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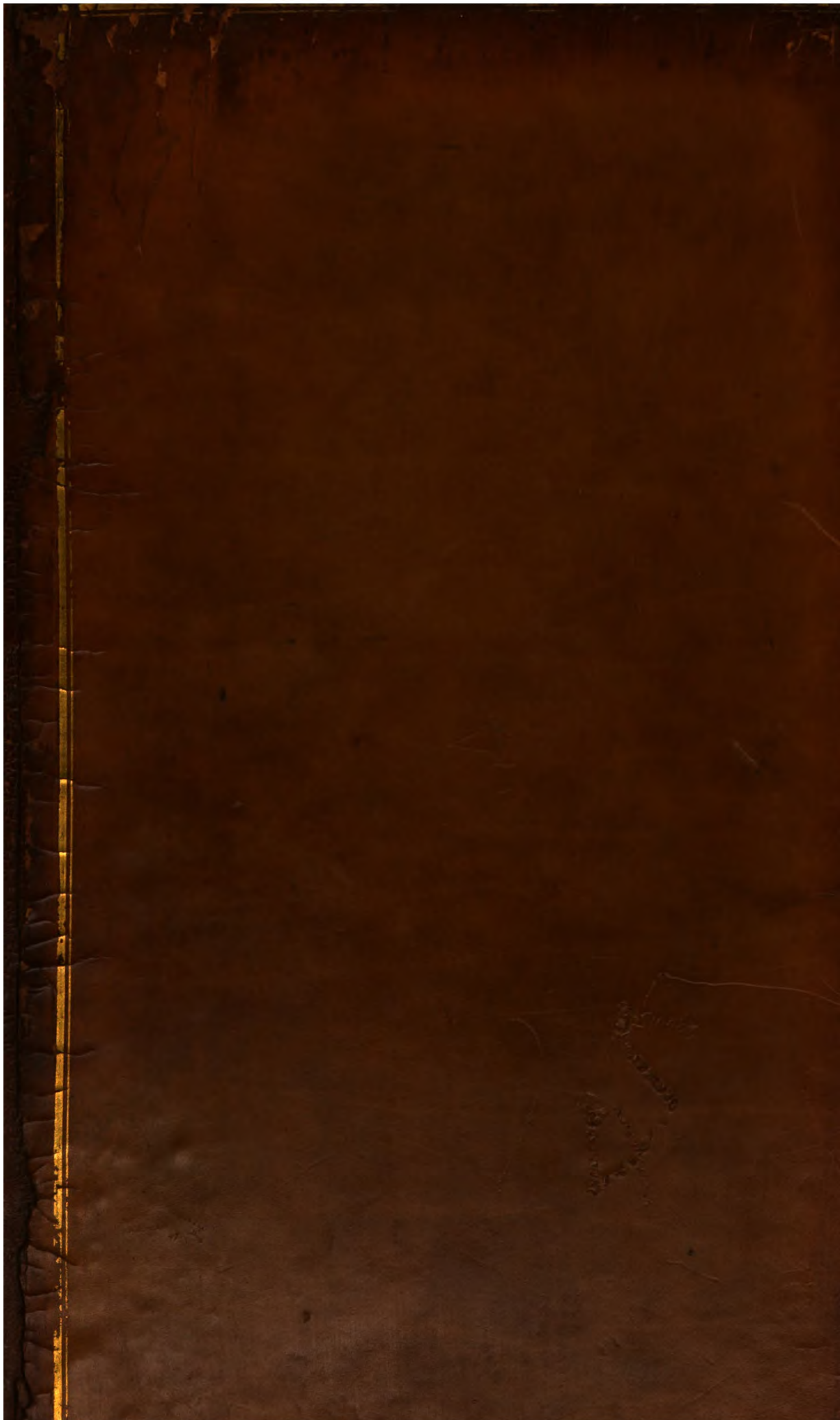
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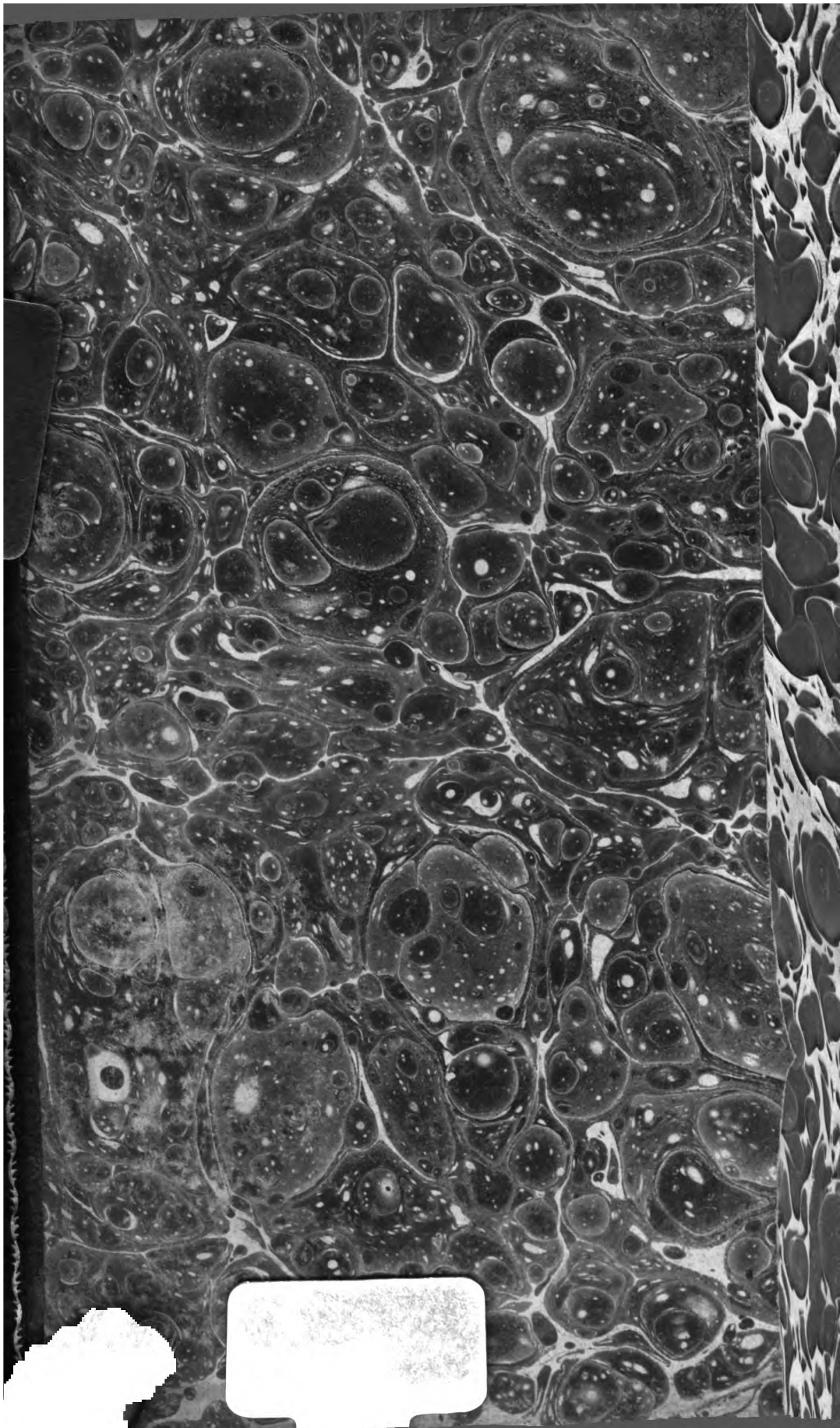
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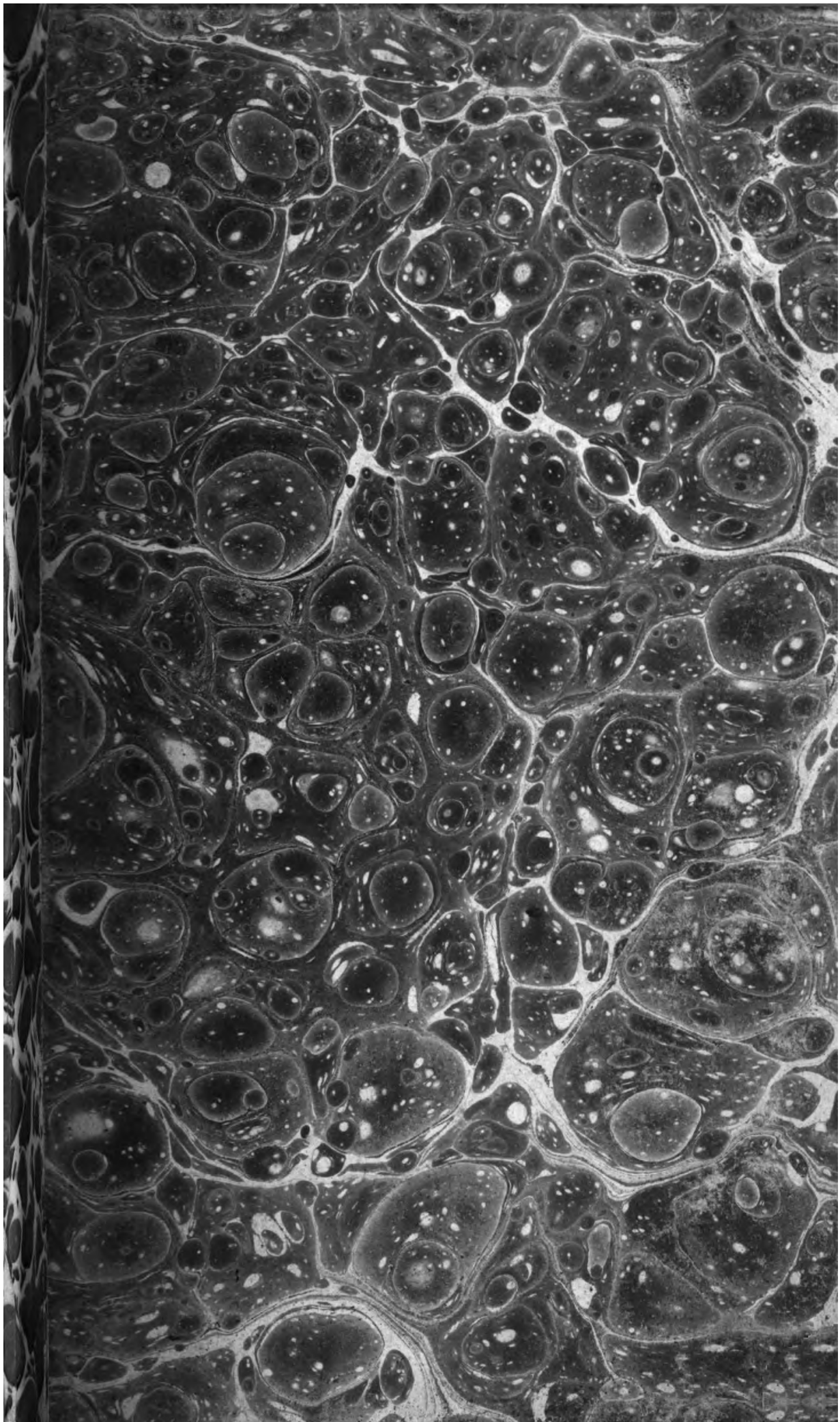
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THE
WORKS
OF
EDMUND SPENSER.,
IN EIGHT VOLUMES.

WITH THE
PRINCIPAL ILLUSTRATIONS
OF
VARIOUS COMMENTATORS.

VOLUME THE THIRD.

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CONTENTS

OF

VOL. III.

| | Page |
|--|------|
| The first Book of the Faerie Queene, Canto VII | |
| —XII - - - - - | 1 |
| The second Book of the Faerie Queene, Canto I | |
| —VII - - - - - | 217 |

1870

1871

1872

1873

1874

1875

THE FIRST BOOK OF
THE FAERIE QUEENE.

CANTO VII.

*The Redcrosse Knight is captive made,
By Gyaunt proud opprest :
Prince Arthure meets with Una great-
ly with those newes distrest.*

I.

WHAT man so wise, what earthly witt so ware,
As to discry the crafty cunning traine,
By which Decept doth maske in visour faire,
And cast her coulours died deepe in graine,

I. 1. ————— *so ware,*] *Cautious.* So, in II *Tim.* iv. 15. "Of whom be thou *ware* also." Chaucer thus describes his Sergeant of the Lawe, *Prolog. C. T.* 311.

"A Sergeant of the Lawe *ware* and wise." TODD.

I. 4. *And cast her coulours died deepe in graine,*] The same kind of imagery occurs in Stafford's *Niobe*, 2d. edit. 1611, P. 2. p. 255. The author is speaking of *this monstrous age*. "I yeeld to Heraclitus, and ioine teares with him; to see, if both wee can wash it cleane with weeping. But alas! we cannot: for *Sin hath died it in grain; and it will neuer change colour*, til it come to be try'd by the touch of fire." And thus Hamlet's mother, acknowledging her guilt to her son, *Hamlet*, A. iii. S. iv.

"Thou turn'st mine eyes into my very soul;

"And there I see such black and *grained spots*,

"*As will not leave their tinct.*" TODD.

To seeme like Truth, whose shape she well
 can faine,
 And fitting gestures to her purpose frame,
 The guiltlesse man with guile to entertaine?
 Great maistresse of her art was that false
 Dame,
 The false Dueſſa, cloked with Fideſſaes name.

II.

Who when, returning from the dreary Night,
 She found not in that perilous Hous of Pryde,
 Where she had left, the noble Redcroſſe
 Knight,
 Her hoped pray; she would no lenger byde,
 But forth she went to seeke him far and wide.
 Ere long she fownd, whereas he wearie fate
 To rest him selfe, foreby a fountaine syde,
 Difarmed all of yron-coted plate;
 And by his side his steed the grassy forage ate.

III.

Hee feedes upon the cooling shade, and bayes
 His sweatie forehead in the breathing wynd,
 Which through the trembling leaves full
 gently playes,
 Wherein the chearefull birds of fundry kynd

III. 1. *Hee feedes upon the cooling shade,*] That is, *enjoys*.
 So Virgil, *Æn.* iii. 339.

“*Quid puer Afcanius? superatne, et vescitur auras?*”
 So the ancient books read, and not *aurâ*: And does he *feed*
upon the vital air? Again, St. 22.

“*Why do ye longer feed on loathed light.*” UPTON.

Doe chaunt sweet musick, to delight his
 mynd:
 The Witch approching gan him fayrely greet,
 And with reproch of carelesnes unkynd
 Upbrayd, for leaving her in place unmeet,
 With fowle words tempring faire, foure gall with
 hony sweet.

IV.

Unkindnesse past, they gan of solace treat,
 And bathe in pleasaunce of the ioyous shade,
 Which shielded them against the boyling heat,
 And, with greene boughes decking a gloomy
 glade,
 About the fountaine like a girlond made;
 Whose bubbling wave did ever freshly well,
 Ne ever would through fervent sommer fade:
 The sacred nymph, which therein went to
 dwell,
 Was out of Dianes favor, as it then befell.

V.

The cause was this: One day, when Phœbe fayre
 With all her band was following the chace,
 This nymph, quite tyr'd with heat of scorching
 ayre,
 Satt downe to rest in middest of the race:
 The goddesse wroth gan fowly her disgrace,

IV. 3. ———— *the boyling heat,*] In like manner
 he calls the burning sands of Arabie and Ynd, "the boyling
 sands," F. Q. i. vi. 35. TODD.

And badd the waters, which from her did flow,
 Be such as she her selfe was then in place.
 Thenceforth her waters wexed dull and flow ;
 And all, that drinke thereof, do faint and feeble
 grow.

VI.

Hereof this gentle Knight unweeting was ;
 And, lying downe upon the sandie graile,
 Dronke of the streame, as cleare as cristall
 glas :
 Eftsoones his manly forces gan to fayle,
 And mightie strong was turnd to feeble frayle,
 His chaunged powres at first themselves not
 felt ;
 Till crudled cold his corage gan affayle,
 And cheareful blood in fayntnes chill did melt,
 Which, like a fever fit, through all his bodie
 swelt.

V. 8. *Thenceforth her waters wexed dull and flow ;*

And all, that drinke thereof, do faint and feeble grow.]

This metamorphosis is exactly after the Ovidian strain; and the wonderful effects of this water are agreeable to what natural philosophers relate of some streams. See what the commentators have cited on the following verses of *Ov. Met. xv. 317.*

“ Quódque magis mirum, sunt, qui non corpora tantum,

“ Verùm animos etiam valeant mutare, liquores :

“ Cui non audita est obscenæ Salmacis unda,

“ Æthiopesque lacus ? quos si quis faucibus hausit,

“ Aut furit, aut mirum patitur gravitate soporem.”

A fountain of like nature is mentioned in Tasso, *C. xiv. 74.*

UPTON.

VI. 2. ————— *the sandie graile,]* Some particles, or gravel. *Grele* from *gracilis*. See Menage, and note on *F. Q. ii. x. 53.* UPTON.

VII.

Yet goodly court he made still to his Dame,
 Poured out in loofnesse on the grassy grownd,
 Both carelesse of his health, and of his fame:
 Till at the last he heard a dreadful sounnd,
 Which through the wood loud bellowing did
 rebownd,
 That all the earth for terror seemd to shake,
 And trees did tremble. 'Th' Elfe, therewith
 astownd,
 Upstartd lightly from his looser Make,
 And his unready weapons gan in hand to take.

VIII.

But ere he could his armour on him dight,
 Or gett his shield, his monstrous enemy
 With sturdie steps came stalking in his fight,
 And hideous Geaunt, horrible and hye,

VII. 8. ————— *his looser Make,*] *Make* here signifies *companion*. See also stanza xv. So Chaucer, p. 537, ver. 57. edit. Urr.

————— “ Every false man hath a *Make*.” CHURCH.

VIII. 2. ————— *his monstrous enemy*
With sturdie steps came stalking in his fight,
An hideous Geaunt, horrible and hye,] The picturesque image of this monstrous giant appears, as the poet intended it should, terrible and vast; the very measure of the verse, and the iteration of the letters, contributing no small share in this description—*With sturdie steps came stalking*—Homer describes the warrior, *μακρὰ βιβῶντα*. So Milton of Satan, *Par. Lost*, B. vi. 109.

“ Satan, with vast and haughtie strides advanc'd,

“ Came towering —”

But Milton has a passage nearer still to our poet; whom both in the expression, and in the iteration of the letters, he plainly imitates, *Par. Lost*, B. ii. 676.

That with his tallneffe feemd to threat the
 fkye ;
 The ground eke groned under him for dreed :
 His living like faw never living eye,
 Ne durft behold ; his ftature did exceed
 The hight of three the talleft fonnes of mortall
 feed.

IX.

The greateft Earth his úncouth mother was,
 And bluftring Æolus his boasted fyre ;
 Who with his breath, which through the world
 doth pas,
 Her hollow womb did fecretly infpyre,
 And fild her hidden caves with ftormie yre,
 That ſhe conceiv'd ; and trebling the dew time,

“ The monſter moving onward came as faſt
 “ With horrid ſtrides ; Hell trembled as he ſtrode.”

So Spenſer,

“ The ground eke groned under him for dread.”

And Homer, who led the way, *Il. v. 18.*

—— Τρέμε δ' ἔρα μακρὰ κ' ἔλη

Ποσσὶν ὑπ' ἀθανάτοις Ποσειδάωνος ἰόντος. UPTON.

IX. 1. *The greateſt Earth his uncouth mother was,*] Heſiod ſays the giants were born of Heaven and Earth, and calls this brood ΥΠΕΡΦΑΝΑ ΤΕΚΝΑ. Hyginus, nearer ſtill to our purpoſe, “ Ex Æthere & Terra *Superbia* :” which answers to this Giant's name *Orgoglio*. Ital. *Orgoglio*. Gall. *Orgueil*. The etymology of which, according to Menage is, ὀργάω, *tumeo*. And to this etymology Spenſer ſeems to allude when he ſays, *Puſt up with winde* ; and likewise by ſo elegantly departing from the ancient mythologiſts, who make Pride the offspring of Heaven and Earth: for *Æther* in Hyginus is *Heaven*. Whether Spenſer interprets Hyginus, and the mythologiſts, right, is not now the queſtion ; 'tis ſufficient if he has applied them to his purpoſe ; and has acted the poet, not the fervile imitator. UPTON.

In which the wombes of wemen do expyre,
 Brought forth this monstrous masse of earthly
 flyme,
 Puft up with emptie wynd, and fild with finfull
 cryme.

X.

So growen great, through arrogant delight
 Of th' high descent whereof he was yborne,
 And through presumption of his matchleffe
 might,
 All other powres and knighthood he did
 fcorne.

Such now he marcheth to this man forlorne,
 And left to loffe; his ftalking steps are ftayde
 Upon a snaggy oke, which he had torne
 Out of his mothers bowelles, and it made
 His mortall mace, wherewith his foemen he dif-
 mayde.

XI.

That, when the Knight he fpyde, he gan ad-
 vance
 With huge force and infupportable mayne,
 And towards him with dreadfull fury prounce;
 Who hapleffe, and eke hopeleffe, all in vaine

IX. 7. ————— do expyre,] That is, *send forth,*
 or *bring forth.* Lat. *expiro.* So it is used in F. Q. iv. i. 54.

CHURCH.

X. 6. ————— *his stalking steps are stayde*
Upon a snaggy oke,] In the romance of *Bevis of*
Hampton, a giant uses the same supporter:

“His staffe was a young oake.” TODD.

Did to him pace fad battaile to darrayne,
 Difarmd, difgraste, and inwardly difmayde;
 And eke fo faint in every ioynt and vayne,
 Through that fraile fountain, which him feeble
 made,
 That fcarfely could he weeld his bootleffe fingle
 blade,

XII.

The Geaunt ftrooke fo maynly mercileffe,
 That could have overthrowne a ftony towre;
 And, were not hevenly grace that did him
 bleffe,
 He had beene pouldred all, as thin as flowre;
 But he was wary of that deadly ftowre,
 And lightly lept from underneath the blow;
 Yet fo exceeding was the villeins powre,
 That with the winde it did him overthrow,
 And all his fences ftoond, that ftill he lay full low,

XIII.

As when that diuifh yron engin, wrought

XI. 6. ——— difgraste,] That is, *difolute*, debauched.
 See ft. 51. CHURCH.

XII. 4. ——— pouldred] *Beaten to duft*. Fr. *pouldrer*.
 See Cotgrave's Dict. And ft. xiv. And note on *pouldred*, F. Q.
 iii. ii. 25. TODD.

XIII. 1. *As when that diuifh yron engin*,] This expreffion he
 had from Ariofto, C. xi. 23. "*La machina infernal*." So in C. ix,

" O maladetto, O abbominofa ordigno,

" Che fabbricato nel tartareo fondo

" Fofti per man di Belzebù maligno —"

Hence Milton, fpeaking of this diuifh enginry;

" Such implements of mifchief, as fhall dafh

" To pieces, and o'erwhelm whatever ftands

In deepest hell, and framd by Furies skill,
 With windy nitre and quick fulphur fraught,
 And ramd with bollet rownd, ordaind to kill,
 Conceiveth fyre; the heavens it doth fill
 With thundring noyse, and all the ayre doth
 choke,
 That none can breath, nor see, nor heare at
 will,
 Through smouldry cloud of duskish stincking
 smoke;
 That th' only breath him daunts, who hath escapt
 the stroke.

XIV.

So daunted when the Geaunt saw the Knight,
 His heavie hand he heaved up on hye,
 And him to dust thought to have battred
 quight,

“ Adverse, that they shall fear we have difarm'd
 “ The Thunderer of his only dreaded bolt.”

Raphael, then addressing Adam, tells him;

———— “ Haply, of thy race

“ In future days, if malice should abound,

“ Some one intent on mischief, or inspired

“ With *devilish machination*, might devise

“ *Like instrument* to plague the sons of men.” UPTON.

XIII. 9. *That th' only breath*] So, in F. Q. v. xi. 30.

“ As if the *onely* found —”

Again, vi. vii. 31.

“ That with the *onely* twinckle of her eye—”

And, in his *Hymne of Heaventie Love*:

“ And with his *onely* breath them blew away —”

Milton too, *Par. Lost*, B. v. 5.

———— “ which the *only* found

“ Of leaves and fuming rills, &c.”

Only signifies *alone*. See Dr. Newton's note. CHURCH.

Untill Dueffa loud to him gan crye ;
 “ O great Orgoglio, greateft under fkye,
 O! hold thy mortall hand for Ladies fake ;
 Hold for my fake, and doe him not to dye,
 But vanquisht thine eternall bondflave make,
 And me, thy worthy meed, unto thy leman
 take.”

XV.

He hearkned, and did ftay from further harmes,
 To gayne fo goodly guerdon as ſhe fpake :
 So willingly ſhe came into his armes,
 Who her as willingly to grace did take,
 And was poſſeſſed of his newfound Make.
 Then up he tooke the flombred fenceleſſe
 corſe ;
 And, ere he could out of his fwowne awake,
 Him to his caſtle brought with haſtie forſe,
 And in a dongeon deepe him threw without re-
 morſe.

XVI.

From that day forth Dueffa was his deare,

XIV. 7. ——— doe *him not* to dye,] So Chaucer,
Rom. R. 1061.

————— “ And *doen to die*

“ Theſe loſengeours, with her flatterie.”

The inſtances of this expreſſion are innumerable, both in
 Chaucer, and in our author. This is, *Je lui ferai mourir*, Fr.
Farollo morire. Ital. T. WARTON.

XVI. 1. *From that day forth Dueffa &c.*] This deſcription
 of Dueffa magnificently arrayed, clothed in purple, having a
 cup in her hand, fitting on a Dragon who had ſeven heads,
 and who threw down the ſtars with his tail, is taken from the
Apocalypſe, ch. xii. and ch. xvii. JORTIN.

And highly honourd in his haughtie eye :
 He gave her gold and purple pall to weare,
 And triple crowne fet on her head full hye,
 And her endowd with royall maiestye :
 Then, for to make her dreaded more of men,
 And peoples hartes with awfull terror tye,
 A monstrous Beast ybredd in filthy fen
 He chofe, which he had kept long time in dark-
 fom den.

XVII.

Such one it was, as that renowned fnake
 Which great Alcides in Stremona flew,

He has plainly likewise *Daniel* in view, ch. vii. 7, when he relates of the beast in st. 18,

“ And underneath his filthy feet did tread

“ The sacred things —

“ An yron brest, and back of scaly bras.” UPTON.

XVI. 5. *And her endowd with royall maiestye :*] Now the complete whore, “ She faith in her heart *I jit a queen.*” Rev. xviii. 7. UPTON.

XVII. 2. *Which great Alcides in Stremona flew,*] *Strymon* is a city and a river in Thrace, and sometimes used for Thrace itself: 'tis usual for Spenser, as well as other writers, to use proper names in the oblique cases: Now as Thrace was remarkable for its seditions, and sacred to the ravaging god of war; the Hydra, fostered in Lerne, (the proper emblem of sedition,) might well be said to have made its abode in Thrace. —“ *Strymonis impia stagna,*” Statius *Theb.* ix. 435.

Some perhaps may think that Spenser has confounded the places of Hercules's labours; or, instead of *Amymon*, that either he, or some romance-writer whom he might follow, wrote *Strymon* corruptedly. This snake used to harbour *πρὸ τὰς πηγὰς τῆς ΑΜΥΜΩΝΗΣ*, Apollod. p. 102, where this adventure of Hercules is related. But the above-mentioned allegory and allusion is agreeable to Spenser's manner of adding to, or departing from, the ancient mythology, just as serves the scheme of his fairy tale. UPTON.

Long foftered in the filth of Lerna lake :
 Whofe many heades out-budding ever new
 Did breed him endleffe labor to fubdew.
 But this fame Monfter much more ugly was ;
 For feven great heads out of his body grew,
 An yron brest, and back of fcaly bras,
 And all embrewd in blood his eyes did fhine
 as glas.

XVIII.

His tayle was fretched out in wondrous length,
 That to the hous of heavenly gods it raught ;
 And with extorted powre, and borrow'd
 ftrength,
 The everburning lamps from thence it braught,
 And proudly threw to ground, as things of
 naught ;
 And underneath his filthy feet did tread
 The facred thinges, and holy heaftes fore-
 taught.

XVII. 8. ————— *and back of fcaly bras,*

And all embrewd in blood his eyes did fhine as glas.]

This is the ufual description of dragons in romance. Thus, in *Bevis of Hampton* :

“ His fcales [were] bright as the glaffe,

“ And hard they were as any braffe.” TODD.

XVIII. 7. ————— *holy heaftes foretaught.]* Mr.

Upton reads, contrary to all the editions except that of Tonfon's in 1758, *fortaught* ; which, he fays, it ought to be, as fignifying “ *mifinterpreted, wrongly and wickedly taught* the commandments of God ;” the word being compounded of *for* and *taught* ; *for*, in compofition, fometimes giving the word an ill fenfe : See his Gloffary.

But though *for* and *fore* are frequently confounded in compofition, we may here confider *foretaught* as a participle (and

Upon this dreadfull Beast with sevenfold
 head
 He fett the false Dueffa, for more aw and dread.

XIX.

The wofull Dwarfe, which saw his Maisters fall,
 (Whiles he had keeping of his grafing steed,)
 And valiant Knight become a caytive thrall;
 When all was past, tooke up his fórlorne
 weed;
 His mightie armour, missing most at need;
 His silver shield, now idle, maisterleffe;
 His poynant speare, that many made to bleed;
 The rueful monuments of heavineffe;
 And with them all departes, to tell his great
 distresse.

of a very different signification) agreeing with *heastes* or *commandments*; and then the word may not seem to have been misprinted, as Mr. Upton would affirm. It is the contemptuous behaviour of the beast which is here described; he despises alike "the sacred things, and the holy heastes *foretaught*," i. e. the divine precepts *before taught*: These, which had been long revered, and were aforesaid inculcated, it is in character for him to insult, and metaphorically to tread under his feet. TODD.

XIX. 4. ————— *his fórlorne weed* ;] Here *forlorne* is accented on the first syllable. So it seems to be in ft. 43. See also F. Q. i. i. 9, i. iii. 43, i. vi. 22, &c. But on the second syllable, F. Q. i. vii. 10, ii. i. 22, &c. Shakspeare has also accented the word on the first syllable, *First Part K. Hen. VI. A. i. S. ii.*

"Now for the honour of the *fórlorn* French."

But, in other places, on the second. TODD.

XIX. 6. *His silver shield, now idle,*] Hence Milton, in his *Ode Nativ. v. 55.*

"The *idle* spear and *shield* were high up hung."

TODD.

XX.

He had not travaild long, when on the way
 He wofull Lady, wofull Una, met
 Fast flying from that Paynims greedy pray,
 Whilest Satyrane him from purfuit did let:
 Who when her eyes she on the Dwarf had fet,
 And saw the signes that deadly tydinges
 spake,
 She fell to ground for forrowfull regret,
 And lively breath her fad brest did forsake;
 Yet might her pitteous hart be feen to pant and
 quake.

XXI.

The messenger of so unhappie newes
 Would faine have dyde; dead was his hart
 within;
 Yet outwardly some little comfort shewes:
 At last, recovering hart, he does begin
 To rub her temples, and to chaufe her chin,
 And everie tender part does tosse and turne:
 So hardly he the flitted life does win

XX. 3. ————— the *Paynims*] Sansloy's. *The* is probably Spenser's own correction. The first edition reads *that*, which the quarto of 1751, and Mr. Church, adopt. The second edition reads *the*, which every other subsequent impression follows. TODD.

XXI. 2. ————— *dead was his hart within;*] This is a phrase in Scripture. I *Sam.* xxv. 37. Speaking of Nabal, "His *heart died within him*, and he became as a stone." UPTON.

XXI. 5. ————— *to chaufe her chin;*] Her *face*. 'Tis a hard matter to find so many rhymes, and so much good sense, both together. However Horace uses *mento* for the *face*, L. ii. *Od.* 7. ver. 12. UPTON.

Unto her native prifon to retourne.
Then gins her grieved ghofl thus to lament and
mourne :

XXII.

“ Ye dreary inflruments of dolefull fight,
That doe this deadly fpeftacle behold,
Why doe ye lenger feed on loathed light,
Or liking find to gaze on earthly mould,
Sith cruell fates the carefull threds unfould,
The which my life and love together tyde?
Now let the ftony dart of fenceleffe Cold
Perce to my hart, and pas through everie
fide ;
And let eternall night fo fad fight fro me hyde.

XXIII.

“ O lightfome Day, the lampe of higheft Iove,
Firft made by him mens wandring wayes to
guyde,
When Darkneffe he in deepeft dongeon drove ;
Henceforth thy hated face for ever hyde,
And fhut up heavens windowes fhyning wyde :

XXII. 7. ————— *fenceleffe Cold*] *Cold*, I apprehend, is here represented as a perfon ; as likewise in ftanza xxxix. CHURCH.

XXII. 9. ———— *fo fad fight*] *Sight* is omitted in the firft edition, but fupplied in the fecond. CHURCH.

XXIII. 3. *When Darkneffe he in deepeft dongeon drove ;*] *Darknefs* is a perfon. He feems to have in view Manilius, L. i. 126.

——— “ *Mundumque enixa nitentem,
“ Fugit in infernas Caligo pulfa tenebras.*” UPTON.

For earthly fight can nought but sorrow breed,
 And late repentance, which shall long abide.
 Mine eyes no more on vanitie shall feed,
 But, feele up with death, shall have their deadly
 meed."

XXIV.

Then downe againe she fell unto the ground ;
 But he her quickly reared up againe :
 Thrife did she sinke adowne in deadly fownd,
 And thrife he her reviv'd with busie paine.
 At last when Life recover'd had the raine,
 And over-wrestled his strong Enemy,
 With foltring tong, and trembling everie
 vaine,
 " Tell on," quoth she, " the wofull tragedy,
 The which these reliques sad present unto mine
 eye :

XXV.

" Tempestuous Fortune hath spent all her spight,
 And thrilling Sorrow throwne his utmost dart :
 Thy sad tong cannot tell more heavy plight
 Then that I feele, and harbour in mine hart :

XXIV. 6. ————— Enemy,] *Death.* Life and Death are here represented as persons; so are Sorrow and Fortune in the next stanza. CHURCH.

XXIV. 9. *The which these reliques sad present unto mine eye:]* Pointing to the armour of the Redcrosse Knight; and here let me not pass over the great art of our poet in preferring his allegory to the established rules of chivalry: every conqueror seized on the arms of the conquered as his lawful prey, and as trophies of honour. But what has this *Man of Sin* to do with Christian panoply? See above st. 19. URTON.

Who hath endur'd the whole, can beare ech
part.

If death it be ; it is not the first wound,
That launched hath my brest with bleeding
smart.

Begin, and end the bitter balefull stound ;
If lesse then that I feare, more favour I have
found."

XXVI.

Then gan the Dwarfe the whole discourse de-
clare ;

The subtile traines of Archimago old ;
The wanton loves of false Fideffa fayre,
Bought with the blood of vanquisht Paynim
bold ;

The wretched Payre transformd to treën
mould ;

The House of Pryde, and perilles round about ;
The combat, which he with Sansioy did hould ;
The lucklesse conflict with the Gyaunt stout,
Wherein captiv'd, of life or death he stood in
doubt.

XXVII.

She heard with patience all unto the end ;

And strove to maister forrowfull affay,

Which greater grew, the more she did contend,

XXVI. 9. ——— *of life or death he stood in doubt.*] That
is, the Dwarf was doubtful whether the Redcrosse Knight was
yet living. CHURCH.

And almost rent her tender hart in tway ;
 And love fresh coles unto her fire did lay :
 For greater love, the greater is the losse.
 Was never Lady loved dearer day
 Then she did love the Knight of the Red-
 croffe ;
 For whose deare fake so many troubles her did
 toffe.

XXVIII.

At last when fervent sorrow flaked was,
 She up arose, resolving him to find
 Alive or dead ; and forward forth doth pas,
 All as the Dwarfè the way to her affynd :
 And evermore, in constant carefull mind,
 She fedd her wound with fresh renewed bale :
 Long tost with stormes, and bet with bitter
 wind,
 High over hills, and lowe adowne the dale,
 She wandred many a wood, and meafurd many
 a vale.

XXVII. 7. *Was never Lady loved dearer day*] Spenser has many pleonastical expressions ; *day* seems here abundant : No Lady loved any one *dearer*, than Una loved the Redcroffe Knight. " Abraham desired to see *my day*, i. e. *me*." *John* viii. 56. *Psal.* cii. 2. " In *the day* when I call," i. e. when I call. *Prov.* xxiv. 10. " In *the day* of adversity," i. e. in adversity. *Eccl.* vii. 14. " In *the day* of prosperity," i. e. in prosperity. Homer, *Od.* ρ. 323. δάλιον ἡμαρ, *dies servitutis*, i. e. *servitus*. Schol. δάλιον ἡμαρ ἢ δελεία. See *F. Q.* ii. xii. 74.

" See—in springing floure the image of *thy day* :"

i. e. *thy own image*. Again, i. viii. 43.

" Whose presence I have lackt too long *a day* :

i. e. *too long*. UPTON.

XXIX.

At last she chaunced by good hap to meet
 A goodly Knight, faire marching by the way,
 Together with his Squyre, arayed meet :
 His glitterand armour shined far away,
 Like glauncing light of Phœbus brightest ray ;
 From top to toe no place appeared bare,
 That deadly dint of steele endanger may :
 Athwart his brest a bauldrick brave he ware,
 That shind, like twinkling stars, with stones
 most pretious rare :

XXX.

And, in the midst thereof, one pretious stone
 Of wondrous worth, and eke of wondrous
 mights,
 Shapt like a Ladies head, exceeding shone,

XXIX. 1. *At last she chaunced by good hap to meet
 A goodly Knight,*] This is the first time that
 the Briton Prince makes his appearance ; and, that his image
 might well be impressed on the reader's mind, he is described
 at large, and takes up nine whole stanzas. Sublimity and gran-
 deur require room to shew themselves, and to expatiate at
 large. And this is exactly after the manner of the great Gre-
 cian master, who often paints his heroes at full length. See
 likewise the magnificent figure he makes ! for he is Magnifi-
 cence itself. He is attended with a Squire ; like the Knights
 in romance writers : Not so the Christian Knight ; he and Una
 have only a Dwarf betwixt them to carry their needments.

UPTON.

XXIX. 4. ——— *shined*] See the note on *shyned*, F. Q.
 i. iv. 10, and the ninth line of this stanza. TODD.

XXX. 1. *And, in the midst thereof, one pretious stone—
 Shapt like a Ladies head,*] Prince Arthur's
 armour was made by the sage Merlin. The baldrick or belt, was
 the usual ornament of heroes, Virg. *Æn.* ix. 359. " Aurea

Like Hesperus emongst the leffer lights,
 And strove for to amaze the weaker fights:
 Thereby his mortall blade full comely hong
 In yvory sheath, ycarv'd with curious flights,
 Whose hilts were burnisht gold; and handle
 strong
 Of mother perle; and buckled with a golden
 tong.

XXXI.

His haughtie helmet, horrid all with gold,

bullis cingula." That beautiful baldrick of Pallas, so fatal to Turnus, is well known. But, among the pretious stones which ornamented this belt, there was one in the midst, *shapt like a Ladies head*: meaning the Faerie Queene; by whom every one knows who is represented.—Spenser departs from Jeffry of Monmouth, and the romance history of Prince Arthur; and indeed from all the stories of our old English writers, in many of the circumstances relating to this British prince, that he might make a hero for his poem, and not a poem for his hero. They tell you that his shield was named *Pridwen*; his sword *Caliburn* or *Excalibur* (Spenser, *Mordure*;) and his spear *Roan*. They say likewise that on Arthur's shield was painted the image of the Virgin Mary. UPTON.

XXXI. 1. ——— *horrid all with gold,*] This is very poetical. So Virg. *Æn.* xii. 87.

" Ipse dehinc *auro squalentem* alboque orichalco
 " Circumdat lorica[m] humeris."

And Tasso, C. xv. 48.

" Inalza d' oro *squallido* squamose
 " Le creste, e'l capo —"

And Milton, *Par. Lost*, B. v. 356.

——— " When their retinue long
 " Of horses led, and groomes *besmeard with gold*,
 " Dazles the croud, and sets them all agape."

Spenser had Virgil, or Tasso, in view where the latter describes the Soldan's helmet, C. ix. 25.

" Porta il Soldan sù l'elmo *horrido*, e grande
 " Serpe, che si dilunga, e'l collo *fnoda*,

Both glorious brightnesse and great terrour
 bredd :
 For all the creft a dragon did enfold
 With greedie pawes, and over all did fpredd
 His golden winges ; his dreadfull hideous
 hedd,
 Clofe couched on the bever, feemd to throw
 From flaming mouth bright fparckles fiery
 redd,
 That fuddeine horreur to faint hartes did
 fhow ;
 And fcaly tayle was fretcht adowne his back
 full low.

XXXII.

Upon the top of all his loftie creft,
 A bounch of heares difcolourd diverfly,
 With fprinckled pearle and gold full richly
 drest,

“ Sù le zampe s’inalza, e l’ali fpande,
 “ E piega in arco la forcuta coda.
 “ Par che tre lingue vibri, e che fuor mande
 “ Livida fpuma, e che ’l fuo fischio s’oda.
 “ Et hor, ch’ arde la pugna, anch’ ei s’ infiamma
 “ Nel moto, e fumo verfa infiene, e fiamma.”

And Taffo plainly copies Virgil, *Æn.* vii. 785, &c. UPTON.

XXXI. 3. *For all the creft &c.*] Such was the creft of Prince Arthur’s father, Uther, who was therefore called *Pen-dragon*. *Pen*, in Welch, fignifies a *head*. CHURCH.

XXXII. 2. *A bounch of heares difcolourd diverfly,*] This verfe he has had before C. ii. St. 11. He could not better it, therefore he does not alter it : and in this he follows Homer.

The ancient crefts were of feathers or of horfes hair : Virgil describes Turnus wearing a golden helmet with crimfon plumes, *Æn.* ix. 49. “ *Cristâque tegit galea aurea rubrà.*” UPTON.

Did shake, and seemd to daunce for iollity ;
 Like to an almond tree ymounted hye
 On top of greene Selinis all alone,
 With blossoms brave bedecked daintily ;
 Whose tender locks do tremble every one
 At everie little breath, that under heaven is
 blowne.

XXXII. 6. *Selinis*] It should rather be *Selinus*, " Palmosa *Selinus*," Virg. *Æn.* iii. 705 ; a town in Cilicia, so named. But Spenser seldom takes a proper name without altering it. The simile of the almond tree is exceeding elegant, and much after the cast of that admired image in Homer, *Il.* *ρ.* 51, &c.

UPTON.

I was surpris'd, says Mr. Steevens, " to find this much and justly celebrated simile inserted almost word for word in Marlow's tragedy of *Tamburlaine*. The earliest edition of the *Faerie Queene* was published in 1590, and *Tamburlaine* had been represented in or before the year 1588, as appears from the preface to *Perimedes the Blacksmith*, by Robert Greene. The first copy, however, that I meet with, is in 1590, and the next in 1593." Shakspeare, vol. ix. p. 90. edit. 1793.

There is, however, little reason, I think, to suppose Spenser the plagiarist. Spenser had finished this part of the *Faerie Queene* before the acting of *Tamburlaine* ; the *second book* of this poem is *absolutely quoted* in a little volume, entitled *The Arcadian Rhetorike*, by Abraham Fraunce, which was entered on the Stationers Books, June 11, 1588. See Sign. E. 3. where a part of stanza 35, canto 4, book the second, is accurately cited. Spenser's poem, we may suppose, had been handed about in manuscript ; Marlow perhaps had seen it, and, like Bayes, entered this admirable simile into his *book of Drama common-places* ; and, by leaving out a few words, or putting in others of his own, the business was done !—I subjoin the simile, as cited by Mr. Steevens, from the blustering *Tamburlaine* :

" Like to an almond-tree ymounted high
 " Upon the lofty and celestial mount
 " Of ever-green Selinis, quaintly deck'd
 " With bloom more bright than Erycina's brows ;
 " Whose tender blossoms tremble every one
 " At every little breath from heaven is blown." TODD.

XXXIII.

His warlike shield all clofely cover'd was,
 Ne might of mortall eye be ever feene ;
 Not made of fteele, nor of enduring bras,
 (Such earthly mettals foon confumed beene,)
 But all of diamond perfect pure and cleene
 It framed was, one maffy éntire mould,
 Hew'n out of adamant rocke with engines
 keene,
 That point of fpeare it never percen could,
 Ne dint of direfull sword divide the fubftance
 would.

XXXIV.

The fame to wight he never wont difclofe,

XXXIII. 5. ————— *pure and cleene*] Mr. Upton propofes to read *sheene* inftead of *cleene*. But if this alteration is neceffary here, is it not likewise equally fo in the following verfes, F. Q. i. i. 58.

“ And that bright towre all built of cryftall *cleene*.”

Again, i. ix. 4.

————— “ the river Dee, as filver *cleene*” —

And, in *Sonnet* 45.

“ Leave lady in your glaffe of cryftal *cleene*.”

Harington, in a tranflation of an epigram of James I. on Sir Philip Sidney's death, ufes *clean* as an epithet to Venus's *carknet*, i. e. necklace. See his Notes on *Orl. Fur.* B. 37.

“ She threw away her rings and carknet *cleene*.”

In Chaucer *clean* is attributed to fun-beams, *Tr. and Cr.* b. 5. v. 9.

“ The golden trefsid Phœbus high on lofte

“ Thryis had with his bemis *clene*

“ The fnowis molte.”

The printed copies read *clere*. But the poet manifefly wrote *clene*, to make out the rhyme with *grene*, and *quene*; and *clene* is the reading in a manufcript of *Troilus and Crefſida*, formerly belonging to Sir H. Spelman. T. WARTON.

XXXIV. 1. *The fame to wight &c.*] In his description of

But whenas monsters huge he would difmay,
 Or daunt unequal armies of his foes,
 Or when the flying heavens he would affray:
 For so exceeding shone his gliftring ray,
 That Phœbus golden face it did attaint,
 As when a cloud his beames doth over-lay;
 And filver Cynthia wexed pale and faynt,
 As when her face is staynd with magicke arts
 conffraint.

this shield, he seems to have had in view the Ægis of Jupiter and Minerva, *Il. ç.* 593 &c. See also Valerius Flaccus, *L. vi.* 396 et seq. What he says of *frightening the heavens*, &c. is in the style of Statius, *Theb. vii.* 45.

