis, nec abestis, cunctaque nostis;
Ad nos vix tenuis famas perlabitur aura.

See likewise Virg.vii.641. and Milton i.27.

Say first, for heav’n hides nothing from thy view--

IV.

And had not Nature’s sergeant, that is Order.] Order is introduced as
a marshal in B.v.C.9.St.23. And Luis de Camoens in his Lusiad, Canto
i.<23.> makes Order the herald and marshal of the deities.

V.

For with a veile that wimples every where--] See note on
B.i.C.i.St.4.page 337. This reading is occasioned by the printer, who
took y for yt. The poet, I doubt not, gave it wimpled.

VIII.

But th’ earth herself of her own motion
Out of her fruitful bosom made to grow
Most dainty trees--]

He explains what he means by herself, viz. of her own motion;
spontaneously: so the Greeks use ἕαυτος, and the Latins ipse: and in
a similar passage, Virg.<Ecl.>iv.23.

ipse tibi blandos fundent cunabula flores.
Ipsa, i.e. sponte suâ. And in ver.21.

Ipsâê lacte domum referent distenta capellae

Ubera.

Ipsâê, i.e. sponte suâ. Compare a like image in Lucretius i.<7-8.>

Tibi suaves daêdala Tellus summittit flores. And in Homer.II.E'347.

From whom Milton, in B.viii.513. So our poet again in St.10.

And all the earth far underneath her feet

Was dight with flowers that voluntary grew

Out of the ground—

IX.

So hard it is— This Stanza I think misplaced, it seems to me that

it should be put after the 12th Stanza. For see how regularly they

follow each other.

But th' earth itself of her free motion

Out of her fruitful bosome made to grow

Most dainty trees—St.8.

And all the earth far underneath her feet

Was dight with flowers—St.10.

And Mole himself to honour her the more—

Was never so great joyance—St.11.<i.e. St.12.>

So hard it is for any living wight—St.ix.

Ibid.

That old dan Geoffrey—in his Foules parley] viz. The assemble of

Foules. [edit. Urry. page 413. See ver.302, &c.]

Ibid.

But it transferd to Alane, who he thought

Had in his plaint of KINDES described it well.

We must read plaint of kinde: so Chaucer, in the Assemble of Foules,

vers.316.
And right as Alaine in the **plaint of KINDE**

Deviseth Nature of soch aeraie and face--

He refers to a treatise by Alanus de Insulis, **DE PLANCTU NATURÆ contra Sodomiae vitium**: This book was never (so far as I can find) printed, nor ever seen by Spenser, which makes him say,

Which who will read set forth, so as it ought,

Go' seek he out that Alane, where he may be sought

There is a MS. of this Alane, **De Planctu Naturae**, of the plaint of kinde, or of Nature, in the Bodley Library: which begins thus,

In lacrymas risus, in luctus gaudia vero,

In planctum plausus, in lacrymosa jocos.

X.

Tenne thousand mores of sundry sent and hew.] In Hughes' edition 'tis spelt more: we use the word in the West of England for roots, &c. Somner, Anglo-S. **moran**, acini, baccæ, semina.

XII.

On Haemus hill--'twixt Peleus and dame Thetis.--] He says the bridale of Peleus and Thetis was celebrated on Haemus (a hill on the confines of Thessaly) because Ovid reciting the amours of Peleus and Thetis (Met.xi.229.) begins, **Est sinus Haemionae**, &c. And Peleus is called Haemonius Peleus, by Tibullus, L[i].Eleg.i.vers.9. But Apollodorus[III.xiii.5.] says expressly, p.218. that the marriage was celebrated on mount Pelion: and Catullus who wrote the Epithalamium lxiv.1. (Spenser alluding to it says Phœbus self did sing the spousall hymne) begins with, **Peliaco quondam**, &c.

XIII.

This great grandmother of all creatures bred,

Great Nature--]

This great grandmother of all creatures that ever were bred or born,
viz. great Nature, &c. He seems to call Nature great grandmother, &c.
in imitation of Orpheus' hymn to Nature<ver.1>,

Ω ΨΥΧ, πιθήκεως θεά, πιθήκανε μήτηρ.
See the note above on Canto vi.St.35. And speaking of Nature, still
moving, yet unmoved from her stead, he seems to have Boetius<i.i.m.9.>
in his eye, who thus addresses the God of Nature,

---Stabilisq; manens das cuncta movere.