“ Læditur aduersum Phæbi jubar, ipsaque fedem
 “ *Lux timet, et dirus contristat sidera fulgor.*”

And *Theb. vi.* 665.

“ Qualis Bristoniis clipeus Mavortis in arvis
 “ Luce mala Pangæa ferit, solemque refulgens
 “ *Territat —*”

When he says that Prince Arthur was too brave to make use of his shield uncovered, *unless upon extraordinary occasions*, he seems to have had Perseus in view. Ovid, *Met. v.* 177.

“ Verum ubi virtutem turbæ succumbere vidit,
 “ Auxilium, Perseus, quoniam sic cogitis ipsi,
 “ Dixit, ab hoste petam: vultus avertite vestros,
 “ Si quis amicus adest: et Gorgonis extulit ora.”

JORTIN.

This is rather the shield of Atlanta, *Orl. Fur. C. ii. st. 55.*

“ D'un bello drappo di feta avea coperto
 “ Lo scudò in braccio il cavalier celeste.
 “ Come avesse, non so, tanto sofferto
 “ Di tenerlo nascosto in quella veste;
 “ Ch' immantimente, che lo mostra aperto,
 “ Forza è chi 'l mira abbarbagliato reste,
 “ E cada, come corpo morto cade.” T. WARTON.

XXXIV. 7. *As when a cloud &c.]* See *F. Q. vii. vi. 16.* This opinion of the ancients is well expressed in *Par. Lost, B. ii. 662, &c.* CHURCH.

XXXV.

No magicke arts hereof had any might,
 Nor bloody wordes of bold Enchaunters call;
 But all that was not such as seemd in fight
 Before that shield did fade, and fuddeine fall:
 And, when him list the raskall routes ap-
 pall,
 Men into stones therewith he could transmew,
 And stones to dust, and dust to nought at all;
 And, when him list the prouder lookes subdew,
 He would them gazing blind, or turne to other
 hew.

XXXVI.

Ne let it seeme that credence this exceeds;
 For he, that made the fame, was knowne
 right well
 To have done much more admirable deedes:
 It Merlin was, which whylome did excell
 All living wightes in might of magicke spell:
 Both shield, and sword, and armour all he
 wrought
 For this young Prince, when first to armes
 he fell;
 But, when he dyde, the Faery Queene it
 brought
 To Faerie lond; where yet it may be seene, if
 fought.

XXXVII.

A gentle youth, his dearely loved Squire,

His speare of heben wood behind him bare,
 Whose harmeful head, thrife heated in the fire,
 Had riven many a brest with pikehead fquare;
 A goodly perfon; and could menage faire
 His ftubborne fteed with curbed canon bitt,
 Who under him did trample as the aire,
 And chauft, that any on his backe fould fitt;
 The yron rowels into frothy fome he bitt.

XXXVIII.

Whenas this Knight nigh to the Lady drew,
 With lovely court he gan her entertaine;

XXXVII. 2. *His speare of heben wood*] Prince Arthur's spear was made of the *black ebony wood*, fays Spenser. Jeffry of Monmouth, and the romance writer of the life of prince Arthur, tell us the name of his spear was called *Roan*; from its tawny, blackish caft; which comes from *Ravus, ravanus, rovano, roano, roan*. UPTON.

XXXVII. 6. ——— *with curbed canon*] The *canon* is that part of a horfe-bitt which is let into the mouth.

CHURCH.

XXXVII. 7. ——— *did trample as the aire*,] The first edition reads *amble*, which the edition of 1751 and Mr. Church follow; and Mr. Church remarks that "the *ambling* of a horfe well represents the *undulation* of the air." But *trample*, the reading of the fecond edition, was moft probably, as Mr. Upton obferves, Spenser's correction. "He never," fays the indignant critick, "fet his honoured Squire upon an *ambling nag*; but *trampling the ground* is very poetical. See F. Q. i. v. 28, ii. i. 7. And Virgil, *Georg.* iii. 88, *Æn.* viii. 596." Every other edition alfo reads *trample*.

In chivalry, however, the *ambling nag* is not unnoticed. See De St. Palaye's *Mem. fur L'Anc. Chevalerie*, Mem. de l'Acad. des Inſcript. tom. xx. p. 606: Speaking of the Squires attending their maſter: "D'autres portoient fon pennon, fa lance, & fon épée; mais, lorsq' il étoit feulement en route, il ne montoit qu'un cheval d' une allure aifée & commode, rouffin, courtant, *cheval amblant* ou d'*amble*, &c." TODD.

But, when he heard her aunfwers loth, he knew
 Some secret sorrow did her heart diftraine :
 Which to allay, and calme her storming paine,
 Faire feeling words he wifely gan difplay,
 And, for her humor fitting purpofe faine,
 To tempt the caufe it felfe for to bewray ;
 Wherewith enmovd, thefe bleeding words ſhe
 gan to fay ;

XXXIX.

“ What worlds delight, or ioy of living ſpeech,
 Can hart, fo plungd in fea of forrowes deep,
 And heaped with fo huge misfortunes, reach ?
 The carefull Cold beginneth for to creep,
 And in my heart his yron arrow ſteep,
 Soone as I thinke upon my bitter bale.
 Such helpleffe harmes yts better hidden keep,
 Then rip up grieffe, where it may not availe ;
 My laſt left comfort is my woes to weepe and
 waile.”

XXXVIII. 9. *Wherewith enmovd,*] So the firſt quarto reads, which moſt editions follow. The ſecond, however, reads *emmovd*, which is preferred by Mr. Church. But *enmoved* is more in Spenser's manner. See the note on *emmovd*, F. Q. i. ix. 48. TODD.

XXXIX. 4. *The carefull Cold*] This expreſſion *The carefull cold*—he has in his *Shep. Calend.* December, “ The carefull cold hath nipt my rugged rinde.” Spenser's friend, in his notes, obſerves that *cold* is named *carefull* becauſe *care* is ſaid to cool the blood. He frequently has the ſame alluſion. See F. Q. i. vi. 37, i. vii. 22, ii. i. 42, &c. So Homer, and Heſiod, *παχυνεται ἦτορ*. And Euripides, *Hippol.* 803.

Ἄπει παχυνθεῖς ἢ πο συμφορᾶς τινος ; UPTON.

XXXIX. 9. *My laſt left comfort is*] The *greateſt* comfort

XL.

“Ah Lady deare,” quoth then the gentle Knight,
 “ Well may I ween your grieffe is wondrous
 great ;
 For wondrous great grieffe groneth in my
 spright,
 Whiles thus I heare you of your forrowes
 treat.
 But, woefull Lady, let me you intrete
 For to unfold the anguish of your hart :
 Mishaps are maistred by advice discrete,
 And counsell mitigates the greatest smart ;
 Found never help, who never would his hurts
 impart.”

XLI.

“ O ! but,” quoth she, “ great grieffe will not
 be tould,
 And can more easly be thought then said.”
 “ Right so,” quoth he ; “ but he, that never
 would,
 Could never: will to might gives greatest aid.”
 “ But grieffe,” quoth she, “ does greater grow
 displaid,
 If then it find not helpe, and breeds despaire.”

which is left to me is &c. So, in *Sonnet 74*. “ My live’s *last*
 ornament,” i. e. *greatest*. So Chaucer, p. 130. edit. Urr.

“ O doughtir mine, which that art my *last* wo,

“ And in my life my *laste* joye also !” CHURCH.

XLI. 1. *O ! but, quoth she, great grieffe will not be tould,*]
 Seneca, *Hippol.* 604.

“ Curæ leves loquuntur, ingentes stupent.” UPTON.

“ Despaire breeds not,” quoth he, “ where
faith is staid.”

“ No faith so fast,” quoth she, “ but flesh
does paire.”

“ Flesh may empaire,” quoth he, “ but reason
can repaire.”

XLII.

His goodly reason, and well-guided speach,
So deepe did fettle in her gracious thought,
That her perswaded to disclose the breach
Which love and fortune in her heart had
wrought;

And said; “ Faire sir, I hope good hap hath
brought

You to inquere the secrets of my grieve;

Or that your wisdome will direct my thought;

Or that your prowesse can me yield reliefe;

Then heare the story sad, which I shall tell you
briefe.

XLIII.

“ The forlorne Maiden, whom your eies have
seene

The laughing stocke of Fortunes mockeries,

Am th’ onely daughter of a king and queene,

Whose parents deare (whiles equal destinies

Did ronne about, and their felicities

The favourable heavens did not envý,)

Did spread their rule through all the terri-
tories,

Which Phison and Euphrates floweth by,
And Gehons golden waves doe wash continually:

XLIV.

“ Till that their cruell cursed enemy,
An huge great Dragon, horrible in fight,
Bred in the loathly lakes of Tartary,

XLIII. 8. *Which Phison and Euphrates floweth by,
And Gehons golden waves]* Phison is one of the rivers of Paradise, *Gen.* ii. 11. “ The name of the second river is *Gihon*,” ver. 13. “ And the fourth river is Euphrates,” ver. 14. He omits the name of one of the rivers: and spells (according to his custom) scarce any according to modern or the usual spelling. Should he not rather have said?

“ Which *Gehon* and Euphrates floweth by,
“ And *Phisons* golden waves —”

In allusion to *Gen.* ii. v. 11, 12. But Spenser seems to have been determined by the iteration of the letters, *Gehon's golden waves*. UPTON.

XLIV. 3. *Bred in the loathly lakes of Tartary,*] The poet should not have used *Tartary* here for *Tartarus*, as it might be so easily mistaken for the country of that name. He has committed the same fault in *Virgil's Gnat*, ft. 68.

“ Lastly the squalid lakes of *Tartarie*.” T. WARTON.

Dr. Jortin has made the same objection. See his *Remarks on Spenser*, p. 147. But let us attend to the unnoticed use of the word in *Virgil's Gnat*, ft. 56.

———— “ the burning waves of Phlegeton,—
“ And deep-dig'd vaults, and *Tartar* covered
“ With bloody night &c.”

Here *Tartary* is converted, by the omission of the last letter, into *Tartar*. And thus Shakspeare, *K. Hen.* V. A. ii. S. ii.

“ If that same dæmon, that hath gull'd thee thus,
“ Should with his lion gait walk the whole world,
“ He might return to vasty *Tartar* back,
“ And tell the legions” —

So that *Tartary* or *Tartar* was probably the common word for *hell* in the age of Spenser and Shakspeare. I may confirm my observation by Nash's ridiculous address to the devil, in his *Pierce Penniless* &c. 1595. “ To the high and mightie Prince of darknesse, Donnell dell Lucifer, King of Acheron, Stix, and Phlegeton; Duke of *Tartary*; Marquesse of Cocytus, and Lord high Regent of Lymbo, &c.” TODD.

With murdrous ravine, and devouring might,
 Their kingdome spoild, and countrey wasted
 quight :

Themselves, for feare into his iawes to fall,
 He forst to castle strong to take their flight ;
 Where, fast embard in mighty brasen wall,
 He has them now four years besiegd to make
 them thrall.

XLV.

“ Full many Knights, adventurous and stout,
 Have enterpriz'd that Monster to subdew :
 From every coast, that heaven walks about,
 Have thither come the noble martial crew,
 That famous harde atchievements still pursew ;
 Yet never any could that girlond win,
 But all still shronke ; and still he greater
 grew :

All they for want of faith, or guilt of sin,
 The pitteous pray of his fiers cruelty have bin.

XLVI.

“ At last, yled with far reported praise,
 Which flying fame throughout the world had
 spread,
 Of doughty Knights, whom Fary land did
 raise,
 That noble order hight of Maidenhed,

XLVI. 4. *That noble order hight of Maidenhed,] Named Knights of the Garter :* This he does not say directly ; but the

Forthwith to court of Gloriane I sped,
 Of Gloriane, great queene of glory bright,
 Whose kingdomes feat Cleopolis is red ;
 There to obtaine some such redoubted
 Knight,
 That parents deare from tyrants powre deliver
 might.

XLVII.

“ Yt was my chaunce (my chaunce was faire
 and good)
 There for to find a fresh unproved Knight ;
 Whose manly hands imbrewd in guilty blood
 Had never beene, ne ever by his might
 Had throwne to ground the unregarded
 right :
 Yet of his prowesse prooffe he since hath
 made
 (I witnes am) in many a cruell fight ;
 The groning ghosts of many one dismaide
 Have felt the bitter dint of his avenging blade.

noble order of Maidenhead ; complimenting the Fairy Queen or Q. Elizabeth. I think 'tis plain that our poet intended historical as well as moral allusions. Cleopolis in the moral allegory is the city of glory ; in the historical, the city of Q. Elizabeth. UPTON.

XLVII. 2. ———— *a fresh unproved Knight ;*] As yet untried in battle. See the sixth verse. See also F. Q. i. i. 3. “ His new force to learne.” TODD.

XLVII. 9. ———— *the bitter dint*] *Stroke.* See before, ft. 29, ft. 33, and many other places. Milton uses the word, *Par. Lost*, B. ii. 813. TODD.

XLVIII.

“ And ye, the forlorne reliques of his powre,
 His biting fword, and his devouring speare,
 Which have endured many a dreadfull ftoſſe,
 Can ſpeake his prowefſe, that did earſt you
 beare,
 And well could rule; now he hath left you
 heare
 To be the record of his ruefull loſſe,
 And of my dolefull difaventurous deare:
 O heavie record of the good Redcroſſe,

XLVIII. 1. *And ye, the forlorne reliques of his powre,
 His biting fword, and his devouring ſpeare,*] This apoſtrophe of Una to her Knight's fword and ſpear is not without its elegance and pathos. “His *biting* fword,” is from Horace, L. iv. Od. 6. “*Ille mordaci velut ic̄ta ferro.*” “His *devouring* ſpear,” from Scripture. “My fword ſhall *devour* fleſh,” *Deut.* xxxii. 42. UPTON.

Biting fword, however, is a frequent phraſe in Chaucer. See Mr. Warton's note on F. Q. ii. ii. 22. TODD.

XLVIII. 7. *And of my dolefull difaventurous deare:]* *Dif-aventurous* is according to the ancient mode of ſpelling, and is therefore incorrectly cited by Dr. Johnson, in his Dictionary, under the ſolitary inſtance of *disadventurous*. See note on *disfavourites* F. Q. i. ix. 45.

Deare is apparently uſed for *hurt*, *trouble*, or *miſfortune*; in which ſenſe Mr. Upton has noticed the frequent occurrence of the adjective in Shakspeare; as in *Hamlet*:

“Would I had met my *deareſt* foe in heaven.”

Dr. Johnson gives ſeveral examples of *dear*, or *deer*, for *ſad*, *hatefull*. In the Weſt of England *dear'd* is uſed for *hurried*, *frightened*. See Exm. Dial. In the Lancaſhire dialect, according to Mr. Upton, to *deere* is ſtill uſed for to *hurt*. And G. Douglas uſes *dere* in the ſame ſenſe. See Gloſſ. to his Virgil, V. *Dere*, and *Dirling*, Anglo-Saxon *dere*, and Belgick *deeren*, *nocere*, to *hurt*. The later commentators on Shakspeare conſider *dear* as *immediate*, *conſequential*, in the paſſage above cited. TODD.

Where have yee left your lord, that could so
well you tosse ?

XLIX.

“ Well hoped I, and faire beginnings had,
That he my captive languor should redeeme :
Till all unweeting an Enchaunter bad
His fence abusd, and made him to misdeeme
My loyalty, not such as it did seeme,
That rather death desire then such despight.
Be iudge, ye heavens, that all things right
esteeme,
How I him lov'd, and love with all my might !
So thought I eke of him, and think I thought
aright.

L.

“ Thenceforth me desolate he quite forfooke,
To wander, where wilde Fortune would me
lead,
And other bywaies he himselfe betooke,

XLIX. 3. ————— *an Enchaunter bad*

His fence abusd,] See F. Q. i. i. 47. Take notice how Una apostrophizes in st. 48. her beloved Redcrosse Knight's sword and spear; here detesting the thought, that her honour should be misdeemed, she apostrophizes the heavens,

“ Be iudge, ye heavens, that all things right esteeme,

“ How I him lov'd —”

This is exactly after the manner, and indeed seems an imitation, of Virg. *Æn.* ii. 431, where Æneas makes a solemn protestation of his loyalty to the cause of Troy; of which passage there is a very elegant imitation in Tasso, C. viii. 24. And Milton has followed both Virgil, and Tasso, in *Par. Lost*, B. i. 635, &c. UPTON.

L. 3. *And other bywaies &c.*] See *Prov.* ii. 16. CHURCH.

Where never foote of living wight did tread,
That brought not backe the balefull body
dead;

In which him chaunced false Dueffa meete,
Mine onely foe, mine onely deadly dread;
Who with her witchcraft, and misseeming
fweete,

Inveigled him to follow her desires unmeete.

LI.

“ At last, by subtile sleights she him betraid
Unto his foe, a Gyaunt huge and tall;
Who him disarmed, dissolute, dismaid,
Unwares surpris'd, and with mighty mall
The monster mercilesse him made to fall,
Whose fall did never foe before behold:
And now in darkefome dungeon, wretched
thrall,
Remédileffe, for aie he doth him hold :

L. 5. *That brought not backe the balefull body dead;*] Not literally; for this had been saying, Where never *living* creature went, but he came back *dead*. But he is scriptural in his expressions; and he means such as are in a state of spiritual death; for this is the allegory. “ You hath he quickened who were *dead* in trespasses &c.” *Ephes.* ii. 1. UPTON.

L. 7. *Mine onely foe,*] That is, my *greatest* foe. So, in *F. Q.* i. x. 3. “ Whose *onely* joy.” Again, ii. i. 2.

“ His *onely* hart-fore, and his *onely* foe.” CHURCH.

LI. 4. _____ *with mighty mall*] *Mallet*, according to Mr. Church, from the Lat. *malleus*. Dr. Johnson interprets it as a *blow*, and adds also, from *Hudibras*;

“ Give that reverend head a *mall*

“ Of two, or three, against a wall.”

Mell is a Northern word for *mallet*, says Ray. TODD.

LI. 8. *Remédileffe,*] *Remedileffe* is here accented on the

This is my cause of griefe, more great then may
be told."

LII.

Ere she had ended all, she gan to faint:
But he her comforted, and faire bespake;
" Certes, Madáme, ye have great cause of
 plaint,
That stoutest heart, I weene, could cause to
 quake.
But be of cheare, and comfort to you take;
For, till I have acquit your captive Knight,
Affure your selfe, I will you not forsake."
His chearefull words reviv'd her chearelesse
 spright:
So forth they went, the Dwarfe them guiding
 ever right.

second syllable. See also F. Q. i. v. 36, iii. xii. 34. Milton thus accents the word, *Ode Circumcis.* v. 17.

" For we, by rightful doom *remédiless.*"

See also *Par. Lost*, B. ix. 919. But with the accent on the first syllable, in *Samf. Agon.* v. 648. TODD.

LII. 3. *Certes, Madáme,*] Spenser, I think, constantly uses the French pronunciation, in words borrowed from that language; particularly, in F. Q. iii. x. 8.

" Branles, ballads, virelayes —" CHURCH.

LII. 6. *For, till I have acquit]* *Released.* Fr. *acquitter.* See the first stanza of the next Canto. CHURCH.

CANTO VIII.

*Faire Virgin, to redeeme her deare,
Brings Arthure to the fight :
Who slayes the Gyaunt, wounds the Beast,
And strips Dueſſa quight.*

I.

AY me, how many perils doe enfold
The righteous man, to make him daily fall,
Were not that heavenly grace doth him
uphold,
And ſtedfaſt Truth acquite him out of all !
Her love is firme, her care continuall,
So oft as he, through his own fooliſh pride
Or weaknes, is to ſinfull bands made thrall :
Els ſhould this Redcroffe Knight in bands
have dyde,
For whoſe deliverance ſhe this Prince doth
thether guyd.

I. 2. The *righteous man,*] Mr. Church reads, “ *That* righteous man;” and ſays, that the paſſage was “ ſo intended to be corrected in the Errata of the firſt edition, but that even there we find an Erratum, the words being tranſpoſed thus, *that the* inſtead of *the that.*”

But the Erratum, I apprehend, was intended for the Argument; viz. for “ *that* Gyaunt,” read “ *the* Gyaunt.” And ſo Mr. Upton appears to have underſtood it. And Tonſon’s edition reads *the* in both places. All the editions, except Mr. Church’s, read “ *The* righteous man.” Hughes joins with him, however, in reading “ *that* Gyaunt.” TODD.

II.

They sadly traveild thus, untill they came
 Nigh to a castle builded strong and hye :
 Then cryde the Dwarfe, “ Lo ! yonder is
 the fame,
 In which my Lord, my Liege, doth lucklesse ly
 Thrall to that Gyaunts hatefull tyranny :
 Therefore, deare sir, your mightie powres
 affay.”
 The noble Knight alighted by and by
 From loftie steed, and badd the Ladie stay,
 To see what end of fight should him befall that
 day.

III.

So with his Squire, th' admirer of his might,
 He marched forth towardses that castle wall ;
 Whose gates he fownd fast shutt, ne living
 wight

II. 7. ————— by and by] *Presently*. Constantly
 so used by Spenser. CHURCH.

III. 1. *So with his Squire, th' admirer of his might,*] The
 reader will here notice the propriety of the expression, “ *th'
 admirer of his might.*” It alludes to the excellent lessons of
 courtesy and valour which the Squires were taught, in the
 ancient seats and castles of the nobility and gentry, by the
 conduct and example of their Masters. See De St. Palaye's
Mem. concern. L'Ancienne Chevalerie, dans *Mem. de l'Acad.
 Royale des Inscriptions*, tom. xx. p. 604. “ Dans ce nouvel
 état d'*Ecuyer*, où l'on parvenoit d' ordinaire à l' âge de quatorze
 ans, les *jeunes élèves* approchant de plus près la personne de
 leurs Seigneurs & de leurs Dames, admis avec plus de con-
 fiance de familiarité dans leurs entretiens & dans leurs assen-
 blées, pouvoient encore mieux profiter *des modèles sur lesquels*
ils devoient se former ; ils apportoient plus d' application à les
 étudier, &c.” TODD.

To warde the fame, nor answere commers call.
 Then tooke that Squire an horne of bugle
 small,
 Which hong adowne his side in twisted gold
 And taffelles gay ; wyde wonders over all
 Of that fame hornes great vertues weren told,
 Which had approved bene in uses manifold.

III. 7. ————— *wyde wonders over all*

*Of that same hornes great vertues weren told,
 Which had approved bene &c.]* This horn, with its
 miraculous effects, is borrowed from that which Logistilla pre-
 sents to Astolfo, *Orl. Fur. C.* xv. 15.

“ Dico che ’l corno è di orribil suono,
 “ Che ovunque s’ ode fa fuggir la gente :
 “ Non puo trovarfi &c.”

I wonder Spenser should have made so little use of this horn. He has not scrupled to introduce the shield before-mentioned, though as manifestly borrowed from Ariosto, upon various occasions.

Turpin mentions a wonderful horn which belonged to Roland, *Hist. Car. Mag.* cap. 23. Olaus Magnus relates, that this horn, which was called *Olivant*, was won, together with the sword *Durenda*, so much celebrated in Ariosto, from the giant *Jatmundus* by Roland; that its miraculous effects were frequently sung by the old Islandick bards in their spirited odes ; and that it might be heard at the distance of twenty miles, *De Aureo Cornu*, &c. Hafniæ, 1541. pp. 27, 29. Thus, in conformity to the last circumstance, in Don Quixote we are told, that in Ronscevalles, where Charlemagne was defeated, Orlando’s horn was to be seen as big as a great beam. The founding a horn was a common expedient for dissolving an enchantment. Cervantes alludes to this incident of romance, where the Devil’s horn is founded as a prelude to the disenchanting of Dulcinea. Boyardo and Berni have both their magical horns. Virgil’s Alecto’s horn is as high and extravagant, as any thing of the kind in romance, *Æn.* vii. 513, et seq.

T. WARTON.

A horn of *great virtue*, borrowed probably from some more ancient romance, is also mentioned in *The Famous Hist. of Palmendos, Son to Palmerin D’Oliva*, ch. iii. Where Belcar

IV.

Was never wight that heard that shrilling fownd,
 But trembling feare did feel in every vaine :
 Three miles it might be easy heard 'arownd,
 And ecchoes three aunfwer'd it felfe againe :
 No faulfe enchantment, nor deceitfull
 traine,
 Might once abide the terror of that blaft,
 But prefently was void and wholly vaine :
 No gate fo ftrong, no locke fo firme and
 faft,
 But with that percing noife flew open quite, or
 braft.

V.

The fame before the Geaunts gate he blew,
 That all the caſtle quaked from the grownd,
 And every dore of free-will open flew.
 The Gyaunt felfe difmaied with that fownd,
 Where he with his Dueffa dalliaunce fownd,

fights a cruell combat with him that defends the bridge :
 " Though the combat was fierce and cruel, yet could no want
 of courage be discerned in him ; which fell not out fo with the
 guardant of the bridge, becauſe the loſſe of his bloud fo
 weakened him, as his heart began utterly to difmay. But an
 ill favoured Dwarf, who never ſtirs from the beacon of the firſt
 turret, to diſcover ſuch Knights as come along the field ; *by*
winding an enchanted horn that hung about his neck, therewith
 fo revived the Knights ſtrength again, as if he had but even
 then entred the combat." With the ſound of this horn, the
 Dwarf repeatedly renews the ſtrength of the guardant of the
 bridge. TODD.

IV. 1. *Was never wight &c.*] See the note on F. Q. i. iii. 4.
 " Did never mortall eye &c." TODD.

In haft came rushing forth from inner bowre,
 With staring countenance sterne, as one
 astownd,
 And staggering steps, to weet what suddein
 ftowre
 Had wrought that horror strange, and dar'd his
 dreaded powre.

VI.

And after him the proud Dueffa came,
 High mounted on her many-headed Beast;
 And every head with fyrie tongue did flame,
 And every head was crowned on his creast,
 And bloody mouthed with late cruell feast.
 That when the Knight beheld, his mightie
 shield

V. 6. ————— from inner bowre,] *Chamber*. So, in his *Prothalamion*, ft. viii. Speaking of the Temple:

“Where now the studious lawyers have their *bowers*.”

The word is used in this sense by Chaucer. And Ruddiman, in his *Gloss. Douglas's Virgil*, thus explains it: “Angl. Sax. *Bur, bure*, Dan. *buur*, conclave. Belg. *buer*, casa, tugurium. *Sk*. It is often used for a *bed-chamber* or *countrey house*, especially of ladies.” It is Dueffa's *chamber*, which the poet here intends. So, Rosamond's *bower* is her *chamber*. See *Hist. of Eng. Poetry*, 2d. ed. vol. i. p. 304. *Bower*, however, is often used in Spenser, for any apartment. The expression, *bower and hall*, which occurs in the 29th stanza of this canto, is also frequent in the *Faerie Queene*, and appears to have been adopted from the metrical romances. See Mr. Warton's note on Milton's *Comus*, ver. 45. TODD.

VI. 5. *And bloody mouthed &c.*] 'Tis plain that this verse in Spenser is not to be applied to Dueffa, but to the beast; see below, ft. 12; though in the Revelation 'tis applied to the scarlet whore. The allusion, and allegory, however, is the same: And the protestant reader will at once call to mind papal inquisitions and religious massacres. UPTON.

Upon his manly arme he soone addrest,
 And at him fierfly flew, with corage fild,
 And eger greedineffe through every member
 thrild.

VII.

Therewith the Gyaunt buckled him to fight,
 Inflamd with fcornefull wrath and high dif-
 daine,
 And lifting up his dreadfull club on hight,
 All armd with ragged snubbes and knottie
 graine,
 Him thought at first encounter to have flaine.
 But wife and wary was that noble Pere ;
 And, lightly leaping from fo monstrous
 maine,
 Did fayre avoide the violence him nere ;

VII. 7. *And, lightly leaping &c.*] In encounters with gi-
 gantick adverbaries, the champions of romance usually display
 this very serviceable agility. Thus, in *Bevis of Hampton*, where
 the giant Ascapart and Bevis fight :

“ Betwixt them two was great fight ;
 “ Sir Bevis was nimble and light,
 “ And start his dints fro, &c.”

And thus Graunde Amoure, speaking of his conflict with the
 giant with three heads, Hawes's *Hist. of Gr. Amoure*, 1554,
 Sign. V. ii. b.

“ Because his stroke was heavy to beare,
 “ I lept aside from him full quickely,
 “ And to him I ranne, &c.”

Again, Sign. Y. ii. b.

“ The mighty gyaunt his axe did up lift,
 “ Upon my heade that the stroke should fall ;
 “ But I of him was full ware, and swift
 “ I lept aside, &c.”

See also F. Q. i. vii. 12. TODD.

It booted nought to thinke fuch thunderbolts
to beare ;

VIII.

Ne shame he thought to shonne fo hideous
might :

The ydle stroke, enforcing furious way,
Miffing the marke of his misfaymed fight,
Did fall to ground, and with his heavy fway
So deeply dinted in the driven clay,
That three yardes deepe a furrow up did
throw :

The sad earth, wounded with fo fore affay,
Did grone full grievous underneath the blow ;
And, trembling with ftrange feare, did like an
erthquake fhow.

IX.

As when almightie Iove, in wrathfull mood,

VIII. 4. *Did fall to ground, &c.*] Such is the unavailing
blow of the giant, levelled at Graunde Amoure, from which,
as we have juft feen, he *lept afide* :

————— “ fo that the stroke withall
“ In the gronde lighted, befide a ftone wall,
“ Thre fote and more ; and anon then I
“ Did lepe vnto him, ftrikyng full quickly.”

A fruitless ftroke of the fame kind, aimed at Gerard by a
giant, is thus well described in *Hift. de tres-noble et chevaleureux
Prince Gerard, Comte de Nevers, &c.* Par. 1520. “ Se Gerard
ne fe fust deftourné, moult grant dommage lui eust fait pour
le coup qui estoit moult grant & pefant, fi vint *descendant
comme la fouldre plus d'ung grant pied dedans la terre.*” Ch. xiii.
P. 2d. TODD.

IX. 1. *As when &c.*] Longinus would have written a whole
chapter on the boldness and fublimity of the thoughts and
terrible images in this fimilitude. Compare this fimile with
that in F. Q. iv. vi. 14. See also what Pope has obferved on
Homer, *Il.* xiv. 480. UPTON.

To wreake the guilt of mortall fins is bent,
 Hurles forth his thundring dart with deadly
 food,
 Enrold in flames, and smouldring dreriment,
 Through riven cloudes and molten firmament;
 The fiers threeforked engin, making way,
 Both loftie towres and higheft trees hath rent,
 And all that might his angry paffage ftay;
 And, shooting in the earth, caftes up a mount
 of clay.

X.

His boyftrous club, fo buried in the grownd,

IX. 2. ————— *is bent,*] Here is an inaccuracy of expreffion: “As when *Jove is bent*—*hurles forth*—*the engin.*” He might have faid “*ybent*;” but I do not fuppofe he wrote fo. The fame remark might be made on that fimile, F. Q. i. i. 23. “As gentle fhepherd &c.” And on this, F. Q. iv. iv. 47. “Like as in fummers day, &c.” And on forty other places where the fame want of connection is to be found. JORTIN.

Mr. Church and Mr. Upton think it probable that Spenser here wrote *ybent* or *ibent*. The latter critick, in fupport of this reading, argues that *is pent* fhould, in like manner, be *ipent*, F. Q. vi. i. 21, and *is broken* be *ibroken*, F. Q. v. vi. 14. The conjecture that *is bent* may be an error of the prefs, is alfo fupported by Mr. Upton’s reference to F. Q. i. ii. 29, where *ymounted* had been given by the printer *that mounted*. TODD.

IX. 3. ————— *with deadly food,*] *Food* is Spenser’s way of fpelling *feud*, which fignifies an *irreconcilcable hatred*. So all the editions, except Hughes’s fecond edition, which here alters the fpelling to *feud*. See the note on F. Q. ii. i. 3, “*deadly food.*” CHURCH.

Tonfon’s edition of 1758 has committed the fame miftake with Hughes’s fecond edition, as it here reads *feud*. TODD.

IX. 4. ————— *smouldring dreriment;*] *Darknefs.* See alfo F. Q. ii. vii. 1. “And cover’d heaven with hideous *dreriment.*” CHURCH.

He could not rearen up againe fo light,
 But that the Knight him at advantage fownd;
 And, whiles he strove his combred clubbe to
 quight
 Out of the earth, with blade all burning bright
 He smott off his left arme, which like a block
 Did fall to ground, depriv'd of native might;
 Large streames of blood out of the truncked
 stock
 Forth gushed, like fresh-water streame from riven
 rocke.

XI.

Dismayed with so desperate deadly wound,
 And eke impatient of unwonted payne,
 He lowdly brayd with beastly yelling fownd,
 That all the fieldes rebellowed againe:
 As great a noyse, as when in Cymbrian plaine
 An heard of bulles, whom kindly rage doth
 sting,

X. 4. ————— to quight] *Release*, or *disengage*, as in F. Q. v. xi. 27. "But when he could not *quite* it, &c." It is here spelt *quight* in conformity to the rhyme. T.O.D.D.

XI. 6. *An heard of bulles*,] *Bulls* for *calves*, is a catachresis, as the rhetoricians call it. *Kindly rage* is, according to nature: Spenser often uses the word so. JORTIN.

The rage and roaring of the wounded Giant is compared, not to the *lowing* of *calves* occasioned by *hunger*, but to the rage and bellowing of *bulls* who are *stung* for want of the *milky mother*, i. e. the *females*. Compare F. Q. ii. xii. 39. Drayton, in his *Polyolbion*, p. 44, seems to have copied from Spenser:

"Stung with the kindly rage of loves impatient fire."

See *kindly rages*, F. Q. iv. x. 45, and *kindly flame*, F. Q. iv. Introduct. st. 2. CHURCH.

Doe for the milky mothers want complaine,
 And fill the fieldes with troublous bellowing :
 The neighbor woods arownd with hollow mur-
 mur ring.

XII.

That when his deare Dueffa heard, and saw
 The evil stownd that daungerd her estate,
 Unto his aide she hastily did draw
 Her dreadfull Beast ; who, swolne with blood
 of late,
 Came ramping forth with proud presumptuous
 gate,
 And threatned all his heades like flaming
 brandes.
 But him the Squire made quickly to retrate,
 Encountring fiers with single sword in hand ;
 And twixt him and his Lord did like a bul-
 warke stand.

XIII.

The proud Dueffa, full of wrathfull spight
 And fiers disdaine, to be affronted so,

XII. 4. ————— *swolne with blood of late,*] In allusion
 to *Revel. xvii. 6.* “ And I saw the woman drunken with the
 blood of the faints.” UPTON.

XII. 6. ————— *like flaming brandes.*] The rhyme
 requires *brand*. But our poet is not always exact in his triplets.
 See note on *F. Q. i. xii, 39*, “ his *sprite*.” CHURCH.

XIII. 1. ————— *full of wrathfull spight*
And fiers disdaine] The Italian poets have fre-
 quently this expression, from whom Spenser might take it. See
Orl. Fur. C. xxvi. 132.

“ E tutta ardendo di disdegno e d' ira.” UPTON.

XIII. 2. ————— *to be affronted so,*] To be so ~~an-~~

Enforst her purple Beast with all her might,
 That stop out of the way to overthroe,
 Scorning the let of so unequall foe :
 But nathemore would that corageous Swayne
 To her yeeld passage, gainst his Lord to goe ;
 But with outrageous strokes did him restraine,
 And with his body bard the way atwixt them
 twaine.

XIV.

Then tooke the angrie Witch her golden cup,
 Which still she bore, replete with magick artes ;

countered, or opposed. Ital. *affrontare*. So, in *Il Cavaliere della Croce*, 1559. cap. x. "Come il Soldano si parti con l' essercito per *affrontarsi* co'l Turco." The word is often thus employed by Spenser. Shakspeare and Milton use it in the same sense. The latter has also given the like meaning to the substantive *affront*, in his *Samson Agon*, ver. 531. TODD.

XIII. 5. ——— the let] The *hindrance*. CHURCH.

XIII. 6. ——— Swayne] *Swain* is here used for *youth*; in which sense, as Mr. Church relates from Junius, it is employed by our old English writers, as well as in the sense of a *servant engaged in country affairs*. In the same manner the Squires of the French romances are frequently denominated *Varlets*; the word *varlet*, in old French, signifying a *youth*; which seems to have been converted, in modern French, into *valet*, a *servant*. See Cotgrave's Fr. Dict. V. *varlet*. See also De St. Palaye, Mem. ut supra, p. 599. "Pages, *Varlets*, ou Damoiseaux; noms quelquefois communs aux *Ecuyers*." TODD.

XIV. 1. ——— her golden cup,] This witch, and harlot, the mystical Babylon, has a *golden cup* in her hand, "full of abominations; kings and inhabitants of the earth have been made drunk with her wine," *Revel.* xvii. 2. 4. xviii. 3. See also *Jerem.* li. 7. The *golden cup* of the witch Circe is mentioned by Homer, *Odyss.* x. 316. And, in the philosophical picture of Cebes, ANIATH (our poet's Dueffa) has a cup replete with error and ignorance, of which all, more or less, drink. UPTON.

Death and despeyre did many thereof sup,
 And secret poyson through their inner partes ;
 Th' eternall bale of heavie wounded harts :
 Which, after charmes and some enchaunt-
 ments said,
 She lightly sprinkled on his weaker partes :
 Therewith his sturdie corage soon was quayd,
 And all his fences were with fuddein dread dif-
 mayd.

XV.

So downe he fell before the cruell Beast,
 Who on his neck his bloody clawes did feize,
 That life nigh cruht out of his panting brest :
 No powre he had to stirre, nor will to rize.
 That when the carefull Knight gan well avise,
 He lightly left the foe with whom he fought,
 And to the Beast gan turne his enterprise ;
 For wondrous anguish in his hart it wrought,
 To see his loved Squyre into fuch thraldom
 brought :

XVI.

And, high advauncing his blood-thirstie blade,

XIV. 8. ————— was quayd,] *Quailed*, i. e. *subdued*.
 See the note on *quaille*, F. Q. i. ix. 49. TODD.

XVI. 1. *And, high advauncing his blood-thirstie blade,*] His
 sword thirstie after blood ; *blood-thirsty* is used in the translation
 of the *Psalms*, and in *Proverbs* xxix. 10. 'Tis after Homer's
 manner thus to give energy and life to the sword, arrow, or
 spear ; and to make it thirsting after blood and greedy of de-
 struction. Claudian has the very same expression, *In Rufin.* ii. 232.

“ Jam mihi barbaricos *sitientia* pila *cruores*

“ Sponte volant.” UPTON.

Stroke one of those deformed heades so fore,
 That of his puiffaunce proud enfample made ;
 His monftrous fcalpe down to his teeth it tore,
 And that misformed fhape mifshaped more :
 A fea of blood gusht from the gaping wownd,
 That her gay garments ftaynd with filthy gore,
 And overflowed all the field arownd ;
 That over shoes in blood he waded on the
 grownd.

XVII.

Thereat he rored for exceeding paine,
 That, to have heard, great horror would have
 bred ;
 And fcourging th' emptie ayre with his long
 trayne,
 Through great impatience of his grieved hed,
 His gorgeous ryder from her loftie fted
 Would have caft downe, and trodd in durty
 myre,
 Had not the Gyaunt foone her fuccoured ;
 Who, all enrag'd with fmart and frantick yre,
 Came hurtling in full fiers, and forft the Knight
 retyre.

XVIII.

The force, which wont in two to be difperft,
 In one alone left hand he now unites,

XVI. 2. *Stroke one of thofe deformed heades]* “ And I faw
one of his heads, as it were, wounded to death,” Revel. xiii. 3.
 UPTON.

XVIII. 2. *In one alone left hand]* So the firft and fecond

Which is through rage more strong than both
were erst ;

With which his hideous club aloft he dites,
And at his foe with furious rigor smites,
That strongest oake might seeme to over-
throw :

The stroke upon his shield so heaue lites,
That to the ground it doubleth him full low :—
What mortall wight could ever beare so mon-
strous blow ?

XIX.

And in his fall his shield, that covered was,
Did loose his vele by chance, and open flew ;
The light whereof, that heuens light did pas,
Such blazing brightnesse through the ayër
threw,
That eye mote not the same endure to vew.

editions, the folio of 1609, and Hughes's first edition, read ;
which is certainly wrong ; for it is said, ft. 10.

“ He smott off his *left* arm —”

I read, with the folios 1611, 1679, and Hughes's second edi-
tion, “ *right* hand.” CHURCH.

Mr. Church, I believe, has followed too hastily the erring
decision of those editions which read “ *right* hand.” The poet
means *left* as a participle : the giant has now but *one single*
hand LEFT, in which, however, he unites the force of *two*.
Mr. Upton's edition, and Tonson's of 1758, follow the original
reading, “ In one alone *left* hand.” TODD.

XVIII. 8. *That to the ground it doubleth him full low :—*
This is very literally, as well as elegantly, expressed from
Virgil, *Æn.* xi. 644.

——— “ *Latos huic hasta per armos*

“ *Acta tremit, duplicatque virum transfixa dolore.*”

Homer, *Il.* v. 618. ἰδνώθη δὲ πεισών. *Il.* 6. 266. Πλήξεν, ὃ δ' ἰδνώθη.
UPTON.

Which when the Gyaunt spyde with staring
 eye,
 He downe let fall his arme, and soft withdrew
 His weapon huge, that heaved was on hye
 For to have slain the Man, that on the ground
 did lye.

XX.

And eke the fruitfull-headed Beast, amazd
 At flashing beames of that sunshiny shield,
 Became stark blind, and all his fences dazd,
 That downe he tumbled on the durtie field,
 And seemd himsef as conquered to yield.
 Whom when his Maistresse proud perceiv'd
 to fall,
 Whiles yet his feeble feet for faintnesse reeld,
 Unto the Gyaunt lowdly she gan call ;
 " O ! helpe, Orgoglio ; helpe, or els we perish
 all."

XXI.

At her so pitteous cry was much amoov'd
 Her champion stout ; and, for to ayde his
 frend,
 Againe his wonted angry weapon prov'd,
 But all in vaine ; for he has redd his end
 In that bright shield, and all their forces spend
 Themselves in vaine : for, since that glauncing
 fight,

XXI. 5. ———— *all their forces*] So all the editions.
 It should be "*his forces*;" *Orgoglio's*. CHURCH.

He hath no powre to hurt, nor to defend.
 As where th' Almightyes lightning brond does
 light,
 It dimmes the dazed eyen, and daunts the fences
 quight.

XXII.

Whom when the Prince, to batteill new addrest
 And threatning high his dreadfull stroke,
 did see,
 His sparkling blade about his head he bleft,
 And smote off quite his left leg by the knee,
 That downe he tumbled; as an aged tree,
 High growing on the top of rocky clift,
 Whose hart-strings with keene steele nigh
 hewen be;
 The mightie trunck halfe rent with ragged rift
 Doth roll adowne the rocks, and fall with feare-
 full drift.

XXIII.

Or as a castle, reared high and round,
 By subtile engins and malicious flight
 Is undermined from the lowest ground,
 And her foundation forst, and feebled quight,

XXII. 3. *His sparkling blade about his head he bleft,*] Virgil, *Æn.* ix. 441. "Rotat ensem fulmineum." UPTON.

XXII. 5. ————— *as an aged tree, &c.*] This simile might have been imitated from Virgil, *Æn.* ii. 626, Tasso, *Gier. Lib.* C. ix. 39, Catullus, *In Epithal. Thet. et Pel.* ver. 105, Homer, *Il. v.* 389, Horat. L. iv. Od. 6.—Of the simile of a castle, in the next stanza, see the note on F. Q. i. ii. 20.

At laſt downe falles ; and with her heaped
 hight
 Her haſtie ruine does more heauiſe make,
 And yields it ſelſe unto the victours might :
 Such was this Gyaunts fall, that ſeemd to
 ſhake
 The ſtedfaſt globe of earth, as it for feare did
 quake.

XXIV.

The Knight then, lightly leaping to the pray,
 With mortall ſteele him ſmot againe ſo fore,
 That headleſſe his unweldy bodie lay,
 All wallowd in his owne fowle bloody gore,
 Which flowed from his wounds in wondrous
 ſtore.

But, ſoone as breath out of his breſt did paſſe,
 That huge great body, which the Gyaunt bore,
 Was vaniſht quite ; and of that monſtrous maſſe
 Was nothing left, but like an emptie bladder was.

XXV.

Whoſe grievous fall when falſe Dueſſa ſpyde,
 Her golden cup ſhe caſt unto the ground,
 And crowned mitre rudely threw aſyde :
 Such percing grieſe her ſtubborne hart did
 wound,

XXIII. 8. *Such was this Gyaunts fall,*] This is the reading of both Spenser's editions, and indeed of every subsequent edition, except Mr. Church's, which gives, (probably by an error of the press, as it is not noticed as a various reading,) "Such was *the* Gyaunt's fall." TODD.

That she could not endure that dolefull stound ;
 But, leaving all behind her, fled away :
 The light-foot Squyre her quickly turnd
 around,
 And, by hard meanes enforcing her to stay,
 So brought unto his Lord, as his deserved pray.

XXVI.

The roiall Virgin which beheld from farre,
 In pensive plight and sad perplexitie,
 The whole atchievement of this doubtfull
 warre,
 Came running fast to greet his victorie,
 With sober gladnesse and myld modestie ;
 And, with sweet ioyous cheare, him thus be-
 spake ;
 “ Fayre braunch of nobleffe, flowre of che-
 valrie,
 That with your worth the world amazed make,
 How shall I quite the paynes, ye suffer for my
 sake ?

XXVII.

“ And you, fresh budd of vertue springing fast,
 Whom these sad eyes saw nigh unto deaths
 dore,
 What hath poore Virgin for such perill past
 Wherewith you to reward? Accept therefore
 My simple selfe, and service evermore.

XXVII. 1. *And you, &c.*] Addressing herself to the
 Squire. CHURCH.

And He that high does sit, and all things see
 With equall eye, their merites to restore,
 Behold what ye this day have done for mee;
 And, what I cannot quite, requite with usure!

XXVIII.

“But sith the heavens, and your faire handeling,
 Have made you master of the field this day;
 Your fortune maister eke with governing,
 And, well begonne, end all so well, I pray!
 Ne let that wicked Woman scape away;
 For she it is, that did my Lord bethrall,
 My dearest Lord, and deepe in dongeon lay;
 Where he his better dayes hath wasted all:
 O heare, how piteous he to you for ayd does
 call!”

XXIX.

Forthwith he gave in charge unto his Squyre,
 That scarlot Whore to keepe carefully;
 Whyles he himselfe with greedie great desyre
 Into the castle entred forcibly,
 Where living creature none he did espye:
 Then gan he lowdly through the house to call;
 But no man car'd to answer to his crye:
 There raignd a solemne filence over all;
 Nor voice was heard, nor wight was seene in
 bowre or hall!

XXIX. 9. *Nor voice was heard, &c.*] This affecting image of filence and solitude occurs again, after Britomart had surveyed the rich furniture of Busyrane's house, F. Q. iii. xi. 53.

XXX.

At laſt, with creeping crooked pace forth came
 An old old man, with beard as white as ſnow;
 That on a ſtaffe his feeble ſteps did frame,
 And guyde his wearie gate both too and fro;
 For his eye ſight him fayled long ygo:
 And on his arme a bounch of keyes he bore,
 The which unuſed ruſt did overgrow:
 Thoſe were the keyes of every inner dore;
 But he could not them uſe, but kept them ſtill
 in ſtore,

XXXI.

But very úncouth ſight was to behold,

“ But more ſhe mervaild that no footings trace
 “ Nor wight appeared, but waſtefull emptineſſe,
 “ And ſolemne ſilence over all that place.”

This is finely expreſſed: but the circumſtance is common in
 romance. Thus when Sir Thopas enters the land of Fairie,
 3310.

“ Wherein he fought both north and ſouth,
 “ And oft he ſpirid with his mouth,
 “ In many a foreſt wild;
 “ But in that countre was there none,
 “ Ne neither wife ne childe.”

But more appoſitely in the old metrical romance of *Syr Degore*,
 preſerved in the Bodleian library:

“ He went aboute, and gan to calle
 “ Both in the courte and eke in the halle;
 “ Neither for love, nor yet for awe,
 “ Living man there none he ſawe.” T. WARTON.

XXX. 2. *An old old man,*] Again, F. Q. ii. ix. 55. “ *An
 old old man,*” Ital. *Un ſene vecchio*, ſenex vetulus, γέρων πάλαιος.
 This expreſſion I have heard in the Weſt. UPTON.

This reduplication has been applied to Thomas Parr, the
 celebrated old man of Shropſhire; of whom an account was
 publiſhed, entitled *The old old very old man*, &c. by John
 Taylor the Water-Poet, in 1635. TODD.

How he did fashion his untoward pace ;
 For as he forward moov'd his footing old,
 So backward still was turnd his wrinckled face :
 Unlike to men, who ever, as they trace,
 Both feet and face one way are wont to lead.
 This was the auncient Keeper of that place,
 And foster father of the Gyaunt dead ;
 His name Ignaro did his nature right aread.

XXXII.

His reverend heares and holy gravitee
 The Knight much honord, as befeemed well ;
 And gently askt, where all the people bee,
 Which in that stately building wont to dwell :
 Who answerd him full soft, *He could not tell.*
 Again he askt, where that fame Knight was
 layd,

XXXI. 3. *For as he forward moov'd his footing old,
 So backward still was turnd his wrinckled face :]*

This picture seems plainly taken from the following description of the punishment which is allotted in hell to soothsayers, and augurs, &c. by Dante, *Inf. C. xx.*

“ Com' el viso mi scese in lor più basso,
 “ Mirabilmente apparve esser travolto
 “ Chiascun dal mento al principio del casso :
 “ Che dalle reni era tornato 'l volto,
 “ E indietro venir li convenia,
 “ Perchè 'l veder dinanzi era lor tolto.”

This punishment in Dante is proper for these hypocrites, who professed seeing *forward*, and they now see only *backward*. But this porter is neither conjurer nor soothsayer ; he is ignorantly *wrong-headed* : his name bespeaks his nature, and he is the foster-father of Orgoglio : *i. e.* Ignorance is the foster-father of Pride. The very turn of the verses, as well as the answers of this old man, are highly characteristick of his manners and nature. UPTON.

Whom great Orgoglio with his puiffaunce fell
 Had made his caytive thrall: Againe he fayde,
He could not tell; ne ever other anfwere made.

XXXIII.

Then asked he, which way he in might pas:
He could not tell, againe he answered.
 Thereat the courteous Knight displeafed was,
 And faid; "Old fyre, it feemes thou haft
 not red
 How ill it fits with that fame filver hed,
 In vaine to mocke, or mockt in vaine to bee:
 But if thou be, as thou art pourtrahed
 With Natures pen, in ages grave degree,
 Aread in graver wife what I demaund of thee."

XXXIV.

His anfwere likewise was, *He could not tell*.
 Whose fenceleffe fpeach, and doted ignorance,
 Whenas the noble Prince had marked well,
 He ghest his nature by his countenance;
 And calm'd his wrath with goodly temperance.

XXXIII. 8. ————— *in ages grave degree,*] So, in
 C. x. ft. 9. "In her weaker *eld*." Spenser, as the old English
 poets do, uses *age*, or *eld*, for *age in general*; not simply for
old age, as the Glossaries of Urry, Hughes, and the edition of
 Spenser in 1751, explain *eld*. So Chaucer, p. 45. ver. 1284.
 edit. Urr.

"Then seide to them Gamelyn,
 "That yonge was of *eld*."

And Fairfax, C. vii. 80.

"The angel good, appointed for the guard
 "Of noble Raimond from his *tender cild*."

CHURCH.

Then, to him stepping, from his arme did
 reache
 Those keyes, and made him selfe free enterance.
 Each dore he opened without any breach :
 There was no barre to stop, nor foe him to
 empeach.

XXXV.

There all within full rich arayd he found,
 With royall arras, and resplendent gold,
 And did with store of every thing abound,
 That greatest princes prefence might behold.
 But all the floore (too filthy to be told)
 With blood of guiltlesse babes, and innocents
 trew,
 Which there were flaine, as sheepe out of
 the fold,
 Defiled was ; that dreadfull was to vew ;
 And sacred ashes over it was strowed new.

XXXIV. 9. ———— *him to empeach.*] *Hinder.* Fr. *empecher.* Spenser repeatedly thus spells the word. Some editions have printed it *impeach.* So likewise Cotgrave interprets *empescher* “to hinder, let, *impeach,* &c.” But this spelling confounds the word with *impeach,* to *accuse.* Minshew however, under *impeach,* gives us the two significations of *accuse* and of *hinder.* Barret, an earlier lexicographer, presents us with *empeach,* so spelt, as signifying only to *accuse.* TODD.

XXXV. 9. *And sacred ashes*] *Sacred ashes,* i. e. ashes prostituted to impious and superstitious rites, cursed, &c. These ashes were to receive the blood of those victims, which cried to God for vengeance. Spenser, in the following stanza, expresses it very strong;

“ Whose blessed sprites, from underneath the stone,
 “ To God for vengeance cryde continually ;”

XXXVI.

And there beside of marble stone was built
 An altare, carv'd with cunning ymagery ;
 On which trew Christians blood was often
 spilt,
 And holy martyres often doen to dye,
 With cruell malice and strong tyranny :
 Whose blessed sprites, from underneath the
 stone,
 To God for vengeance cryde continually ;
 And with great grieve were often heard to
 grone ;
 That hardest heart would bleede to hear their
 piteous mone.

XXXVII.

Through every rowme he fought, and everie
 bowr ;
 But no where could he find that wofull
 Thrall.
 At last he came unto an yron doore,
 That fast was lockt ; but key found not at all
 Emongst that bounch to open it withall ;
 But in the fame a little grate was pight,
 Through which he sent his voyce, and lowd
 did call

Which is scriptural ; " The voice of thy brother's blood *crieth unto me* from the ground," *Gen.* iv. 10. Compare *Revel.* vi. 9. " I saw *under the altar* the souls of them that were slain for the word of God, &c." UPTON.

XXXVII. 2. ———— *that wofull Thrall.*] The Red-crosse Knight. CHURCH.

With all his powre, to weet if living wight
Were housed therewithin, whom he enlargen
might.

XXXVIII.

Therewith an hollow, dreary, murmuring voyce
These pitteous plaintes and dolours did re-
found ;
“ O ! who is that, which bringes me happy
choyce
Of death, that here lye dying every ffound,
Yet live perforce in balefull darkneffe bound ?
For now three moones have changed thrice
their hew,
And have been thrice hid underneath the
ground,
Since I the heavens chearefull face did vew :
O welcome, thou, that doest of death bring
tydings trew !”

XXXIX.

Which when that Champion heard, with percing
point
Of pitty deare his hart was thrilled fore ;
And trembling horroure ran through every
ioynt,
For ruth of gentle Knight so fowle forlore :
Which shaking off, he rent that yron dore
With furious force and indignation fell ;
Where entred in, his foot could find no flore,

But all a deepe descent, as dark as hell,
That breathed ever forth a filthie banefull smell.

XL.

But neither darkeness fowle, nor filthy bands,
Nor noyous smell, his purpose could withhold,
(Entire affection hateth nicer hands,)
But that with constant zeale and corage bold,
After long paines and labors manifold,
He found the meanes that Prisoner up to reare;
Whose feeble thighes, unable to uphold
His pined corse, him scarce to light could
beare;

A ruefull spectacle of death and ghaftly dreere.

XLI.

His sad dull eies, deepe funck in hollow pits,

XL. 3. (*Entire affection hateth nicer hands,*)] Our poet intersperes his sentences very frequent; which, as they arise naturally from the subject, have no bad effect. I shall dwell a little on this sentiment, as Spenser seems pleased with it. Thus, F. Q. ii. ii. 3.

“So love does loath disdainfull nicitee.”

Again, ii. vi. 46.

“So love the dread of danger doth despise.”

Again, iv. viii. 22.

“No service lothsome to a gentle kind.”

Again, v. i. 27.

“True love despiseth shame, when life is cold in dread.”

Perhaps he had this sentiment from Heliodorus, L. i. p. 7.

“Ουτως ἄρα πόθος ἀκριβής, καὶ ἔξως ἀκραιφνής, τῶν μὲν ἔξωθεν προσπιπτόντων ἀλγείνων τε καὶ ἡδέων πάντων ὑπερφρονεῖ πρὸς ἐν δὲ τὸ φιλέμενον, καὶ ὄραν, καὶ συνιένειν τὸ φρόνημα καταναγκάζει. UPTON.

XL. 9. ————— *ghastly dreere.*] *Sorrow, sadness.* So, in F. Q. iv. viii. 42. “Despicious dreare.” See also F. Q. v. x. 35, v. xii. 20, vi. ii. 46, vi. iii. 4. UPTON.

XLI. 1. *His sad dull eies, deep funck &c.*] Perhaps Dante’s

Could not endure th' unwonted funne to
 view ;
 His bare thin cheekes for want of better bits,
 And empty sides deceived of their dew,
 Could make a stony hart his hap to rew ;
 His rawbone armes, whose mighty brawned
 bowrs
 Were wont to rive steele plates, and helmets
 hew,
 Were clene consum'd ; and all his vitall powres
 Decayd ; and al his flesh shronk up like withered
 flowres.

XLII.

Whome when his Lady saw, to him she ran
 With hasty ioy : to see him made her glad,
 And sad to view his visage pale and wan ;
 Who earst in flowres of freshest youth was clad.
 Tho, when her well of teares she waisted had,
 She said ; “ Ah dearest Lord ! what evil starre

ghost of Forese might here occur to the poet's mind, *Purg.*
C. xxiii.

“ Negli occhi era ciascuna oscura, e cava,

“ Pallida nella faccia, e tanto scema,

“ Che dall' ossa la pelle s' informava.” TODD.

XLI. 2. ———— *th' unwonted funne*] The light that he
 had long been difused to. CHURCH.

XLI. 6. ———— *whose mighty brawned bowrs,*] *The*
bowrs are what anatomists call, *musculi flexores* ; so named be-
 cause easily bowed. The Danes use *bou* for the shoulder.

UPTON.

XLI. 8. *Were clene consumd ;*] Were entirely consumed.
 So *Psal. xxxi. 14.* “ I am *clean* forgotten, as a dead man out
 of mind.” TODD.

On you hath frownd, and pourd his influ-
ence bad,
That of your felfe ye thus berobbed arre,
And this miffeeming hew your manly looks doth
marre ?

XLIII.

“ But welcome now, my Lord in wele or woe ;
Whose prefence I have lackt too long a day :
And fye on Fortune mine avowed foe,
Whose wrathful wreaques themfelves doe now
alay ;
And for thefe wronges fhall treble penaunce pay
Of treble good : Good growes of evils priefe.”
The chearleffe Man, whom forrow did difmay,
Had no delight to treaten of his grieve ;
His long endured famine needed more reliefe.

XLIV.

“ Faire Lady,” then faid that victorious Knight,
“ The things, that grievous were to doe, or
beare,
Them to renew, I wote, breeds no delight ;

XLIII. 1. ——— *my Lord in wele or woe ;*] That is, Welcome thou that art my Lord, whether in happinefs or misery. So, in *Par. Loft*, B. ix. 133. “ As to him link'd in *weal or woe.*” See alfo B. viii. 637. All other editions place a comma after *Lord*. CHURCH.

XLIII. 7. *The cheareleffe man, &c.*] It is unnatural, that the Redcroffe Knight fhould be fo fuddenly reconciled to Una, after he had forfaken her, for her fupposed infidelity and impurity. The poet fhould certainly firft have brought about an eclaircifement between them. T. WARTON.

XLIV. 3. *Them to renew, I wote, breeds no delight ;*
Best muficke breeds delight in loathing care :] Here

Best musicke breeds delight in loathing eare:
 But th' only good, that growes of passed feare,
 Is to be wise, and ware of like agein.
 This daies ensample hath this lesson deare
 Deepe written in my heart with yron pen,
That blisse may not abide in state of mortall men.

XLV.

“ Henceforth, Sir Knight, take to you wonted
 strength,
 And maister these mishaps with patient might:
 Loe, where your foe lies stretcht in monstrous
 length;
 And loe, that wicked Woman in your sight,
 The roote of all your care and wretched
 plight,
 Now in your powre, to let her live, or die.”
 “ To doe her die,” quoth Una, “ were de-
 spight,

seems an error often erred in the transcribing or printing of this poem, and that is repeating the same word twice over. The learned author of the Remarks on Spenser has marked this passage, and proposes to read, not without reason,

“ Best musick breeds *dislike* in loathing eare.”

So, in *Prov.* xxv. 20. “ As he that taketh away a garment in cold weather, and as vinegar upon nitre; so is he that singeth songs to an heavy heart.”

The reader cannot help taking notice of the strict silence of our Christian Knight all this while, and how agreeable this is to the rules of decorum: He had no just apology to make, and therefore he makes none. UPTON.

XLIV. 8. ————— *with yron pen,*] *Job* xix. 24.
 “ O that my words were now written! that they were graven
 with an *yron pen!*” JORTIN.

And shame t'avenge fo weake an enemy ;
But spoile her of her scarlot robe, and let
her fly."

XLVI.

So, as she bad, that Witch they difaraid,
And robd of roiall robes, and purple pall,
And ornaments that richly were displaid ;
Ne spared they to strip her naked all.
Then, when they had despoyld her tire and
call,
Such, as she was, their eies might her behold,
That her mishaped parts did them appall ;
A loathly, wrinckled hag, ill favoured, old,
Whose secreet filth good manners biddeth not
be told.

XLVII.

Her crafty head was altogether bald,
And, as in hate of honorable eld,
Was overgrowne with scurfe and filthy scald ;

XLVI. 4. *Ne spared they to strip her naked all.*] *All, i. e. entirely, altogether.* See *Revel. xvii. 16.* "These shall hate the whore, and shall make her desolate and *naked.*" UPTON.

XLVI. 5. ————— *her tire and call,*] That is, her *attire and caul.* CHURCH.

XLVI. 8. *A loathly, wrinckled hag, &c.*] *Duessia* is a copy of Ariosto's *Alcina*, who, having long engaged the affections of Rogero by the counterfeited charms of youth and beauty, is at last, by the virtue of his ring, found to be old and ugly. These circumstances of *Duessia's* discovery are literally translated from the Italian poet, C. vii. 73.

"Pallido, crespo, e macilente avea

"Alcina il viso, il crin raro e canuto:—

"Ogni dente di bocca era caduto," T. WARTON.

Her teeth out of her rotten gummes were feld,
 And her fowre breath abhominably fmeld;
 Her dried dugs, lyke bladders lacking wind,
 Hong downe, and filthy matter from them
 weld;

Her wrizled skin, as rough as maple rind,
 So scabby was, that would have loathd all wo-
 mankind.

XLVIII.

Her neather parts, the shame of all her kind,
 My chafter Muse for shame doth blush to
 write:

But at her rompe she growing had behind
 A foxes taile, with dong all fowly dight:
 And eke her feete most monstrous were in
 fight;

For one of them was like an eagles claw,
 With griping talaunts armd to greedy fight;
 The other like a beares uneven paw:
 More ugly shape yet never living creature faw.

XLIX.

Which when the Knights beheld, amazd they
 were,

XLVIII. 4. *A foxes taile, &c.*] *A foxes taile*, alluding to her craftines and cowardice; for a fox is timorous unless where he preys with safety. The *eagle*, and *bear*, shew her rapacious and ravenous disposition. "And his feet were *as the feet of a bear*," Revel. xiii. 2. Compare this picture here with that in *Orlando Furioso*, C. xxvi. 31, where Superstition is characterised as ignorant, ravenous, cruel, and cunning.

And wondred at so fowle deformed wight.
 "Such then," said Una, "as she seemeth
 here,
 Such is the face of Falshood; such the sight
 Of fowle Dueffa, when her borrowed light
 Is laid away, and counterfeunce knowne."
 Thus when they had the Witch disrobed
 quight,
 And all her filthy feature open showne,
 They let her goe at will, and wander waies
 unknowne.

L.

Shee, flying fast from heavens hated face,
 And from the world that her discovered wide,
 Fled to the wastfull wildernesse apace,
 From living eies her open shame to hide;
 And lurkt in rocks and caves, long unespide.
 But that faire crew of Knights, and Una faire,
 Did in that castle afterwards abide,
 To rest themselves, and weary powres repaire:
 Where store they fownd of al, that dainty was
 and rare.

XLIX. 6. ————— counterfeunce] *Counterfeiting*,
 dissimulation. CHURCH.

CANTO IX.

*His loves and lignage Arthure tells :
The Knights knitt friendly bands :
Sir Trevisan flies from Despeyre,
Whom Redcros Knight withstands.*

I.

O! GOODLY golden chayne, wherewith yfere
The vertues linked are in lovely wize ;
And noble mindes of yore allyed were,
In brave pourfuitt of chevalrous emprize,
That none did others safëty despize,
Nor aid envý to him, in need that stands ;
But friendly each did others praise devize,
How to advaunce with favourable hands,
As this good Prince redeemd the Redcroffe
Knight from bands.

II.

Who when their powres, empayrd through
labor long,
With dew repaft they had recured well,
And that weake captive wight now wexed
fttrong ;
Them lift no lenger there at leafure dwell,

I. 1. ————— yfere] *In company, together.*
Ufed by Chaucer and G. Douglas. See also F. Q. ii. i. 35, ii.
ix. 2, iii. vii. 48, &c. So *in fere*, in company. UPTON,

But forward fare, as their adventures fell :
 But, ere they parted, Una faire befought
 That straunger Knight his name and nation
 tell ;

Least so great good, as he for her had
 wrought,
 Should die unknown, and buried be in thankles
 thought.

III.

“ Faire Virgin,” said the Prince, “ yee me re-
 quire

A thing without the compas of my witt :
 For both the lignage, and the certein fire,
 From which I sprong, from mee are hidden yitt,
 For all so soone as life did me admitt
 Into this world, and shewed hevens light,
 From mother’s pap I taken was unfitt,

II. 6. ———— *Una faire befought*

That straunger Knight his name and nation tell ;] That
 Una knew the name, which this Knight was known by in Fairy
 land, is plain from stanza 6 just below. But Fairy Knights
 often concealed their real names, and took feigned names :
 Good manners therefore made her ask, before she addressed
 him. Una knew not whether Prince Arthur was his real or
 assumed name ; nor does he in his answer resolve this doubt.
 Our poet (like the romance writers) gives his heroes various
 titles : St. George is known by the title of the Redcrosse
 Knight : Arthegal has the name of the *salvage* Knight : Brito-
 mart passes for a man ; and Una is called the *errant damzell*.
 In imitation of this custom and manner of romance heroes,
 Don Quixote took the title of *Knight of the sorrowful counte-
 nance*, afterwards of *Knight of the lions* ; herein following (as he
 says himself) the practice of Knights errants, who changed their
 names, whenever it either served their turns or pleased their
 fancies. UPTON.

And streight deliver'd to a Fary Knight,
To be upbrought in gentle thewes and martiall
might.

IV.

“ Unto old Timon he me brought bylive ;
Old Timon, who in youthly yeares hath beene
In warlike feates th' expertest man alive,
And is the wisest now on earth I weene :
His dwelling is, low in a valley greene,

III. 9. ——— in gentle thewes] In genteel accomplishments. CHURCH.

IV. 1. *Unto old Timon he me brought*] I have often observed that Spenser varies his names from history, mythology, or romance, agreeable to his own scheme: and here, by saying that Arthur was nurtured by Timon, allegorically he means, that he was brought up in the ways of *honour*: for so his tutor's name signifies. “ Unto old Timon *he me brought*.” *He* agrees with the principal substantive in st. 3. *viz. the certain fire from which I sprung*, namely, Uter Pendragon.—*The Fary Knight*, there mentioned, is, according to Spenser, *Timon*, according to the historie of P. Arthur, *Sir Ector*.—Let us hear our poet's own account in his letter to Sir W. R. “ Arthur was a long while under the education of Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the lady Igrayne; during which time he saw in a vision the Faery Queen, with whose excellent beautie ravished, he resolved to seeke her out: and so being by Merlin armed, and by Timon thoroughly instructed, he went to seek her forth in Faerye Land.” This does not entirely agree with Spenser's account in the poem; where 'tis not *Merlin* that delivers him to be educated by old Timon, the fairy knight; but *he*, the fire from whom P. Arthur sprung. To reconcile Spenser with himself, we must interpret, “ by Merlin delivered,” *delivered by the counsel of Merlin*. Prince Arthur says, *Merlin had charge his discipline to frame*: This is according to the history of P. Arthur, and Jeff. of Monmouth. And hence Ariosto says, That Arthur undertook no enterprize without the counsel of Merlin, C. xxiii. 9. UPTON.

Under the foot of Rauran moffy hore,
 From whence the river Dee, as filver cleene,
 His tombling billowes rolls with gentle rore;
 There all my daies he traird me up in vertuous
 lore.

V.

“ Thether the great magicien Merlin came,
 As was his use, oftentimes to visit mee;
 For he had charge my discipline to frame,
 And tutors nouriture to oversee.
 Him oft and oft I askt in privity,
 Of what loines and what lignage I did spring.
 Whose aunswere bad me still assured bee,
 That I was sonne and heire unto a king,
 As time in her iust term the truth to light
 should bring.”

VI.

“ Well worthy impe,” said then the Lady gent,

IV. 6. *Under the foot of Rauran*] In Selden's illustration of *Dinas Emris*, where Merlin prophesied, he adds “ *Rauran-Vaur* hill is there by in Merioneth: whence the origin of that fiction of the Muses best pupil, the noble Spenser, in supposing Merlin usually to visit his old Timon, whose dwelling he places *low in a valley greene, under the foot of RAURAN, &c.*” Drayton's *Polyolb.* Song X. Illustr. TODD.

VI. 1. *Well worthy impe, &c.*] *Impe* is *child*, derived perhaps from the Welch *imp*, a *shoot* or *fucker*. So, in F. Q. Introduct. i. 3. “ *Impe* of highest Iove.” See also note on F. Q. v. xi. 16. In the metrical romance of *Pefistratus and Catanea*, we have “ *imps* of heauenly hewe,” Sign. I. vi. b. Shakspeare seems to ridicule this use of the word, by putting it into the mouth of that dealer in bombast, ancient Pistol, when he greets the reformed Henry, *K. Hen.* IV. P. 2. A. and S. ult. “ The heavens thee guard and keep, most royall *imp* of fame!”

“ And pupil fitt for fuch a tutors hand !
 But what adventure, or what high intent,
 Hath brought you hether into Fary land,
 Aread, Prince Arthure, crowne of martiall
 band ?”

“ Full hard it is,” quoth he, “ to read aright
 The courfe of heavenly caufe, or underftand
 The fecret meaning of th’ Eternall Might,
 That rules mens waies, and rules the thoughts
 of living wight.

VII.

“ For whether He, through fatal deepe foresight,
 Me hither fent, for caufe to me unghett ;
 Or that frefh bleeding wound, which day and
 night

Whilome doth rancle in my riven brest,
 With forced fury following his behest,
 Me hether brought by wayes yet never found ;
 You to have helpt I hold myfelf yet bleft.”

“ Ah ! courteous Knight,” quoth ſhe, “ what
 fecret wound
 Could ever find to grieve the gentleſt hart on
 ground ?”

Of *Lady gent* ſee the explanation, where the ſame phraſe
 occurs, in ſtanza xxvii. TODD.

VI. 5. *Aread, Prince Arthure,*] Arthur and Una have been
 hitherto repreſented as entire ſtrangers to each other ; and it
 does not appear how Una became acquainted with the name
 of this new Knight. T. WARTON.

VIII.

“ Dear Dame,” quoth he, “ you sleeping sparkes
 awake,
 Which, troubled once, into huge flames will
 grow ;
 Ne ever will their fervent fury flake,
 Till living moyfture into fmoke do flow,
 And wafsted life doe lye in afhes low.
 Yet fithens filence leffeneth not my fire,
 But, told, it flames; and, hidden, it does glow ;
 I will revele what ye fo much desire :
 Ah! Love, lay down thy bow, the whiles I may
 refpyre.

IX.

“ It was in fresheft flowre of youthly yeares,
 When corage firft does creepe in manly cheft;
 Then firft that cole of kindly heat appears
 To kindle love in every living brest :
 But me had warnd old Timons wife behest,
 Thofe creeping flames by reafon to fubdew,

VIII. 2. *Which, troubled once,*] Which being once dif-
 turbed and raked into. CHURCH.

IX. 3. ——— that *cole*] The fecond and all the later
 editions read “ *the cole.*” But “ *that cole*” alludes to the
sleeping sparkes in the preceding ftanza. CHURCH.

Mr. Upton reads “ *that cole;*” but Tonfon’s edition, pub-
 lished in the fame year with thofe of Upton and Church, reads
 “ *the cole.*” TODD.

IX. 5. ——— *old Timons*] The firft edition reads
Cleons. Spenser doubted whether to take the name of Prince
 Arthur’s tutor from *glory*, or from *honour*. See the note on
 ft. 4. But he corrected *Cleons* among the errors of the prefs.

UPTON.

Before their rage grew to so great unrest,
 As miserable lovers use to rew,
 Which still wex old in woe, whiles woe still
 wexeth new.

X.

“ That ydle name of love, and lovers life,
 As losse of time, and vertues enemy,
 I ever scorn'd, and ioyd to stirre up strife,
 In midst of their mournfull tragedy ;
 Ay wont to laugh, when them I heard to cry,
 And blow the fire, which them to ashes brent :
 Their god himselfe, grievd at my libertie,
 Shott many a dart at me with fiers intent ;
 But I them warded all with wary government.

XI.

“ But all in vaine ; no fort can be so strong,
 Ne fleshly brest can armed be so fownd,
 But will at last be wonne with battrie long,
 Or unawares at disadvantage fownd :
 Nothing is sure that growes on earthly grownd.
 And who most trustes in arme of fleshly might,
 And boastes in beauties chaine not to be
 bownd,
 Doth soonest fall in disaventrous fight,
 And yeeldes his caytive neck to victours most
 despight.

XII.

“ Enfample make of him your haplesse ioy,
 And of my selfe now mated, as ye see ;

Whose prouder vaunt that proud avenging boy
 Did soone pluck downe, and curbd my libertee.
 For on a day, prickt forth with iollitee
 Of loofer life and heat of hardiment,
 Raunging the forest wide on courfer free,
 The fields, the floods, the heavens, with one
 consent,
 Did seeme to laugh on me, and favour mine
 intent.

XIII.

“ Forwearied with my sportes, I did alight
 From loftie steed, and downe to sleepe me
 layd :
 The verdant gras my couch did goodly dight,
 And pillow was my helmet fayre displayd :
 Whiles every fence the humour sweet embayd,
 And slombring soft my hart did steale away,
 Me seemed, by my fide a royall Mayd
 Her daintie limbes full softly down did lay :
 So fayre a creature yet saw never sunny day.

XIV.

“ Most goodly glee and lovely blandishment
 She to me made, and badd me love her deare ;
 For dearely sure her love was to me bent,
 As, when iust time expired, should appeare.

XIII. 1. Forwearied] *Over fatigued*. See F. Q. i. i. 32.
 The edition of 1751 reads *For wearied*. CHURCH.

The same mistake is also committed in Tonson's edition of
 1758. TODD.

But, whether dreames delude, or true it were,
 Was never hart so ravisht with delight,
 Ne living man like wordes did ever heare,
 As she to me delivered all that night ;
 And at her parting said, She Queene of Faries
 hight.

XV.

“ When I awoke, and found her place devoyd,
 And nought but pressed gras where she had lyen,
 I forrowed all so much as earst I ioyd,
 And washed all her place with watry eyen.
 From that day forth I lov'd that face divyne ;
 From that day forth I cast in carefull mynd,
 To seek her out with labor and long tyne,
 And never vovd to rest till her I fynd :
 Nyne monethes I seek in vain, yet ni'll that
 vow unbynd.”

XIV. 6. *Was never hart &c.*] See the note on F. Q. i. iii.
 4. *Did never &c.* TODD.

XIV. 9. ——— *She Queene of Faries hight.*] *Was called.*
 See also F. Q. i. x. 12, i. x. 55, &c. It appears to have been
 the custom of our ancient poets thus to employ *hight* without
 prefixing *was, is, &c.* So, in *Songes and Sonnets*, by the Earle
 of Surrey and others, 12mo. 1587. fol. 5. b.

“ Bright is her hew, and Geraldine she *hight*.”

So likewise in the Prologue to Preston's *Cambises*, written and
 printed in the reign of Elifabeth :

“ In Percia there reignd a king, who Cirus *hight* by name.”
 That is, *was called.* TODD.

XV. 8. *And never vovd to rest*] That is, as Mr. Church
 interprets, “ And *vow'd* never to rest.” So I read with the
 first edition, Mr. Church, and the edition of 1751. All other
 impreffions follow the second edition, which reads *vow.* TODD.

XV. 9. *Nyne monethes &c.*] See the note, F. Q. ii. ix. 7.
 CHURCH.

XVI.

Thus as he spake, his visage wexed pale,
 And chaunge of hew great passion did bewray;
 Yett still he strove to cloke his inward bale,
 And hide the smoke that did his fire display;
 Till gentle Una thus to him gan say;
 "O happy Queene of Faries, that hast fownd,
 Mongst many, one that with his prowesse may
 Defend thine honour, and thy foes confownd!
 True loves are often fown, but seldom grow on
 grownd."

XVII.

"Thine, O! then," said the gentle Redcrosse
 Knight,
 "Next to that Ladies love, shal be the place,
 O fayrest Virgin, full of heavenly light,
 Whose wondrous faith, exceeding earthly race,
 Was firmeest fixt in myne extremeest case.
 And you, my Lord, the patrone of my life,
 Of that great Queene may well gaine wor-
 thie grace;
 For onely worthie you through prowes priefe,
 Yf living man mote worthie be, to be her lief."

XVIII.

So diversly discourfing of their loves,
 The golden funne his gliftring head gan shew,

XVI. 2. _____ passion] *Commotion*, disorder.
 See the note on F. Q. i. ii. 26. CHURCH.

And sad remembraunce now the Prince amoves
 With fresh desire his voyage to purfew:
 Als Una earnd her travaill to renew.
 Then those two Knights, fast frendship for
 to bynd,
 And love establisth each to other trew,
 Gave goodly gifts, the signes of gratefull
 mynd,
 And eke, as pledges firme, right hands together
 ioynd.

XIX.

Prince Arthur gave a boxe of diamond sure,
 Embowd with gold and gorgeous ornament,

XVIII. 3. ————— amoves] *Moves*. Chaucer thus uses it with the particle added. See also *amoved*, F. Q. iii. ix. 24, iii. xi. 13. UPTON.

XVIII. 5. Als] *Also*. Again, st. 21. But see the note on *Als*, F. Q. iv. vii. 35. TODD.

XVIII. 9. *And eke, as pledges*] This is the reading of the first edition, which is followed by those of 1751 and Mr. Church. All other editions read "*the pledges*." TODD.

XIX. 1. *Prince Arthur gave &c.*] Our Knights do not part without mutual presents; and this is agreeable to Homer: Diomed and Glaucus, Ajax and Hector, part not without gifts, though engaged in different interests. In the box, given by the prince, were inclosed "few drops of liquor of wondrous worth,

"That any wovnd could heale incontinent:"

That the Redcrosse Knight had occasion for such a present may be seen by turning to F. Q. i. v. 45. See likewise i. vii. 31. This *precious liquor* is mentioned in F. Q. iv. viii. 20. And these kind of enchanted balsoms and liquours are frequently to be met with in romance-writers: in imitation of these, Don Quixote endeavours to get the balsam of Fierabras, which cures all wounds. UPTON.

XIX. 2. Embowd] *Arched, arcuatus, bent like a bow*: "A box having a vaulted cover of gold." Spenser, in his

Wherein were closd few drops of liquor pure,
 Of wondrous worth, and vertue excellent,
 That any wownd could heale incontinent.
 Which to requite, the Redcroffe Knight him
 gave
 A Booke, wherein his Saveours Testament
 Was writt with golden letters rich and brave;
 A worke of wondrous grace, and hable foules
 to fave.

XX.

Thus beene they parted; Arthur on his way
 To seeke his love, and th' other for to fight
 With Unaes foe, that all her realme did pray.
 But she, now weighing the decayed plight
 And shrunken fynewes of her chofen Knight,
 Would not a while her forward course purfew,

Visions of the Worlds Vanity, expresses the curve of the moon by this word; “*embowed* like the moon.” Harington, in his *Orlando Furioso*, makes use of *embowd* to denote the concave appearance of the clouds in the sky, B. xxxii. 93. In the same sense, says Bacon, of bow windows: “For *imbowed* windows, I hold them of good use; for they be prettie retiring places for conference,” *Eff. Of Building*, xlv. Gascoigne, in his *Jocasta*, applies *embowd* to a roof, A. i. S. ii.

“The gilted roofs *embowd* with curious worke:”

That is, vaulted with curious work: And Milton,

——— “The high *embowed* roof

“With antique pillars &c.” T. WARTON.

The use of *embowed* seems to have been common, by Barret’s introduction of it into his Dictionary, published in 1580. Under the examples, illustrating the word, he mentions “roofes carued and *embowed* ;” and, what is more to the present purpose, “pretious of fashion, *embowed* ; *extuberantes gemmæ, quibus opponuntur cavæ. Plin.*” TODD.

Ne bring him forth in face of dreadfull fight,
 Till he recovered had his former hew :
 For him to be yet weake and wearie well she
 knew.

XXI.

So as they traveild, lo ! they gan espy
 An armed Knight towards them gallop fast,
 That seemed from some feared foe to fly,
 Or other grieſly thing, that him aghaſt.
 Still, as he fledd, his eye was backward caſt,
 As if his feare ſtill followed him behynd :
 Als flew his ſteed, as he his bandes had braſt,
 And with his winged heeles did tread the wynd,
 As he had been a ſole of Pegafus his kynd.

XXI, 4. ————— *that him aghaſt.*] That *terrified* him. *Aghaſt* is here uſed as a verb ; frequently he uſes it as a participle. See ſtanza xxiii, and elſewhere. CHURCH.

Agafte, both as a verb and a participle, is alſo uſed by Chaucer. See Tyrwhitt's Gloſſ. TODD.

XXI. 6. *As if his feare*] *The thing which he feared.* Compare *Prov.* i. 26. " I will mock when your *fear* cometh ; when your *fear* cometh as deſolation." Of this paſſage an older tranſlation, namely in 1569, is as follows : " Therefore ſhall I alſo laughe in your deſtruction, and mocke you, when *that thinge that ye feare* commeth upon you ; euen when *the thinge that ye be afrayde of* falleth in ſodenlie like a ſtorme." Spenser illuſtrates himſelf *F. Q.* v. viii. 39.

" Faſt did they fly as them their feete could beare

" High over hilles, and lowly over dales,

" *As they were follow'd of their former FEARE.*"

Shakſpeare uſes the word in the ſenſe of *that which occaſions fear*, in *Ant. and Cleop.* A. ii. S. iii.

—————" near him, thy angel

" Becomes a *fear* —"

On which paſſage the commentators have obſerved, that *fear* was a perſonage in ſome of the ancient moralities. TODD.

XXII.

Nigh as he drew, they might perceiue his head
 To be unarmd, and curld uncombed heares
 Upstaring stiffe, dismaid with uncouth dread:
 Nor drop of blood in all his face appeares,
 Nor life in limbe; and, to increase his feares,
 In fowle reproch of knighthoodes fayre degree,
 About his neck an hempen rope he weares,
 That with his gliftring armes does ill agree:
 But he of rope, or armes, has now no memoree.

XXIII.

The Redcrosse Knight toward him crossed fast,
 To weet what mister wight was so dismayd:
 There him he findes all fencelesse and aghast,
 That of himselfe he seemd to be afrayd;
 Whom hardly he from flying forward stayd,
 Till he these wordes to him deliver might;
 "Sir Knight, aread who hath ye thus arayd,
 And eke from whom make ye this hasty flight?
 For never Knight I saw in such misseeming
 plight."

XXIV.

He answerd nought at all; but adding new
 Feare to his first amazment, staring wyde

XXIII. 2. *To weet what mister wight*] To learn *what manner* of person, &c. So Chaucer, p. 14. ed. Urr.

"But tellith me what *mister* men ye ben." CHURCH.

XXIII. 4. *That of himselfe &c.*] See the note, F. Q. i.

ii. 10. Sackville, in his *Induction*, had thus described *Dread*:

"Soynd and amaz'd at his owne shade for dreed,

"And fearing greater dangers then was need." TODD.

With stony eyes and hartlesse hollow hew,
 Astonisht stood, as one that had aspyde
 Infernall Furies with their chaines untyde.
 Him yett againe, and yett againe, bespake
 The gentle Knight; who nought to him re-
 plyde;
 But, trembling every ioynt, did inly quake,
 And foltring tongue at last these words seemd
 forth to shake;

XXV.

“ For Gods deare love, Sir Knight, doe me not
 stay;
 For loe! he comes, he comes fast after mee!”
 Eft looking back would faine have runne
 away;

XXIV. 4. ————— as one that had aspyde
Infernall Furies with their chaines untyde.] Virg.
Æn. iv. 469.

“ Eumenidum veluti demens videt agmina Pentheus.”
 Thus Orestes in his disturbed imagination sees the infernal
 Furies. See Eurip. *Orest.* ver. 255, &c. Spenser makes the
 same observation, *F. Q.* ii. v. 37, ii. viii. 46; and in other
 passages. UPTON.

XXV. 1. *For Gods deare love, Sir Knight, doe me not stay;*
For loe! he comes, &c.] This speech, with the
 frequent repetitions, plainly shows a hurried and disturbed
 mind. The same observation might be made on st. 28;
 where, with many pauses and circumlocutions, this disturbed
 Knight describes Despair: He is frightened, and in horreur, at
 the very name of him—that Villen—that cursed wight—a man
 of hell—God from him me blesse!—from whom I just escaped—
 that calls himself Despayre. A poet must have a lively feeling
 of all these images before he can make them so perspicuously
 pass before our very eyes. But indeed no one had ever such
 a power of raising visions and images, as Spenser. UPTON.

XXV. 3. *Eft looking back]* Eft, afterwards, moreover, again,

But he him forst to stay, and tellen free
 The secrete cause of his perplexitie :
 Yet nathemore by his bold hartie speach
 Could his blood-frosen hart emboldned bee,
 But through his boldnes rather feare did
 reach ;
 Yett, forst, at last he made through silence
 suddain breach :

XXVI.

“ And am I now in safetie sure,” quoth he,
 “ From him, that would have forced me to
 dye ?
 And is the point of death now turnd fro mee,
 That I may tell this haplesse history ?”
 “ Fear nought,” quoth he, “ no daunger now
 is nye.”
 “ Then shall I you recount a ruefull cace,”
 Said he, “ the which with this unlucky eye
 I late beheld ; and, had not greater grace
 Me rest from it, had bene partaker of the place.

Skinner. Here, I think, Spenser uses *est* for *again* ; but for *afterwards*, F. Q. ii. iv. 18, and for *moreover*, F. Q. vi. ix. 1. In the *Shep. Cal. September*, Mr. Bathurst interprets our poet in a different sense from any of these :

“ For he had *est* learned a curs call.”

Est he there translates *usu*, that is, *by practice*, which seems to be the true sense of the word in that place ; unless it is there used for *moreover*. CHURCH.

XXV. 6. *Yet nathemore*] *Not the more*. In the same manner *nathelless*, for *nevertheless*, is extended to three syllables, in the fifty-fourth stanza. *Nathless* frequently occurs in Chaucer, as well as in Spenser. TODD.

XXVI. 9. ————— *partaker, of the place.*] Perhaps

XXVII.

“ I lately chaunft (would I had never chaunft !)
 With a fayre Knight to keepen companee,
 Sir Terwin hight, that well himfelfe advaunft
 In all affayres, and was both bold and free ;
 But not fo happy as mote happy bee :
 He lov'd, as was his lot, a Lady gent,
 That him againe lov'd in the leaft degree ;
 For ſhe was proud, and of too high intent,
 And ioyd to fee her lover languifh and lament :

XXVIII.

“ From whom retourning fad and comfortleffe,
 As on the way together we did fare,
 We met that Villen, (God from him me
 bleffe !)
 That curfed wight, from whom I ſcapt
 whyleare,
 A man of hell, that calls himfelfe *Deſpayre* :

it might be better; “ partaker *on* the place ;” that is, I ſhould have killed myſelf in the ſame place where I ſaw another kill himſelf. JORTIN.

The true reading (as I find it in all the editions) is more agreeable to Spenser's manner. So F. Q. iii. viii. 50.

— “ And be partaker *of* their ſpeede :”

That is, I will join them in their purſuit. In like manner Sir Treviſan means to ſay, that, had not greater grace (than was given to his unhappy companion) drawn him from that horrible place, the Cave of Deſpair, he ſhould have been *in it*, at the time he was then ſpeaking. CHURCH.

XXVII. 6. ————— a Lady gent,] So, in the fixth ſtanza of this canto, “ the *Lady gent*.” *Gent* is *accompliſhed, handſome*. See Cotgrave's Fr. Dict. V. *Gent*. And thus, in Hawes's *Hiſt. of Graunde Amoure*, 1554. Sign. B. iiij. b.

“ There fate dame Doctrine, that *lady gent*.” TODD,

Who first us greets, and after fayre areedes
 Of tydinges straunge, and of adventures rare:
 So creeping close, as snake in hidden weedes,
 Inquireth of our states, and of our knightly
 deedes.

XXIX.

“ Which when he knew, and felt our feeble harts
 Emboft with bale, and bitter byting griefe,
 Which love had launched with his deadly
 darts ;
 With wounding words, and termes of foule
 repriefe,
 He pluckt from us all hope of dew reliefe,
 That earft us held in love of lingring life :
 Then hopeleffe, hartleffe, gan the cunning
 thiefe
 Perfwade us dye, to ftint all further strife ;
 To me he lent this rope, to him a rusty knife :

XXX.

“ With which sad instrument of hafty death,
 That wofull lover, loathing lenger light,
 A wyde way made to let forth living breath,
 But I, more fearfull or more lucky wight,

XXIX. 2. Emboft &c.] *Overwhelmed* with sorrow. See F. Q. iii. i. 22. CHURCH.

XXX. 2. *That wofull lover, loathing lenger light,*] Thus Dido is described in Virgil, *Æn.* iv. 450.

“ Tum verò *infelix* fatis exterrita *Dido*

“ *Mortem* orat ; *tædet cæli convexa tueri.*”

And thus the wofull lovers in the shades below, who killed themselves ; *lucem perosi*, *Æn.* iv. 435. UPTON.

Dismayd with that deformed dismall fight,
 Fledd fast away, halfe dead with dying feare ;
 Ne yet affur'd of life by you, Sir Knight,
 Whose like infirmity like chaunce may beare :
 But God you never let his charmed speaches
 heare !”

XXXI.

“ How may a man,” said he, “ with idle
 speach
 Be wonne to spoyle the castle of his health ?”
 “ I wote,” quoth he, “ whom tryall late did
 teach,
 That like would not for all this worldës wealth.
 His subtile tong, like dropping honny, mealt’h
 Into the heart, and searçeth every vaine ;
 That, ere one be aware, by secreet stealth
 His powre is reft, and weaknes doth remaine.
 O never, Sir, desire to try his guilefull traine !”

XXXII.

“ Certes,” sayd he, “ hence shall I never rest,

XXXI. 1. *How may a man, &c.*] *How can* a man be prevailed upon by words, to spoil &c. See the notes, F. Q. i. vi. 39, i. xii. 40, ii. i. 11. CHURCH.

XXXI. 2. ———— *the castle of his health ?*] This expression might have been suggested perhaps by Sir Thomas Eliot’s *Castle of Helthe*, a book published in 1534. However, Sackville had also used the phrase in his *Induction* :

“ When sicknesse seekes his *castell health* to scale.”

TODD.

XXXI. 5. *His subtile tong, like dropping honny, &c.*] See Prov. v. 3. “ The lips of a strange woman drop as an honeycomb.” See also Hom. *Il. á.* 249, and Tasso, C. ii. 61.

UPTON.

Till I that Treachours art have heard and
tryde :

And you, Sir Knight, whose name mote I
request,

29. Of grace do me unto his cabin guyde."

" I, that hight 'Trevifan," quoth he, " will
ryde,

Against my liking, backe to doe you grace :

But not for gold nor glee will I abyde

By you, when ye arrive in that fame place ;

For lever had I die then fee his deadly face."