XVII.

I do possesse the worlds most regiment] The chief government of the
world.

XXIII.

Yet out of their decay, and mortal crime] i.e. mortality.

XIX.

As for her tenants, that is men and beasts.] 'Tis a happy expression
to call man and beasts joint tenants of the earth. Sidney very
elegantly calls the beasts The wild burgesses of the forest. And
Davenant in Condibert, B.11.C.6.St.69. with Spenser, perhaps, in his
eye, says,

Each humbled thus his beasts led from abroad,

As fellow passengers and heirs to breath,

Joint tenants to the world, he not their lord.

The thought was too pretty to escape the notice of Mr. Pope, hence in
his Essay of Man, iii.152.

Man walk'd with beast joint tenant of the shade.

XXV.

Thus all these four (the which the ground-work bee
Of all the world--]

The poet had his eye on Pythagoras' doctrine in Ovid.Met.xv.239.

Quatuor æternus genitalia corpora mundus
Laden with fruits that made him laugh, full glad
That he—

The context is faulty by an error of the press. These four seasons are characterized as persons in Ovid. Met. ii. 27. xv. 206. Lucretius v. 736. And in Spanheim’s notes on Callimachus, pag. 726. there is an engraving of a medal, representing the four seasons with their proper symbols.

And in a bag all sorts of feeds yfame, i.e. collected together: 'tis a participle, from the Anglo-Sax. samian, or gesamian, to collect or gather together: the Anglo-S. ge was afterwards by our old English writers changed into y, and prefixed oftentimes to participles. Ysame is not in this passage now before us, the adverb, same, simul, unà, pariter: though the very learned editor of Junius seems to think so, 'YSAME, ysome, simul, unà. Spenserus. Anglo-S. sam. Goth. samana, quod consonum est Gr. ἀμα.' 'Tis not ysame, that is an adverb; but same or sam: as our poet uses it in his Eclogue named May, vers. 168.

For what concord have light and darke SAM?
i.e. together. Let me add in confirmation of my interpretation the SAMMEN Colligere. Hence our word sum, meaning the sum total of many particulars collected together: though a Latinist will not doubt but that we had this word from them.

The Nemæan forrest, till th' Amphytrionide] We must read, Th' Nemæan—See note on B. iii. C. 7. St. 5. pag. 556. Through th' tops, &c. and let this verse be added as another instance.
A lovely maid—the which was crownd
With eares of corne, and full her hand was found.]

i.e. And her hand was found full of eares of corn: see the figure of Virgo in Hyginus< Astron. ii.25>: she is there pictured with three eares of corne in her right hand: Aratus< Phaenom. 96.> seems to say she had but one eare of corn,

Spicum inlustre tenens splendenti corpore Virgo.

Cic. de Nat. Deor. ii. 42.< 110.>

Virginus inde subest facies, cui plena sinistra
Fulget spica manu, maturisq; ardet ardistis.

Germanicus.< Aratea Phaenomena 95-6.>

Compare Theo's commentary on Aratus: from which, and the translators of Aratus, as well as from her figure in the globes, I would correct Aratus, and read.

—ν ἔν ΧΕΠΙ ἐφες επὶ τοιχιν ὄγληεντι,
not ἔν ΧΕΡΣΙ. So Spenser her hand, not her hands.

XXXIX.

—in the wine farts see.] see, or Sea, is, by a kind of catachresis, used for the liquor in the vats.

XXXIX.

The same which by Dianas doom unjust
Slew great Orion—]

Orion was a famous hunter, in love with Aurora; (or the morning, as hunters generally are;) Diana out of a fit of womanish jealousy, because she was not the sole object of his care and love, sent a scorpion that killed him. Her doom was therefore unjust.

XL.

The seed of Saturne and faire Nais—] Chiron was the son of Saturne,

XLI.