XXXIII.

Ere long they come, where that fame wicked
wight

His dwelling has, low in an hollow cave,

Far underneath a craggy cliff ypight,

XXXII. 2. ——— that Treachours] *Treachour, treachetour,*
traitor. Gall. *tricheur*. See also F. Q. ii. i. 12, ii. iv. 27, ii.
x. 51. UPTON.

XXXII. 7. *But not for gold nor glee]* I make no doubt
Spenser gave,

" But not for gold or fee —"

So, in F. Q. i. x. 43,

————— nor would *for gold or fee*

" Be wonne —" CHURCH.

XXXII. 9. *For lever had I die &c.]* I had *rather die*
than &c. So Chaucer, p. 106. edit. Urr.

" Me *levir* were than a barrel of ale

" My wife at home had herd this legend ones."

And Fairfax, C. ix. 36,

" Nor can he tell whether he *leifer* would

" Or die himfelfe, or kill the Pagan bould."

CHURCH.

XXXIII. 3. ——— ypight,] This is the
reading of the second edition, The first, probably by an error

Darke, dolefull, dreary, like a greedy grave,
 That still for carrion carcafes doth crave :
 On top whereof ay dwelt the ghaftly owle,
 Shrieking his balefull note, which ever drave
 Far from that haunt all other chearefull fowle ;
 And all about it wandring ghoftes did wayle
 and howle :

XXXIV.

And all about old stockes and ftubs of trees,
 Whereon nor fruit nor leafe was ever feen,
 Did hang upon the ragged rocky knees ;
 On which had many wretches hanged beene,
 Whofe carcafes were fcattered on the greene,
 And throwne about the cliffs. Arrived there,

of the prefs, gives *ypight*. *Pight* is frequent in Spenser for *placed, fixed*. In the fimilar fenfe of *dwelt* Chaucer uses the word, addressing the Virgin Mary, p. 142. edit. Urr.

“ Through thin humbleffe, the Gost that in The light,
 “ Of whose vertue, when he in thin hert *pight*,
 “ Conceived was the Fathers fapience, &c.” TODD.

XXXIII. 6. *On top whereof ay dwelt the ghaftly owle,
 Shrieking his balefull note, &c.*] Henry More,
 the celebrated Platonist and passionate admirer of Spenser,
 has, in his *Song of the Soul*, B. i. C. iii, imitated, I had almost
 said rivalled, this fine passage :

“ Hence you may see, if that you dare to mind,
 “ Upon the side of this accursed hil,
 “ Many a dreadfull corse ytoft in wind,
 “ Which with hard halter their loathd life did spill.
 “ There lives another which himself did kill.
 “ With rusty knife, all roll’d in his own blood ;
 “ And ever and anon a dolefull knill
 “ Comes from the fatall owl, that in sad mood
 “ With drery sound doth pierce through the death-shadowed
 wood.”

Both poets seem to have remembered Virgil, *Æn.* iv. 460.

TODD.

That bare-head Knight, for dread and dole-
 full teene,
 Would faine have fled, ne durst approchen
 neare ;
 But th' other forst him staye, and comforted in
 feare.

XXXV.

That darkefome cave they enter, where they find
 That cursed man, low fitting on the ground,
 Musing full sadly in his fullein mind :
 His griefie lockes, long growen and unbound,
 Difordred hong about his shoulders round,
 And hid his face ; through which his hollow
 eyne

XXXV. 4. *His griefie lockes,*] The folios of 1611 and 1679 read *griefly*, which is, I think, as Spenser gave it. See F. Q. ii. xi. 12, iii. xii. 19. CHURCH.

Mr. Upton absolutely reads *griefie* ; for so foolish a reading as *griefie*, he says, bearing some resemblance of truth without being the thing itself, is least of all to be borne.—But we are not here, I think, to exclaim so hastily, like Sir Hugh Evans, “The tevil and his tam! what phrase is this?” *Griefly* is, indeed, a common word in Spenser ; and on that very account, I apprehend, the poet here wrote *griefie*, and not *griefly* ; he plainly intended to paint Despair in colours, that would exhibit a *most squalid* being ; but *griefie* denotes *hideous, terrible*, and is more applicable to the *countenance* than to the *hair* ; whereas *griefie locks* correspond with the subsequent description of the wretch’s filthy dress : And so Spenser’s own editions read. Dr. Johnson ; in his Dictionary, has cited this passage, however, in order to illustrate the adjective *griely*. I must not omit to observe, that Spenser’s contemporary, Arthur Golding, has, in his translation of Ovid’s 4th Metamorphosis, described the Furies with “*filthy heare.*” TODD.

XXXV. 6. ————— *his hollow eyne*
Lookt deadly dull,] The same image is finely represented by Chaucer, p. 344. edit. Urr.

Lookt deadly dull, and stared as astound;
 His raw-bone cheekes, through penurie and
 pine,
 Were shronke into his iawes, as he did never
 dine.

XXXVI.

His garment, nought but many ragged clouts,
 With thornes together pind and patched was,
 The which his naked fides he wrapt abouts:
 And him beside there lay upon the gras
 A dreary corse, whose life away did pas,
 All wallowd in his own yet luke-warme blood,
 That from his wound yet welled fresh, alas!
 In which a rusty knife fast fixed stood,
 And made an open passage for the gushing flood.

XXXVII.

Which piteous spectacle, approving trew
 The wofull tale that Trevifan had told,

“ This wofull man, that was nat fully ded,
 “ When that he herde the name of Thisbe crien,
 “ On her he cast his *hevvy dedly eyen*.” CHURCH.

XXXV. 8. *His raw-bone cheekes, &c.*] Sackville, who next to Spenser, is the most full and expressive painter of allegorick personages, describes his *Miserie* after the same manner:

“ His face was leane, and some deale pin'd away,
 “ And eke his hands consumed to the bone;
 “ But what his bodie was I cannot say,
 “ For on his carkas rayment had he none,
 “ Saue clouts and patches pieced one by one.”

But the circumstance of the thorns in st. 36 is new, and strongly picturesque. T. WARTON.

The circumstance of the thorns, however, is not new; but, as Mr. Upton has observed, is an imitation of Virgil's “*consertum tegmen spinis*,” *Æn.* iii. 594. TODD.

Whenas the gentle Redcroffe Knight did
vew;

With firie zeale he burnt in courage bold
Him to avenge, before his blood were cold;
And to the Villein fayd; "Thou damned
wight,

The authour of this fact we here behold,
What iustice can but iudge against thee right,
With thine owne blood to price his blood, here
shed in fight?"

XXXVIII.

"What franticke fit," quoth he, "hath thus
diftraught

Thee, foolish man, so rash a doome to give?
What iustice ever other iudgement taught,
But he should dye, who merites not to live?
None els to death this man despayring drive
But his owne guiltie mind, deserving death.
Is then uniuft to each his dew to give?

Or let him dye, that loatheth living breath?
Or let him die at ease, that liveth here uneach?

XXXVII. 9. *With thine owne blood to price his blood, &c.]*
That is, to *pay the price* of his blood with thine. Ital. *prezzare*.
"Whofo sheddeth man's blood, by man shall his blood be
shed," *Gen.* ix. 6. See also ft. 43, and C. v. ft. 26. UPTON.
XXXVIII. 9. _____ uneach?] *Scarcely*,
See Chaucer, *Mill. Prolog.* 3123. edit. Tyrwhitt.

"The Miller that for-dronken was all pale,

"So that *unethes* upon his hors he fat."

See also Gloss. Urry's Chaucer, V. *Eith*, Sax. *eath*, easy, ready,
&c. Whence *unnethe*, *unnethes*, hardly, with difficulty. The
word is often used by Spenser. TODD.

XXXIX.

“ Who travailes by the wearie wandring way,
 To come unto his wished home in haste,
 And meetes a flood, that doth his passage stay;
 Is not great grace to helpe him over past,
 Or free his feet that in the myre sticke fast?
 Most envious man, that grieves at neighbours
 good;
 And fond, that ioyest in the woe thou hast;
 Why wilt not let him passe, that long hath
 stood
 Upon the bancke, yet wilt thy selfe not pas the
 flood?”

XL.

“ He there does now enioy eternall rest
 And happy ease, which thou doest want and
 crave,
 And further from it daily wandereft:
 What if some little payne the passage have,
 That makes frayle flesh to feare the bitter
 wave;
 Is not short payne well borne, that bringes
 long ease,

XXXIX. 1. *Who travailes &c.*] A great deal of the sophistry in this, and the following stanza, seems taken from Seneca. Compare too Milton, *Par. Lost*, B. x. 999. UPTON.

XXXIX. 4. ————— *to helpe him over past,*] That is, to help him *pass over*; past for *pass*, because of the rhyme.

CHURCH.

XXXIX. 7. *And fond,*] *Foolish.* See also F. Q. iii. viii. 25. “His rudenes *fond.*” UPTON.

And layes the foule to sleepe in quiet grave?
 Sleepe after toyle, port after stormie seas,
 Ease after warre, death after life, does greatly
 please.”

XLI.

The Knight much wondred at his fuddeine wit,
 And sayd; “The terme of life is limited,
 Ne may a man prolong, nor shorten, it:
 The souldier may not move from watchfull
 sted,
 Nor leave his stand untill his captaine bed.”
 “Who life did limit by Almightye doome,”

XLI. 1. ————— *his fuddeine wit,*] His *ready* wit.
 See before, C. v. ft. 10. CHURCH.

XLI. 2. ————— *The terme of life is limited,*
Ne may a man prolong, nor shorten, it:
The souldier may not move from watchfull sted,
Nor leave his stand &c.] Plato, *Phæd.* ‘Ως ἐν τινι
 φρεσὶ ἐσμὲν οἱ ἄνθρωποι, καὶ ἔδει δὴ ἑαυτὸν ἐκ ταύτης λείπειν ἐδ’ ἀποδι-
 δράσειν. Cicero, *De Senect.* 20. “Vetat Pythagoras injustu
 imperatoris, id est, Dei, de præsidio et statione vitæ decedere.”
 See also *Somn. Scip.* 3. “Nisi Deus is, cujus &c.” JORTIN.

I am tempted to make a quotation on this subject, at once neat and forcible, from a forgotten little book; with which the pious reader will be gratified, and by which, as by the Knight’s remark, the advocate for suicide may be confounded. The author is speaking of death: “Yet will I not seek to hasten the houre of my deare deliuey; but will attend Gods leasure, and esteeme of life as of a guest. If it will tarrie, I will not thrust it forth of doors: if it make haste to be gone, I will not be hee that shall intreat it to abide.” *Stafford’s Niobe*, 2d. edit. 1611. P. i. p. 195. TODD.

XLI. 4. ————— *from watchfull sted,*] *Place or station*; a word of frequent occurrence in Spenser. See *F. Q.* i. viii. 17, i. xi. 46, &c. It appears to be now obsolete. Gawin Douglas has often employed the word, in his translation of Virgil. See Ruddiman’s *Gloss.* V. *Stede*, a place. Anglo-Sax. *Steda*, locus. *Isl. Stada*, statio. TODD.

Quoth he, " knowes best the termes esta-
blished ;

And he, that points the centonell his roome,
Doth license him depart at found of morning
droome.

XLII.

" Is not His deed, what ever thing is donne
In heaven and earth? Did not He all create
To die againe? All ends, that was begonne :
Their times in His eternall booke of fate
Are written sure, and have their certein date.
Who then can strive with strong necessitie,
That holds the world in his still chaunging
state ;

Or shunne the death ordaynd by destinie?
When houre of death is come, let none aske
whence, nor why.

XLIII.

" The lenger life, I wote the greater sin ;
The greater sin, the greater punishment :

XLII. 4. *Their times in His eternall booke of fate
Are written sure, and have their certein date.]* The
counsels and purposes of God are called in Scripture *The Book
of God*. 'Tis observable how this old sophister is sometimes
Scriptural, and sometimes Stoical ; and how he misapplies and
misinterprets both Scripture and Philosophy. UPTON.

XLIII. 1. *The lenger life, I wote the greater sin ;
The greater sin, the greater punishment :]* Per-
haps he had in view the Earl of Surrey's poem on the con-
sideration of the state of this life :

" The longer life, the more offence ;

" The more offence, the greater paine." UPTON.

All those great battels, which thou boasts to
win

Through strife, and blood-shed, and avengë-
ment,

Now prayd; hereafter deare thou shalt repent:
For life must life, and blood must blood, repay.
Is not enough thy evill life forespent?

For he that once hath missed the right way,
The further he doth goe, the further he doth stray.

XLIV.

“Then doe no further goe, no further stray;

But here ly downe, and to thy rest betake,

Th’ ill to prevent, that life enfewen may.

For what hath life, that may it loved make,

And gives not rather cause it to forsake?

Feare, sicknesse, age, losse, labour, sorrow,
strife,

Payne, hunger, cold that makes the heart to
quake;

And ever fickle fortune rageth rife;

All which, and thousands mo, do make a loath-
some life.

XLIV. 4. *For what hath life, that may it loved make?*] This seems imitated from Æschines, the Socratick, Περὶ Θανάτου. Τὸ μέρος τῆς ἡλικίας ἔ τῶν ἀναγκῶν, κ. τ. λ. Compare Melpomene’s complaint in *The Teares of the Muses*. See likewise *The Ruins of Time*, st. 7. UPTON.

XLIV. 8. _____ rageth rife;]

All which, and thousands &c.] So all the editions. I should suppose Spenser gave, and pointed, thus:

“And ever fickle fortune *raging* rife:

“All *these*, &c.” CHURCH.

XLV.

“ Thou, wretched man, of death hast greatest
 need,
 If in true ballaunce thou wilt weigh thy state ;
 For never Knight, that dared warlike deed,
 More luckles diffaventures did amate :
 Witnes the dungeon deepe, wherein of late
 Thy life shutt up for death so oft did call ;
 And though good lucke prolonged hath thy
 date,
 Yet death then would the like mishaps fore-
 ftall,
 Into the which hereafter thou maist happen fall.

XLVI.

“ Why then doest thou, O man of fin, desire
 To draw thy dayes forth to their last degree ?
 Is not the measure of thy sinfull hire
 High heaped up with huge iniquitee,
 Against the day of wrath, to burden thee ?
 Is not enough, that to this Lady mild

XLV. 4. *More luckles diffaventures did amate :*] *Diffaven-
 tures*, misfortunes. Span. *Desventura*. Ital. *Disavventura*. See
 the note on *disaventrous*, F. Q. i. vii. 48. In old French like-
 wise, *desaventureux* is used for *unfortunate*. See Cotgrave's
 Dict. Chaucer has also employed *disaventure* in *Tr. and Cr.*
 B. iv. 297. edit. Urr.

“ This infortune, and this *disavinture*.”

Amate is here used by Spenser in the sense of *subdue* or *daunt*.
 See note on *amate*, F. Q. iii. xi. 21. TODD.

XLVI. 1. *Why then doest thou, O man of fin,*] That is,
 “ *O sinful man :*” So *man of God*, a godly man. The allusion
 is to *Matt.* xxiii. 32, and to *Rom.* ii. 5. UPTON.

Thou falsed hast thy faith with periuree,
 And sold thy selfe to serue Duesſa vild,
 With whom in all abuse thou hast thy selfe
 defild ?

XLVII.

“ Is not He iust, that all this doth behold
 From highest heven, and beares an equall eie ?
 Shall He thy sins up in His knowledge fold,
 And guilty be of thine impietie ?
 Is not His law, Let every finner die,
 Die shall all flesh ? What then must needs be
 donne,
 Is it not better to doe willinglie,
 Then linger till the glas be all out ronne ?
 Death is the end of woes : Die soone, O Faries
 sonne.”

XLVIII.

The Knight was much enmoved with his speach,

XLVI. 7. *Thou falsed hast*] *Hast broke, made false.* Chaucer
 uses *falsid* for *deceived*, Tr. and Cr. B. v. 1053.

“ There madin nevir woman more wo

“ Than she, whan that she *falsid* Troilus.” UPTON.

XLVII. 5. *Is not his law, Let every finner die,*] *Exod. ix.*
33, Psal. civ. 35, Ezek. xviii. 4, Amos ix. 10, II Peter ii. 4.
 Is not this old sophister a good textuary? UPTON.

XLVIII. 1. ————— enmoved] Mr. Church acknow-
 ledges that all the editions read *enmoved*; but he says they are
 certainly wroug, and therefore reads *emmoved*. I venture not
 to subscribe to his assertion. See *enmoved*, c. vii. st. 38, and
enprisonment, F. Q. i. x. 2. and *embracement*, F. Q. i. ii. 5. The
 old English poets seem to have preferred this method of writing
 words, which are compounded of the preposition *in*. Thus
 Chaucer gives us *enbroudid* and *enbossed*, (not, as the moderns

That as a sword's point through his hart did
 perſe,
 And in his conſcience made a ſecret breach,
 Well knowing true all that he did rehearſe,
 And to his freſh remembrance did reverſe
 The ugly view of his deformed crimes ;
 That all his manly powers it did diſperſe,
 As he were charmed with inchaunted rimes ;
 That oftentimes he quak't, and fainted oftentimes.

XLIX.

In which amazement when the Miſcreant
 Perceived him to waver weak and fraile,
 Whiles trembling horror did his conſcience
 daunt,

would write, *embroider'd* and *embossed*.) *Legende of Dido*, ver. 273, edit. Urr.

“ Upon a thicke palſtraie, paper white,
 “ With ſadill redde, *enbroudid* with delite,
 “ Of golde the barris, up *enboſſid* high,
 “ Sate Dido, &c.”

In like manner, *enlumine*, not *illumine*, Cant. T. 7909. edit. Tyrwhitt. And thus in the old Morality of *Every-Man* :

“ Myrroure of ioye, foundatour of mercy,
 “ Which *enlumyneth* heven and erth thereby.” TODD.

XLVIII. 5. ————— *did reverse*] In Hughes's imperfect Gloſſary to Spenser, we find *reverse* (Lat. *revertere*) to *return*. But here *reverse* ſignifies, not to return, but to *cause to return*. JORTIN.

It is uſed in the ſame ſenſe, F. Q. iii. ii. 48. But then again he uſes it for *to return*, F. Q. iii. iv. 1. CHURCH.

XLVIII. 8. ————— *with inchaunted rimes* ;] See C. i. ft. 37, where Archimago is deſcribed “ *building*” (if I may be allowed the expreſſion) the rhymes of incantation :

“ Then chooſing out few words moſt horrible,
 “ (Let none them read !) thereof *did verſes frame* ;
 “ With which, &c.” TODD.

And hellish anguish did his foule affaile ;
 To drive him to despaire, and quite to
 quaile,
 Hee shewd him painted in a table plaine
 The damned ghosts, that doe in torments
 waile,
 And thousand feends, that doe them endlesse
 paine
 With fire and brimstone, which for ever shall
 remaine.

L.

The fight whereof so throughly him dismaid,
 That nought but death before his eies he
 faw,
 And ever burning wrath before him laid,
 By righteous sentence of th' Almightyes law.
 Then gan the Villein him to overcraw,

XLIX. 5. ————— to quaile,] *Subdue*, altered from *quell*, as *quayd* also appears to be, F. Q. i. viii. 14. Belg. *quellen*, subigere. *Quell* is likewise used for to *destroy* or *kill*. See Chaucer, *Cant. T.* 16173. ed. Tyrwhitt. "The foule fend him *quelle*." G. Douglas uses the substantive *qualim* for *destruction*, in *Æn.* x. 45. And Ruddiman derives the word from the Anglo-Sax. *cwealm*, mors. TODD.

XLIX. 6. ————— in a table] A *picture*. Lat. *Tabula*. See F. Q. iii. iv. 10. CHURCH.

L. 5. ————— to overcraw,] *Crow over*, or *insult*, Spelt *overcraw* for the sake of the rhyme. Mr. Warton, in his *Hist. of Eng. Poetry*, has converted this word into *overaw*, vol. iii. p. 262. But that *overcraw* is Spenser's word, may be proved from a passage also in his *View of the State of Ireland*; which has been cited by Dr. Johnson: "A base varlet that, being but of late grown out of the dunghil, beginneth now to *overcrow* so high mountains, &c." TODD.

And brought unto him swords, ropes, poison,
fire,

L. 6. *And brought unto him swords, ropes, &c.*] The most poetical passage of Higgins's performance in the *Mirroure for Magistrates*, is in his Legend of Queene Cordila, or *Cordelia*; who, being imprisoned in a dungeon and "coucht on strawe," sees amid the darkness of the night a "grieffly ghost" approach, whose garment was figured with various sorts of imprisonment, and pictures of violent and premature death. Cordelia, in extreme terrour, asks,

— "What wight art thou, a foe or fawning frend?"

"If Death thou art I pray thee make an end, &c."

The ghost replies;

———— "I am thy friend *Despayre*! —"

"Now, if thou art to dye no whit afrayde,

"Here shalt thou choofe of instruments, beholde,

"Shall rid thy restlesse life —"

Despair then, throwing her robe aside, shows Cordelia a thousand instruments of death, knives, sharpe swordes, and poyards, "all bedyde with bloode and poysons." She presents the sword with which Dido slew herself. Cordelia takes this sword, "but doubtfull yet to dye." *Despair* then represents to her the state and power which she enjoyed in France; and points out her present melancholy condition. Cordelia gropes for the sword, or "fatall knife," in the dark, which *Despair* places in her hand. At length Cordelia's sight fails her so that she can see only *Despair*, who exhorts her to strike. *Despair* at last gives the blow.—The temptation of the Redcrosse Knight seems to have been copied, yet with high improvements, from this scene. The three first books of the *Faerie Queene* were published in 1590. Higgins's Legend of Cordelia in 1587.

T. WARTON.

The three first books of the *Faerie Queene*, however, were probably written long before 1590. The second book certainly was. See the note on the fine simile of the *almond tree*, F. Q. i. vii. 32, in which I have supposed the poem to have been handed about in manuscript. It is not therefore easy to pronounce whether Spenser or Higgins be the copyist. To Mr. Warton's observation on a passage in Skelton's rare comedy of *Magnificence* we may readily subscribe. See his *Emend. and Addit. Hist. Eng. Poetry*, vol. ii. "*Magnificence* is seized and robbed by *Adversyte*, by whom he is given up a prisoner to *Poverte*. He is next delivered to *Despare* and *Mischeffe*, who

And all that might him to perdition draw ;
 And bad him choose, what death he would
 desire :

For death was dew to him, that had provokt
 Gods ire.

LI.

But, whenas none of them he saw him take,
 He to him raught a dagger sharpe and keene,
 And gave it him in hand: his hand did quake
 And tremble like a leafe of aspin greene,
 And troubled blood through his pale face was
 seene

To come and goe, with tidings from the heart,
 As it a ronning messenger had beene.

At last, resolv'd to work his finall smart,
 He lifted up his hand, that backe againe did start.

LII.

Which whenas Una saw, through every vaine
 The crudled cold ran to her well of life,

offer him a knife and a halter. He snatches the knife, to end his miseries by stabbing himself; when *Good Hope* and *Redresse* appear, &c. It is not impossible, that *DESPARE offering the knife and halter*, might give a distant hint to Spenser." I may add, that the French poet, Du Bartas, introduces *Despair* into his poem, entitled *The Furies*, equipped with various instruments of Death. See Sylvester's *Translation*, edit. 1621, p. 215.

—————" mad *Despaire*

" That bears, about her, burning coales and cords,

" Asps, poysons, pistols, halters, knives, and swords."

See also K. James's *Translation*, 1591. Sign. F. 2. TODD.

LII. 1. ————— saw,] The first edition reads *heard*, which is followed by the edition of 1751. The second and every other subsequent edition read *saw*. TODD.

As in a swowne : but, soone reliv'd againe,
 Out of his hand she snatcht the curfed knife,
 And threw it to the ground, enraged rife,
 And to him said ; “ Fie, fie, faint hearted
 Knight,
 What meanest thou by this reprochfull strife ?
 Is this the battaile, which thou vauntst to fight
 With that fire-mouthed Dragon, horrible and
 bright ?

LIII.

“ Come ; come away, fraile, feeble, fleshly wight,

LII. 3. ————— *but, soone reliv'd*] *Brought to life again*, as Mr. Church has remark'd. This original reading of the poet has been converted by all the folios, by Hughes, and by the editor of Tonson's edition of 1758, into *reliev'd*. Mr. Church and Mr. Upton read *reliv'd*. TODD.

LII. 9. *With that fire-mouthed Dragon, horrible and bright ?*] This is the splendid monster of romance. Mr. Upton has erroneously, I conceive, referred “ *horrible and bright* to *battaile* ; *horrible* in the undertaking ; and *bright*, glorious and renowned, in its consequence.” But see F. Q. i. i. 3. “ A Dragon *horrible* and *sterne*,” and compare i. xi. 8, and 14. See also more particularly, i. vii. 31.

————— “ his dreadfull hideous hedd,

“ Close couched on the bever, seemd to throw

“ From *flaming mouth* bright sparckles &c.”

This explains *fire-mouthed* in the text before us. But from the *Liber Festivalis*, impr. by Caxton, this passage may also derive illustration : See the Legend of St. George, fig. k. iij. “ Than the *horrible* worme [the dragon] put out his hed, and *spet out fyre*, and proffered batayle to saynt George.” I will also cite an elegant compound, not dissimilar to Spenser's, from the *Knight of the Sea*, 1600. p. 31. “ The *fyre-breathing* palfreys of Apollo.” TODD.

LIII. 1. ————— *feeble*,] This is the reading of the first edition, adopted by no other but those of Church and Upton. The second edition, and the edition of 1751, read *seely* : The folios, the editions of Hughes, and that

Ne let vaine words bewitch thy manly hart,
 Ne diuclifh thoughts difmay thy constant
 fpright :
 In heavenly mercies haft thou not a part ?
 Why shouldft thou then defpeire, that chofen
 art ?
 Where iuftice growes, there grows eke greater
 grace,
 The which doth quench the brond of hellifh
 fmart,
 And that accurft hand-writing doth deface :
 Arife, fir Knight ; arife, and leave this curfed
 place."

LIV.

So up he rofe, and thence amounted freight,
 Which when the Carle beheld, and faw his
 gueft

of Tonfon in 1758, *filly*. Mr. Upton, in defence of the original reading, refers alfo to C. x. ft. 2. " Her Knight was *feeble*;" and introduces, very happily, the Scriptural illustrations of I *Theff.* v. 14. " Comfort the *feeble-minded*;" of *Matt.* xxvi. 41. " The *flesh* is *weak*;" and of *Rom.* viii. 3. " *Weak* through the *flesh*." TODD.

LIII. 5. ———— *that chofen art?*] Alluding to the Doctrine of Election. CHURCH.

LIII. 8. *And that accurft hand-writing doth deface:*] " Blotting out the *hand-writing* of ordinances that was againft us, &c." *Col.* ii. 14. CHURCH.

LIV. 2. ———— *the Carle*] The *Churl*. A word often used by Spenser. It formerly denoted merely a stout or sturdy man. Thus Chaucer, *Prolog.* C. T. 548.

" The Mellere was a strong *carl* for the nonys."

" The true spelling," fays a learned critick, " is *karl* in all the Scythian dialects, in which it denotes a *man*, or *warriour*,

Would safe depart, for all his subtile sleight ;
 He chose an halter from among the rest,
 And with it hong himselfe, unbid, unblest.
 But death he could not worke himselfe
 thereby ;
 For thousand times he so himselfe had drest,
 Yet nathëlesse it could not doe him die,
 Till he should die his last, that is, eternally.

The primitive is *car*—*kar*, strong.—As this word was commonly used to signify *rusticks*, the English from it formed *churt*, *churlish*." See *Two Ancient Scottish Poems, &c.* with Notes by John Callander, Esq. 8vo. 1782, p. 20. TODD.

LIV. 5. ————— unbid,] *Without saying his prayers.* See F. Q. i. i. 30, i. x. 3, vi. v. 35. Chaucer uses *bede*, to pray. Thus *Beads-men* are *prayer-men*. Anglo-Sax. *Biddan*, *orare*. In Popish countries they say their prayers, numbering their beads. See *Rom. R.* 7372.

" A paire of *bedis* eke she bere

" Upon a lace all of white threde,

" On which that she her *bedis bede*." UPTON.

An ingenious friend is of opinion, that *unbid* here means *without being called*. See the fifth verse of the forty first stanza.

CHURCH.

LIV. 8. *Yet nathëlesse &c.*] The poet finely intimates that Despair, so long as this state of trial shall last, will still continue to tempt men to destroy themselves: But the time will come when Despair, with respect to his desire or power of hurting good men, shall be no more. CHURCH.

CANTO X.

*Her faithfull Knight faire Una brings
To House of Holinesse ;
Where he is taught repentaunce, and
The way to hevenly blesse.*

I.

WHAT man is he, that boasts of fleshly might
And vaine assurance of mortality,
Which, all so soone as it doth come to fight
Against spirituall foes, yields by and by,
Or from the fiede most cowardly doth fly !
Ne let the man ascribe it to his skill,
That thorough grace hath gained victory :
If any strength we have, it is to ill ;
But all the good is Gods, both power and eke
will.

II.

By that which lately hapned, Una saw
That this her Knight was feeble, and too faint ;
And all his sinewes woxen weake and raw,

I. 1. *What man is he, &c.*] How foolish is that man, who boasts &c. CHURCH.

“ Curfed be the man that trusteth in man, and maketh flesh his arm,” *Jer.* xvii. 5. UPTON.

I. 9. *But all the good is Gods, &c.*] “ For it is God which worketh in you, both to will and to do, of his good pleasure,” *Philipp.* ii. 13. CHURCH.

Through long enprifonment, and hard con-
 ftraint,
 Which he endured in his late reſtraint,
 That yet he was unfitt for bloody fight.
 Therefore to cheriſh him with diets daint,
 She caſt to bring him, where he chearen might,
 Till he recovered had his late decayed plight.

III.

There was an auncient Houſe not far away,
 Renowmd throughout the world for ſacred
 lore
 And pure unſpotted life: ſo well, they ſay,
 It governd was, and guided evermore,
 Through wiſedome of a Matrone grave and
 hore;

II. 7. *Therefore to cheriſh him with diets daint,*

She caſt to bring him, where he chearen might,]

“Where he *chearen might*,” i. e. where he *might be cheared*. Our Knight is brought to the Houſe of Holineſs to be cured of his weakneſſes and diſeaſes; for ſin is the diſeaſe of the ſoul: and as the body is to be cured by its proper phyſick, ſo the moral defects and diſeaſes of the mind are to be cured by mental phyſick; and the ſoul is to be reſtored by the grace of God. This *auncient Houſe* is the *Ὅμιος πνευματικῆς, the ſpiritual houſe*, mentioned in 1 Peter ii. 5. And theſe *dainty diets* are in Plato called, *ἱſιδάσεις λόγων καλῶν*, which Cicero tranſlates, *epulae ſermonum bonorum*. Xenophon too mentions theſe *dainty diets*, *Διάιτη τῆν ψυχῆν ἐπάιδευσι*. ΑΠΙΟΜ. βιβ. α. κεφ. γ. UPTON. In the old *Morality of Every-Man* a ſpiritual habitation is mentioned. *Every-man* inquires of *Knowledge*,

“Where dwelleth that holy man Confefſion?”

And the answer is,

“In the *Hous of Salvacyon*;

“We ſhall fynde hym in that place,

“That ſhall us *comfort* by Goddeſ grace.” TODD.

Whose onely ioy was to relieve the needes
Of wretched foules, and helpe the helpelesse
pore :

All night she spent in bidding of her bedes,
And all the day in doing good and godly deedes.

IV.

Dame Cælia men did her call, as thought
From heaven to come, or thether to arise ;
The mother of three Daughters, well up-
brought
In goodly thewes, and godly exercise :
The eldest two, most sober, chaste, and wise,
Fidelia and Speranza, Virgins were ;
Though spoused, yet wanting wedlocks so-
lemnize ;
But faire Chariffa to a lovely fere
Was lincked, and by him had many pledges
dere.

V.

Arrived there, the dore they find fast lockt ;

IV. 8. ————— to a lovely fere] *Fere* is here em-
ployed for *husband*, as in Chaucer it is used for *wife*. See *Tr.*
and Cr. B. iv. 791. edit. Urr.

————— “ we shall ben *yfere*
“ As Orpheus and Eurydice his *FERE* :”
In the former of which lines *yfere* is the same as *in fere*, i. e.
in company, *fere* generally signifying a *companion*. See also
the note on *yfere*, F. Q. i. ix. 1. TODD.

IV. 9. ————— pledges dere.] *Children*. A Lati-
nism, as Mr. Upton has observed ; *pignora chara*. Thus also
Milton, *Lycid.* v. 107.

“ Ah ! who hath rest (quoth he) my dearest pledge ?”

TODD.

For it was warely watched night and day,
 For feare of many foes; but, when they
 knockt,
 The porter opened unto them streight way.
 He was an aged fyre, all hory gray,
 With lookes full lowly cast, and gate full flow,
 Wont on a staffe his feeble steps to stay,
 Hight Humiltá. They passe in, stouping low;
 For streight and narrow was the way which he
 did show.

VI.

Each goodly thing is hardest to begin;
 But, entred in, a spacious court they see,
 Both plaine and pleasaunt to be walked in;
 Where them does meete a francklin faire
 and free,

V. 4. *The porter opened &c.*] It may be curious to observe how particular our old poets are in describing these allegorical officers. Here *Humility* is the porter. See *F. Q.* i. iv. 6, where another is minutely painted. Thus Chaucer describes *Idleness* as the portress of the garden of Mirth, *Kn. Tale*, v. 1942. In Hawes's *Graunde Amoure*, edit. 1554, *Courtesy* is the portress of the tower of Musick, sign. I. iii. b. *Stedfastness* is the porter of the tower of Chivalry, sign. O. ii. And others are described in the same work. Milton and Fletcher appoint *Sin* the portress of hell-gate, *Par. Lost*, B. ii. 746, where see my note. Browne finely paints *Remembrance* as the same officer at the door of the House of Repentance, *Brit. Past.* B. i. p. 67. edit. 1616. "*Remembrance* fate as portresse of this gate." TODD.

V. 9. *For streight and narrow &c.*] Here, and in the tenth stanza, he alludes to *Matt.* vii. 14. "Narrow is the way which leadeth unto life, and few there be that find it." CHURCH.

VI. 4. ————— *a francklin faire and free,*] A *francklin* is a person of some distinction in our ancient history. He

And entertaines with comely courteous glee ;
His name was Zele, that him right well be-
came :

For in his speaches and behaveour hee
Did labour lively to expresse the fame,
And gladly did them guide, till to the hall they
came.

VII.

There fayrely them receives a gentle squyre,
Of myld demeanure and rare courtesee,
Right cleanly clad in comely sad attyre ;
In word and deede that shewd great modestee,
And knew his good to all of each degree ;

makes a conspicuous figure in Chaucer; and his manners be-
speak his wealth. Mr. Tyrwhitt cites, from Fortescue de Leg.
Angl. c. 29, the following description of a *franklain*: "Pater
familias—magnis ditatus possessionibus:" And the learned cri-
tick adds, that the *franklin* "is classed *with*, but *after*, the
Miles and *Armiger*; and is distinguished from the *Libere tenen-
tes* and *Valecti*; though, as it should seem, the only real distinc-
tion between him and other *Freeholders* consisted in the large-
ness of his estate." Tyrwhitt's Chaucer, 2d. edit. vol. ii. p. 402.
The wealthiness of this country gentleman is also marked by a
circumstance in Shakspeare, *K. Hen. IV. P. i. A. ii. S. 1.*
"There's a *franklin* in the wild of Kent, hath brought three
hundred marks with him in gold."

The epithets, here given to the *franklin* by Spenser, are
often to be met with in the metrical romances; but applied to
ladies. See Mr. Warton's note on *fair and free*, Milton's
Allegr. v. 11. One citation, however, from *Syr Eglamour*,
may here be pertinent:

"He was curtys and free:"

Where *curtys* is the explanation of *fair*. TODD.

VII. 3. ——— in comely sad attyre;] In grave, decent,
attyre. Hence the application of *sad* to colour, as in Walton's
Life of Bishop Sanderson, cited by Dr. Johnson: "I met him
accidentally in London, in *sad-coloured* clothes." TODD.

VII. 5. *And knew his good &c.*] That is, he knew how to

Hight Reverence: He them with speaches
 meet
 Does faire entreat; no courting nicetee,
 But simple, trew, and eke unfained sweet,
 As might become a squire so great persons to
 greet.

VIII.

And afterwardees them to his Dame he leades,
 That aged Dame, the Lady of the place,
 Who all this while was busy at her beades;
 Which doen, she up arose with seemely grace,
 And toward them full matronely did pace.
 Where, when that fairest Una she beheld,
 Whom well she knew to spring from heavenly
 race,
 Her heart with ioy unwonted inly sweld,
 As feeling wondrous comfort in her weaker eld:

IX.

And, her embracing, said; "O happy earth,
 Whereon thy innocent feet doe ever tread!
 Most vertuous Virgin, borne of heavenly berth,
 That, to redeeme thy woefull Parents head

behave himself, or could behave himself suitably, &c. See F. Q. vi. ii. 1, vi. v. 36. CHURCH.

VII. 9. ——— so great persons to greet.] This is the reading of both Spenser's own editions; which is altered in the second folio to "*persons so great to greet*," and which is adopted in the folio of 1679, and likewise by Mr. Church. Not to mention the want of genuine authority for this reading, the proximity of *great* to *greet* would alone induce me to discard the alteration, and to follow the other editions. TODD.

From tyrans rage and ever-dying dread,
 Haft wandred through the world now long
 a day,
 Yett ceassest not thy weary soles to lead ;
 What grace hath thee now hether brought
 this way?
 Or doen thy feeble feet unweeting hether stray?

X.

“ Straunge thing it is an errant Knight to see
 Here in this place ; or any other wight,
 That hether turnes his steps: So few there bee,
 That chose the narrow path, or seeke the right!
 All keepe the broad high way, and take delight
 With many rather for to goe astray,
 And be partakers of their evill plight,
 Then with a few to walke the rightest way :
 O! foolish men, why hast ye to your own decay?”

XI.

“ Thy selfe to see, and tyred limbes to rest,
 O Matrone sage,” quoth she, “ I hether came;
 And this good Knight his way with me ad-
 drest,
 Ledd with thy prayfes, and broad-blazed
 fame,
 That up to heaven is blowne.” The auncient
 Dame
 Him goodly greeted in her modest guyfe,
 And enterteind them both, as best became,

With all the court'fies that she could devyse,
Ne wanted ought to shew her bounteous or wise.

XII.

Thus as they gan of fondrie thinges devise,
Loe! two most goodly Virgins came in place,
Ylinked arme in arme, in lovely wife;
With countenance demure, and modest grace,
They numbred even steps and equall pace:
Of which the eldest, that Fidelia hight,

XII. 4. *With countenance demure, and modest grace,
They numbred even steps and equall pace:]* From
this interesting and most elegant painting Milton drew his pen-
sive nun; and the copy equals the original. See *Il. Pens.*
ver. 32.

“Come, pensive Nun, devout and pure,

“Sober, stedfast, and *demure* —

“Come, but keep thy wonted state,

“With *even step*, and musing gait.”

I have shewn in a note on *demure* in this passage of Milton,
that it was an epithet of respect often given, by our ancient
poets, to the ladies. Spenser's entire expression, I may add,
occurs in *The Maydens Crosse Rewe*, impr. by R. Wyer. Sign.
A. ij. b.

“Haue gentyll chere and countenaunce *demure*,

“Haue good remorse &c.” TODD.

XII. 6. *Fidelia]* *Faith*, here introduced as a person, is
what divines call justifying or saving faith, and, according to
the apostle, *the substance of things hoped for, the evidence of
things not seen*: 'tis the assured expectation of things hoped
for: and consequently she is the elder sister of *Hope*. *She na
whitt did chaunge her constant mood*; for the profession of faith
is to be *without wavering*, Heb. x. 23. Her face is glorified:
Like sunny beams threw from her crystal face: i. e. She threw
from her face beams resembling the beams of the sun. Her
radiated head is a type of her divinity, and shews her to be not
a credulous and earthly, but a heavenly and Christian, faith.
The cup she holds in her right hand is of pure gold, not deceit-
ful as the cup of Duesſa or Circe; 'tis the sacramental cup.
See I *John* v. 6, and *John* xix. 34. The primitive Christians

Like funny beames threw from her chriftall
 face
 That could have dazd the rash beholders
 fight,
 And round about her head did shine like he-
 vens light.

XIII.

She was araied all in lilly white,
 And in her right hand bore a cup of gold,
 With wine and water fild up to the hight,
 In which a serpent did himfelfe enfold,
 That horroure made to all that did behold ;

mixed *water and wine* in their Sacrament. *In which a serpent did himfelfe enfold*: Macrobius fays the ferpent is an emblem of health, *Sat.* i. 20. He renews himfelf, and grows young again by ftripping off his old fkin or flough: he is therefore the typical mark of Æfculapius and the phyficians. So the ferpent *lifted up* in the wildernefs, was the type of the great phyfician of fouls *lifted up* on the crofs, *John* iii. 14. In her left hand Faith holds the New Testament; what is faid of that Book, is taken from what St. Peter fays of St. Paul's Epiftles, *In which are fome things hard to be understood*. Faith is *araied all in lilly white*: In Scripture, *white raiments* are the raiments of angels and of the faints in heaven. So too the poets drefs Faith. See Hor. L. i. Od. 35, and Ariofto, *Orl. Fur.* C. xxi. 1.

UPTON.

XII. 7. *Like funny beames &c.*] An allufion to the glory of Mofes's face: "Behold, the fkin of his face *shone*; and *they were afraid* to come nigh him," *Exod.* xxxiv. 30. TODD.

XII. 8. *That could have daz'd*] That *which* could have dazed. *That*, put for *that which*, occurs in other places, and may miflead a reader not acquainted with Spenser's manner. See F. Q. i. xi. 27, iv. i. 29. He fhould not have omitted *which* in the laft line of the ftanza before us, "And *which* round about &c." This was a common fault of his age; and our liturgy affords a fimilar inftance of it: "To do always *that* is righteous in thy fight." T. WARTON.

But she no whitt did chaunge her constant
mood :
And in her other hand she fast did hold
A Booke, that was both fignd and seald with
blood ;
Wherein darke things were writt, hard to be
understood.

XIV.

Her younger sifter, that Speranza hight,
Was clad in blew, that her beseemed well ;
Not all so chearefull seemed she of fight,
As was her sifter ; whether dread did dwell

XIII. 6. *But she no whitt did chaunge her constant mood :*] It is probable that Milton had this passage in mind, when he made the Elder Brother in *Comus* exprefs too noble an opinion of his Sifter to suppose

— “ that the single want of light and noise
“ Could stir the *constant mood* of her calm thoughts.”

TODD.

XIV. 1. *Speranza*] Christian hope is a firm expectation of the promises of God ; and, as Hope is in expectation and not in possession, she does not seem altogether as cheerful as her sifter, because hope is attended with some mixture of fear ; and 'tis in another world that hope is swallowed up in certainty. This hope is distinguished from worldly hope as having its sure foundation in God, who is truth : hence she is *clad in blue* : See Chaucer's *Court of Love*, v. 246.

“ Lo yondir folke, quoth she, that knele *in blew*,
“ They weare the *colour* ay and evir shal,
“ In signe they were and evir wil be true,
“ Withoutin chaunge.”

We are to “ lay hold upon the hope set before us, which hope we have as an *anchor* of the soul, both sure and stedfast,” *Heb.* vi. 19. So here her picture is drawn with an *anchor* in her hand. 'Tis a *silver* anchor, refined from the dross of this world. “ He that hath *this hope* in him *purifieth* himself as he is pure,” 1 *John* iii. 3. UPTON.

Or anguish in her hart, is hard to tell :
 Upon her arme a silver anchor lay,
 Whereon she leaned ever, as befell ;
 And ever up to heven, as she did pray,
 Her stedfast eyes were bent, ne swarved other
 way.

XV.

They, seeing Una, towards her gan wend,
 Who them encounters with like courtesee ;
 Many kind speeches they betweene them
 spend,
 And greatly ioy each other for to see :
 Then to the Knight with shamefast modestie
 They turne themselves, at Unaes meeke re-
 quest,
 And him salute with well befeeming glee ;
 Who faire them quites, as him befeemed best,
 And goodly gan discourse of many a noble gest.

XVI.

Then Una thus ; “ But she, your sifter deare,
 The deare Charissa, where is she become ?”

XV. 9. ———— *many a noble gest.*] *Action, or Adventure.* Chaucer thus employs the word. It is usually applied to the exploits of chivalry: “Cy finist l’hystoire des faitz, gestes, &c. du noble et vaillant Cheualier aux armes Doree.” In the ancient vocabulary, Prompt. Parv. it is thus explained, “*Geeft* or *Romawnce, Gestio.*” See Gloss. Tyrwhitt’s Chaucer. TODD.

XVI. 2. *The deare Charissa, where is she become?*] The expression, *Where is she become?* means, where is she, and what is become of her? So, in the *hist. of Prince Arthur*, Part ii. C. 14. “Ah! thou false traiteresse, *where is she become?*” And Shakspeare *K. Hen. VI.* P. 3. “But, madam, *where is Warwick then become?*” See also *F. Q.* iii. iv. I. UPTON.

Or wants she health, or busie is elfwhere?"

"Ah! no," said they, "but forth she may
not come;

For she of late is lightned of her wombe,
And hath encreast the world with one sonne
more,

That her to see should be but troublesome."

"Indeed," quoth she, "that should her trou-
ble fore;

But thank't be God, and her encrease so ever-
more!"

XVII.

Then said the aged Cælia; "Deare dame,
And you, good Sir, I wote that of youre toyle
And labors long, through which ye hether
came,

Ye both forwearied be: therefore a whyle
I read you rest, and to your bowres recoyle."
Then called she a groome, that forth him ledd
Into a goodly lodge, and gan despoile
Of puissant armes, and laid in eatie bedd:
His name was meeke Obedience rightfully aredd.

XVIII.

Now when their wearie limbes with kindly rest,
And bodies were refresht with dew repast,

XVII. 5. *I read you rest, and to your bowres recoyle.*] *I advise* you to repose yourselves, and *retire* to your chambers, He uses *read* for *advise*, F. Q. ii. viii. 12.

"Abandon soone, I *read*, the caytive spoile —"
Recoyle, Fr. *reculer*, *retire*. CHURCH.

Fayre Una gan Fidelia fayre request,
 To have her Knight into her Schoolehous plaste,
 That of her heavenly learning he might taste,
 And heare the wisedom of her wordes divine.
 She graunted; and that Knight so much
 agrafte,
 That she him taught celestiall discipline,
 And opened his dull eyes, that light mote in
 them shine.

XIX.

And that her sacred Booke, with blood ywritt,
 That none could reade except she did them
 teach,
 She unto him disclosed every whitt;
 And heavenly documents thereout did preach,
 That weaker witt of man could never reach;
 Of God; of Grace; of Iustice; of Free-will;
 That wonder was to heare her goodly speach;
 For she was hable with her wordes to kill,
 And rayse againe to life the hart that she did
 thrill.

XVIII. 7. ———— *so much agraste,*] *Shewed him so much grace and favour.* Ital. *aggratiare.* UPTON.

XVIII. 9. *And opened his dull eyes, &c.*] An allusion to *Ephes. i. 18.* "The eyes of your understanding being enlightened." TODD.

XIX. 1. *And that her sacred Booke, with blood ywritt,*] Because ratified with the blood of Christ, typified by the sprinkling of the blood and by the sacrifices in the old law. See *Heb. ix. 20.* Presently after, *For she was hable with her wordes to kill,* See *II Corinth. iii. 6.* "The letter killeth, but the spirit giveth life." UPTON,

XX.

And, when she list poure out her larger spright,
 She would commaund the hafty funne to stay,
 Or backward turne his course from hevens
 hight:

Sometimes great hostes of men she could dif-
 may;

Dry-shod to passe she parts the flouds in tway;
 And eke huge mountaines from their native feat
 She would commaund themselves to beare
 away,

And throw in raging sea with roaring threat:
 Almighty God her gave such powre and puif-
 faunce great.

XXI.

The faithfull Knight now grew in little space,
 By hearing her, and by her sisters lore,
 To such perfection of all heavenly grace,
 That wretched world he gan for to abhore,
 And mortall life gan loath as thing forlore,
 Greevd with remembrance of his wicked
 wayes,

XX. 2. *She would commaund the hafty funne to stay,
 Or backward turne his course &c.]* See *Josh. x. 12,*

II Kings xx. 10. CHURCH.

XX. 4. *Sometimes great hostes of men &c.]* See Gideon's
 victory, *Judges vii.* CHURCH.

XX. 5. *Dry-shod &c.]* This fine line is wanting in the first
 and second editions, no doubt through the carelesnes of the
 printer. It is first found in the folio of 1609. It alludes to
 the Passage of the Israelites through the Red Sea. CHURCH.

XX. 6. *And eke &c.]* See *Matt. xxi. 21.* CHURCH.

And prickt with anguish of his finnes fo fore,
 That he desirde to end his wretched dayes:
 So much the dart of sinfull guilt the soule dif-
 mayes!

XXII.

But wise Speranza gave him comfort sweet,
 And taught him how to take assured hold
 Upon her silver anchor, as was meet;
 Els has his finnes so great and manifold
 Made him forget all that Fidelia told.
 In this distressed doubtfull agony,
 When him his dearest Una did behold
 Disdeining life, desiring leave to dye,
 She found her selfe assayld with great perplexity;

XXIII.

And came to Cælia to declare her smart;
 Who well acquainted with that commune
 plight,
 Which sinfull horror workes in wounded hart,
 Her wisely comforted all that she might,
 With goodly counsell and advisement right;
 And streightway sent with carefull diligence,
 To fetch a leach, the which had great insight
 In that disease of grieved conscience,
 And well could cure the same; his name was
 Patience.

XXIV.

Who, comming to that fowle-diseased Knight,
 Could hardly him intreat to tell his grief;

Which knowne, and all, that noyd his heavie
 fpriht,
 Well fearcht, eftfoones he gan apply relief
 Of falves and med'cines, which had paffing
 prief;
 And thereto added wordes of wondrous might:
 By which to eafe he him recured brief,
 And much aswag'd the paffion of his plight,
 That he his paine endur'd, as feeming now more
 light.

XXV.

But yet the caufe and root of all his ill,
 Inward corruption and infected fin,
 Not purg'd nor heald, behind remained ftill,
 And feftiring fore did ranckle yett within,
 Clofe creeping twixt the marow and the fkin:
 Which to extirpe, he laid him privily
 Downe in a darkfome lowly place far in,
 Whereas he meant his cōrroſives to apply,
 And with ftreight diet tame his ftubborne
 malady.

XXIV. 5. ————— paffing *prief*;) So, in ft. 31, *paffing* price," *furpaſſing*, *extraordinary*. So Chaucer, p. 120. ed. Urr.

" I warne you well he is a *paffing* man." So Shakspeare, in *Othello* :

" She fwore in faith 'twas ſtrange, 'twas *paffing* ſtrange." Milton too, *Par. Loſt*, B. xi. 717.

————— " where *paffing* fair
 " Allur'd them." CHURCH.

XXV. 6. *Which* to extirpe,] *Extirpate*, Lat. *extirpare*. He ſpells it near the French idiom, *extirper*. UPTON.

XXV. 8. *Whereas* he meant his cōrroſives to *apply*,] *This*

XXVI.

In ashes and sackcloth he did array
 His daintie corse, proud humors to abate;
 And dieted with fasting every day,
 The swelling of his woundes to mitigate;
 And made him pray both earely and eke late:
 And ever, as superfluous flesh did rott,
 Amendment readie still at hand did wayt,
 To pluck it out with pincers fyrie whott,
 That soone in him was lefte no one corrupted
 iott.

XXVII.

And bitter Penance, with an yron whip,
 Was wont him once to disple every day:

is the reading of Spenser's own editions. Mr. Church supposes that Spenser gave,

"Whereas he meant *corrosives* to apply;"

and that *his* crept in, by a slip of the printer's eye, from the line following; unless the poet wrote, which he hardly believes, *cor'sives*, as in F. Q. iv. ix. 14. But *corrosives* is here to be pronounced hastily, (as *innocent* frequently is in this poem, being used only as a disyllable,) and with the accent on the first syllable, as Drayton accents it in his *Shepherds Garland*, edit. 1593, p. 6.

"Ay me! consuming *córosives* they be."

See the note also on *cor'sives*, F. Q. iv. ix. 14. TODD.

XXVII. 2. ————— to disple every day:] By to *disple*, that is, to *disciple* or *discipline*, were formerly signified the penitentiary whippings, practised among the monks; so that it is here applied with the greatest propriety. In Fox's *Book of Martyrs* there is an old wood-cut, in which the whipping of an heretick is represented; with this title, "*The DISPLING of John Whitelock.*" *DISPLING friers* was a common expression, as it is found in *A Worlde of Wonders*, 1608. p. 175. Milton uses it with allusion to the same sense. "'Tis only the merry frier in Chaucer can *disple* them," *Of Ref. in*

And sharp Remorse his hart did prick and nip,
 That drops of blood thence like a well did play:
 And sad Repentance used to embay
 His body in salt water smarting fore,
 The filthy blottes of sin to wash away.
 So in short space they did to health restore
 The Man that would not live, but erst lay at
 deathes dore.

Eng. Birch's edit. vol. i. p. 13. *Disciplina*, in the Spanish language, signifies the scourge which was used by penitents for these very purposes of religious flagellation. T. WARTON.

XXVII. 6. *His body in salt water smarting fore,*] I have here admitted into the context the reading of the 2d edition and folio of 1609; which seems to me Spenser's own correction. The allusion is to the expiatory ablutions. See *Psal.* li. 2, *Isa.* i, 16. We have here introduced, as three different persons, *Penance*, *Remorse*, and *Repentance*. There is a distinction made in the church between *penance* and *repentance*: the former is sorrow and contrition for sins; the latter, a thorough hatred of them, and a change of mind. But I am apt to think that our poet, in his description of this House of Holiness, had likewise a view to that beautiful picture of Cebes, where ΕΥΔΑΙΜΟΝΩΝ ΟΙΚΗΤΗΡΙΟΝ, *the House of the Blessed*, might add to his image of this House of Holiness: Dame Cælia answers exactly in description to *Erudition*, truly so called, καθεστηκυῖα τὸ πρόσωπον, μέση δὲ καὶ κεκριμένη ἤδη τῇ ηλικίᾳ. *Penance* is the picture of Τιμωρία, ἢ τὴν μάστιγα ἔχευσα. *Remorse* is Ἄθυμία. *Repentance*, Μετάνοια.

UPTON.

I must here again notice the old Morality of *Every-man*; for *Confession* (after *Every-man* has been introduced by *Knowledge* to the *House of Salvation*) appoints *Every-man* penance; who answers;

“ Knowledge, gyve me the scourge of penance,

“ My fleshe therwith shall gyve acqweyntaunce, &c.”

And presently adds,

“ Now of penance I wyll wade the water clere —”

He then is advised to put on the garment of *Contrition*; and *Good-deedes*, his supporter, encourages his hope of mercy. Spenser's first edition reads, “ *His blamefull body in salt water fore;*”

XXVIII.

In which his torment often was so great,
 That, like a lyon, he would cry and rore ;
 And rend his flesh ; and his owne fynewes eat.
 His owne deare Una, hearing evermore
 His ruefull shriekes and gronings, often tore
 Her guiltlesse garments and her golden heare,
 For pittie of his payne and anguish fore :
 Yet all with patience wisely she did beare ;
 For well she wist his cryme could els be never
 cleare.

XXIX.

Whom, thus recover'd by wise Patience
 And trew Repentaunce, they to Una brought ;
 Who, ioyous of his cured conscience,
 Him dearely kist, and fayrely eke befought
 Himselfe to chearish, and consuming thought
 To put away out of his carefull brest.
 By this Charissa, late in child-bed brought,

which is followed by Mr. Church and others. Tonson's edition of 1758 admits the alteration. TODD.

XXIX. 7. *Charissa,*] 'Tis finely imagined by Spenser to bring his Christian hero at last to *Charity*: for Christian charity is the completion of all Christian graces; "the end of the commandment is charity." See 1 Cor. xiii. *Charity* is arrayed in yellow robes; she is a married matron: and so the God of marriage was dressed, Ovid, *Met.* x. i. She has on her head a crown of gold, *a crown of glory that fadeth not away*, 1 Peter v. 4. Gold is a mettle that is pure and never corrupts; emblematically shewing that *Charity* remains for ever: Her sisters will die; *Faith* will be lost in vision; *Hope* in enjoyment: but *Charity* will continue for ever. UPTON.

Was woxen strong, and left her fruitfull nest:
To her fayre Una brought this unacquainted
guest.

XXX.

She was a woman in her freshest age,
Of wondrous beauty, and of bounty rare,
With goodly grace and comely personage,
That was on earth not easie to compare;
Full of great love; but Cupids wanton snare
As hell she hated; chaste in worke and will;
Her necke and breasts were ever open bare,
That ay thereof her babes might sucke their
fill;

The rest was all in yellow robes arayed still.

XXXI.

A multitude of babes about her hong,
Playing their sportes, that ioyd her to behold;
Whom still she fed, whiles they were weake
and young,
But thrust them forth still as they waxed old:
And on her head she wore a tyre of gold,
Adornd with gemmes and owches wondrous
fayre,

XXXI. 6. *Adornd with gemmes and owches*] *Owches* here seem intended for *jewels*. See also F. Q. i. ii. 13, iii. iv. 23. In *Exod.* xxviii. 11. "*Owches* of gold," signify the collets in which the precious stones were to be placed. Barret, in his *Dict.* 1580, under the word *jewell*, calls the *ouch* "a collar that women vsed about their neckes;" and again, under the word *ouch*, terms it "a carcanet, or *OUCH* to hang about a gentlewomans necke." TODD.

Whose passing price uneth was to be told :
 And by her fyde there fate a gentle payre
 Of turtle doves, she sitting in an yvory chayre.

XXXII.

The Knight and Una entring fayre her greet,
 And bid her ioy of that her happy brood ;
 Who them requites with court'fies seeming
 meet,
 And entertaynes with friendly chearefull
 mood.

Then Una her befought, to be so good
 As in her vertuous rules to schoole her
 Knight,
 Now after all his torment well withstood
 In that sad House of Penance, where his
 spright
 Had past the paines of hell and long-enduring
 night.

XXXIII.

She was right ioyous of her iust request ;
 And, taking by the hand that Faeries sonne,
 Gan him instruct in everie good behest,
 Of Love ; and Righteousnes ; and Well to
 donne ;

XXXII. 9. *Had past*] I should suppose *past* is here used for *suffered*. Lat. *passus*. CHURCH.

XXXIII. 4. ——— *And Well to donne ;*] That is, and of Well doing. Καὶ τὸ καλῶς ποιεῖν. A. S. *don*, *facere*. So Chaucer, in the *Knight's Tale*, 995. " *To don obsequies*, as tho was the gife." UPTON.

And Wrath and Hatred warily to shonne,
 That drew on men Gods hatred and his wrath,
 And many soules in dolours had fordonne:
 In which when him she well instructed hath,
 From thence to heaven she teacheth him the
 ready path.

XXXIV.

Wherein his weaker wandring steps to guyde,
 An auncient Matrone she to her does call,
 Whose sober lookes her wisedome well def-
 cryde;
 Her name was Mercy; well knowne over all
 To be both gracious and eke liberall:
 To whom the carefull charge of him she gave,
 To leade aright, that he should never fall
 In all his waies through this wide worldës
 wave;
 That Mercy in the end his righteous soule
 might save.

XXXV.

The godly Matrone by the hand him beares
 Forth from her presence, by a narrow way,
 Scattered with bushy thornes and ragged
 breares,
 Which still before him she remov'd away,
 That nothing might his ready passage stay:
 And ever when his feet encombred were,

XXXIV. 4. ———— *Mercy; &c.*] Alluding to *Psal.*
 cxlv. 9. CHURCH.

Or gan to shrinke, or from the right to stray,
 She held him fast, and firmly did upbeare;
 As carefull nourse her child from falling oft
 does reare.

XXXVI.

Eftsoones unto an holy Hospitall,
 That was foreby the way, she did him bring;
 In which Seven Bead-men, that had vowed all
 Their life to service of high heavens King,
 Did spend their daies in doing godly thing:
 Their gates to all were open evermore,
 That by the wearie way were traveling;
 And one fate wayting ever them before,
 To call in commers-by, that needy were and
 pore.

XXXVII.

The First of them, that eldest was and best,

XXXVI. 3. *In which Seven Bead-men, &c.] 'Tis no small elegance in our poet thus masterly to contrast and oppose his images. The Knight was carried by Dueffa to the House of Pride, where he saw and luckily avoided the Seven deadly Sins: he is now brought by Una to Dame Cælia, where he is disciplined in sacred lore, and brought to a holy Hospital to be inured to Charity, which is reduced by the schoolmen to seven heads: viz.*

- i. To entertain those in distress.
- ii. To feed the hungry, and to give drink to the thirsty.
- iii. To cloath the naked.
- iv. To relieve prisoners and redeem captives.
- v. To comfort the sick.
- vi. To bury the dead.
- vii. To provide for the widow and orphan. UPTON.

XXXVII. 1. ————— best,] *First in precedence.*
 So it is explained in the second line of st. 44. CHURCH.

Of all the house had charge and government,
 As guardian and steward of the rest :
 His office was to give entertainement
 And lodging unto all that came and went ;
 Not unto such as could him feast againe,
 And double quite for that he on them spent ;
 But such, as want of harbour did constraîne :
 Those for Gods sake his dewty was to entertaine.

XXXVIII.

The Second was as almner of the place :
 His office was the hungry for to feed,
 And thrifty give to drinke ; a worke of grace :
 He feard not once himselfe to be in need,
 Ne car'd to hoord for those whom he did
 breede :
 The grace of God he layd up still in store,
 Which as a stocke he left unto his feede :
 He had enough ; what need him care for
 more ?
 And had he lesse, yet some he would give to the
 pore.

XXXVIII. 3. *And thrifty*] *Thirsty*. Spenser's own editions here again read *thristy*, which some editions have altered to *thirsty*. See the note on *thristy*, F. Q. i. v. 15. Our old writers used this orthography. Thus, in *The Proverbes of Lydgate*, impr. by Wynkyn de Worde, Sign. B. iij.

“ Of Cerberus thynfernall tryble chayne,

“ Nor of Tantalus honger nor *thrustynesse*, &c.”

See also the *Statutes of War*, &c. 1513, Sign. C. i. b. “ Also that every man pay his *thryddes*, to his capitayne lorde and maister, of all maner wynnynge by warre ;” where *thryddes* mean *thirds*. TODD.

XXXIX.

The Third had of their wardrobe custody,
 In which were not rich tyres, nor garments
 gay,
 The plumes of pride, and winges of vanity,
 But clothès meet to keep keene cold away,
 And naked nature seemely to aray;
 With which bare wretched wights he dayly
 clad,
 The images of God in earthly clay;
 And, if that no spare clothes to give he had,
 His owne cote he would cut, and it distribute
 glad.

XL.

The Fourth appointed by his office was
 Poore prisoners to relieve with gracious ayd,
 And captives to redeeme with price of bras
 From Turkes and Sarazins, which them had
 stayd;
 And though they faulty were, yet well he
 wayd,
 That God to us forgiveth every howre

XL. 5. *And though they faulty were, &c.*] That is, And though perhaps those prisoners and captives might have been guilty of faults, and deserving their captivity, *yet* he well considered, that God forgiveth us daily much more than that, which occasioned their captivity. UPTON.

By this it should seem, that those, enslaved by the Turks, were guilty of crimes, &c. But the poet would signify, by *they faulty were*, the prisoners first mentioned, who were deservedly imprisoned on account of their crimes. T. WARTON.

Much more then that why they in bands
were layd;

And He, that harrowd hell with heavie stowre,
The faulty soules from thence brought to his
heavenly bowre.

XLI.

The Fift had charge sick persons to attend,
And comfort those in point of death which lay;
For them most needeth comfort in the end,
When Sin, and Hell, and Death, doe most
dismay

The feeble soule departing hence away.

All is but lost, that living we bestow,

If not well ended at our dying day.

O man! have mind of that last bitter throw;
For as the tree does fall, so lyes it ever low.

XLII.

The Sixt had charge of them now being dead,

XL. 8. ——— that harrowd hell] *Subdued hell.* So Chaucer, *Mill. T.* 3512. edit. Tyrwhitt. "By Him that *harwed helle*;" harried, Sax. *harrassed*, *subdued*, says Mr. Tyrwhitt; who adds, that "our ancestors were very fond of a story of Christ's exploits in his *Descensus ad inferos*, which they called the *harrowing of helle*. They took it, with several others of the same stamp, from the gospel of Nicodemus. Fabr. Cod. Apoc. N. T. There is a poem upon this subject in MS. Bodl. 1687.

od. Bodl. 'Hou Jesu Crist *herowed helle*

'Of harde gestes ich wille telle?"

See Tyrwhitt's Chaucer, vol. 2. p. 430, 2d. edit. And thus also in the romance of *Syr Eglamoure*:

"He swore by Him that *harowed hell.*" TODD.

XLII. 9. *For as the tree &c.*] See *Eccles. xi. 3.* CHURCH.

In feemely fort their corfes to engrave,
 And deck with dainty flowres their brydall
 bed,
 That to their heavenly Spoufe both sweet
 and brave
 They might appeare, when He their foules
 fhall fave.
 The wondrous workmanship of Gods owne
 mould,
 Whofe face He made all beaftes to feare,
 and gave
 All in his hand, even dead we honour fhould.
 Ah, deareft God, me graunt, I dead be not
 defould!

XLIII.

The Seventh, now after death and buriall done,
 Had charge the tender orphans of the dead
 And wydowes ayd, leaft they fhould be un-
 done:
 In face of iudgement he their right would
 plead,
 Ne ought the powre of mighty men did dread

XLII. 2. ————— to engrave,] To put into the
 grave, to bury. CHURCH.

XLII. 7. *Whofe face he made all beaftes to feare, and gave
 All in his hand,]* That is, into *whofe* hand he
 gave all. T. WARTON.

See *Pfal.* viii. 6, &c. CHURCH.

XLIII. 2. ————— *the tender orphans of the dead
 And wydowes ayd,]* To aid the tender orphans
 and widows of the dead. CHURCH.

In their defence ; nor would for gold or fee
Be wonne their rightfull causes downe to
tread :

And, when they stood in most necessitee,
He did supply their want, and gave them ever
free.

XLIV.

There when the Elfin Knight arrived was,
The first and chiefest of the Seven, whose care
Was guests to welcome, towards him did pas ;
Where seeing Mercie, that his steps upbare
And alwaies led, to her with reverence rare
He humbly louted in meeke lowlinesse,
And seemely welcome for her did prepare :
For of their Order she was Patronesse,
Albe Chariffa were their chiefest Foundereffe.

XLV.

There she awhile him stayes, himselfe to rest,
That to the rest more hable he might bee :
During which time, in every good behest,
And godly worke of Almes and Charitee,
Shee him instructed with great industree.
Shortly therein so perfect he became,
That, from the first unto the last degree,
His mortall life he learned had to frame
In holy righteoufnesse, without rebuke or blame.

XLVI.

Thence forward by that painfull way they pas

Forth to an Hill, that was both steepe and hy;
 On top whereof a sacred Chappell was,
 And eke a litle Hermitage thereby,
 Wherein an aged holy man did lie,
 That day and night said his devotion,
 Ne other worldly busines did apply:
 His name was Hevenly Contemplation;
 Of God and goodnes was his meditation.

XLVII.

Great grace that old man to him given had;

XLVI. 2. — to an Hill, that was both steepe and hy;] The residence assigned to Contemplation is often in woods or groves. See Milton's *Comus*, ver. 377. See also the next note on *Contemplation*. Milton, speaking of the soul, finely says, that, "so oft as she would retire out of the head from over the steaming vapours of the lower parts to *Divine Contemplation*, with *him* she found the purest and quietest retreat, as being most remote from soil and disturbance." Mr. Upton remarks that the residence of Contemplation on a hill, seems imaged from the Table of Cebes, in which *Αληθινή Παίδεια* dwells on a steep rock, where Patience and Perseverance stand ready, like Mercy here, to assist and encourage those that mount the hill. TODD.

XLVI. 7. — did apply:] *Mind*. See F. Q. ii. vi. 5. "Her course for to *apply*." CHURCH.

XLVI. 8. — *Contemplation* ;] Mr. Warton, in a note on Milton's *Il. Pens.* ver. 52, says that Contemplation is first personified in English poetry by Spenser. But it is personified by Sidney in his *Arcadia*, which is generally understood to have been written about 1580. See the 13th edit. p. 229. The verses are called Asclepiades:

"O sweet woods, the delight of folitarines—

"*Contemplation* here holdeth *his* only feat;

"Bounded with no limits, borne with a wing of hope,

"Climes even unto the stars."

Contemplation is also a person in the old Morality of *Hycke-Scorner*; and, like Spenser's old man whose "mind is full of spirituall repast," *thynkes on thoughtes that is full hevenly*. See Hawkins's *Orig. of Eng. Drama*, vol. i. p. 79. TODD.

For God he often saw from heavens hight :
 All were his earthly eien both blunt and bad,
 And through great age had lost their kindly
 fight,
 Yet wondrous quick and perfaunt was his
 spright,
 As eagles eie, that can behold the funne.
 That Hill they scale with all their powre and
 might,
 That his fraiie thighes, nigh weary and for-
 donne,
 Gan faile ; but, by her helpe, the top at last he
 wonne.

XLVIII.

There they doe finde that godly aged Sire,
 With snowy lockes adowne his shoulders shed ;
 As hoary frost with spangles doth attire
 The mossy braunches of an oke halfe ded.
 Each bone might through his body well be
 red,
 And every finew seene, through his long fast :
 For nought he car'd his carcas long unfed ;

XLVII. 9. ————— *by her helpe,*] That is, through
 Mercy. CHURCH.

XLVIII. 3. *As hoary frost &c.*] This picturesque image of
 the snowy locks of this reverend person compared to a hoary
 frost, which covers the head of an oak, Mr. Pope thinks was
 borrowed from Homer; where Hector is said to march along,
 seeming a mountain capt with snow, ἔρει νιφάεντι ἰοικώς. *Il. v. 754.*
 In allusion to the white plumes playing on his helmet, and to
 his perpetual epithet κορυθαίολος. UPTON.

His mind was full of spirituall repast,
 And pyn'd his flesh to keep his body low and
 chaste.

XLIX.

Who, when these two approaching he aspide,
 At their first presence grew agrieved fore,
 That forst him lay his heavenly thoughts aside ;
 And had he not that Dame respected more,
 Whom highly he did reverence and adore,
 He would not once have moved for the Knight.
 They him saluted, standing far afore ;
 Who, well them greeting, humbly did re-
 quight,
 And asked, to what end they clomb that tedious
 hight ?

L.

“ What end,” quoth she, “ should cause us take
 such paine,
 But that same end, which every living wight
 Should make his marke, high heaven to at-
 taine ?
 Is not from hence the way, that leadeth right
 To that most glorious House, that glistreth
 bright
 With burning starres and everliving fire,

XLVIII. 9, *And pyn'd his flesh to keep his body low and chaste.*] See *Rom.* viii. 13, *I Cor.* ix. 27. UPTON.

XLIX. 4. ————— more,] *Greatly.* See *Introduet, F. Q.* ii. st. 4. CHURCH,

Whereof the keies are to thy hand behight
By wife Fidelia? She doth thee require,
To shew it to this Knight, according his desire."

LI.

"Thrise happy man," said then the Father grave,
"Whose staggering steps thy steady hand
doth lead,
And shewes the way his sinfull soule to save!
Who better can the way to heaven aread
Then thou thyselfe, that was both borne and
bred
In hevenly throne, where thousand angels
shine?
Thou doest the praiers of the righteous sead
Present before the Maiefty Divine,
And His avenging wrath to clemency incline.

LII.

"Yet, since thou bidst, thy pleasure shal be
donne.

L, 7. *Whereof the keies are to thy hand behight*] Faith gives to Contemplation the keys, the symbol of power, which open the gates of heaven. There is an allusion, not unlike, in Æschylus, *Eumen.* v. 830. Καὶ κληῖδας ὕδα δαμάτων μόνη θεῶν. Minerva having the keys of heaven, she alone, (*viz.* Wisdom,) can give you entrance thither. UPTON.

Hence perhaps Milton's "golden key, that opes the palace of Eternity," *Com.* 13. TODD.

Ibid. ————— behight] *Committed or entrusted.* See the note on *hight*, F. Q. i. iv. 6. TODD.

L. 9. ————— according] *Granting.* Fr. accorder. CHURCH.

LI. 3. *And shewes the way,*] He should have said, "And to which it shewes the way." T. WARTON.

Then come, Thou man of earth, and see the
 way,
 That never yet was seene of Faries sonne;
 That never leads the traveler astray,
 But, after labors long and fad delay,
 Brings them to ioyous rest and endlesse blis.
 But first thou must a season fast and pray,
 Till from her bands the spright affoiled is,
 And have her strength recur'd from fraile in-
 firmitis."

LIII.

That done, he leads him to the highest Mount;
 Such one, as that fame mighty Man of God,

LII. 2. *Thou man of earth,*] The reader will not see the propriety of this address, till he reads, st. 65, 66; for it does not signify an earthly-minded man, in the sense of *Psal.* x. 18, "that the *man of the earth* may no more oppress;" but in the sense of *Gen.* ix. 20. "And Noah began to be an *husbandman*." Heb. *A man of the earth*. Septuagint. Καὶ ἤρξατο Νῶε ἄνθρωπος ΓΕΩΡΓΟΣ γῆς. Where γεωργός seems to be a gloss or interpretation. Hence the Knight's name, Γεωργός, *George*. The very same address and allusion you have in Milton; for, *Adam* signifying *a man of earth*, hence Eve very properly, speaking to him, says; "Adam, *earth's hallow'd mould*." UPTON.

LII. 6. *Brings them*] Both Spenser's editions read "Bring them." But it should be either "Brings him," the traveller; or we should read, in the fourth line, *travelers*. CHURCH.

LII. 8. ———— *the spright affoiled is,*] Is *absolved*. Fr. *absoudre*. Often thus used by our old poets. Thus in *Pierce the Ploughmans Crede*, edit. 1553. Sign. B. iij.

"My soule I sette for thyn, to *asoile* the clene."

And in the romance of *Robert the Devyll*:

"And for youre synnes euer youe muste be forye,

"For as yet I will not *assoylle* you."

In Chaucer's *Prol. Cant. T.* 663, edit. Urr. "*Affoiling*" is used for *Absolution*. TODD.

That blood-red billowes like a walled front
 On either side disparted with his rod,
 Till that his army dry-foot through them yod,
 Dwelt forty daies upon; where, writt in stone
 With bloody letters by the hand of God,
 The bitter doome of death and balefull mone
 He did receive, whiles flashing fire about him
 shone :

LIV.

Or like that facred Hill, whose head full hie,
 Adornd with fruitfull olives all arownd,
 Is, as it were for endleffe memory
 Of that deare Lord who oft thereon was
 fownd,
 For ever with a flowring girlond crownd:
 Or like that pleasaunt Mount, that is for ay
 Through famous poets verse each where re-
 nownd,
 Onwhich the thrife three learned Ladies play
 Their hevenly notes, and make full many a
 lovely lay.

LV.

From thence, far off he unto him did shew
 A little path, that was both steepe and long,
 Which to a goodly Citty led his vew ;
 Whose wals and towres were builded high and
 strong

LIII. 3. ——— *blood-red billowes*] So he calls the waves
 of the Red Sea. JORTIN.

Of perle and precious stone, that earthly tong
 Cannot describe, nor wit of man can tell ;
 Too high a ditty for my simple song !
 The Citty of the Greate King hight it well,
 Wherein eternall peace and happineſſe doth
 dwell.

LVI.

As he thereon ſtood gazing, he might ſee
 The bleſſed Angels to and fro deſcend
 From higheſt heven in gladſome companee,
 And with great ioy into that Citty wend,
 As commonly as frend does with his frend.
 Whereat he wondred much, and gan enquire,
 What ſtately building durſt ſo high extend
 Her lofty towres unto the ſtarry ſphere,
 And what unknownen nation there empeopled
 were.

LVII.

“ Faire Knight,” quoth he, “ Hierufalem that is,
 The New Hierufalem, that God has built
 For thoſe to dwell in, that are choſen his,
 His choſen people purg’d from ſinful guilt
 With pretious blood, which cruelly was ſpilt
 On curſed tree, of that unſpotted Lam,

LVI. 2. *The bleſſed angels to and fro deſcend*] Alluding to Jacob’s viſion, *Gen.* xxviii. 12. Compare Milton, *Par. Loſt*, B. iii. 501, &c. UPTON.

LVI. 5. *As commonly*] That is, in as loving and ſociable a manner. *Commonly* has here the ſame ſenſe as the Latin word *communiter*, that is, together, *jointly*. CHURCH.

That for the finnes of al the world was kilt :
 Now are they Saints all in that Citty sam,
 More dear unto their God then younglings to
 their dam."

LVIII.

"Till now," said then the Knight, "I weened
 well,
 That great Cleopolis where I have beene,
 In which that fairest Fary Queene doth dwell,
 The fairest citty was that might be seene ;
 And that bright towre, all built of christall
 clene,
 Panthea, seemd the brightest thing that was :
 But now by prooffe all otherwise I weene ;
 For this great Citty that does far surpas,
 And this bright Angels towre quite dims that
 towre of glas."

LIX.

"Most trew," then said the holy aged man ;
 "Yet is Cleopolis, for earthly frame,
 The fairest peece that eie beholden can ;
 And well beseemes all Knights of noble name,

LIX. 2. ————— for *earthly* frame,] Corrected by the edit. 1751, by Mr. Church, Mr. Upton, and Tonson's edit. of 1758, from the Errata, subjoined to the first edition. Both Spenser's editions however read *fame*, which the folios and the first edition of Hughes follow. Dr. Jortin, who examined only the later editions, proposed to read *frame*.

TODD.

LIX. 3. *The fairest peece*] *Castle, building*. See F. Q. ii. xi. 14. "The ranfack of that *peece*." CHURCH.

That covett in th' immortall booke of fame
 To be etérnized, that fame to haunt,
 And doen their service to that soveraigne
 Dame,
 That glory does to them for guerdon graunt :
 For she is hevenly borne, and heaven may iustly
 vaunt.

LX.

“ And thou, faire ymp, sprong out from English
 race,
 How ever now accompted Elfins sonne,
 Well worthy doest thy service for her grace,
 To aide a Virgin desolate fordonne.
 But when thou famous victory hast wonne,
 And high emongst all Knights hast hong thy
 shield,
 Thenceforth the fuitt of earthly conquest
 shonne,
 And wash thy hands from guilt of bloody field :
 For blood can nought but sin, and wars but for-
 rows, yield.

LXI.

“ Then seek this path that I to thee presage,
 Which after all to heaven shall thee send ;

LX. 6. *And high emongst all Knights hast hong thy shield,*] That is, in some temple. So Godfrey, having compleated his conquest of Jerufalem, hangs his arms up in the temple. Tasso, C. xx. st. ult. UPTON.

LXI. 1. ———— *that I to thee presage,*] *Point out with my hand.* The French so use *presager*. Compare with the fourth line. CHURCH.

Then peaceably thy painefull pilgrimage
 To yonder same Hierusalem doe bend,
 Where is for thee ordaind a blessed end:
 For thou emongst those Saints, whom thou
 doest see,
 Shall be a Saint, and thine owne Nations
 Friend
 And Patrone: Thou *Saint George* shalt called
 bee,
Saint George of mery *Englând*, the signe of
 victoree."

LXII.

"Unworthy wretch," quoth he, "of so great
 grace,
 How dare I thinke such glory to attaine!"
 "These, that have it attaynd, were in like
 case,"

LXI. 9. ——— mery *England*,] That is, *pleasant, delightful*, *England*. So Chaucer, p. 170. ed. Urr.

"That made hem in a *citie* to tarie,

"That stode full *mery* upon an *havin* side."

Stode full mery, that is, was pleasantly situate. So Spenser, in his *Prothalamion*:

"At length they all to *merry* London came,

"To *merry* London, &c." CHURCH.

Ibid. ——— *the signe of victoree*.] 'The word. So, in military language, the *counter-sign* forms a part of the *watch-word* appointed for the day. See Shakspeare, *Rich. III.*

"Our ancient *word of courage*, fair St. George,

"Inspire us with the spleen of fiery dragons!"

See also *Le Mausolee, ou Les Tombeaux des Chevaliers du Noble Ordre de la Toison d' Or*, Amst. 1689, p. 48. "Le *cris de guerre* des Roys d' Angleterre: *Montjoye, Nostre Dame, S. George*, à cause des BANNIERES de Nostre Dame, & de Saint George." TODD.

Quoth he, “ as wretched, and liv’d in like
paine.”

“ But deeds of armes must I at last be faine
And Ladies love to leave, so dearely bought ?”

“ What need of armes, where peace doth ay
remaine,”

Said he, “ and battailes none are to be fought ?
As for loose loves, they’re vaine, and vanish
into nought.”

LXIII.

“ O let me not,” quoth he, “ then turne againe
Backe to the world, whose ioyes so fruitlesse
are ;

But let me here for aie in peace remaine,
Or streightway on that last long voiage fare,
That nothing may my present hope empare.”

“ That may not be,” said he, “ ne maist thou yitt
Forgoe that royal Maides bequeathed care,

LXII. 4. *Quoth he, as wretched, &c.*] This is the reading of the second edition, which appears to be the poet’s correction, in order to show that Contemplation was now the speaker. In every edition the alteration is adopted ; except in that of Mr. Church, who reads with the first edition ;

————— “ were in like cace

“ As wretched men, and lived &c.” TODD.

LXII. 9. *As for loose loves, they’re vaine,*] So the first edition reads ; which Hughes’s second edition, the edition of 1751, Tonson’s of 1758, Mr. Church, and Mr. Upton, follow. Spenser’s second edition, probably by an error of the press, omits *they*, which the folios and Hughes’s first edition have, however, adopted. Mr. Warton also, by not examining the first edition, has unjustly charged the poet with inaccuracy for not inserting *they*. TODD.

Who did her cause into thy hand committ,
Till from her cursed foe thou have her freely
quitt."

LXIV.

"Then shall I soone," quoth he, "so God me
grace,

Abett that Virgins cause disconsolate,
And shortly back returne unto this place,
To walke this way in Pilgrims poore estate.
But now aread, old Father, why of late
Didst thou behight me borne of English blood,
Whom all a Faeries sonne doen nominate?"

"That word shall I," said he, "avouchen good,
Sith to thee is unknowne the cradle of thy brood.

LXV.

"For well I wote thou springst from ancient race

LXIV. 9. ———— *the cradle of thy brood.*] Thus again, F. Q. v. i. 5. "Even from the *cradle* of his infancy." And, in the *Hymne in Honour of Love*, "The wondrous *cradle* of thine infancy." Thus also G. Gascoigne to Lady Bridges:

"Lo thus was Bridges hurt

"In *cradel* of her kynd." T. WARTON.

LXV. 1. *For well I wote thou springst from ancient race
Of Saxon kinges,*] St. George, by the generality of writers, is supposed to be a Cappadocian; by some, a Cilician. The romance-writer of the Seven Champions of Christendom makes him to be born of English parentage, and of the royal blood; his mother, a king's daughter; and his birth-place, Coventry; but that, as soon as born, he was miraculously conveyed away by an enchantress, called Kalyb: to which story Spenser alludes in this stanza. This same story of changelings, he has likewise in F. Q. iii. iii. 26, speaking of Arthegal. Shakspeare likewise gives his poetical testimony to these vulgar tales. UPTON.

The popular superstition of the *night-tripping fairy*, who haunted women in child-bed, and exchanged children, is some-

Of Saxon kinges, that have with mightie hand,
 And many bloody battailes fought in place,
 High reard their royall throne in Britane land,
 And vanquisht them, unable to withstand :
 From thence a Faery thee unweeting reft,
 There as thou slepft in tender fwadling band,
 And her bafe Elfin brood there for thee left :
 Such, men do chaungelings call, fo chaung'd by
 Faeries theft.

LXVI.

“ Thence she thee brought into this Faery lond,
 And in an heaped furrow did thee hyde ;
 Where thee a ploughman all unweeting fond,
 As he his toylefome teme that way did guyde,
 And brought thee up in ploughmans state to
 byde,
 Whereof Gëorgos he thee gave to name ;

what fimilar to that of the female *night-walkers*, (lemures,) recorded by Wierus, and of whom the exiftence was believed in Germany : “ *Eratque hoc larvarum genus apprimè infaustum puerperis, & infantibus lactentibus, cunis adhuc inhærentibus.*” Wier. *De Præftig. Dæmon.* 1583, p. 118. TODD.

LXV. 4. ————— Britane land,] This is the reading of the fecond edition, which Mr. Upton and Tonfon’s edit. of 1758 adopt. Mr. Church follows the firft edition, “ *Britans land,*” but conjectures that the poet gave “ *Briton land.*” Other editions read *Britain* or *Britaine.* TODD.

LXVI. 6. *Whereof Gëorgos he thee gave to name ;*] *Georgos* in the Greek language fignifying a *husbandman*, our poet hence takes occafion (according to his ufual method) of introducing the marvellous tale told of Tages, and applying it to his hero : Tages was the fon of the earth : a ploughman (*as he his toilfome teme that way did guide*) found him under the furrow, which the coulter-iron had turned up. This wonderful tale the reader

Till prickt with courage, and thy forces pryde,
 To Fary court thou cam'st to seek for fame,
 And prove thy puissant armes, as seemes thee
 best became."

LXVII.

"O holy Sire," quoth he, "how shall I quight
 The many favours I with thee have fownd,
 That hast my Name and Nation redd aright,
 And taught the way that does to heaven
 bownd!"

This faide, adowne he looked to the grownd
 To have returnd, but dazed were his eyne
 Through passing brightnes, which did quite
 confound

His feeble fence, and too exceeding shyne.
 So darke are earthly thinges compar'd to things
 divine!

may see in Cicer. *De Divin.* ii. 23, Ovid. *Met.* xv. 553, and in other writers. Hence, in allusion to his name *Georgos*, Spenser in his letter to Sir W. R. calls him "a clownish young man; who, having desired a boone of the queen of Faeries, rested himself on the floor, unfit through his *rusticitie* for a better place."

'Tis worth while to see with what great art our poet by degrees unravels his story: the poem opens with the Christian Knight; you see his character, yet know not his name or lineage; some few hints are afterwards flung out; but in this Canto you are fully satisfied. Spenser is very fond of this kind of suspense. UPTON.

LXVII. 8. ———— and too exceeding shyne.] The construction is, "Through passing brightnes, and too exceeding shyne, which did quite confound his feeble fence." *Shyne* is used as a substantive for *light*. So, in *Psal.* xcvi. 4. "His lightnings gave *shine* unto the world." CHURCH.

LXVIII.

At last, whenas himfelfe he gan to fynd,
To Una back he cast him to retyre ;
Who him awaited still with pensive mynd.
Great thankes, and goodly meed, to that good
 Syre
He thens departing gave for his paynes hyre.
So came to Una, who him ioyd to see ;
And, after litle rest, gan him defyre
Of her Adventure myndfull for to bee.
So leave they take of Cælia and her Daughters
 three.

LXVIII. 1. *At last, &c.]* That is, when he had recovered himself from his ecstasy. CHURCH.

CANTO XI.

*The Knight with that old Dragon fights
Two dayes incessantly :
The third, him overthrowes; and gayns
Most glorious victory.*

I.

HIGH time now gan it wex for Una fayre
To thinke of those her captive Parents deare,
And their forwasted kingdom to repayre :
Whereto whenas they now approched neare,
With hartie wordes her Knight she gan to
cheare,
And in her modest manner thus bespake ;
“ Deare Knight, as deare as ever Knight was
deare,
That all these sorrowes suffer for my sake,
High Heven behold the tedious toyle, ye for me
take !

II.

“ Now are we come unto my native foyle,
And to the place where all our perilles dwell ;
Here hauntes that Feend, and does his daily
spoyle ;
Therefore henceforth bee at your keeping well,
And ever ready for your foeman fell :

The sparke of noble corage now awake,
 And strive your excellent selfe to excell:
 That shall ye evermore renowned make
 Above all Knights on earth, that batteill under-
 take."

III.

And pointing forth, "Lo! yonder is," said she,
 "The brazen towre, in which my Parents deare
 For dread of that huge Feend emprisond be;
 Whom I from far see on the walles appeare,
 Whose sight my feeble soule doth greatly
 cheare:

And on the top of all I do espie
 The watchman wayting tydings glad to heare;
 That, O my Parents, might I happily
 Unto you bring, to ease you of your misery!"

IV.

With that they heard a roaring hideous sound,
 That all the ayre with terror filled wyde,
 And seemd uneth to shake the stedfast ground.
 Eftsoones that dreadful Dragon they espyde,
 Where stretcht he lay upon the sunny side

III. 1. *And &c.*] This stanza was either omitted in the first edition by the carelessness of the printer, or afterwards added by the poet. It is found, though no notice is taken of it, in the second and subsequent editions. CHURCH.

III. 8. *That, O my Parents, might I &c.*] That is, the which tydings. UPTON.

IV. 3. ——— uneth] So all the editions. I suppose it means *beneath*, and is a contraction for *underneath*. I do not recollect that he elsewhere uses *uncath* in this sense. CHURCH.

Of a great hill, himfelfe like a great hill :
 But, all fo foone as he from far defcryde
 Thofe gliftring armes that heven with light
 did fill,
 He roud himfelfe full blyth, and haftned them
 untill.

v.

Then badd the Knight his Lady yede aloof,
 And to an hill herfelfe withdraw afyde ;
 From whence ſhe might behold that battailles
 proof,
 And eke be fafe from daunger far defcryde :
 She him obeyd, and turnd a little wyde.—
 Now, O thou ſacred Muſe, moſt learned
 dame,
 Fayre ympe of Phæbus and his aged bryde,

IV. 7. *But, all fo foone as &c.*] Statius, *Theb.* v. 556.

_____ “ tum ſquamea demum
 “ Torvus ad armorum radios, fremitumque virorum,
 “ Colla movet.” JORTIN.

IV. 9. _____ untill.] *Unto.* So he uſes
 the word in his *Shep. Cal.* Nov. ver. 185. “ What it us brings
untill.” CHURCH.

V. 1. _____ *his Lady yede aloof,*] To *yede* is to
 go. So, in Chaucer, *Rom. R.* 5151. ed. Urr.

“ For alle *yede* out at one ere
 “ That in that other ſhe did lere :”

That is, *went.* Spenser often makes the preterperfect *yode*, both
 in *F. Q.* and in his *Shep. Cal.* *Yede* and *yode* are thus indif-
 criminately uſed in *Bevis of Hampton.* TODD.

V. 7. *Faire ympe of Phæbus and his aged bryde, &c.*] 'Tis
 impoſſible but that the reader's attention muſt have been
 awakened at the dreadful apprehenſion of this Dragon, for
 which he has all along been prepared by the poet. This
 monſter is juſt mentioned : the poet then pauſes, and invokes

The nourse of time and everlasting fame,
That warlike handes ennoblest with immortall
name ;

VI.

O, gently come into my feeble brest,
Come gently ; but not with that mightie rage,
Wherewith the martiall troupes thou doest
infest,
And hartes of great heroës doest enrage,

his Muse. Now nothing can be finer imagined : during this pause the reader's imagination is in suspense, and left to work for itself : and the delay and expectation are kept up for above twenty verses. Mean while the poet, to awaken the attention of the reader to some great argument and new matter, calls upon the sacred Muse, after the manner of his masters Homer and Virgil. So again, F. Q. iii, iii, 4.

“ Begin then, O my dearest sacred dame,

“ Daughter of Phœbus and of Memorye, &c.”

In both these passages the Muse is called the daughter of Phœbus and Mnemosyne, that is, Memory. But Homer and Hesiod make the Muses to be daughters of Jupiter. The poets are not however altogether agreed as to their genealogy.

UPTON.

Spenser also makes the Muses the daughters of Phœbus and Mnemosyne, F. Q. ii. x. 3. Elsewhere he makes them the daughters of Jupiter and Mnemosyne : See F. Q. iv. xi. 10. This latter opinion is most commonly received. CHURCH.

V. 9. *That warlike handes*] *Handes for persons.* See F. Q. iii. iii. 4.

“ That doest *ennoble with immortal name*

“ *The warlike Worthies* —” CHURCH.