Upon a shaggy bearded goat he rode;
The same wherewith dan Jove in tender years,
They say, was nourisht by the Iæan mayd.]

So these verses should have been printed; shaggy and bearded are two distinct epithets joined without any connective particle to one substantive; See the note above, Canto 6.St.22. There should not have been so full a point after years. But what does he mean by the Iæan mayd? The Mythologists (Hyginus and Eratosthenes) inform us that Capricornus was made a constellation, because he was educated with Jupiter: and when Jupiter assumed the throne of heaven, he placed Capricorn, and the goat his foster-mother among the stars. Capricorn is called Caper in the verses describing the names of the Zodiac: hence perhaps Spenser, in the hurry of a poet, took the goat that nourished Jupiter for the goat that was nourished with Jupiter.

Naïs Amalthea, Cretæa nõbilis Idâ,
Dicitur in silvis occuluisse Jovem.

<Ovid, Fasti v.115-6.>

So that Iæan mayd is probably an error of the press for Idean mayd.

XLII.

Yet did he quake and quiver like to quell.] like to die; or to be starved.

Ibid.

Upon an huge great earth-pot steane he stood,

From whose wide mouth there flowed forth the Roman flood]

Earth-pot steane, viz. Amphora: so the constellation is named in the well-known verses that mention the twelve signs of the Zodiac: by
Eratosthenes called ζυλοχοῦν, by Ovid and Manilius, Urna. Spenser’s spelling steane is agreeable to the Belgic word sifren, a sifrenpot. Aquarius is painted pouring out from his sten-pot or urn, a flood, χύσεις οξάτων, effusio aquæ, which Spenser calls the Roman flood: not to be confounded with the constellation called by various names, viz. θηνταλίς, Fluvius, Oceanus, Nilus, Eridanus, Padus, &c.

XLV.

The Howres—] Spenser says they were daughters of Jupiter and Night, i.e. of day and night: Our poet has a mythology of his own: Hesiod says, of Jupiter and Themis, Theog. ver.900. They were porters of Heaven’s gate: So Homer, Iliad ē 749. Ovid introduces Janus in his Fast. Lib. i. ē 125. saying that he and the Hours together were porters of Heaven,

Præsideo foribus cáeli cum mitibus Horis.

Milton, likewise, who could not keep himself from mingling his mythological lore with his more divine subject, assigns the Hours an office in Heaven; and ‘tis remarkable that he gives it an angel’s sanction, for Raphael speaks, B. vi. ver. 3.

—till Morn,
    Wak’d by the circling Hours, with rosy hand
    Unbarr’d the gates of light.

L.

Now hornd, round, bright, brown, and gray.] None of the editions have the reading that I looked for, viz.

—now bright, brown, gray.

He seems to have in view Pythagoras’ speech in Ovid. Met. xv. 196.

Nec par aut eadem nocturnæ forma Dianæ.

LIII.

—Some say in Crete by name,
Others in Thebes, and others otherwhere.] Praēter Cretam, et Arcadium, Böötia etiam, ac in ea Thebāē natales Jovis sibi vindicarunt. Spanhemius ad Callim. i<n Jovem>. ver. 7.

LIX.

But time shall come that all shall changed bee,
And from thenceforth none no more change shall see.] We shall all be changed—this mortal must put on immortality—Death is swallowed up in victory, 1 Corinth. xv. 51. <i.e. xv. 52, 53, 54.>
CANTO VIII.

<II.>

BUT thenceforth all shall rest eternally

With him, that is the God of Sabbath hight:

O that great Sabbath God grant me that Sabbath's sight!}

These verses are not printed right in any of the editions, because there is not a distinction observed between Sabbath and Sabbath. The former word means hosts or armies, as in Romans ix.29. Κύριος στρατιώτης, the Lord of Sabbath. So in the hymn called Te Deum Laudamus—Holy holy, holy, Lord God of Sabbath. Hence that expression, God of Hosts, God of Armies, &c. The other word Sabbath, signifies rest. These verses therefore should thus be written,

With him, that is the God of Sabbath hight:

O that great Sabbath's God, grant me that Sabbath's sight!

i.e. grant me a sight of that day of rest: that great Sabbath and eternal rest.