VI, 4. ————— heroës] It is not uncommon to find *heroes* extended into three syllables by our old poets. In the F. Q. are other instances. So, in Spenser's Verses likewise, prefixed to the *Hist. of George Castriot, &c.* 1596.

“ And old *heroës*, which their world did daunt.”

And thus Browne, in the Dedication to his *Brit. Past.* 1616.

“ Where brave *heroës* worths the Sisters sing.”

Again, *Brit. Past.* B. i. p. 92.

“ When our *heroë*, honour'd Essex, died,” TORD,

That nought their kindled corage may afwage :
 Soone as thy dreadfull trompe begins to fownd,
 The god of warre with his fiers equipage
 Thou doest awake, sleepe never he fo fownd ;
 And scared nations doest with horror sterne
 astownd.

VII.

Fayre goddesse, lay that furious fitt asyde,
 Till I of warres and bloody Mars doe sing,
 And Bryton fieldes with Sarazin blood bedyde,
 Twixt that great Faery Queene and Paynim
 King,
 That with their horror heven and earth did
 ring ;
 A worke of labour long, and endlesse prayse :

VI. 7. *The god of warre with his fiers equipage*] Milton, in his *Sonnet to Sir Henry Vane*, seems to have had this passage in his remembrance :

“ Then to advise how *War* may, best upheld,
 “ Move by her two main nerves, iron and gold,
 “ *In all her equipage.*” TODD.

VI. 9. *And scared nations*] Corrected from the Errata : It was before, “ *And feared nations,*” CHURCH.

VII. 1. ———— *that furious fitt*] *Fitt*, from what follows in the seventh line of this stanza, seems to be used in the sense of a *musical strain*, as in *Colin Clouts come home again*, ver. 69. “ To play some pleasant *fit* :” Where see the note.
 TODD.

VII. 2. *Till I of warres &c.*] See the Letter to Sir Walter Raleigh, Verses to Lord Essex, and F. Q. i. xii. 18, where Spenser gives intimations of his design of writing an heroick poem in honour of Queen Elisabeth. CHURCH.

The subject of this poem was to be the wars betwixt the Faerie Queene and the Paynim King, meaning historically Queen Elisabeth and the King of Spain. See F. Q. i. xii. 18.

UPTON.

But now a while lett downe that haughtie
 string,
 And to my tunes thy second tenor rayfe,
 That I this Man of God his godly armes may
 blaze.

VIII.

By this, the dreadful Beast drew nigh to hand,
 Halfe flying and halfe footing in his haste,
 That with his largeness measured much land,
 And made wide shadow under his huge waste;
 As mountaine doth the valley overcaste.
 Approching nigh, he reared high afore
 His body monstrous, horrible, and vaste;

VII. 7. ————— *that haughtie string,*] That *high-tuned* string, as Mr. Church observes. So, in French, *Haut-contre* is, in musick, the *Counter-tenor*. The Italians use *Alto* in the same sense. TODD.

VIII. 1. *By this, the dreadful Beast drew nigh to hand,*
Halfe flying and halfe footing] Among the Odes attributed to Anacreon, there is one on Love, (*Od. xl.*) who, being stung by a bee, runs, half on foot, half flying, to his mother. *Δραμὸν δὲ καὶ μετασθείς.* This image, ludicrous and pretty, our poet has made terrible. This it is to be a poet! and so worthy of imitation did it appear to Milton, that, in describing the journey of Satan through the vast gulf between heaven and hell, he has made use of Spenser's words, *Par. Lost*, B. ii. 940.

————— “ nigh founder'd on he fares,
 “ Treading the crude consistence, *half on foot,*
 “ *Half flying.*” UPTON.

VIII. 3. ———— *with his largeness measured much land, &c.*] In the eleventh stanza we are told, that his tail alone “lacked but little of three furlongs.” Homer says of the giant Tityus, that, out-stretched on the ground, he covered nine acres, *ὁ δ' ἐπ' ἐννέα κεῖτο πέλιδρα,* *Odyss.* λ. 576. See also *Il. π'. 775. Il. φ'. 407,* and Milton, *Par. L. B. i. 195.* TODD.

Which, to increafe his wondrous greatnes
 more,
 Was fwoln with wrath and poyfon, and with
 bloody gore ;

IX.

And over all with brafen scales was armd,
 Like plated cote of fteele, fo couched neare
 That nought mote perce ; ne might his corfe
 be harmd
 With dint of fwerd, nor pufh of pointed fpeare ;
 Which, as an eagle, feeing pray appeare,
 His aery plumes doth rouze full rudely dight ;
 So fhaked he, that horror was to heare :
 For, as the clafhing of an armor bright,
 Such noyfe his rouzed scales did fend unto the
 Knight.

X.

His flaggy winges, when forth he did difplay,
 Were like two fayles, in which the hollow
 wynd
 Is gathered full, and worketh fpeedy way :
 And eke the pennes, that did his pineons bynd,

IX. 1. *And over all &c.*] That is, And was armd all
 over &c. So, in *The Vifions of the Worlds Vanity*, ft. 6.

— “ An hideous dragon, dreadful to behold ;

“ Whofe back was armd againft the dint of fpear

“ With fhields of brafs that fhone like burnisht gold,

“ And forkhed ftng &c.” CHURCH.

IX. 5. Which,] *Which scales.* CHURCH.

X. 2. *Were like two fayles*] *Sails* are often ufed by our
 author for *wings*. See the note on *fayles*, F. Q. v. iv. 42.

T. WARTON.

Were like mayne-yardes with flying canvas
 lynd ;
 With which whenas him list the ayre to beat,
 And there by force unwonted passage fynd,
 The cloudes before him fledd for terror
 great,
 And all the hevens stood still amazed with his
 threat.

XI.

His huge long taylor, wovnd up in hundred
 foldes,
 Does overspred his long bras-scaly back,
 Whose wreathed boughtes when ever he un-
 foldes,
 And thick-entangled knots adown does slack,
 Bespotted as with shieldes of red and blacke,
 It sweepeth all the land behind him farre,
 And of three furlongs does but litle lacke ;
 And at the point two stinges infixed arre,
 Both deadly sharp, that sharpest steele exceeden
 farre.

XI. 3. *Whose wreathed boughtes*] *Twists or folds.* See the same word, applied to the Dragon, F. Q. i. i. 15, and to a serpent, in his *Virgil's Gnat*, ft. 32. A passage in Milton's *Allegro* illustrates the use of the word in this old sense :

————— “ many a winding BOUT

“ Of linked sweetnes long drawn out.” TODD.

XI. 5. *Bespotted as with shieldes*] Corrected in the Errata ; though I, for my part, dislike not “ *Bespotted all with shieldes* ;” for *shields* mean *scales*. So, in *Job* xli. 15, of the leviathan : “ *His scales are his pride*,” Heb. “ *His strong pieces of shields.*”

UPTON.

XII.

But stinges and sharpest steele did far exceed
 The sharpnesse of his cruel-rending clawes:
 Dead was it sure, as sure as death indeed,
 What ever thing does touch his ravenous
 pawes,
 Or what within his reach he ever drawes.
 But his most hideous head my tongue to tell
 Does tremble; for his deepe devouring iawes
 Wyde gaped, like the grieisly mouth of hell,
 Through which into his darke abyffe all ravin
 fell.

XIII.

And, that more wondrous was, in either iaw
 Three ranckes of yron teeth enraunged were,
 In which yett trickling blood, and gobbets raw,
 Of late devoured bodies did appeare;
 That sight thereof bredd cold congealed feare:
 Which to increase, and all at once to kill,
 A cloud of smothering smoke, and sulphure
 feare,
 Out of his stinking gorge forth steemed still,
 That all the ayre about with smoke and stench
 did fill.

XII. 1. *But &c.*] The construction is, But the sharpnesse of his cruell rending clawes did far exceed stinges and sharpest steele. CHURCH.

XIII. 2. *Three ranckes of yron teeth &c.*] Ovid, Met. iii. 34. "Triplici stant ordine dentes" JORTIN.

See Dan. vii. 7. The beast "had great iron teeth."

UPTON.

XIV.

His blazing eyes, like two bright shining shieldes,
Did burne with wrath, and sparkled living
fyre :

As two broad beacons, fett in open fieldes,
Send forth their flames far off to every shyre,
And warning give, that enemies conspyre
With fire and sword the region to invade ;
So flam'd his eyne with rage and rancorous
yre :

But far within, as in a hollow glade,
Those glaring lampes were fett, that made a
dreadfull shade.

XV.

So dreadfully he towards him did pas,
Forelifting up aloft his speckled brest,
And often bounding on the brused gras,

XIV. 1. *His blazing eyes, &c.*] These “glaring lamps,” as the poet afterwards calls them, are very properly given by Milton to Satan, *Par. L. B. i. 193.*

“With head up-lift above the wave, and eyes

“*That sparkling blaz'd* —”

Both poets are probably indebted to Homer, *Il. i. 474.*

ὄφθαλμῶ δ' ἄρα οἷ τὸν λᾶμπειον —

S. Rowlands, in his metrical Hist. of *Guy Earle of Warwick*, 1654, sign. H. 3, has very minutely copied Spenser's dragon :

“His blazing eyes did burn like living fire,

“And forth his smoaking gorge came sulphur fmoke, &c.”

Other proofs of simular plagiarifm might be adduced from this forgotten work. The dragon in *Huon de Bourdeaux* must not be omitted, as perhaps Spenser retained some remembrance of it. See *Huon &c.* edit. Rouen. f. d. fol. 239. b. “Le corps auoit grand à merueilles, & la teste tant grosse en laquelle auoit deux yeux plus grands que deux bassins, plains de braise ardant.” TODD.

As for great ioyance of his new come guesft.
 Eftfoones he gan advance his haughty creft;
 As chauffed bore his bristles doth upreare;
 And fhoke his scales to battaile ready drest,
 (That made the Redcroffe Knight nigh quake
 for feare,)

As bidding bold defyaunce to his foeman neare.

XVI.

The Knight gan fayrely couch his fteady fpeare,
 And fierfely ran at him with rigorous might:
 The pointed fteele, arriving rudely theare,
 His harder hyde would nether perce nor
 bight,
 But, glauncing by, foorth paffed forward
 right:
 Yet, fore amoved with fo puiffaunt pufh,
 The wrathfull Beaft about him turned light,
 And him fo rudely, paffing by, did brush
 With his long tayle, that horfe and man to
 ground did rufh.

XVII.

Both horfe and man up lightly rofe againe,
 And frefh encounter towards him addrest:
 But th' ydle ftroke yet backe recoyld in vaine,
 And found no place his deadly point to reft.
 Exceeding rage enflam'd the furious Beaft,

XV. 8. *That made &c.*] The fecond and fubfequent folio very rightly include this line in a parenthefis, as Mr. Church has remarked. Tonfon's edition of 1758 has attended to this diftinction; Mr. Upton has neglected it. TODD.

To be avenged of so great despight;
 For never felt his im'perceable brest
 So wondrous force from hand of living wight;
 Yet had he prov'd the powre of many a puif-
 fant Knight.

XVIII.

Then, with his waving wings displayed wyde,
 Himfelfe up high he lifted from the ground,
 And with strong flight did forcibly divyde
 The yielding ayre, which nigh too feeble
 found
 Her flitting parts, and element unfound,
 To beare so great a weight: He, cutting way
 With his broad sayles, about him soared
 round;
 At last, low stouping with unweldy fway,
 Snatcht up both horse and man, to beare them
 quite away.

XIX.

Long he them bore above the subject plaine,
 So far as ewghen bow a shaft may fend;
 Till struggling strong did him at last con-
 straine

XVII. 9. *Yet &c.*] See C. vii. st. 45. CHURCH.

XVIII. 8. ———— *stouping*] A term in falconry, when a hawk, being upon her wings, bends down violently to strike the fowl. *Kersey*. CHURCH.

XIX. 1. ———— *the subject plaine,*] The *plain beneath* them. So Milton, *Par. L.* B. xii. 640.

————— “and down the cliff as fast
 “To the *subjected plain.*” TODD.

To let them downe before his flight's end :
 As hagar'd hauke, presuming to contend
 With hardy fowle above his hable might,
 His wearie pounces all in vaine doth spend
 To trusse the pray too heavy for his flight ;
 Which, comming down to ground, does free it-
 felfe by fight.

XX.

He so disseized of his gryping grosse,
 The Knight his thrillant speare again assayd
 In his bras-plated body to emboffe,
 And three mens strength unto the stroake he
 layd ;
 Wherewith the stiffe beame quaked, as affrayd,
 And glauncing from his scaly necke did
 glyde
 Close under his left wing, then broad dis-
 playd :

XIX. 5. — *hagar'd hauke,*] A wild hawk. CHURCH.

XIX. 6. ————— *hable might,*] His *proper* strength.
 So the Latin word *habilis* signifies. CHURCH.

XX. 1. *He so disseized*] *Dispossessed*. A law term. See Cragiii Jus Feudale, Lips. 1716. *Gloss.* p. 8. “ *Dissasinam facere, Sasinam rumpere, aut possessionem impedire: Dissasire, est ex Sasinā ejicere.*” Cotgrave translates *disseized* *dessaisi, de-vesti, deseparé, &c.* TODD.

XX. 3. ————— *to emboffe,*] *Enclose*. This word appears to have been formerly the same as *embox*, to *shut or close up as in a box*. See Cotgrave's Fr. Dict. *Imboxed, emboité, emboîté*. And also V. *Emboister*. The sense therefore, is, The Knight endeavoured to *sheath, or lodge*, his spear in the Dragon's body. TODD.

The percing steele there wrought a wound
 full wyde,
 That with the úncouth smart the Monster
 lowdly cryde.

XXI.

He cryde, as raging seas are wont to rore,
 When wintry storme his wrathful wreck does
 threat ;
 The rolling billowes beate the ragged shore,
 As they the earth would shoulder from her
 feat ;
 And greedy gulfe does gape, as he would eat
 His neighbour element in his revenge :
 Then gin the bluftring brethren boldly threat
 To move the world from off his stedfast henge,
 And boystrous battaile make, each other to
 avenge.

XXII.

The steely head stuck fast still in his flesh,

XX. 9. *That with the úncouth smart*] The *unusual* smart, hitherto unknown to him. *Cuth*, as Mr. Upton observes from Verstegan, is *known, acquainted, familiar*; as, on the contrary, *uncouth* is *unknown*. The word is Saxon, and often occurs in our old poets. It is also generally accented on the first syllable. Thus in Sidney's *Arcadia* :

“ An *úncouth* love, which nature hateth most.”

And in Browne's *Brit. Past.* 1616. B. i. p. 48.

“ An *úncouth* place fit for an *úncouth* mind.”

Milton repeatedly thus accents the word. TODD.

XXI. 1. *He cryde, as raging seas are wont to rore, &c.*] Spenser compares the bellowing of this monster to the roaring of the seas. See Homer, *Il.* §. 394, p. 263, Virgil, *Georg.* iv. 262, and Ariosto, *Orl. Fur.* C. xxx. 60. UPTON.

Till with his cruell clawes he snatcht the
 wood,
 And quite afunder broke: Forth flowed fresh
 A gushing river of blacke gory blood,
 That drowned all the land, whereon he stood;
 The streame thereof would drive a water-mill:
 Trebly augmented was his furious mood
 With bitter fence of his deepe rooted ill,
 That flames of fire he threw forth from his large
 nosethrill.

XXIII.

His hideous tayle then hurled he about,
 And therewith all enwrapt the nimble thyes
 Of his froth-fomy steed, whose courage stout
 Striving to loose the knott that fast him tyes,
 Himselfe in streighter bandes too rash implyes,
 That to the ground he is perforce constraynd
 To throw his ryder; who can quickly ryse

XXII. 8. ———— deepe rooted *ill*,] That is, the
 spear-head which *still remained in his body*. CHURCH.

XXIII. 3. ———— *whose courage stout*

Striving to loose the knott that fast him tyes,
Himselfe in streighter bandes too rash implyes,]

Our poet has plainly Virgil in view, in his famous description
 of the serpents and Laocoon:

“ Ille simul manibus tendit divellere nodos.”—

“ Corpora natorum serpens amplexus uterque

“ *Implicat.*”—

You have the very word *implies*, “ Sese implicat,” *himself im-*
plies; Ital. *implicare*, to entangle. UPTON.

XXIII. 7. ———— *who can quickly ryse*] That is, pre-
 sently arose. *Can* for *gan*, or *began*. CHURCH.

From off the earth, with durty blood distaynd,
For that reprochfull fall right fowly he difdaynd;

XXIV.

And fercely tooke his trenchand blade in hand,
With which he ftroke fo furious and fo fell,
That nothing feemd the puiffaunce could
withftand :

Upon his creft the hardned yron fell ;
But his more hardned creft was armd fo well,
That deeper dint therein it would not make ;
Yet fo extremely did the buffe him quell,
That from thenceforth he fhund the like to
take,

But, when he faw them come, he did them fill
forfake.

XXV.

The Knight was wroth to fee his ftroke beguyld,
And smot againe with more outrageous might;
But backe againe the sparcling fteele recoyld,
And left not any marke where it did light,
As if in adamant rocke it had beene pight.
The Beast, impatient of his smarting wound
And of fo fierce and forcible defpight,

XXIV. 1. ——— his trenchand blade] See before. F. Q. i. i. 17. This is the ufual fword of romance. So, in *Huon de Bordeaux*, edit. Rouen. f. d. fol. 268. a. “ *L'efpée trenchante.*” TODD.

XXIV. 6. *That deeper dint]* That is, “ *a deep dint.*” The comparative ufed for the positive. See alfo F. Q. ii. iv. 8.

“ But overthrew himfelfe unwares, and *lower lay:*” That is, “ *lay low.*” CHURCH.

Thought with his winges to ftye above the
ground ;
But his late wounded wing unserviceable found.

XXVI.

Then, full of grief and anguish vehement,
He lowdly brayd, that like was never heard ;
And from his wide devouring oven sent
A flake of fire, that, flashing in his beard,
Him all amazd, and almost made afeard :
The scorching flame fore fwinged all his face,
And through his armour all his body seard,
That he could not endure so cruell cace,
But thought his armes to leave, and helmet to
unlace.

XXVII.

Not that great champion of the antique world,
Whom famous poetes verse so much doth vaunt,
And hath for twelve huge labours high extold,
So many furies and sharpe fits did haunt,
When him the poysoned garment did en-
chant,

XXV. 8. ————— to ftye] To *soar*, to *ascend*. See the note on *fty*," F. Q. ii. vii. 46. T. WARTON.

XXVI. 6. ————— fwinged] For *singed*, or *sindged*. Spenser's own editions read *fwinged*: the folios and Hughes, *singed*. Elsewhere Spenser writes *whot* for *hot*. CHURCH.

XXVI. 9. *But thought his armes to leave, &c.*] This was a wrong thought of our Christian Knight to think of leaving his celestial panoply; see too st. 28. His victory is therefore for a while postponed. UPTON.

XXVII. 5. *When him the poysoned garment did enchant,*
With Centaures blood and bloody verses charmd;]
This garment was sent to Hercules by Deianira, as a *philtrum*,

With Centaures blood and bloody verfes
 charmd ;
 As did this Knight twelve thousand dolours
 daunt,
 Whom fyrie steele now burnt, that erst him
 armd ;
 That erst him goodly armd, now most of all him
 harmd,

XXVIII.

Faynt, wearie, fore, emboyled, grieved, brent,
 With heat, toyle, wounds, armes, smart, and
 inward fire,

or love-charm ; and given to her as such, by Nessus, when dying ; therefore he says, *with bloody verfes charm'd*. See Ovid, *Met.* ix. 153. The simile seems to be taken from Statius, *Theb.* xi. 234. UPTON.

XXVIII. 1. *Faynt, wearie, fore, emboyled,*] Mr. Upton proposes to read *embroyled* ; but surely *emboyled* is more applicable to the substantive with which it agrees ; *emboyled* with *armes* ; full of wounds and sores, in consequence of his armour being heated by the fiery breath of the dragon, and being now converted, as the poet relates in the preceding stanza, into *burning steele*. TOPP.

XXVIII. 2. *With heat, toyle, wounds, &c.*] *Faint* with *heat*, *wearie* with *toyle*, *fore* with *wounds*, *emboyled* with *armes*, *grieved* with *smart*, and *brent* with *inward fire*. Fairfax has these kind of answering or parallel verses, C. ii. 93.

“ Thus faire, rich, sharpe ; to see, to have, to feele.”

Could you think that Milton would have introduced these, puerilities shall I call them, in his divine poem ?

“ air, water, earth,

“ By fowl, fish, beast, was flown, was swum, was walk'd —”

They are called, *versus paralleli, correlativi, correspondentes, &c.* 'Tis tiresome to give many instances of what, once mentioned, is soon recollected, and known. But I cannot pass over the following, where Cicero thus speaks ;

“ Defendi, tenui, vetui : face, cæde, timore ;

“ Civis, dux, consul ; tecta, lares, Latium.” UPTON,

That never man such mischiefes did torment;
 Death better were; death did he oft desire;
 But death will never come, when needes re-
 quire.

Whom so difmayd when that his foe beheld,
 He cast to suffer him no more respire,
 But gan his sturdy sterne about to weld,
 And him so strongly stroke, that to the ground
 him feld.

XXIX.

It fortun'd, (as fayre it then befell,
 Behynd his backe, unweeting where he stood,
 Of auncient time there was a springing Well,
 From which fast trickled forth a filver flood,
 Full of great vertues, and for med'cine good:
 Whylome, before that curfed Dragon got
 That happy land, and all with innocent blood
 Defyld those sacred waves, it rightly hot
 The Well of Life; ne yet his vertues had forgot:

XXX.

For unto life the dead it could restore,

XXVIII. 8. ——— *his sturdy sterne]* *Tail.* So Chapman, in his *Cæsar and Pompey*, 1607, of a lion enraged:

“ And then his sides he swings with his *sterne.*” TODD.

XXIX. 8. ——— *it rightly hot]* *Wd. named, called.* So Gower, fol. xii. “ There was a duke, and he was *hotte Mundus.*” So below, *behott*, st. 38. UPTON.

XXIX. 9. *The Well of Life ;]* This Well of Life, and afterwards the Tree of Life, are imaged from *Rev.* xxii. 1, 2. UPTON.

But there is an allusion also to the Well in *Bevis of Hampton.* See the Prelim. Essay on Spenser's Imitations from old Romances. TODD.

And guilt of sinfull crimes cleane wash away;
 Those, that with sicknesse were infected fore,
 It could recure; and aged long decay
 Renew, as one were borne that very day.
 Both Silo this, and Iordan, did excell,
 And th' English Bath, and eke the German
 Spau;
 Ne can Cephise, nor Hebrus, match this
 Well:

Into the same the Knight back overthrowen
 fell.

XXX. 6. Both Silo this, and Iordan, did excell, —

Ne can Cephise, nor Hebrus, match this Well:]

Silo, or *Siloam*, is mentioned in *John ix. 7.* "Go wash in the pool of *Siloam*." Sandys, in his *Travels*, p. 197, says that the pilgrims wash themselves in the river *Jordan*, esteeming it sovereign for sundry diseases. *Cephise* is a river in Boetia: *Καλλιέεθρος*, is its epithet in a hymn to Apollo, attributed to Homer; and, in the *Medea* of Euripides, *Καλλίνας*. *Hebrus* is a river of Thrace, into which the head of Orpheus was thrown by the Bacchanalians, Virg. *Georg. iv. 524*, Ovid. *Met. xi. 50*, and Milton in *Lycidas*:

"His goary visage down the stream was sent,

"Down the *swift Hebrus* to the Lesbian shore."

Milton was misled by a faulty reading in Virgil to give the river *Hebrus* the epithet of *swift*: for so far is it from being *swift*, that 'tis a quiet flowing stream. All the printed copies, 'tis true, read, *Æn. i. 317.*

"*Volucrumque fuga prævertitur Hebrum.*"

But Servius upon this very epithet says, "*Falsum est, nam est quietissimus etiam cum per hiemem crescit.*" Beside, for an Amazon to outstrip a river, (supposing it swift,) is no extraordinary instance of swiftness; but to outstrip the wind is the poet's expression:

"*Volucrumque fuga prævertitur Eurum.*"

This most elegant correction was made by Janus Rutgerius in his observations upon Horace, C. vi; and afterwards tacitly adopted by Huetius. But to return from our short digression;

XXXI.

Now gan the golden Phæbus for to steepe
 His fierie face in billowes of the west,
 And his faint steedes watred in ocean deepe,
 Whiles from their iournall labours they did
 rest ;
 When that infernall Monster, having keft
 His wearie Foe into that living Well,
 Can high advaunce his broad discoloured
 brest

Spenser mentions *Hebrus* for the purity of its stream. See Hor. L. i. Epist. xvi. ver. 13. UPTON.

As Mr. Warton has made the same objection to Milton's "*swift Hebrus*;" it may not be improper here to show, that the great poet was probably not misled by the faulty reading above mentioned; but that, on the contrary, he was influenced, in the introduction both of his imagery and expression, by an author familiar to him. See a copy of hexameter verses in Davison's *Poetical Rapsodie*, edit. 1611. p. 164.

"As when *Calliope's dear sonne*, sweete harmony singing,

"Vnto the true consent of his harpe-strings tuned in order,

"*Swift-flowing Hebrus* staid all his streames in a wonder."

I discovered this vindication, such as it is, of Milton, since I published the edition of his poems in 1801; and I embrace this opportunity of rescuing him from the censure, under which he has long lain, of two eminent criticks. TODD.

XXXI. 4. ———— *their iournall labours*] Their *daily labours*. Fr. *journal*. The Italians use the adverb *giornalmente* for *daily*. Chaucer employs *journal* for a *day's work*, Rom. R. 576. edit. Urr.

"For whan she kempt was feteously,

"And well araied and richily,

"Than had she doen all her *journal* ;

"For mery and well begon was she."

And Shakspeare has Spenser's adjective, *Meaf. for Meaf.* A. iv. S. iii.

"Ere twice the sun hath made his *journal* greeting

"To the under generation." TODD.

Above his wonted pitch, with countenance fell,
And clapt his yron wings, as victor he did dwell.

XXXII.

Which when his pensive Lady saw from farre,
Great woe and sorrow did her soule assay,
As weening that the sad end of the warre;
And gan to Highest God entirely pray
That feared chaunce from her to turne away:
With folded hands, and knees full lowly bent,
All night she watcht; ne once adowne would
lay

Her dainty limbs in her sad dreriment,
But praying still did wake, and waking did
lament.

XXXIII.

The morrow next gan earely to appeare,
That Titan rose to runne his daily race;

XXXI. 9. ——— as victor he did dwell.] As if he remained victor. Mr. Upton refers to *Dwell* in Junius: “*puto duella Theotiscis olim usurpatum pro morari, manere.*” See also *Bevis of Hampton*:

“Bevis leapt on Arundell,

“He had no longer time to *dwell.*” TODD.

XXXII. 1. ——— his pensive Lady] So all the editions: But, as the Dragon is last spoken of, I would suppose that Spenser gave, “Which when *the pensive Lady* &c.” CHURCH.

XXXII. 8. *Her dainty limbs*] This expression repeatedly occurs in the *Faerie Queene*, and has been transferred by Milton to his Lady in *Comus*. The word *dainty* was often used for *elegant* or *beautiful*. With copies Spenser’s combination in his *Mistresse of Philarete*, 1622. See also Sir H. Wotton’s *Short Hist. of William I.* “He was not of any delicate texture; his limbs were rather sturdy than *daynty*.” And, in the translation of *Amadis de Gaule*, 1619. p. 94. “The princeesse, holding downe her head, let fall wonderfull streames of teares downe her *daintie* cheekes.” TODD.

But earely, ere the morrow next gan reare
 Out of the sea faire Titans deawy face,
 Up rose the gentle Virgin from her place,
 And looked all about, if she might spy
 Her loved Knight to move his manly pace :
 For she had great doubt of his safëty,
 Since late she saw him fall before his enemy.

XXXIV.

At last she saw, where he upstartèd brave
 Out of the Well wherein he drenched lay :
 As eagle, fresh out of the ocean wave,
 Where he hath leste his plumes all hory gray,
 And deckt himselfe with fethers youthly gay,
 Like eyas hauke up mounts unto the skies,
 His newly-budded pineons to assay,
 And marveiles at himselfe, stil as he flies :
 So new this new-borne Knight to battell new
 did rise.

XXXV.

Whom when the damned Feend so fresh did spy,
 No wonder if he wondred at the sight,

XXXIV. 3. *As eagle, fresh out of the ocean wave,*] See *Psal.* ciii. 5. "Thy youth is renewed like the eagle." The interpreters tell us, that every ten years the eagle soars into the fiery region, from thence plunges himself into the sea, where, molting his old feathers, he acquires new. To this opinion Spenser visibly alludes. UPTON.

XXXIV. 6. *Like eyas hauke*] *Unfledged*, from the old English word *ey*, an egg. So, in his *Hymne of Heav. Love* ;

"Ere flitting Time could wag his *eyas* wings." CHURCH.

XXXIV. 9. *So new this new-borne Knight to battell new did rise.*] *New-born*, i. e. being as it were regenerated by baptism in the well of life. UPTON.

And doubted whether his late enemy
 It were, or other new supplied Knight.
 He now, to prove his late-renewed might,
 High brandishing his bright deaw-burning
 blade,
 Upon his crested scalp so fore did smite,
 That to the scull a yawning wound it made :
 The deadly dint his dulled fences all difmaid.

XXXVI.

I wote not, whether the revenging steele
 Were hardned with that holy water dew
 Wherein he fell ; or sharper edge did feele ;
 Or his baptized hands now greater grew ;
 Or other secret vertue did enfew ;
 Els never could the force of fleshly arme,
 Ne molten mettall, in his blood embrew :
 For, till that stownd, could never wight him
 harne
 By subtilty, nor flight, nor might, nor mighty
 charme.

XXXVII.

The cruell wound enraged him so fore,

XXXV. 6. *High brandishing his bright deaw-burning blade,*] In the next stanza he interprets it, "his blade was hardned and tempered with the holy water." The expreffion *deaw-burning*, muft be read with fome liberality of interpretation ; 'twas *burning* bright with that holy *dew* in which it had been baptized. UPTON.

XXXVI. 6. *Els never &c.*] This is a flip of our poet's memory. See ftanzas 20 and 22. CHURCH.

That loud he yelled for exceeding paine ;
 As hundred ramping lions seemd to rore,
 Whom ravenous hunger did thereto con-
 fraine.
 Then gan he tosse aloft his stretched traine,
 And therewith scourge the buxome aire fo
 fore,
 That to his force to yelden it was faine ;
 Ne ought his sturdy strokes might stand
 afore,
 That high trees overthrew, and rocks in peeces
 tore :

XXXVIII.

The same advauncing high above his head,
 With sharpe intended sting so rude him smott,
 That to the earth him drove, as stricken dead ;
 Ne living wight would have him life behott :
 The mortall sting his angry needle shott

XXXVII. 2. ——— he yelled] So the folio of 1609, and all the subsequent editions, read. Spenser's own editions read *yelded*. Compare Chaucer's *Cant. T.* 15395, edit. Tyrwhitt.

“ They *yelled* as fends don in helle.”

Whether this augmented preterperfect might be formerly pronounced *yelden*, and so influence Spenser to give *yelded*, I am unable to say. The word in Chaucer, however, is corrupted by Urry, who reads *yellin*. TODD.

XXXVII. 6. ——— the buxome aire] The *buxom air*, that is, the *yielding air*, is a common phrase in our old poetry, as I have observed on the same expression, *Par. L. B.* ii. 842. See also the note on *buxome*, *F. Q.* iii. ii. 23. TODD.

XXXVIII. 2. ——— intended] *Stretched out*. Lat. *intendo*. CHURCH.

Quite through his shield, and in his shoulder
feald,

Where fast it stucke, ne would thereout be
gott:

The grieffe thereof him wondrous fore diseald,
Ne might his rancling paine with patience be
appeald.

XXXIX.

But yet, more mindfull of his honour deare
Then of the grievous smart which him did
wring,
From loathed foile he can him lightly reare,
And strove to loose the far infixd sting:
Which when in vaine he tryde with strug-
geling,
Inflam'd with wrath, his raging blade he hefte,
And strooke so strongly, that the knotty string
Of his huge taile he quite asonder cleft;
Five ioints thereof he hewd, and but the stump
him lefte.

XL.

Hart cannot thinke, what outrage and what
cries,
With fowle enfouldred smoake and flashing fire,

XXXIX. 4. ———— sting:] In the second edition *string* is brought up from the 7th line, and *sting* is carried down in the room of it. This blunder is followed by the folios, and by Hughes. See a like instance, F. Q. iv. x. 23. CHURCH.

XL. 2. *With fowle enfouldred smoake*] The sense is, Together with fowle smoake and flashing fire (*enfouldred*) thrown forth like thunder and lightning. Fr. *fouldroyer*. CHURCH.

The hell-bred Beast threw forth unto the skies,
 That all was covered with darknesse dire :
 Then fraught with rancour, and engorged yre,
 He cast at once him to avenge for all ;
 And, gathering up himfelfe out of the mire
 With his uneven wings, did fiercely fall
 Upon his funne-bright shield, and grypt it fast
 withall.

XLI.

Much was the Man encombred with his hold,
 In feare to lose his weapon in his paw,
 Ne wist yett, how his talaunts to unfold ;
 Nor harder was from Cerberus greedy iaw
 To plucke a bone, then from his cruell claw

XL. 7. ————— out of the mire

With his uneven wings,] All the editions place a comma after *mire*, and none after *wings* ; which punctuation spoils the sense. For “ *uneven wings*,” see st. 20 ; where one wing is said to be wounded, and was therefore less strong to support him. CHURCH.

XLI. 1. *Much was the Man encombred]* *The Man*, as in Virgil, *Æn.* iv. 3.

“ *Multa viri virtus animo, &c.*”

So, in F. Q. ii. vii. 37. “ And ugly shapes did nigh *the Man* disfinay.” viz. Sir Guyon. So, in the beginning of Plato’s *Phædo*, ‘O ANHP. viz. Socrates. And in Xenophon, *Cyr. Anab.* L. i. ‘O δὲ ANHP πολλὰ μὲν ἀξίος φίλος, ὃ ἂν φίλος ἦ, viz. Cyrus. UPTON.

XLI. 4. *Nor harder was from Cerberus greedie iaw*

To plucke a bone, &c.] ‘Tis a proverbial expression, intimating as a thing of the highest hazard, to attempt to wrest the club out of the hand of Hercules, or to pluck a bone out of the greedy jaws of Cerberus : we should not therefore read, “ *For harder was, &c.*” but “ *Nor harder was*”—i. e. ‘twas easier to pluck a bone, &c. And this obvious reading is warranted by the folios. UPTON.

Mr. Church also reads *Nor*. The editions of 1751 and 1758 follow the quartos, *For*. TODD.

To reave by strength the griped gage away :
 Thrife he assayed it from his foote to draw,
 And thrife in vaine to draw it did assay ;
 It booted nought to thinke to robbe him of his
 pray.

XLII.

Tho, when he saw no power might prevaile,
 His trusty sword he cald to his last aid,
 Wherewith he fierfly did his foe assaile,
 And double blowes about him stoutly laid,
 That glauncing fire out of the yron plaid ;
 As sparckles from the andvile use to fly,
 When heavy hammers on the wedg are
 fwaid ;
 Therewith at last he forst him to unty
 One of his grasping feete, him to defend
 thereby.

XLIII.

The other foote, fast fixed on his shield,
 Whenas no strength nor stroks mote him con-
 straine
 To loose, ne yet the warlike pledg to yield ;
 He smott thereat with all his might and
 maine,
 That nought so wondrous puiffaunce might
 sustaine :
 Upon the ioint the lucky steele did light,
 And made such way, that hewd it quite in
 twaine ;

The paw yett missed not his minisht might,
But hong still on the shield, as it at first was
pight.

XLIV.

For grieve thereof and divelish despight,
From his infernall founace fourth he threw
Huge flames, that dimmed all the heavens
light,
Enrold in duskish smoke and brimstone blew:
As burning Aetna from his boyling stew
Doth belch out flames, and rockes in peeces
broke,

XLIII. 8. ————— *his minisht might,*] His *diminished* might. *Minished* is used in our translation of the Bible. See *Exod.* v. 19, *Psal.* xii. 1. (Liturgy) "The faithfull are *minished* from among the children of men:" (Bib. Tr.) "The faithfull *fail* &c." See also *Psal.* cvii. 39. "Again they are *minished*," in both translations. TODD.

XLIV. 5. *As burning Aetna from his boyling stew*
Doth belch out flames, &c.] In the same manner Satan, the old dragon, in Tasso, is compared to *Ætna*, C. iv. 8. Both these poets had Virgil's description in view, *Æn.* iii. 571.

" — Sed horrificis juxta tonat *Ætna* ruinis,
" Interdumque atram prorumpit ad *æthera* nubem,
" Turbine fumantem piceo & candente favilla;
" Attollitque globos flammaram et sidera lambit:
" Interdum scopulos avolsaque viscera montis
" Erigit eructans, &c."

The affected nicety of Longinus seems displeas'd with these kind of expressions, "belching out flames and ragged ribs of molten mountains, which heaven with horreur choke:—*attollitque globos flammaram et sidera lambit: scopulos avolsaque viscera montis erigit eructans.*"—Πρὸς ἑρανὸν ἰξεμεῖν ἐ τραγικὰ, ἀλλὰ πα:ατράγωδα, Longinus sect. iii. But neither Spenser nor Milton seem much to have hearkened to Longinus; See *Par. Lost*, B. i. 670.

And ragged ribs of mountaines molten new,
 Enwrapt in coleblacke clouds and filthy
 fmoke,
 That al the land with stench, and heven with
 horror, choke.

XLV.

The heate whereof, and harmefull pestilence,
 So fore him noyd, that forst him to retire
 A little backward for his best defence,
 To save his body from the scorching fire,
 Which he from hellish entrailes did expire.
 It chaunst, (Eternall God that chaunce did
 guide,)
 As he recoiled backward, in the mire

“ There stood a hill not far, whose grievely top
 “ Belch'd fire and rowling fmoke.” UPTON.

Spenser and Milton had been authorised by Phaer, in his translation of the before cited passage of Virgil, ed. 1558. Sign. H. iij.

“ Sometye, the rockes and mountains deepe entrayles,
 asonder braft,

“ It belching bolkyth out —” TODD.

XLIV. 9. *That al the land with stench; &c.*] Compare stanza the thirteenth of this canto. And see Boccacio's *Laberinto d' Amore*: “ Che ti dirò adunque più auanti del borgo di mal pertuggio posto tra due rileuati monti? del quale alcuna volta quando con tuoni grandissimi, e quando senza non altrimenti, che di Mongibello *spira vn fumo sulfureo sì fetido, e sì spiaceuole; che tutta la contrada d' attorna appuzza.*” TODD.

XLV. 2. ——— noyd,] *Annoyed, injured.* Thus, in the *Hist. of Sir Clyomon*, 1599. Sign. G. i. b. “ He shall sustaine no noy.” And in *Bevis of Hampton*:

“ In many waies he would him noy.”

See also F. Q. i. x. 24. TODD.

XLV. 5. *Which he from hellish entrailes did expire.*] Which he (the dragon) did *breath forth.* Lat. *expiro.* CHURCH.

His nigh forweared feeble feet did slide,
And downe he fell, with dread of shame fore
terrifide.

XLVI.

There grew a goodly Tree him faire beside,
Loaden with fruit and apples rosy redd,
As they in pure vermilion had been dide,
Whereof great vertues over all were redd:
For happy life to all which thereon fedd,
And life eke everlasting did befall:
Great God it planted in that blessed stedd
With his Almighty hand, and did it call
The Tree of Life, the crime of our first Fathers
fall.

XLVI. 1. *There grew a goodly Tree*] See *Rev.* ii. 7, and xxii. 2. As Spenser keeps nearly to Scripture, and preserves all along his allegory: so likewise, as far forth as his subject allows, he loses not sight altogether of the legendary History of St. George; of whom 'tis related that the Dragon assaulted our Knight so furiously, that both man and horse came to the ground fore bruised.—That it happened a tree grew near the place, where the fight was, of such precious virtue, that no venomous worm durst approach its branches.—That under this tree, and with its goodly fruit our hero refreshed himself awhile, and then returned more vigorous to the battle.

UPTON.

XLVI. 9. ———— *the crime*] Why does he call the Tree of Life, “the *crime* of our first Fathers fall?” JORTIN.

By a kind of metonymy, *that* is applied to the Tree of Life *which* belongs to Man; and it means *that Tree*, which was made *criminal* for us to presume to reach; which was prohibited to us, through the *crime of Adam*. UPTON.

Crime here is not to be understood for *fault*; but signifies, as the Latin word *crimen* does, *reproach*. And so I think Spenser uses it, *F. Q.* i. vi. 13, ii. vii. 45, and again, vi. ix. 46. “Without *crime* or blameful blot:” Where he means to say,

XLVII.

In all the world like was not to be fownd,
 Save in that foile, where all good things did
 grow,
 And freely sprong out of the fruitfull grownd,
 As incorrupted Nature did them fow,
 Till that dredd Dragon all did overthrow.
 Another like faire Tree eke grew thereby,
 Whereof whofo did eat, eftsoones did know
 Both good and ill: O mournfull memory!
 That Tree through one Mans fault hath doen
 us all to dy!

XLVIII.

From that first Tree forth flowd, as from a well,
 A trickling streame of balme, most soveraine
 And dainty deare, which on the ground still
 fell,
 And overflowed all the fertile plaine,

the behaviour of Calidore was *irreproachable*. Milton too, if I mistake not, uses *crime* for *reproach*, in *Par. L. B. ix.* 1180.

“ but I rue
 “ That errour now, which is become my *crime*,
 “ And thou the accuser —”

Eve had just before reproached Adam for giving her leave to go from him. And again, B. x. 125. “ Either to undergo myself the total *crime* &c.” So that the words, *The Tree of Life, the crime, &c.* have a very significant meaning. The Tree of Life, (of which our first Father, had he continued innocent, might have eaten, and lived,) was a *reproach* to him, that is, might be said to *reproach him* for eating of the forbidden *Tree of Knowledge*, which proved fatal to him. CHURCH.

XLVII. 9. *That Tree, through one Mans fault &c.*] Here he tells us, that the Tree of Knowledge occasioned the Fall of Man; in the preceding stanza, he had affirmed the same of the Tree of Life. T. WARTON.

As it had deawed bene with timely raine :
 Life and long health that gracious ointment
 gave ;
 And deadly wounds could heale ; and reare
 againe
 The fencelesse corse appointed for the grave :
 Into that fame he fell, which did from death
 him save.

XLIX.

For nigh thereto the ever-damned Beast
 Durst not approach, for he was deadly made,
 And al that life preserved did detest ;
 Yet he it oft adventur'd to invade.
 By this the drouping Day-light gan to fade,
 And yield his rowme to sad succeeding Night,
 Who with her sable mantle gan to shade
 The face of earth and wayes of living wight,
 And high her burning torch set up in heaven
 bright.

L.

When gentle Una saw the second fall
 Of her deare Knight, who, weary of long fight
 And faint through losse of blood, moov'd not
 at all,
 But lay, as in a dreame of deepe delight,
 Besmeard with pretious balme, whose ver-
 tuous might

XLIX. 2. *For he was deadly made,*] Made for death, hell,
 and destruction ; not for life, heaven, and happines. UPTON.

Did heale his woundes, and scorching heat
 alay ;
 Againe she stricken was with fore affright,
 And for his safetie gan devoutly pray,
 And watch the noyous night, and wait for
 ioyous day.

LI.

The ioyous day gan early to appeare ;
 And fayre Aurora from the deawy bed
 Of aged Tithone gan herselfe to reare
 With rosy cheekes, for shame as blushing red :
 Her golden locks, for hast, were loofely shed
 About her eares, when Una her did marke
 Clymbe to her charet, all with flowers spred,
 From heven high to chace the cheareleffe
 darke ;
 With mery note her lowd salutes the mounting
 larke.

LI. 8. *From heven high to chace the cheareleffe darke ;*

With mery note her lowd salutes the mounting larke.]

This picturesque and beautiful couplet had been read with much attention by Milton. Accordingly, in his delicious *Allegro*, the cock (the messenger of morn) "scatters the rear of darkness thin," or, in Spenser's words, *chaces the cheareleffe darke*; and the lark "in spite of sorrow," that is, *with mery note*, salutes the early-rising poet. Drayton has thus prettily introduced the bird in his *Shepherds Garland*, ed. 1593, p. 69.

"The whistling larke, ymounted on her wings,

"To the gray morrow her good morrow sings." TODD.

LI. 9. *With mery note]* In this sense, *mery* is used by our translators of the Bible, *James* v. 13. "Is any among you afflicted? Let him pray. Is any *mery*? Let him sing psalms." Where *mery* is opposed to *afflicted*. CHURCH.

LII.

Then freshly up arofe the doughty Knight,
 All healed of his hurts and woundes wide,
 And did himfelfe to battaile ready dight;
 Whofe early Foe awaiting him befide
 To have devourd, fo foone as day he fpyde,
 When now he faw himfelfe fo freshly reare,
 As if late fight had nought him damnifyde,
 He woxe difmaid, and gan his fate to feare;
 Nathleffe with wonted rage he him advaunced
 neare;

LIII.

And in his firft encounter, gaping wyde,
 He thought attonce him to have fwallowd
 quight,
 And ruht upon him with outragious pryde;
 Who him rencounting fierce, as hauke in
 flight,
 Perforce rebutted back: The weapon bright,
 Taking advantage of his open iaw,

Chaucer has applied *mery* to *herb*, as fignifying *pleasant*, Cant. T. 14972. edit. Tyrwhitt. The expreffion *merry note* was probably common, as it is ufed in Amiens's fong, in *As you like it*:

“ Under the greenwood tree,
 “ Who loves to lie with me,
 “ And tune his *merry note*
 “ Unto the fweet bird's throat —” TODD.

LIII. 2. *He thought attonce him to have fwallowd*]. Thus the winged ferpent, in the Black Caftle, attacks St. George, “ pretending to have fwallowed whole this courageous warrior, &c.” *Seven Champions*, B. i. C. 1. T. WARTON.

Ran through his mouth with so impórtune
 might,
 That deepe emperft his darksom hollow maw,
 And, back retyrd, his life blood forth withall
 did draw.

LIV.

So downe he fell, and forth his life did breath,
 That vanisht into smoke and cloudës swift ;
 So downe he fell, that th' earth him under-
 neath
 Did grone, as feeble so great load to lift ;
 So downe he fell, as an huge rocky clift,

LIII. 9. *And, back retyr'd,*] *And, when drawn out back again.* Fr. *retirer.* CHURCH.

LIV. 1. *So downe he fell, &c.*] “So downe he fell,”—is four times repeated that the dreadful image might be fixed in the readers mind ; and not only for this very good reason, but likewise because the same kind of repetition is made at the fall of Babylon, of which this dragon is a type. *Rev. xiv. 8.* “Babylon is *fallen, is fallen.*” See too *Isai. xxi. 9.* Milton, in his account of the metamorphosis of the infernal spirits into serpents, repeats thrice the same word, *Par. Lost, B. x. 540.*

“down their arms,
 “Down fell both spear and shield ; down they as fast.”

UPTON.

This passage of Spenser is not, perhaps, without obligation to Holy Writ. Compare the triumphant Song of Deborah and Barak, *Judges v. 26, 27.* “She smote Sisera—At her feet he bowed, he *fell*, he lay down ; at her feet he bowed, he *fell* ; where he bowed, there he *fell down dead.*” TODD.

LIV. 2. *That vanisht into smoke &c.*] We meet with the same circumstance in Hawes's *Pastime of Pleasure.* But it is usual in romance. T. WARTON.

LIV. 5. ——— *as an huge rocky clift, &c.*] This simile originally belongs to Homer ; but almost all the poets have imitated it, with additions, or alterations, as their subject re-

Whose false foundation waves have washt
 away,
 With dreadfull poyse is from the mayneland
 rift,
 And, rolling downe, great Neptune doth dif-
 may :
 So downe he fell, and like an heaped moun-
 taine lay.

LV.

The Knight himfelfe even trembled at his fall,
 So huge and horrible a masse it seemd ;
 And his deare Lady, that beheld it all,
 Durst not approach for dread which she mis-
 deemd ;
 But yet at last, whenas the direfull Feend
 She saw not stirre, off-shaking vaine affright
 She nigher drew, and saw that ioyous end :
 Then God she prayfd, and thankt her faith-
 full Knight,
 That had atchievde so great a conquest by his
 might.

quired. Our poet says, " With dreadfull *poyse*," that is, *force* or *weight*. None of the editions read *push*, as Homer, Virgil, and Milton, in their similitude, express it. See Homer, *Il.* v. 137, Virg. *Æn.* xii. 685, Milton, *Par. L. B.* vi. 195. UPTON.

LV. 4. ———— for dread which she misdeemd ;] That is, she durst not approach, through fear, which she misconceived, that the Knight had been oppressed by the fall of the Dragon.

CHURCH.

CANTO XII.

*Fayre Una to the Redcrosse Knight
Betrouthed is with ioy :
Though false Dueffa, it to barre,
Her false sleightes doe imploy.*

I.

BEHOLD I see the haven nigh at hand,
To which I meane my wearie course to bend;
Vere the maine shete, and beare up with the
land,
The which afore is fayrly to be kend,
And seemeth safe from storms that may offend:
There this fayre Virgin wearie of her way
Must landed bee, now at her iourneyes end;
There eke my feeble barke a while may stay,
Till mery wynd and weather call her thence
away.

II.

Scarfely had Phœbus in the glooming east
Yett harnessed his fyrie-footed teeme,

I. 9. *Till mery wynd*] See the notes on *mery*, C. x. ft. 51.

TODD.

II. 2. ————— *his fyrie-footed teeme,*] This epithet
Ovid gives to the horses of the Sun, *Met.* ii. 392.

————— “*ignipedum vires expertus equorum.*”

And Statius calls Phœbus, “*ignipedum frenator equorum,*”
Theb. i. 27. UPTON.

Ne reard above the earth his flaming creast ;
 When the last deadly smoke aloft did steeme,
 That signe of last outbreathed life did seeme
 Unto the watchman on the castle-wall,
 Who thereby dead that balefull Beast did
 deeme,

And to his Lord and Lady lowd gan call,
 To tell how he had seene the Dragons fatall fall.

III.

Uprose with hasty ioy, and feeble speed,
 That aged fyre, the Lord of all that land,
 And looked forth, to weet if trew indeed
 Those tydings were, as he did understand :
 Which whenas trew by tryall he out fond,
 He badd to open wyde his brafen gate,
 Which long time had beene shut, and out of
 hond

Proclaymed ioy and peace through all his
 state ;

For dead now was their Foe, which them for-
 rayed late.

IV.

Then gan triumphant trumpets sounnd on hye,
 That sent to heven the ecchoed report

Spenser had before employed the epithet, in his *Shep. Cal.*
July, ver. 18.

“ And now the sun hath reared up

“ His FIERY-FOOTED *teme.*”

Shakspeare probably borrowed it from Spenser ; for thus Juliet
 says, in *Rom. and Jul.*

“ Gallop apace, ye fiery-footed steeds !” TODD.

Of their new ioy, and happie victory
 Gainst him, that had them long opprest with
 tort,
 And fast imprisoned in sieged fort.
 Then all the people, as in solemne feast,
 To him assembled with one full consórt,
 Reioycing at the fall of that great Beast,
 From whose eternall bondage now they were
 releast.

V.

Forth came that auncient Lord, and aged Queene,
 Arayd in ántique robes downe to the grownd,
 And sad habiliments right well befeene:
 A noble crew about them waited rownd
 Of sage and sober peres, all gravely gownd;
 Whom far before did march a goodly band

IV. 4. ————— tort,] *Injury*. Fr. CHURCH.

IV. 9. *From whose eternall bondage &c.*] See Rev. xiv. 10, and xx. 10. The construction and meaning, however, may be, From whose bondage they were now eternally released: *Eternall* for *eternally*. So Dante, *Infern.* C. iii.

“Dinanzi a me non fur cose create,

“Se non eterne, ed io eterno duro.” TODD.

V. 3. *And sad habiliments*] Again, in the twenty second stanza, “*sad* wimple.” See the note on the application of *sad* to *dress*, F. Q. i. x. 7. TODD.

V. 5. ————— *all gravely gownd*;] *Gowned* was a common word in Spenser's time. See Barret's Dict. 1580, V. “*Gowned*: that wareth a gowne. *Togatus*.” Shakspeare has chosen *toged* to express the same thing, *Othell.* A. i. S. i. “The *toged* consuls.” TODD.

V. 6. ————— *a goodly band*

Of tall young men,] It is remarkable that this passage should have escaped the notice of Mr. Warton, when he pointed out several poetical allusions to the BAND OF PEN-

Of tall young men, all habile armes to fownd,
 But now they laurell braunches bore in hand;
 Glad signe of victory and peace in all their land.

VI.

Unto that doughtie Conquerour they came,

SIONERS in his note on Milton's *Il. Pens.* ver. 9; especially, as in one of his illustrations, the employment of such officers under the FAERY QUEEN is not overlooked. See the *Midf. N. Dr.* A. ii. S. i.

"The cowslips *tall her pensioners be.*"

This, says Mr. Warton, "was in consequence of Queen Elizabeth's fashionable establishment of a band of military courtiers by that name. They were some of the handsomest and tallest young men, of the best families and fortunes, that could be found." TODD.

V. 7. ————— *all habile armes to fownd,*] It seems at first sight to mean, *all able to found to arms,*

"*Ære ciere viros, Martemque accendere cantu.*"

But though the words, at first view, seem to claim this interpretation, yet it has little or no sense here: for the poet should have said, *that there marched a band of young men, all able to bear arms, but now they bore laurel branches:* and this sense we may arrive at with the words, as they now stand, by interpreting, — "*all habile arms to found,*" all able to *make trial* of war and arms; "*arma explorare,*" to *found,* as it were, the depth of war. The metaphor may be bold, but the reader is to consider what fetters our poet has put on, and that rhymes must be found out at any rate: and as *explorare* signifies both to *found,* and to *try, essay or prove:* so he may be allowed to use *to found,* for *to make a trial of* or *essay.* UPTON.

Perhaps this *rhyme upon compulsion* (as Mr. Upton considers it) may afford another meaning. These young men, though now clad in weeds of peace, were all fit for the business of war, if their services should be required; that is, poetically, and with allusion to ancient custom, were, as Spenser himself says,

"Redoubted battaile *ready* to darrayne,

"And *clash* their shields —"

Or, as Milton expresses it, *Par. L. B. i. 668,* "with grasped *arms to clash*—on their *sounding shields*—the din of war."

TODD.

And, him before themselves prostrating low,
Their Lord and Patrone loud did him pro-
clame,

And at his feet their lawrell boughes did
throw.

Soone after them, all dauncing on a row,
The comely virgins came, with girlands dight,
As fresh as flowres in meadow greene doe grow,
When morning deaw upon their leaves doth
light ;

And in their handes sweet timbrells all upheld
on hight.

VII.

And, them before, the fry of children yong
Their wanton sportes and childish mirth did
play,
And to the maydens fownding tymbrels fong
In well attuned notes a ioyous lay,
And made delightfull musick all the way,
Untill they came, where that faire Virgin
stood :

VI. 2. *And, him before &c.*] And prostrating themselves
low before him. CHURCH.

VI. 8. ————— *doth light;*] All the editions
place a colon after light, and have no parenthesis. CHURCH.

VII. 3. *And to the maydens fownding tymbrels fong &c.*] The construction is, And did sing in well attuned notes to the founding tymbrels of the maydens. The second edition reads, *fung*; but this is not according to Spenser's manner of spelling, which he makes agree with the corresponding rhyme.

UPTON.

As fayre Diana in fresh sommers day
Beholdes her nymphes enraung'd in shady
wood,
Some wrestle, some do run, some bathe in
christall flood ;

VIII.

So she beheld those maydens meriment
With chearefull vew ; who, when to her they
came,
Themselves to ground with gracious humbleffe
bent,
And her ador'd by honorable name,
Lifting to heven her everlasting fame :
Then on her head they sett a girlond greene,
And crowned her twixt earnest and twixt game :
Who, in her self-refemblance well beseene,
Did seeme, such as she was, a goodly Maiden
Queene.

IX.

And after all the raskall many ran,
Heaped together in rude rablement,

VIII. 3. ————— humbleffe] *Humility*: See the note, F. Q. i. iii. 26. And see st. 25 of this canto. ΤΟΠΩ.

IX. 1. *And after all the raskall many*] The *rascality*, ἡ πολλός. Gall. *racaille*. Chaucer, *Troil. and Cres.* 1852.

“ Of Jove, Apollo, Mars, and such *raskaile* :”

That is, such a mob of deities. The mob here admire the Knight, *as from heaven sent*, ὡς ἐρανόθεν καταβὰς, and gaze upon him with *gaping wonderment*: Virg. *Æn.* vii. 812.

“ Illam omnis tectis agrisque effusa juventus

“ Turbaque miratur matrum, et prospectat euntem ;

“ Attonitis inhians animis.” UPTON.

To see the face of that victorious Man,
 Whom all admired as from heaven sent,
 And gaz'd upon with gaping wonderment.
 But when they came where that dead Dragon
 lay,
 Stretcht on the ground in monstrous large
 extent,
 The fight with ydle feare did them dismay,
 Ne durst approach him nigh, to touch, or once
 assay.

X.

Some feard, and fledd; some feard, and well it
 faynd;

IX. 9. *Ne durst approach him nigh,*] An elleipsis. Ne durst they approach him nigh. T. WARTON.

X. 1. *Some feard, &c.*] The mob gathering around the dead Dragon, and discoursing of him, is humorously described, and may be compared with Homer, *Il.* χ'. 370, where the many thus crowd with admiration around the body of Hector, and discourse of him when dead; or with Virgil, *Æn.* viii. 265, where the monster Cacus is described killed by Hercules. Ovid, speaking of the Caledonian boar when killed, says, almost in Spenser's words, *ne durst they approach him nigh, or assay once to touch him*, *Met.* viii. 482.

“Immanemque ferum, multa tellure jacentem,

“Mirantes spectant; neque adhuc contingere tutum

“Effe putant.”

Compare F. Q. iv. vii. 32. If any should dislike these stanzas, he should in justice to our poet suppose, that he intended them as a kind of relief, and by way of opposition, to those terrible images which he describes in the *living Dragon*. And this mixture of the dreadful and the comick, the serious and the ridiculous, is much after the manner of Shakspeare, whose genius seems in many respects to resemble Spenser's. In *Macbeth* particularly, you have a comick scene introduced, as a kind of relief, just after the horrid murder of the king.

UPTON.

One, that would wifer seeme then all the rest,
 Warnd him not touch, for yet perhaps remaynd
 Some lingring life within his hollow brest,
 Or in his wombe might lurke some hidden nest
 Of many dragonettes, his fruitfull feede ;
 Another faide, that in his eyes did rest
 Yet sparckling fyre, and badd thereof take
 heed ;

Another said, he saw him move his eyes indeed.

XI.

One mother, whenas her foolehardy chyld
 Did come too neare, and with his talants play,
 Halfe dead through feare, her litle babe revyld,
 And to her goffibs gan in counsell fay ;
 “ How can I tell, but that his talants may
 Yet scratch my sonne, or rend his tender
 hand ?”
 So diversly themselves in vaine they fray ;
 Whiles some more bold to measure him nigh
 stand,
 To prove how many acres he did spred of land.

XI. 4. ——— goffibs] *Comperes*, her friends. See Ray's North country words, in *neme* and *eame*. So, in *Mother Hubberds Tale* :

“ Neighbour ape, and my *gossip* eke beside.”

Another use of the word is thus explained by Verstegan, p. 223. “ Our Christian ancestors, understanding a spiritual affinity to grow between the parents, and such as undertooke for the child at Baptisme, called each other by the name of *Godsib*, which is as much as to say, that they were *sib* together, that is *of kin* together through *God*. And the child, in like manner, called such his God-fathers, or God-mothers.” CHURCH.

XII.

Thus flocked all the folke him rownd about ;
 The whiles that hoarie King, with all his
 traine,
 Being arrived where that Champion stout
 After his Foes defeafaunce did remaine,
 Him goodly greetes, and fayre does enter-
 tayne
 With princely gifts of yvory and gold,
 And thousand thanks him yeeldes for all his
 paine.
 Then when his Daughter deare he does behold,
 Her dearely doth imbrace, and kiffeth manifold.

XIII.

And after to his pallace he them bringes,
 With shaumes, and trompets, and with clarions
 fweet ;
 And all the way the ioyous people finges,
 And with their garments strowes the paved
 ftreet ;
 Whence mounting up, they fynd purveyaunce
 meet
 Of all, that royall princes court became ;
 And all the floore was underneath their feet

XII. 6. ——— *gifts of yvory and gold,*] Such presents as we read of in ancient authors : for our poet is all antique. See Virg. *Æn.* iii. 464. “ *Dona dehinc auro gravia, fectoque elephanto, &c.*” UPTON.

XIII. 4. *And with their garments strowes the paved street ;*] In allusion to *Matt.* xxi. 8, *Luke,* xix. 36. UPTON.

Bespredd with costly scarlott of great name,
On which they lowly fitt, and fitting purpose
frame.

XIV.

What needes me tell their feaft and goodly guize,
In which was nothing riotous nor vaine ?
What needes of dainty dishes to devize,
Of comely services, or courtly trayne ?

XIII. 8. ————— *scarlott of great name,*] Of *great celebrity*. Mr. Upton refers to Horat. L. iii. Od. 9. "*Multi Lydia nominis.*" But the phrase seems to be, originally, Grecian. See Ælian, V. H. II. 13. ΠΟΛΥ γὰρ ἦν τῆ Σωκράτε; ONOMA. Hence the adjective, πολυώνυμος. TODD.

XIII. 9. ————— *and fitting purpose frame.*] That is, their conversation was suitable to the occasion of their meeting. See the note on *purpose*, F. Q. i. ii. 30. CHURCH.

XIV. 1. *What needes me tell their feaft &c.*] Compare the description of Florimel's wedding, F. Q. v. iii. 3. After this indirect, but comprehensive, manner, Chaucer expresses the pomp of Cambuscan's feaft, *Squ. Tale*, v. 83.

"Of which shall I tell all the array,
"Then would it occupie a sommer's day;
"And eke it needeth not to devise
"At every course the order of service.
"I wol not tellen as now, of her strange sewes,
"Ne of her swans, ne of her heron sewes.
"Eke in that land, as tellen knights old,
"There is some meat that is full dainty hold,
"That in this lond men retch of it but small:
"There is no man that may reporten all."

Thus also, when Lady Custance is married to the Sowdan of Surrie, or Syria, *Man of Lawes T.* 704.

"What shuld I tellen of the rialte
"Of that wedding? or which course goth befor?
"Who bloweth in a trompe, or in a horne?"

In these passages it is very evident, that Chaucer intended a burlesque upon the tedious and elaborate descriptions of such unimportant circumstances, so frequent in books of chivalry.

T. WARTON.

My narrow leaves cannot in them contayne
 The large discourse of roiall princes state.
 Yet was their manner then but bare and
 playne ;
 For th' ántique world exceffe and pryde did
 hate :
 Such proud luxurious pompe is fwollen up but
 late.

XV.

Then, when with meates and drinkes of every
 kinde
 Their fervent appetites they quenched had,
 That auncient Lord gan fit occasion finde,
 Of straunge adventures, and of perils fad
 Which in his travell him befallen had,
 For to demaund of his renowned guest :
 Who then with utt'rance grave, and coun-
 t'nance fad,
 From poynt to poynt, as is before exprest,
 Discourst his voyage long, according his re-
 quest.

XV. 1. *Then, when with meates and drinkes of every kinde
 Their fervent appetites they quenched had,* See also
 F. Q. iii. i. 52. There is a verse of like sence in old Homer
 often repeated, which shoves him no enemy to cheerful enter-
 tainments, and 'tis translated by Virgil, Tasso, Spenser, Mil-
 ton, &c. *Αυτὰς ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔργου ἔντρο, Il. ῖ. 92.* See
Il. ῖ. 467, C. 432, ῖ. 325, and other passages. And Virgil,
Æn. viii. 184, Tasso, C. xi. 17, and Milton, Par. L. B. v. 451,

UPTON.

XV. 9. _____ according *his request.*] That is,
granting his request. TODD.

XVI.

Great pleasure, mixt with pittiful regard,
 That godly King and Queene did passionate,
 Whyles they his pittifull adventures heard ;
 That oft they did lament his luckleffe state,
 And often blame the too impórtune fate
 That heapd on him so many wrathfull wreakes ;
 (For never gentle Knight, as he of late,
 So toffed was in fortunes cruell freakes ;)
 And all the while falt teares bedeawd the hearers
 cheeks.

XVII.

Then sayd that royall pere in sober wife ;
 “ Deare sonne, great beene the evils which
 ye bore
 From first to last in your late enterprife,
 That I no'te, whether praise or pittie more :
 For never living man, I weene, so fore
 In sea of deadly daungers was distrest :

XVI. 2. ————— *did passionate.*] That is, *did express with affection.* The French, and Italians, have *passioner*, *passionare* : and I find it in a play attributed to Shakipeare, named *Titus Andronicus* :

“ Thy neice and I (poor creatures) want our hands,

“ And cannot *passionate* our tenfold grief

“ With folded arms :”

That is, *express with passion.* UPTON.

XVI. 5. *And often blame the too impórtune fate*] The *cruell fate.* See Ovid, *Met.* x. 634.

“ *Nec mihi conjugium fata importuna negarent.*”

Spenser seems here to have had his eye on the introduction to the *Æneid.* UPTON.

XVII. 6. *In sea of deadly daungers &c.*] Some expressions in this stanza are translated from the learned languages, as *sea*

But since now safe ye seized have the shore,
 And well arrived are, (High God be blest !)
 Let us devize of ease and everlasting rest."

XVIII.

" Ah dearest Lord," said then that doughty
 Knight,

" Of ease or rest I may not yet devize ;
 For by the faith, which I to armes have plight,
 I bownden am streight after this emprize,
 As that your Daughter can ye well advize,
 Backe to retourne to that great Faery Queene,
 And her to serve fixe yeares in warlike wize,
 Gainst that proud Paynim King that works
 her teene :

Therefore I ought crave pardon, till I there
 have beene."

XIX.

" Unhappy falls that hard necessity,"
 Quoth he, " the troubler of my happy peace,
 And vowed foe of my felicity ;
 Ne I against the same can justly preace.

of dangers, κλύδων κακῶν, Eurip. Med. 362 ; and ye seized have the shore, as in Hor. L. i. Od. 14. " occupare portum."

UPTON.

No expressions are more common in ancient English poetry, than the *sea of dangers*, or of *sorrow*, or of *joy*, or of *passion* ; the *waves of delight*, and the *waves of care* &c. TODD.

XVIII. 8. ————— her teene :] *Vexation*, or *grief*. So, in *Sir Bevis of Hampton* :

" When Sir Bevis saw the blood,
 " For ire and *teene* he waxed wood."

And, in *Fairfax*, B. iii. 45.

" The angrie Pagan bit his lips for *teene*." TODD.

But since that band ye cannot now release,
 Nor doen undo, (for vowes may not be vayne,)
 Soone as the terme of those six yeares shall
 cease,

Ye then shall hether backe retourne agayne,
 The marriage to accomplish vowd betwixt you
 twayn :

XX.

“ Which, for my part, I covet to performe,
 In fort as through the world I did proclame,
 That whofo kild that Monfter most deforme,
 And him in hardy battayle overcame,
 Should have mine onely Daughter to his
 Dame,
 And of my kingdome heyre apparaunt bee :
 Therefore since now to thee perteynes the fame,
 By dew defert of noble chevalree,
 Both Daughter and eke Kingdome lo ! I yield
 to thee.”

XXI.

Then forth he called that his Daughter fayre,
 The fairest Un', his onely Daughter deare,
 His onely Daughter and his onely hayre ;
 Who forth proceeding with sad sober cheare,

XXI. 4. ——— proceeding] So all the editions. I
 would read *proceeded*, and place a full point after *cheare*.

CHURCH.

I prefer Spenser's own pointing, as it connects *proceeding*
 with *the morning* in the next line. Compare *Sol. Song*, vi. 10.
 “ Who is she that *looketh forth as the morning* ? Quæ est quæ

As bright as doth the morning starre appeare
 Out of the east, with flaming lockes bedight,
 To tell that dawning day is drawing neare,
 And to the world does bring long-wished light;
 So faire and fresh that Lady shewd herselfe in
 sight:

XXII.

So faire and fresh, as freshest flowre in May;
 For she had layd her mournefull stole aside,

progreditur &c." as the old Latin translation reads; "*quæ videtur, quæ videndam se prabet,*" as R. Stephens amends and explains it. Compare also Theocritus, *Idyll.* xviii. 26.

Ἄως ἂν ἔλλοισα κελὸν διέφαινε πρόσωπον, —

ἮΔΕ καὶ ἡ χρυσέα Ἑλένα διέφαινετ' κ. τ. λ. TODD.

Ibid. ————— *with sad sober cheare,*] With grave and modest countenance. See the notes on *sad* and *cheere*, F. Q. i. i. 2. *Sober* was a term descriptive of female grace. Thus, in the *Chron. Hist. of K. Leir*, 1605, Cordella is described:

————— "She is so nice, and so demure,

"So *sober*, courteous, modest, &c."

And thus Milton, following his master Spenser:

"Come, pensive Nun, devout and pure,

"*Sober*, stedfast, and demure." TODD.

XXI. 5. *As bright &c.*] This comparison is frequent in romance. See the note on *did shine as the morning starre*, F. Q. i. ii. 36. It seems to have been borrowed from the poets of antiquity. See the preceding note. *The star that tells that dawning day is near*, appears to have been adopted, as Mr. Upton has remarked, from Hom. *Odyss.* v. 93.

Εὐτ' ἄστὴρ ὑπέρισχε φαάντατος, ὅτε μάλιγα

Ἔρχεται ἀγγέλλων φάος ἦὲς κ. τ. λ. TODD.

XXII. 2. ————— *her mournefull stole*] Fr. *Stole*, a long robe or garment, reaching to the ancles or heels, according to Cotgrave. Milton's *Melancholy* is painted, however, with

————— "a fable *stole* of Cyprus lawn,

"Over her decent shoulders drawn:"

And Spenser thus describes Una's *black stole*, F. Q. i. i. 4.

TODD.

And widow-like fad wimple throwne away,
 Wherewith her heavenly beautie she did hide,
 Whiles on her wearie iourney she did ride ;
 And on her now a garment she did weare
 All lilly white, withoutten spot or pride,
 That seemd like filke and silver woven neare ;
 But neither filke nor silver therein did appeare.

XXIII.

The blazing brightnesse of her beauties beame,

XXII. 3. ————— wimple] Fr. *Guimpe*. See the note on *wimpled*, F. Q. i. i. 4. It is generally used to denote the linen plaited cloth, which nuns wear about their necks. See Blount. In old French it is used for a *hood*. See the note on *Hist. de Gerard Comte de Nevers*, Paris edit. P. 2d. p. 40. “*Guimpe*, bandeau ou cornette de femme. Borel prétend que le mot de *guimpe* vient du Latin *vinculum*, parce qu’on en lie la teste.” TODD.

XXII, 7. *All lilly white, withoutten spot or pride,*] See Rev. xix. 7. “The marriage of the Lamb is come, and his wife hath made herself ready: and to her was granted, that she should be arrayed in fine linen, clean and white; for the fine linen is the righteousnes of Saints.” This passage plainly alludes to the mystical union of Christ and his Church; and this too is the allegorical allusion of our poet. *White without spot*; so the Church is to be arrayed; *and without pride*; not like the scarlet whore Dueffa. See *Sol. Song*, iv. 7. “Thou art all fair, there is *no spot* in thee.” UPTON.

XXIII. 1. *The blazing brightnesse of her beauties beame, &c.*] Truth now appears in all her brightness and beauty. But there is a particular reason when he mentions her *beauteous beame*, and *light of her sunshiny face*; for so she is described in Rev. xiii. 1. “A woman clothed with the sun, &c.”

UPTON.

Compare the description of Fidelia, F. Q. i. x. 12. Petrarch, I should observe, has clothed the Virgin Mary with the sun, in his *Canzone* addressed to her; as Milton has also clad the sacred Power of Chastity in *Comus*. Petrarch has likewise finely expressed the *brightness of beauty's beam* in a single expression. He is describing Laura. The whole passage is inimitably elegant. See *Son.* 69. Parte prima:

And glorious light of her sunshyny face,
 To tell, were as to strive against the streame :
 My ragged rimes are all too rude and bace
 Her heavenly lineaments for to enchace.
 Ne wonder ; for her own deare loved Knight,
 All were she daily with himselfe in place,
 Did wonder much at her celestial fight :
 Oft had he seene her faire, but never so faire
 dight.

XXIV.

So fairely dight when she in presence came,
 She to her Syre made humble reverence,
 And bowed low, that her right well became,
 And added grace unto her excellence :
 Who with great wisedome and grave eloquence

“ Non era l' andar suo cosa mortale,
 “ Ma d' angelica forma; e le parole
 “ Sonavan' altro che pur voce umana.
 “ Uno spirto celeste, *un vivo sole*
 “ Fu quel ch' io vidi —” TODD.

XXIII. 4. *My ragged rimes*] I certainly would read *rugged*, that is, *hard, rough*; for no authors say, in this sense, “*versus lacerati, ragged verses* ;” but “*versus scabri, duri*,” that is, *rugged, rough*, rhymes. “*Nemo ex hoc viles putet veteres poetas, quod versus eorum scabri nobis videntur*,” Macrob. L. vi. C. 3. “*Versus duros*,” Horat. *Art. Poet.* v. 446. This correction is confirmed from F. Q. iii. ii. 3. “*My rhimes too rude and rugged arre*.” UPTON.

In the poet's *Shep. Cal.* also for November, we have “*rimes rugged and unkempt*.” Yet still we are not too hastily to discard *ragged*. For thus Skelton, Spenser's predecessor, in his *Boke of Colin Clout*, Poems edit. 1736, p. 180.

“ For though my rime be *ragged*,
 “ Tattered and jagged, &c.” TODD.

XXIII. 7. *All were she*] Although she were. CHURCH.

Thus gan to fay—But, eare he thus had fayd,
 With flying speede, and seeming great pre-
 tence,
 Came running in, much like a man difmayd,
 A Messenger with letters, which his message
 fayd.

XXV.

All in the open hall amazed stood
 At fuddeinneffe of that unwary fight,

XXV. 1. *All in the open hall amazed stood*

At fuddeinneffe &c.] He seems to have copied this surprize, occasioned in the hall by the sudden and unexpected entrance of a messenger, together with some of the concomitant circumstances, from a similar but more alarming surprize in Chaucer, which happened at Cambuscan's annual birthday festival, *Squ. Tale*, v. 96.

- “ And so befell, that, after the third course,
 “ While that the king sat thus in his noblay,
 “ Herk'ning his minstrelis their thingis play,
 “ Beforn him at his bord deliciously;
 “ In at the hall dore full sodeinly
 “ There came a knight upon a stede of brafs;
 “ And in his hond &c. —————
 “ And up he rideth to the hie bord;
 “ In all the hall ne was there spoke a word,
 “ For marveile of this knight, him to behold
 “ Full befily they waiten yong and old.
 “ This straunge knight —————
 “ Salvid the king and quene, and lordis all,
 “ By ordir, as they sittin in the hall, &c. ———
 “ And after this, beforn the hie bord,
 “ He with a manly voice faide his message.”

These sudden entrances of strange and unexpected personages, when feasts were magnificently celebrated in great halls, in the ages of chivalry, seem to have been no uncommon incident; either for diversion of the guests, or exhibiting complaints, or encrease of the solemnity. Stow has recorded an instance of this sort, in his *Survey of London*, p. 387. ed. 1599. The ceremony of our champion at the coronation, the only genuine

And wondred at his breathleffe hafty mood :
 But he for nought would stay his passage
 right,
 Till fast before the King he did alight ;
 Where falling flat great humbleffe he did
 make,
 And kist the ground whereon his foot was
 pight ;
 Then to his handes that writt he did betake,
 Which he disclofing, read thus, as the paper
 spake ;

XXVI.

‘ To thee, most mighty King of Eden fayre,
 ‘ Her greeting fend in these sad lines addrest
 ‘ The wofull Daughter and forsaken Heyre
 ‘ Of that great Emperour of all the West ;
 ‘ And bids thee be advized for the best,
 ‘ Ere thou thy Daughter linck, in holy band
 ‘ Of wedlocke, to that new unknowen Guest :
 ‘ For he already plighted his right hand
 ‘ Unto another love, and to another land.

remainder of chivalry subsisting in modern times, is much in the spirit of this custom. T. WARTON.

XXV. 2. ————— unwary] *Unexpected*, of which they were not aware. CHURCH.

XXV. 8. ————— *he did betake*,] *Commit*. This appears to have been a common acceptation of *betake*. See Barret's Dict. 1580. "To *betake*, or *committe*. Trado. I *betake*, *committe*, or *bequeath*, the matter to thee. Istuc tibi *dedo negotii*. Ter." Spenser often uses the word in this sense.

TODD.

XXVII.

‘ To me fad Mayd, or rather Widow fad,
 ‘ He was affyaunced long time before,
 ‘ And facred pledges he both gave, and had,
 ‘ Falso erraunt Knight, infamous, and for-
 fwoore !
 ‘ Witnesse the burning altars, which he swore,
 ‘ And guilty heavens of his bold periury ;
 ‘ Which though he hath polluted oft of yore,
 ‘ Yet I to them for iudgement iust doe fly,
 ‘ And them coniure t’ avenge this shamefull
 iniury !

XXVIII.

‘ Therefore since mine he is, or free or bond,
 ‘ Or falso or trew, or living or else dead,
 ‘ Withhold, O soverayne Prince, your hasty
 hond
 ‘ From knitting league with him, I you aread ;

XXVII. 4. ——— infamous, and forswore !] The accent falls on the second syllable of *infamous*. This was usual in elder days. Thus Drummond, in his *Urania* :

“ On this *infamous* stage of woe to die.”

And Sylvester, *Du Bart.* 1621, p. 241.

“ By thine *infamous* life’s accursed state.”

See more instances in the note on Milton’s *Ode Nativ.* v. 12.

“ *Infamous* blot.” TODD.

XXVII. 5. *Witnesse the burning altars, which he swore,*] That is, by which he swore. Spenser often omits the preposition. Virg. *Æn.* xii. 201.

“ *Tango aras, mediosque ignes, et numina testor.*” UPTON.

XXVIII. 4. ——— *I you aread ;*] I advise you.

So, in *Sir Bevis of Hampton* :

“ The Lady answered him tho,

“ From my gate *I read thee goe.*” TODD.

‘ Ne weene my right with strength adowne
 to tread,
 ‘ Through weaknesse of my widowed or woe :
 ‘ For Truth is strong her rightfull cause to
 plead,
 ‘ And shall finde friends, if need requireth foe.
 ‘ So bids thee well to fare, thy neither friend
 nor foe, *Fidessa.*

XXIX.

When he these bitter byting wordes had red,
 The tydings straunge did him abashed make,
 That still he fate long time astonished,
 As in great muse, ne word to creature spake.
 At last his solemne silence thus he brake,
 With doubtfull eyes fast fixed on his Guest ;
 “ Redoubted Knight, that for myne only sake
 Thy life and honor late adventurest ;
 Let nought be hid from me, that ought to be
 exprest.

XXX.

“ What meane these bloody vowes and idle
 threats,
 Throwne out from womanish impatient mynd?
 What hevens? what altars? what enraged
 heates,
 Here heaped up with termes of love unkynd,
 My conscience cleare with guilty bands would
 bynd?
 High God be witnessse, that I guilelesse am !

But if yourfelfe, Sir Knight, ye faulty fynd,
Or wrapped be in loves of former Dame,
With cryme doe not it cover, but difclose the
fame."

XXXI.

To whom the Redcroffe Knight this answere fent ;
" My Lord, my King ; be nought hereat
dismayd,
Till well ye wote by grave intendiment,
What Woman, and wherefore, doth me up-
brayd
With breach of love and loialty betrayd.
It was in my mishaps, as hitherward
I lately traveild, that unwares I strayd
Out of my way, through perils ftraunge and
hard ;
That day should faile me ere I had them all
declard.

XXXII.

" There did I find, or rather I was fownd
Of this falfe Woman that Fideffa hight,
Fideffa hight the falsest Dame on grownd,

XXXI. 9. *That day should &c.*] *Should* is frequently used for *would* by our poet and other writers of his time, or before him. See *Hebr.* ii. 32, and *Cicer. Nat. Deor.* iii. 32. " *Dies deficiat, si velim numerare.*" UPTON.

XXXII. 3. *Fideffa hight the falsest Dame*] I think that the pointing should be altered, and that the words would have a greater spirit and energy if we thus read :

" *Fideffa hight ! the falsest dame —*"

What, she called *Fideffa*, the *faithful !* the falsest of woman-kind—The repetition, *Fideffa hight*, carries with it a pathos and indignation. UPTON.

Most false Dueffa, royall richly dight,
 That eafy was t' inveigle weaker fight:
 Who by her wicked arts and wiely skill,
 Too false and ftrong for earthly skill or might,
 Unwares me wrought unto her wicked will,
 And to my foe betrayd, when leaft I feared ill."

XXXIII.

Then ftepped forth the goodly royall Mayd,
 And, on the ground herfelfe profráting low,
 With fober countenance thus to him fayd;
 " O pardon me, my foveraine Lord, to fhew
 The fecret treafons, which of late I know
 To have bene wrought by that false Sorce-
 reffe:
 Shee, onely ſhe, it is, that earft did throw
 This gentle Knight into fo great diftreffe,
 That death him did awaite in daily wretched-
 neffe.

XXXIV.

" And now it feemes, that ſhe ſuborned hath
 This crafty Meffenger with letters vaine,

XXXII. 4. ——— royall richly dight,] *Richly dight* is a frequent phrafe in our elder poetry, as I have fhown in a note on Milton's " windows *richly dight*," Il. Penf. 159. *Dight* is adorned, as in ft. 3, where Una is " fair *dight*." TODD.

XXXIV. 2. ——— with letters vaine,] *Vaine*, that is, *idle* letters. So corrected from the Errata of the firft edition, which reads *faine*, and which is, I ſhould think, what Spenser gave, as he uſes *faine* for *feign*, in ft. 38, and in F. Q. ii. i. 20 and 21. And perhaps he might here uſe it for *fained*, (dropping the laſt letter for the ſake of the rhyme,) that is, *falsed* letters, as in F. Q. ii. i. 1. CHURCH.

To worke new woe and unprovided scath,
 By breaking of the band betwixt us twaine;
 Wherein she used hath the practicke paine
 Of this false Footman, clokt with simpleness,
 Whome if ye please for to discover plaine,
 Ye shall him Archimago find, I ghesse,
 The falsest man alive; who tries, shall find no
 lesse."

XXXV.

The King was greatly moved at her speach;
 And, all with fuddein indignation fraight,
 Bad on that Messenger rude hands to reach.
 Eftsoones the gard, which on his state did wait,
 Attacht that Faytor false, and bound him strait:
 Who seeming forely chauffed at his band,
 As chained beare whom cruell dogs doe bait,

The poet would hardly have directed the alteration of *faine* to *vaine*, if he had intended the former word to exprets his meaning here. I subscribe to the following remark of Mr. Upton: "Spenser, among the errors of the press, corrected it *vaine*, that is, *false*; as used in Scripture." TODD.

XXXIV. 3. ——— unprovided scath,] *Unforeseen mischief*, as Mr. Church has observed. *Scath* is *hurt*, or *damage*. Thus G. Douglas, p. 72, v. 23. fol. edit.

——— "How grete harme and *skait*, for evermair,
 "That child has caught.—"

See also Gloss. Urry's Chaucer, V. *Scathe*. TODD.

XXXIV. 4. *By breaking of the band*] Some editions, since Spenser's, read "By breaking *off* the band." But, as Mr. Upton has observed, there is rarely any distinction, in old English books, between *of* and *off*. TODD.

XXXIV. 5. ——— *the practicke paine*] *The practice and endeavour*. UPTON.

XXXV. 5. ——— *Faytor*] *Faytor* is a law-term: A *vagabond*, *idle fellow*. Fr. *Faitard*, Skinner. CHURCH.

With ydle force did faine them to withstand;
 And often semblaunce made to scape out of
 their hand.

XXXVI.

But they him layd full low in dungeon deepe,
 And bound him hand and foote with yron
 chains;

And with continual watch did warely keepe.
 Who then would thinke, that by his subtile
 trains

He could escape fowle death or deadly pains?
 Thus, when that Princes wrath was pacifide,
 He gan renew the late forbidden baines,
 And to the Knight his Daughter dear he
 tyde

With sacred rites and vowes for ever to abyde.

XXXVII:

His owne two hands the holy knotts did knitt,
 That none but death for ever can divide;
 His owne two hands, for such a turne most fitt,
 The housling fire did kindle and provide,

XXXVI. 1. *But they him layd full low in dungeon deepe, &c.*] Compare *Rev.* xx. 2—7, and *F. Q.* ii. i. 1. And you will see how necessary 'tis to preserve the allegory, that Archimago should be *loosed out of his prison*: you will likewise see, that this poem is not unconnected; no cyclick or rhapsodical poem, but that 'tis *one and many*; *one* poem of *many* parts; and that the story cannot end, till the Knights all return back to the Fairy court, to give an account of themselves to their Fairy Queen. UPTON.

XXXVII. 4. *The housling fire did kindle and provide, And holy water thereon sprinkled wide;*] He alludes to the marriages of antiquity, which were solemnized,

And holy water thereon sprinckled wide ;
 At which the bushy teade a groome did light,
 And sacred lamp in secret chamber hide,
 Where it should not be quenched day nor night,
 For feare of evil fates, but burnen ever bright.

sacramento ignis et aquæ: The *houfing fire*, i. e. sacramental fire, or fire used in that sacrament of marriage. Anglo-S. *hysel*, the *Sacrament*; *hysl-dyrce*, the *Communion Cup*. Goth. *hunsl*, *victimæ*, *sacrificium*. Chaucer uses the word frequent, as *to ben houfled*, to receive the Sacrament. Shakspeare, in *Hamlet*, has *unhoufel'd*, i. e. not having received the Sacrament. These two elements, fire and water, were used in marriages; but the consecrated or holy water was not *sprinckled on the fire*, as Spenser seems to say; but the water was sprinkled on the *bride*: I wonder therefore Spenser did not rather write, "And holy water sprinckled on the bride." See Alex. ab Alexand. L. ii. C. 5. "Stipulatione ergo factâ et sponsione fecutâ, ignem et aquam in limine appositam uterque tangere jubebatur, quâ etiam *nova nupta aspergitur*: quasi eo fœdere inexplicabili vinculo et mutuo nexu forent copulati. Hæc enim elementa sunt primæ naturæ, quibus vita victusque communis constat, et quibus, qui extorres ab hominum cœtu futuri sunt, interdici legibus solet." Compare Servius on Virg. *Æn.* iv. 167, and on *Æn.* xii. 119. Allusions are frequent to this ceremony. See Ov. *Art. Am.* L. ii. 598, and Valer. Fl. L. viii. 245.

UPTON.

XXXVII. 6. *At which the bushy teade a groome did light,*

And sacred lamp in secret chamber hide, &c.]

Spenser uses here the Italian or Latin word, *tæda*: he says *bushy*, because made of a bundle of thorns: Alex. ab Alexand. L. ii. C. v. "Tertius vero anteit qui facem accensam præfert, *ex spina albâ*, quâ prælucente ad virum nupta deducitur." Catull. in *Nupt. Jul. et Manl.* "*Spineam quate tedam.*" Ovid, *Fast.* ii. 558. "Expectet puros *spinea teda* dies." There is another reading, *pineæ teda*: the *bushy teade*, because made of splitted pine, bundled together. Spenser adds, *And sacred lampe in secret chamber hide*; here I believe he has a mystical meaning of his own, for 'tis neither a Roman, Grecian, nor Jewith custom, as far as I can find. But he seems to allude to the mystical meaning of the Wise Virgins' lamps in the parable, which, like the typical fire in *Levit.* vi. 13, "shall ever be burning upon the altar of love; shall never go out." UPTON.

XXXVIII.

Then gan they sprinckle all the posts with wine,
 And made great feast to solemnize that day:
 They all perfumde with frankincense divine,
 And precious odours fetcht from far away,
 That all the house did sweate with great aray:
 And all the while sweete musicke did apply
 Her curious skill the warbling notes to play,
 To drive away the dull melánocholy;
 The whiles one fung a song of love and iollity.

XXXIX.

During the which there was an heavenly noise

XXXVIII. 1. *Then gan they sprinckle all the posts with wine,]* *With wine*, says Spenser; *with oil*, say others. "Mos fuerat ut nubentes puellæ, simul quum venissent ad limen mariti, *postes*, antequam ingrederentur, ornarent laneis vittis et *oleo* ungerent: et inde uxores dictæ sunt, quasi unxores." Servius on Virg. *Æn.* iv. 458. See Vossius, *Etymol. uxor.* UPTON.

XXXVIII. 8. *To drive away the dull melánocholy;]* The same verse occurs, and upon the same occasion, F. Q. i. v. 3.

T. WARTON.

XXXVIII. 9. ————— *a song of love &c.]* The epithalamium, or bridal song; of which see an account in the note on Spenser's beautiful poem, entitled *Epithalamion.* TODD.

XXXIX. 1. *During the which there was a heavenly noise* *Heard sound &c.]* Alluding, as Mr. Upton observes, to the song sung at the marriage of the Lamb, *Rev.* xix. 6, 7. *Noise* is here used in the same sense, as in *Psal.* xlvi. 5. "God is gone up with a merry *noise.*" See Mr. Warton's note on "melodious *noise,*" in Milton's *Ode at a Solemn Musick.* In old French, it may be added, the word *noise* is to be found in a good sense. Thus in the *Bible Historiaux*:

"Et jonglor y font grant *noise.*"

See the note on *Hist. de Gerard Comte de Nevers*, Paris edit. 12mo. P. 2d. p. 101, where we are told that *noise* is often thus used in the ancient romances. TODD.

Heard fownd through all the pallace plea-
 fantly,
 Like as it had bene many an angels voice
 Singing before th' Eternall Maiefty,
 In their trinall triplicities on hye :
 Yett wist no creature whence that hevenly
 fweet
 Proceeded, yet each one felt secretly
 Himfelfe thereby reft of his fences meet,
 And ravished with rare impreffion in his sprite.

XL.

Great ioy was made that day of young and old,
 And folemne feaft proclaymd throughout the
 land,
 That their exceeding merth may not be told :
 Suffice it heare by signes to understand
 The ufual ioyes at knitting of loves band.
 Thrice happy man the Knight himfelfe did
 hold,
 Poffeffed of his Ladies hart and hand ;
 And ever, when his eie did her behold,
 His heart did feeme to melt in pleasures mani-
 fold.

XXXIX. 5. *In their trinall triplicities*] See the note on the poet's *Hymne of Heav. Love*, ver. 64. TODD.

XXXIX. 9. ———— [sprite.] So the first and second editions ; which Upton, Church, and Tonfon's edit. of 1758, follow. Some editions read *spreeete* or *spreet*. TODD.

XL. 3. ———— [may] *Can.* See the note on F. Q. i. vi. 39. CHURCH.

XL. 9. *His hart &c.*] So the first edition, and the edit. 1751. The second edition, the folios, and Hughes, read "*Her*"

XLI.

Her ioyous prefence, and fweet company,
 In full content he there did long enioy ;
 Ne wicked envy, ne vile gealofy,
 His deare delights were hable to annoy :
 Yet, fwimming in that fea of blisfull ioy,
 He nought forgott how he whilome had
 fworne,
 In cafe he could that monftrous Beast deftroy,
 Unto his Faery Queene backe to retourne ;
 The which he fhortly did ; and Una left to
 mourne.

XLII.

Now, ftrike your failes, yee iolly mariners,
 For we be come unto a quiet rode,
 Where we muft land fome of our paffengers,
 And light this weary vefsell of her lode.
 Here fhe a while may make her fafe abode,
 Till fhe repaired have her tackles fpent,

heart." How material an alteration for the worfe this is, I need not fay. The genuine reading reminds me of that tender paffage in Milton, *Par. L. B. v. 11.*

————— " he, on his fide
 " Leaning half rais'd, *with looks of cordial love*
 " Hung over her enamour'd." CHURCH.

Mr. Upton, and Tonfon's edition of 1758, have alfo re- admitted the genuine reading. TODD.

XLII. 1. *Now, ftrike your failes, &c.*] See alfo the firft ftanza of this canto ; and Statius, *Theb. xii. 809, Silv. IV. iv. 89* ; Virg. *Georg. iv. 116* ; Juv. *Sat. i. 149* ; Sidonius, *Carm. xxiv. 99, Epift. xvi, Carm. ii. 537* ; Ovid. *Art. Am. i. 779, iii. 784, Remed. 811* ; Nemesian, *Cyneget. 58*. Profe-writers ufe the fame metaphor. JORTIN.

And wants supplide; and then againe abroad
 On the long voiage whereto she is bent:
 Well may she speede, and fairely finish her
 intent! *

* OUR poet having brought his vessel into harbour, to refit and repair; let us, like travellers, talk over the wonders we have seen, and the regions we have passed over of fable, mystery, and allegory.

However the wise, and the grave, may affect to despise wonderful tales; yet well related, with novelty and variety, they work upon the heart by secret charms and philters, and never fail both to surprize and to delight. But delight and entertainment are not all; for a good poet should instruct; not in the narration of particular facts, like an historian; but in exhibiting universal truths, as a philosopher: by showing the motives, causes, and springs of action; by bringing before your eyes TRUTH in her lovely form, and ERROR in her loathsome and filthy shape; DECEIT should be stripped, and HYPOCRISY laid open: and, while wonderful stories and representations of visionary images engage the fancy, the poet should all along intend these only as initiations into the more sacred mysteries of morals and religion.

Left you should object to the probability of his stories, the poet names the time, when these wonders were performed, viz. during the minority of Prince Arthur; and mentions the very persons who performed them; Prince Arthur, St. George, Sir Satyrane, Archimago, &c. nay, he points out the very places, wherein the adventures were achieved. If after so circumstantial a recital of time, place, and persons, you will still not believe him, you must be enrolled, I think, among the very miscreants; for as to his wonderful tales of enchantments, witches, apparitions, &c. all this is easily accounted for by supernatural assistance.

This first book bears a great resemblance to a tragedy, with a catastrophe not unfortunate. The Redcrosse Knight and Una appear together on the stage; nothing seeming to thwart their happiness; but, by the plots and pains of Archimago, they are separated; hence suspicions and distresses: She with difficulty escapes from a lawless Sarazin and Satyrs, and he is actually made a prisoner by a merciless Giant: When unexpectedly Prince Arthur, like some god in a machine, appears, and releases the Knight; who becomes a new man, and with new joy is contracted to his ever-faithful Una.

If we consider the persons or characters in the drama, we shall find them all consistent with themselves, yet masterly opposed and contrasted: The simplicity and innocence of Una may be set in opposition to the flaunting falsehood of the Scarlet Whore: The pious Knight is diametrically opposite to the impious Sarazin: the sly hypocrite Archimago differs from the sophist Despair. And even in laudable characters, if there is a sameness, yet too there is a difference; as in the magnificence of Prince Arthur, in the plainness of the Christian Knight, and in the honest behaviour of Sir Satyrane.

How well adapted to their places are the paintings of the various scenes and decorations: Some appear horrible, as the den of Error; Hell; the Giant; the cave of Despair; the Dragon, &c: others terrible and wonderful, as the magical cottage of Archimago; the plucking of the bloody bough; the Sarazin's supernatural rescue and cure, &c: others are of the pastoral kind, as the pleasing prospects of the woods, and diversions of the wood-born people, with old Sylvanus; or magnificent, as the description of Prince Arthur, and the solemnizing of the contract of marriage between the Knight and Una.

The scene lies chiefly in Fairy land, (though we have a view of the house of Morpheus, in the first canto, and of hell in the fifth,) and changes to the land of Eden, in the eleventh and twelfth cantos.

Should we presume to lift up the mysterious veil, wrought with such subtle art and ornament, as sometimes to seem utterly to hide, sometimes lying so transparent, as to be seen through; should we take off, I say, this fabulous covering; under it we might discover a most useful moral: *The beauty of truth; the foulness of error; sly hypocrisy; the pride and cruelty of false religion; holiness completed in virtues; and the church, if not in its triumphant, yet in its triumphing, state.* Spenser, in his letter to Sir W. R., tells us his poem is a continued allegory: Where therefore the moral allusion cannot be made apparent, we must seek (as I imagine) for an historical allusion; and always we must look for more than meets the eye or ear; the words carrying one meaning with them, and the secret sense another.

UPTON.

THE SECOND BOOK OF
THE FAERIE QUEENE

CONTAYNING

THE LEGEND OF SIR GUYON, OR OF TEMPERAUNCE.

I.

RIGHT well I wote, most mighty Soveraine,
That all this famous ántique history
Of some th' abundance of an ydle braine
Will iudged be, and painted forgery,
Rather then matter of iust memory ;
Sith none that breatheth living aire doth know
Where is that happy land of Faëry,
Which I so much doe vaunt, yet no where
show ;

But vouch antiquities, which no body can know,

II.

But let that man with better fence advize,
That of the world least part to us is red ;
And daily how through hardy enterprize
Many great regions are discovered,
Which to late age were never mentioned.
Who ever heard of th' Indian Peru ?

II. 6. *Who ever heard &c.*] In the Gothick ages, the stories of monsters, dragons, and serpents, were received for several reasons: 1. From the vulgar belief of enchantments: 2. From their being reported on the faith of Eastern tradition, by the

Or who in venturous vessell measured
 The Amazon huge river, now found trew?
 Or fruitfullest Virginia who did ever vew?

III.

Yet all these were, when no man did them know,
 Yet have from wifest ages hidden beene;
 And later times things more unknowne shall
 shew.

Why then should witleffe man so much mis-
 weene,

That nothing is, but that which he hath seene?
 What, if within the moones fayre shining
 spheare,

What, if in every other starre unseene
 Of other worldes he happily should heare?
 He wonder would much more; yet such to some
 appeare.

IV.

Of Faery lond yet if he more inquire,
 By certein signes, here sett in fondrie place,
 He may it fynd; ne let him then admyre,

adventurers into the Holy Land: 3. In still later times, from *the strange things told and believed, on the discovery of the new world.* This last consideration we find here employed by Spenser, to give an air of probability to his Faery tales.

HURD.

III. 1. ———— *when no man did them know,*] Either he means, that such countries existed, though they were for a time not inhabited; or, that they were inhabited, though the Europeans for many ages knew it not. CHURCH.

IV. 1. ———— *more*] *Greatly.* The sense is, If he is greatly desirous to know what place is meant by Fairy land. CHURCH.

But yield his fence to bee too blunt and bace,
 That no'te without an hound fine footing trace.
 And thou, O fayrest Princeffe under sky,
 In this fayre mirrhour maist behold thy face,
 And thine owne realmes in lond of Faëry,
 And in this ántique ymage thy great auncestry.

V.

The which O! pardon me thus to enfold
 In covert vele, and wrapt in shadowes light,
 That feeble eyes your glory may behold,
 Which ells could not endure those beamës
 bright,
 But would bee dazled with exceeding light.
 O! pardon, and vouchsafe with patient eare
 The brave adventures of this Faery Knight,
 The good Sir Guyon, graciously to heare;
 In whom great rule of Temp'raunce goodly doth
 appeare.

IV. 6. *And thou, O fayrest Princeffe &c.*] The reason of Spenser's presenting his Queen with this fair mirrour, is explained in the Prelim. Essay on the Allegorical Character of the poem. TODD.

CANTO I.

*Guyon, by Archimage abusd,
The Redcrosse Knight awaytes;
Fyndes Mordant and Amavia slaine
With Pleasures poisoned baytes.*

I.

THAT conning Architect of cancred guyle,
Whom Princes late displeasure left in bands,

I. 1. *That conning Architect of cancred guyle, &c.]* Let any reader consider this stanza with which our poet opens his second book; and particularly let him remember the hint given in the first book, "How he, *St. George, the Redcrosse Knight*, had sworn unto his Faery Queene backe to retourne." He will then perceive the connection of these books; and that this poem cannot have an end, until all the Knights have finished all their adventures; and until all return to the court of the Fairy Queen, together with Prince Arthur (the Briton Prince) who is properly the hero of the poem; and whose chief adventure, viz. of his seeking, and at length finding, the Fairy Queen, is what connects the poem, and makes it a whole.—

Consider likewise the common enemy is now loosed from his bands: Archimago, the adversary, the accuser, the deceiver; is now gone out again to deceive:—*He is loosed out of prison.*—This is not said by chance, meerly to lengthen out, or after a botching manner to tack, his poem together; but 'tis scriptural, and his allegory required it so to be. See *Rev. xx. 2, 3, &c.*

Let me put the reader in mind of one thing more, which is, that the Redcrosse Knight is now plain *St. George*; and that he must not look any longer for that high character shadowed in him, which he bore in some adventures: He is still a holy, godly, and a christian Knight. UPTON.

Gregory Nazianzen, it may be observed, denominates, in his Tragedy of *Christus Patiens*, the old Dragon *ἀγκυλομήτης*, *fraudis artifex*; whence perhaps Spenser's *architect of guyle*, applied to the same deceiver, as Milton's *artificer of fraud* also is, *Par. L. B. iv. 121.* TODD.

For falsed letters, and suborned wyle ;
 Soone as the Redcroffe Knight he understands
 'To beene departed out of Eden landes,
 To serue againe his soveraine Elfin Queene ;
 His artes he moves, and out of caytives
 handes

Himselfe he frees by secret meanes unseene ;
 His shackles emptie lefte, himselfe escaped
 cleene ;

II.

And forth he fares, full of malicious mynd,
 To worken mischief, and avenging woe,
 Whereever he that godly Knight may fynd,
 His onely hart-fore and his onely foe ;
 Sith Una now he algates must forgoe,
 Whom his victorious handes did earst restore
 To native crowne and kingdom late ygoe ;
 Where she enioyes sure peace for evermore,
 As wetherbeaten ship arryv'd on happie shore.

I. 7. ————— out of caytives handes] Out of the hands of *caytives*. For *caytives* is the reading in Spenser's own editions. The folios, however, read *caytive*, which Mr. Church has adopted, and which Mr. Upton also is inclined to prefer. "Caytive hands," i. e. *base* hands, as Mr. Church remarks. Perhaps, however, the poet here intended *caytives* for *persons*, namely, "Those who him (Archimago) laid full low in dungeon deep," F. Q. i. xii. 36. Hughes's second edition, the edit. of 1751, and Tonson's edit. of 1758, read *caytives*. TODD.

II. 4. His onely &c.] *Greatest*. See the note on F. Q. i. vii. 50. CHURCH.

II. 5. ————— algates] *Wholly, altogether*. See the note on *algates*, F. Q. ii. v. 37. TODD.

II. 7. ————— late ygoe ;] *Lately*. CHURCH.

III.

Him therefore now the obiect of his spight
 And deadly food he makes : him to offend
 By forged treason, or by open fight,
 He seekes, of all his drifte the aymed end :
 Thereto his subtile engins he does bend,
 His practick witt and his fayre fyled tonge,
 With thousand other sleightes ; for well he
 kend

His credit now in doubtfull ballaunce hong :
 For hardly could bee hurt, who was already
 stong.

IV.

Still, as he went, he craftie stales did lay,
 With cunning traynes him to entrap un-
 wares,
 And privy spyals plaft in all his way,
 To weete what course he takes, and how he
 fares ;

III. 2. *And deadly food*] That is, *feud*. But *food* is Spenser's own reading. See the notes on F. Q. i. viii. 9. Mr. Upton here reads *feude*, following the example of the folios, and other modern editions. Mr. Church restores the original spelling. TODD.

III. 9. *For hardly could bee hurt,*] For hardly could *he* be hurt, &c. TODD.

IV. 1. _____ stales] *Devices, tricks*. See the note on *stales*, F. Q. vi. x. 3. TODD.

IV. 3. *And privy spyals*] *Espials, or spies*. So, in *Pheander, the Maiden Knight*, 4to. bl. l. Ch. 20. "He had, by such secret *espials* as he procured, learned the truth of this noble man." Again, Ch. 22. "We come, as *spyals*, to view thy forces, and to discouer them." TODD.

To ketch him at a vauntage in his snares.
 But now so wise and wary was the Knight
 By tryall of his former harmes and cares,
 That he descryde, and shonned still, his flight :
 The fish, that once was caught, new bayt wil
 hardly byte.

V.

Nath'lesse th' Enchaunter would not spare his
 payne,

In hope to win occasion to his will ;
 Which when he long awaited had in vayne,
 He chaungd his mynd from one to other ill :
 For to all good he enemy was still.
 Upon the way him fortun'd to meete,
 Fayre marching underneath a shady hill,
 A goodly Knight, all armd in harnesse meete,
 That from his head no place appeared to his
 feete.

VI.

His carriage was full comely and upright ;
 His countenance demure and temperate ;

IV. 5. ——— at a vauntage in his snares.] To have the odds of him, to catch him completely in his snares. Fr. *A l'avantage*. TODD.

IV. 6. ——— wise and wary] In some editions *swift* has been substituted for *wise*; and in the second quarto, and first folio, this and the following line, as Mr. Church has remarked, have changed places. *Ware*, or *wary* and *wise*, is Chaucer's combination. See the note on *ware*, F. Q. i. vii. 1.

TODD.

V. 8. ——— all armd &c.] That is, armed *cap-a-pee*. CHURCH.

But yett so sterne and terrible in fight,
That cheard his friendes, and did his foes
amate :

He was an Elfin borne, of noble state
And mickle worship in his native land ;
Well could he tourney, and in lists debate,
And knighthood tooke of good Sir Huons
hand,

When with king Oberon he came to Fary land.

VI. 3. *But yett so sterne and terrible in fight,
That cheard his friendes, and did his foes amate :*] The
very fame picture we have of Arthegall, who bears the person
of Justice, F. Q. iii. ii. 24.

“ His manly face that did his foes agrize,

“ And friends to terms of gentle truce entize.”

And perhaps Spenser had Xenophon's character of Agefilaus
in view : Πραότατος μὲν φίλοις, ἰχθροῖς δὲ φοβερῶτατος. UPTON.

VI. 6. *And mickle worship]* Honour. The word is often
so used by Spenser. Thus in the *Hist. of Kynge Arthur*, impr.
by T. East, B. 5. C. 6. “ How king Arthur sent for syr
Gawaine and other to Lucyus, and how they were assailed and
escaped with *worship*.” TODD.

VI. 8. *And knighthood took of good Sir Huons hand,*

When with king Oberon he came to Fary land.] Mr.

Upton thinks that Sir Huon de Paganis, founder of the Knights
Templars, is here intended by the poet. Mr. Warton merely
observes that “ there is a romance, called *Sir Huon of Bor-*
deaux, mentioned among other old histories of the same kind,
in Laneham's Letter concerning Queen Elisabeth's entertain-
ment at Kenelworth Castle.” Mr. Warton also mentions that
it was a translation from the French, and passed through three
editions; but nothing more on the subject. Now, as Mr.
Upton thinks that Spenser intended *not to leave us in the dark*
concerning this Sir Huon; (whom he erroneously supposes to
be Sir Hugh de Paganis;) and as neither Mr. Upton nor Mr.
Warton have thrown further light upon the passage before us,
I must inform the reader that, from the original romance of
Huon de Bordeaux, the poet's meaning may be ascertained.
King Oberon appears to have been particularly attached to

VII.

Him als accompanyd upon the way
 A comely Palmer, clad in black attyre,
 Of ripest yeares, and heares all hoarie gray,
 That with a staffe his feeble steps did stire,
 Least his long way his aged limbes should tire:
 And, if by lookes one may the mind aread,
 He seemd to be a sage and sober fyre;
 And ever with slow pace the Knight did lead,
 Who taught his trampling steed with equall steps
 to tread.

VIII.

Such whenas Archimago them did view,
 He weened well to worke some uncouth wyle:

Huon de Bordeaux. After having become acquainted with him, as he wished, the *Faery king* proceeds to show him every attention, viz. “Des grandes merueilles que le Roy Oberon racompta à Huon de Bordeaux, et des choses qu’ il fist:” And afterwards, “Des beaux dons que le Roy Oberon fit à Huon.” The *Faery king* succours him in many dangers, and finally presents to him his kingdom of Faery: “Comment Oberon donna à Huon son Royaume de Feuerie.—Mais pour ce que ie vous aime loyaument,” says the king to Huon, “ie vous mettray la couronne dessus votre chef, & ferez Roy & seigneur de mon Royaume, &c.” The poet therefore alludes to the hero’s exercise of the kingly power in creating Knights. TODD.

VII. 4. ————— did stire,] *Stir, move.* Lat. *movere*, Junius. So, in F. Q. ii. ix. 30.

“An huge great payre of bellows which did styre
 “Continually—”

And see F. Q. iii. vii. 45. CHURCH.

VII. 8. *And ever with slow pace*] *With slow pace*, i. e. even, equal, not in a hurry and confusion: ἡσυχῇ ἐν ταῖς ὁδοῖς βαδίζειν. I am apt to think that Spenser had the following passage of Plato, in *Charmides*, in view, where he is speaking of temperance: Τὸ κοσμίως πάντα πράττειν, καὶ ἡσυχῇ ἐν τε ταῖς ὁδοῖς βαδίζειν, καὶ διαλέγεσθαι, καὶ τὰλλα πάντα ὡσάντως ποιῆν. UPTON.

Eftsoones, untwisting his deceitfull clew,
 He gan to weave a web of wicked guyle ;
 And, with faire countenance and flattring style
 To them approching, thus the Knight be-
 spake ;

“ Fayre sonne of Mars, that seeke with war-
 like spoyle,

And great atchiev'ments, great yourfelfe to
 make,

Vouchsafe to stay your steed for humble misers
 sake.”

IX.

He stayd his steed for humble misers sake,

And badd tell on the tenor of his playnt :

Who feigning then in every limb to quake

Through inward feare, and seeming pale and
 faynt,

With piteous mone his percing speach gan
 paynt ;

“ Deare Lady ! how shall I declare thy cace,

Whom late I left in languorous constraynt ?

Would God ! thyfelfe now present were in
 place

VIII. 9. ————— *humble misers sake.*] A poor
miserable man's sake. Lat. *miser.* See also F. Q. ii. iii. 8.

CHURCH.

IX. 8. ————— *were in place*] Mr. Upton is
 facetious on the phrase *in place*, and says that the poet uses it
 “ more for rhyme than reason.” But the poet follows the
 authority, so often adopted, of romance. Thus, in *Bevis of
 Hampton* :

To tell this ruefull tale : 'Thy fight could win
thee grace :

X.

“ Or rather would, O ! would it so had chaunft,
That you, most noble Sir, had present beene
When that lewd rybault, with vyle lust ad-
vaunft,
Laid first his filthie hands on Virgin cleene,
To spoyle her dainty corps, so faire and sheene
As on the earth, great mother of us all,
With living eye more fayre was never seene-

“ I shall goe now and make a writ,
“ Through some clarke wise of wit,
“ That no man shall haue grace
“ While those letters be *in place* :”

That is, while those letters *exist*. TODD.

IX. 9. *To tell this &c.*] So all the editions. I should think Spenser gave, “ To tell *thy* ruefull tale !” CHURCH.

X. 3. *When that lewd rybault, with vyle lust advaunft,*] *Rybault*, Fr. A scoundrel, a ruffian. See *De Messire Floridan & de la belle Ellinde*, 4to. 1523, fol. iiii. “ Lung desdictz quatre *ribaulx* de loing luy gecta vng dart que luy entra ou corps & le perca tout outre ;” these villains are before called “ *mauvais garçons*.” The other expression in Spenser’s verse, *advauunft*, here means *driven forward, impelled, or hastened*, Fr. *avancé*. TODD.

X. 4. _____ *on Virgin cleene,*] Mr. Upton says that *cleene* should be joined to *corps*, and *sheene* to *Virgin*. He would not have said so, if he had read the romance of *Bevis of Hampton*, to the marvels and phraseology of which Spenser was partial. The Patriarch thus cautions Sir Bevis :

“ And forbad him on his life,
“ That he should neuer take any to wife,
“ But were she a *Maiden cleane* :
“ Yea, said Bevis, so I meane.”

Bevis afterwards mentions this injunction, and repeats the phrase of *Maiden cleane*. TODD.

Of chastity and honour virginall :
 Witnes, ye heavens, whom she in vaine to help
 did call !

XI.

“ How may it be,” sayd then the Knight halfe
 wroth,
 “ That Knight should knighthood ever so
 have shent ?”
 “ None but that saw,” quoth he, “ would
 weene for troth,
 How shamefully that Mayd he did torment:
 Her looser golden lockes he rudely rent,
 And drew her on the ground; and his sharpe
 sword
 Against her snowy brest he fiercely bent,
 And threatned death with many a bloodie
 word ;
 Tounge hates to tell the rest that eye to see
 abhord.”

XII.

Therewith amoved from his sober mood,
 “ And lives he yet,” said he, “ that wrought
 this act ?
 And doen the heavens afford him vitall food ?”
 “ He lives,” quoth he, “ and boasteth of the
 fact,

XI. 1. *How may it be,*] That is, *How can* it be. See the
 note on F. Q. i. vi. 39. CHURCH.

Ne yet hath any Knight his courage
crackt."

"Where may that treachour then," fayd he,
"be found,

Or by what meanes may I his footing
tract?"

"That shall I shew," said he, "as fure as
hound

The stricken deare doth chaleng by the bleeding
wound."

XIII.

He stayd not lenger talke, but with fierce yre
And zealous hafte away is quickly gone
To seeke that Knight, where him that crafty
Squyre
Supposd to be. They do arrive anone
Where fate a gentle Lady all alone,
With garments rent, and heare discheveled,
Wringing her handes, and making piteous
mone :

XII. 5. ———— *his courage crackt.*] This seems too low an expreffion for "Nor yet hath any Knight *broken* or *subdued* his courage." It reminds us of a quaint and modern phrafe, which is also to be found in *Bevis of Hampton*, where a battle is described :

"Men might heare *crownes CRACKE*,
"When Beuis gan to strike."

Spenser's rhyme required this ungraceful word. TODD.

XII. 9. *The stricken deare*] *The wounded deer.* See F. Q. i. ii. 24. So Shakspeare, in *Hamlet* :

"Why, let the *stricken deer* go weep." CHURCH.

XIII. 1. *He*] *Sir Guyon.* CHURCH.

Her swollen eyes were much disfigured,
And her faire face with teares was fowly blub-
bered.

XIV.

The Knight, approching nigh, thus to her said ;
“ Faire Lady, through fowle sorrow ill be-
dight,
Great pittie is to see you thus difmayd,
And marre the blossom of your beauty bright:
Forthy appease your grieffe and heavy plight,
And tell the cause of your conceived payne ;
For, if he live that hath you doen despight,
He shall you doe dew recompence agayne,
Or els his wrong with greater puiffance main-
taine.”

XV.

Which when she heard, as in despightfull wife
She wilfully her sorrow did augment,
And offred hope of comfort did despise :
Her golden lockes most cruelly she rent,
And scratcht her face with ghastly dreriment ;
Ne would she speake, ne see, ne yet be seene,
But hid her visage, and her head downe bent,
Either for grievous shame, or for great teene,
As if her hart with sorrow had transfixt beene :

XIII. 9. ——— *with teares was fowly blubbered.*] So, in F. Q. iii. viii. 32. “ And blubbred face with teares &c.” Where see the note. TODD.

XIV. 5. Forthy] *Therefore*, as in Chaucer, *Kn. Tale*, 1843, edit. Tyrwhitt.

“ And *forthy* I you put in this degree.” TODD.

XVI.

Till her that Squyre bespake ; “ Madame, my
liefe,

For Gods deare love be not so wilfull bent,
But doe vouchsafe now to receive reliefe,
The which good fortune doth to you present.
For what bootes it to weepe and to wayment
When ill is chaunst, but doth the ill increase,
And the weake minde with double woe tor-
ment ?”

When she her Squyre heard speake, she gan
appease

Her voluntarie paine, and feele some secreet ease.

XVII.

Eftsoone she said ; “ Ah ! gentle trustie Squyre,
What comfort can I, wofull wretch, conceive !
Or why should ever I henceforth desyre
To see faire heavens face, and life not leave,
Sith that false Traytour did my honour
reave ?”

“ False traytour certes,” saide the Faerie
Knight,

“ I read the man, that ever would deceave
A gentle Lady, or her wrong through might :
Death were too litle paine for such a fowle def-
pight.

XVI. 5. ————— wayment] *Bewail, lament.*
See the note on *wayment*, F. Q. iii. iv. 35. UPTON.

XVIII.

“ But now, fayre Lady, comfort to you make,
 And read who hath ye wrought this shame-
 full plight,
 That short revenge the man may overtake,
 Wherefo he be, and soone upon him light.”
 “ Certes,” said she, “ I wote not how he hight,
 But under him a gray steede he did wield,
 Whose sides with dapled circles weren dight;
 Upright he rode, and in his silver shield
 He bore a Bloodie Crosse, that quartred all the
 field.”

XIX.

“ Now by my head,” saide Guyon, “ much I
 muse,
 How that fame Knight should doe so fowle
 amis,
 Or ever gentle Damzell so abuse:
 For may I boldly fay, he surely is
 A right good Knight, and trew of word ywis:
 I present was, and can it witnesse well,

XIX. 5. ————— ywis:] *Certainly, or truly.* See also F. Q. ii. vii. 53. It occurs perpetually in the romance of *Bevis of Hampton*.

“ He found the keepers slaine *ywis*,

“ But Bevis escaped is.”

Again,

“ He kept with him Sir Beuis,

“ Till he was found and whole *ywis*.”

So Chaucer, *Mill. T.* 3705. edit. Tyrwhitt.

“ *Ywis*, lemman, I have swiche love-longing.” TODD.

XIX. 6. *I present was,*] I was at the solemn feast held by

When armes he swore, and streight did enterpris

Th' Adventure of the Errant Damozell;
In which he hath great glory wonne, as I heare
tell.

XX.

“Nathleffe he shortly shall againe be tryde,
And fairely quit him of th' imputed blame;
Els, be ye sure, he dearely shall abyde,
Or make you good amendment for the fame:
All wrongs have mendes, but no amendes of
shame.

Now therefore, Lady, rise out of your paine,
And see the salving of your blotted name.”
Full loth she seemd thereto, but yet did faine;
For she was inly glad her purpose so to gaine.

XXI.

Her purpose was not such as she did faine,
Ne yet her person such as it was seene;
But under simple shew, and semblant plaine,

the Queen of Fairy land, when this Knight of the Red Cross had the adventure assigned him of the Errant Damsel, *Una*, as mentioned in the first book. UPTON.

XX. 7. ————— *your blotted name.*] This is the reading of Spenser's second edition, which is followed by all subsequent editions, except by Tonson's in 1758; which reads, with the first edition, *blotting*. Mr. Upton indeed refers to one of his *canons*, too learnedly applied to the phraseology of Shakspere; viz. that *of active participles being used passively*: Yet he acknowledges that *blotted* makes the sense easier. I am persuaded, that *blotting* was an error in the first edition, which escaped the poet's notice; and that he was happy to correct it *blotted* in the second edition. TODD.

Lurkt false Dueſſa ſecretly unſeene,
 As a chaſte Virgin that had wronged beene;
 So had false Archimago her diſguyſd,
 To cloke her guile with ſorrow and ſad teene;
 And eke himſelfe had craftily deviſd
 To be her Squire, and do her ſervice well aguifd.

XXII.

Her, late forlorne and naked, he had found
 Where ſhe did wander in waſte wilderneſſe,
 Lurking in rockes and caves far under ground,
 And with greene moſſe cov'ring her naked-
 neſſe
 To hide her ſhame and loathly filthineſſe,
 Sith her Prince Arthur of proud ornaments
 And borrowd beauty ſpoyld: Her nathëleſſe
 Th' Enchaunter finding fit for his intents
 Did thus reweſt, and deckt with dew habili-
 ments.

XXIII.

For all he did was to deceive good Knights,
 And draw them from purſuit of praiſe and
 fame

XXI. 9. ————— *well aguifd.*] *Accoutred, or dressed.* See the note on *aguifd*, F. Q. ii. vi. 7. TODD.

XXII. 2. ————— *in waſte wilderneſſe,*] He repeats this phraſe in his *Virgil's Gnat*, ſt. 47. Where ſee the note.

TODD.

XXII. 9. *Did thus reweſt,*] *Reveſtir.* Fr. reinveſt, *clothe* or *apparel again*. See Cotgrave. See alſo the old romance of *Cheualier aux armes Doree*, 4to. Par. Impr. pour Iean Bonfons, ſign. F. i. “ Et adonc les cheualiers prindrent le corps de la pucelle que les deux damoyſelles auoyent *reueſtue* & aornee le plus richement, &c.” TODD.

To slug in slouth and sensuall delights,
 And end their daies with irrenowmed shame.
 And now exceeding grieve him overcame,
 To see the Redcrosse thus advaunced hie;
 Therefore this craftie engine he did frame,
 Against his praise to stirre up enmitie
 Of such, as vertues like mote unto him allye.

XXIV.

So now he Guyon guydes an úncouth way
 Through woods and mountaines, till they
 came at last
 Into a pleasant dale that lowly lay
 Betwixt two hils, whose high heads, overplast,
 The valley did with coole shade overcast;
 Through midst thereof a little river rold,
 By which there fate a Knight with helme
 unlaste,
 Himselfe refreshing with the liquid cold,
 After his travell long and labours manifold.

XXV.

“Lo! yonder he,” cryde Archimage alowd,
 “That wrought the shamefull fact which I
 did shew;

XXIII. 3. *To slug in slouth*] He employs the verb *slug* again, F. Q. iii. vii. 12. “He us’d to *slug*, or sleepe in slothfull shade.” See Cotgrave’s F. Dict. “To *slugge* it, PARESSER, to laze it, to *live idly*.” TODD.

XXIII. 4. *And end their daies with irrenowmed shame.*] Virgil calls Buiris *illaudatus*, Georg. iii. 5, *irrenowmed*; shewing, by this negation of all praise, that he deserves all disgrace.

URTON.

And now he doth himfelfe in fecret throwd,
 To fly the vengeance for his outrage dew ;
 But vaine ; for ye fhall dearely do him rew :
 (So God ye fpeed and fend you good fucceffe!)
 Which we far off will here abide to vew."

So they him left inflam'd with wrathfulneffe,
 That ftreight againft that Knight his fpeare he
 did addrefse.

XXVI.

Who, feeing him from far fo fierce to pricke,
 His warlike armes about him gan embrace,
 And in the reft his ready fpeare did fticke ;
 Tho, whenas ftill he faw him towards pace,
 He gan rencounter him in equall race.
 They bene ymett, both ready to affrap,
 When fuddeinly that Warriour gan abace

XXV. 6. *So &c.*] All the editions place a comma only after *rew*, and a femicolon after *fucceffe* ; as if the fense were, *So God &c.* that is, *Provided God fhall give you fucceffe*. The pointing, as we have given it, makes the fense more natural.

CHURCH.

XXVI. 6. ————— *ready to affrap,*] *Encounter.* Ital. *affrappare*. Fr. *frapper*. See alfo F. Q. iii. ii. 6. "To *affrap* the rider," i. e. to ftrike down. UPTON.

XXVI. 7. *When fuddeinly &c.*] In this and the next ftanza Sir Guyon fuddenly abafes his fpear, and begs pardon of the Redcroffe Knight for having attacked him ; as if he had juft now difcovered him to be the Redcroffe Knight : whereas he knew him to be fo, ft. 19. and after that refolves to fight with him. T. WARTON.

Sir Guyon at firft refolves to fight with the Redcroffe Knight ; but, *upon fight of his fhield*, inftantly recollects himfelf, and abafes his fpear. This is very fuitable to his character, and produces an agreeable effect. It is further obfervable that his Palmer (*his reafon*) was then abfent. CHURCH.

His threatned speare, as if some new mishap
Had him betide, or hidden danger did entrap;

XXVII.

And cryde, “ Mercie, Sir Knight! and mercie,
Lord,

For mine offence and heedelesse hardiment,
That had almost committed crime abhord,
And with reprochfull shame mine honour
shent,

Whiles cursed steele against that Badge I bent,
The sacred Badge of my Redeemers death,
Which on your shield is set for ornament!”

But his fierce foe his steed could stay uneath,
Who, prickt with courage kene, did cruell bat-
tell breath.

XXVIII.

But, when he heard him speake, streight way
he knew

His errour; and, himselfe inclyning, sayd;
“ Ah! deare sir Guyon, well becommeth you,

Sir Guyon has been worked up by Archimago, and by seeing a Lady in distress, to fight St. George, whom he knew at the Court of the Fairy Queen. These were his first thoughts, and sudden resolution; but, upon seeing St. George himself and his sacred badge, his sudden resentment is stopped; and he recollects that surely he ought to expostulate, before he committed such an outrage. This is a very fine instance of self-government; namely, *by proper recollection to remove sudden resentment.* UPTON.

XXVIII. 2. ———— *himselſe inclyning,*] *Bowing.* Thus also F. Q. v. ix. 34. “ To whom she eke *inclyning* &c.” Where see the note. TODD.

XXVIII. 3. ———— *well becommeth you,*] This is the

But me behoveth rather to upbrayd,
 Whose hastie hand so far from reason strayd,
 That almost it did haynous violence
 On that fayre ymage of that heavenly Mayd,
 That decks and armes your shield with faire
 defence :

Your court'ie takes on you anothers dew offence."

XXIX.

So beene they both atone, and doen upreare
 Their bevers bright each other for to greet;
 Goodly comportaunce each to other beare,
 And entertaine themselves with court'ies
 meet.

Then said the Redcrosse Knight; " Now
 mote I weet,
 Sir Guyon, why with so fierce saliaunce,

reading of both Spenser's editions, which the editions of Hughes, of 1751, 1758, and Upton, adopt. The folio of 1611 made the alteration of "*ill* becommeth you," which Mr. Church has admitted into the text, thinking it to be as Spenser gave it; and which he explains, *You have no reason, I only ought to ask pardon,* &c. Perhaps the poet's meaning is, " Ah! deare Sir Guyon, *your behaviour well* becommeth you; but me *it behoveth you* rather to upbrayd." TODD.

XXVIII. 8. *That decks and armes your shield]* " *Decus et tutamen,*" Virg. *Æn.* v. 262. In their tilts and tournaments, in queen Elizabeth's reign, their impresses and devices were often in honour of their Virgin Queen. One of her courtiers made on his shield a half of the Zodiacke, with Virgo rising, adding, *Jam redit et virgo.* See Camden's *Remains.* UPTON.

XXIX. 1. *So beene they both atone,]* That is, *friends again;* at one, *atoned, reconciled;* in the folios spelt *attone.*

UPTON.

XXIX. 6. ————— *saliaunce,]* *Affault* or *jally.* Fr. *faillier.* TODD.

And fell intent, ye did at earst me meet;
 For, sith I know your goodly gouernaunce,
 Great cause, I weene, you guided, or some un-
 couth chaunce."

XXX.

" Certes," said he, " well mote I shame to tell
 The fond encheafon that me hether led.
 A false infamous Faitour late befell
 Me for to meet, that seemed ill bested,
 And playnd of grievous outrage, which he red
 A Knight had wrought against a Lady gent;
 Which to avenge, he to this place me led,
 Where you he made the marke of his intent,
 And now is fled: foule shame him follow wher
 he went!"

XXXI.

So can he turne his earnest unto game,

XXIX. 7. ————— at earst] *Lately.* So, in F. Q. vi. iii. 8, and elsewhere. CHURCH.

XXX. 1. ————— *well mote I shame]* Well may I be ashamed. See also F. Q. ii. xii. 23, v. iv. 24, and *Sonnet* 54.

CHURCH.

XXX. 2. *The fond encheafon]* *The foolish occasion.*

CHURCH.

Encheafon is *accident*, or *occasion*. Used by Gower, fol. xxi. 2. " If that I had *encheafon*." UPTON.

XXX. 4. ————— ill bested,] *In bad plight.* See also the fifty second stanza. CHURCH.

XXXI. 1. *So can he turne his earnest unto game,]* This familiar phrase is the language of romance. See before, F. Q. i. xii. 8. Thus in *Bevis of Hampton*:

" And when they were thus fighting,

" There was *earnest* and no *gaming*."

Again: " With swords bright &c.

Through goodly handling and wise tempe-
raunce.

By this his aged Guide in prefence came ;
Who, foone as on that Knight his eye did
glaunce,

Eftfoones of him had perfect cognizaunce,
Sith him in Faery court he late avizd ;
And faid ; “ Fayre fonne, God give you happy
chaunce,

And that deare Croffe uppon your shield
devizd,

Wherewith above all Knights ye goodly feeme
aguizd !

XXXII.

“ Ioy may you have, and everlaſting fame,
Of late moſt hard atchiev'ment by you donne,
For which enrolled is your glorious name
In heavenly regeſters above the funne,
Where you a Saint with Saints your feat have
wonne !
But wretched we, where ye have left your
marke,

“ While they handled both the fame,

“ There was *carneſt* and no *game*.”

Chaucer alſo has the phraſe, *Mill. T.* 1110. edit. Urr. *Can* is
here again uſed by Spenſer for *began*. TODD.

XXXI. 6. ————— avizd ;] *Saw. Fr. avifer.*
CHURCH.

So, in *F. Q.* i. v. 40. “ When Jove *avizd*.” UPTON.

XXXI. 9. ————— aguizd !] *Adorned.* See the
note on *aguizd*, *F. Q.* ii. vi. 7. TODD.

Must now anew begin like race to runne.
 God guide thee, Guyon, well to end thy
 warke,
 And to the wished haven bring thy weary
 barke!"

XXXIII.

"Palmer," him answered the Redcroffe Knight,
 "His be the praise, that this atchiev'ment
 wrought,
 Who made my hand the organ of His might!
 More then goodwill to me attribute nought;
 For all I did, I did but as I ought.
 But you, faire Sir, whose pageant next en-
 fewes,
 Well mote yee thee, as well can wish your
 thought,
 That home ye may report thrife happy newes!
 For well ye worthy bene for worth and gentle
 thewes."

XXXIV.

So courteous congé both did give and take,

XXXIII. 7. *Well mote yee thee,*] *Thrive, prosper.* So, in F. Q. ii. xi. 17. "*Fayre mote he thee.*" We find this expression often in our old poets. In Douglas's Virgil p. 179. ver. 54, "*Sa mote I the,*" i. e. So might I *prosper*. Lidgate in the story of Thebes, fol. 358. "*Or certaine els they shall never thee.*" Chaucer, p. 173, ed. Urr. "*God let him never the.*"

UPTON.

XXXIV. 1. *So courteous congé &c.*] *Leave.* See the note on *congé*, F. Q. ii. iii. 2. TODD.

With right hands plighted, pledges of good
will.

Then Guyon forward gan his voyage make
With his blacke Palmer, that him guided still:
Still he him guided over dale and hill,
And with his steedy staffe did point his way;
His race with reason, and with words his will,
From fowle intemperaunce he ofte did stay,
And suffred not in wrath his hasty steps to stray.

XXXV.

In this faire wize they traveild long yfere,
Through many hard assayes which did betide;
Of which he honour still away did beare,
And spred his glory through all countryes
wide.

At last, as chaunft them by a forest side
To passe, for succour from the scorching ray,
They heard a ruefull voice, that dearnly cride
With percing shriekes and many a dolefull lay;
Which to attend, awhile their forward steps
they stay.

XXXVI.

“ But if that carelesse hevens,” quoth she,
“ despise
The doome of iust revenge, and take delight
To see sad pageaunts of mens miseries,

XXXV. 7. ———— *that dearnly cride*] That cried
mournfully. See the note on *dearly*, F. Q. iii. i. 14. TODD.

XXXVI. 3. *To see sad pageaunts &c.*] *Pageants* were re-
presentations of virtues and vices personified, and were frequent

As bownd by them to live in lives despight;
Yet can they not warne Death from wretched
wight.

Come, then; come soone; come, sweetest
Death, to me,

And take away this long lent loathed light:
Sharpe be thy wounds, but sweete the medi-
cines be,

That long captived soules from weary thral-
dome free.

XXXVII.

“ But thou, sweete Babe, whom frowning fro-
ward fate

Hath made sad witnesse of thy fathers fall,
Sith heven thee deignes to hold in living state,
Long maist thou live, and better thrive withall
Then to thy lucklesse parents did befall!

Live thou! and to thy mother dead attest,
That cleare she dide from blemish criminall:
Thy litle hands embrewd in bleeding breitt

in the age of Spenser. Compare Shakspeare's *Tempest*, “ And, like this insubstantial *pageant*, faded.” *Pageant* here means *spectacle* or *show*. In ft. 33, it seems intended for *history*; “ whose *pageant* next ensewes.” TODD.

XXXVII. 1. *But thou, &c.*] So all the editions. *And* would have been better; and I think Spenser so gave it; only the printer's eye mistook the stanza, as in other like instances. See F. Q. ii. iii. 37. CHURCH.

I think that Spenser intended “ *But thou, &c.*” It is more in his manner, thus to begin an earnest or impassioned sentence. Compare ft. 36, “ *But if &c.*” And Una's address to *Fidelia*, F. Q. i. x. 16. “ *But she, your sifter deare, &c.*” TODD.

Loe! I for pledges leave! So give me leave to
rest!"

XXXVIII.

With that a deadly shriek she forth did throw
That through the wood re-echoed againe;
And after gave a groane so deepe and low
That seemd her tender hart was rent in twaine,
Or thrild with point of thorough-piercing
paine:

As gentle hynd, whose sides with cruell steele
Through launched, forth her bleeding life
does raine,

Whiles the sad pang approaching shee does feele,
Braies out her latest breath, and up her eies
doth feele.

XXXIX.

Which when that Warriour heard, dismounting
straict
From his tall steed, he rusht into the thick,

XXXVII. 9. ———— *So give me leave to rest!*] This she
says, stabbing herself, "sic, sic juvat ire sub umbras," like Dido
in Virgil. UPTON.

XXXVIII. 7. ———— *forth her bleeding life does raine,*] As
the stricken hind does *ruine forth*, i. e. does *pour forth*, like
drops of rain, *her bleeding life*. He calls the blood pouring
from her, *her bleeding life*. So Virgil, *Æn.* ix. 349. "*Purpu-
ream vomit ille animam.*" UPTON.

XXXVIII. 9. *Braies out &c.*] *She* should have been in-
serted before *braies out*. T. WARTON.

XXXIX. 2. ———— *into the thick,*] The *thicket*.
The same expression and corresponding rhyme, as Mr. Church
also has noticed, occur in the *Shep. Cal.* March, ver. 73.

And soone arrived where that sad Pourtraict
 Of death and dolour lay, halfe dead, halfe
 quick ;
 In whose white alabaster brest did stick
 A cruell knife that made a griesly wownd,
 From which forth gusht a stream of gore-
 blood thick,
 That all her goodly garments staine arownd,
 And into a deepe sanguine dide the grassy
 grownd.

XL.

Pitifull spectacle of deadly smart,
 Beside a bubling fountaine low she lay,
 Which shee increased with her bleeding hart,
 And the cleane waves with purple gore did
 ray :
 Als in her lap a lovely Babe did play
 His cruell sport, in stead of sorrow dew ;
 For in her streaming blood he did embay
 His litle hands, and tender ioints embrew :
 Pitifull spectacle, as ever eie did vew !

“ Tho, peeping close into the *thicke*,
 “ Might see the moving of some *quicke*
 “ Whose shape appeared not :”

Where *quicke* means *living creature*. So, in the Apostles Creed,
 “ the *quick* and the dead.” TODD.

XXXIX. 4. *Of death and dolour*] See also F. Q. ii. vii. 23,
 ii. viii. 7. The second edition reads “ Of death and *labour*,”
 which many later editions have followed. CHURCH.

XL. 4. _____ *did ray* ;] *Defile*. See the
 note on *ray*, F. Q. vi. iv. 23. TODD.

XLI.

Besides them both, upon the foiled gras
 The dead corse of an armed Knight was spred,
 Whose armour all with blood besprinckled was;
 His ruddy lips did smyle, and rosy red
 Did paint his chearefull cheekes, yett being
 ded ;
 Seemd to have beene a goodly personage,
 Now in his freshest flowre of lustyhed,
 Fitt to inflame faire Lady with loves rage,
 But that fiers fate did crop the blossome of his
 age.

XLII.

Whom when the good Sir Guyon did behold,
 His hart gan wexe as starke as marble stone,
 And his fresh blood did frieze with fearefull
 cold,
 That all his fences seemd berefte attone :
 At last his mighty ghost gan deepe to grone,
 As lion, grudging in his great disdaine,
 Mournes inwardly, and makes to himsele
 mone ;
 Til ruth and fraile affection did constraîne
 His stout couráge to stoupe, and shew his in-
 ward paine.

XLII. 9. *His stout couráge*] The folios, and Hughes, dis-
 liking the accent on the second syllable of *courage*, have thought
 proper to read *courage stout*. But they appear to have for-
 gotten that, in the very next canto, st. 38, *accorage* is accented

XLIII.

Out of her gored wound the cruell steel
 He lightly snatcht, and did the floodgate stop
 With his faire garment: then gan softly feel
 Her feeble pulse, to prove if any drop
 Of living blood yet in her veynes did hop:
 Which when he felt to move, he hoped faire
 To call backe life to her forsaken shop:
 So well he did her deadly wounds repaire,
 That at the last shee gan to breath out living aire.

XLIV.

Which he perceiving, greatly gan reioice,
 And goodly counsell, that for wounded hart
 Is meetest med'cine, tempred with sweete
 voice;
 "Ay me! deare Lady, which the ymage art
 Of ruefull pittie and impatient smart,
 What direfull chaunce armd with avenging
 fate,
 Or cursed hand, hath plaid this cruell part,
 Thus fowle to hasten your untimely date?
 Speake, O dear Lady, speake; help never
 comes too late."

with the ictus on the last syllable. The rhyme, however, has there prevented such arbitrary alteration; and might have served indeed as an useful hint to hasty emendators; more especially also, if they had deigned to consult Chaucer, *Prolog. C. T.* 11.

"So priketh hem nature in hir *corages*;

"Than longen folk to gon on pilgrimages, &c." *TODD.*

XLV.

Therewith her dim eie-lids she up gan reare,
 On which the drery Death did fitt as sad
 As lump of lead, and made darke clouds ap-
 peare :
 But when as him, all in bright armour clad,
 Before her standing she espied had,
 As one out of a deadly dreame affright,
 She weakely started, yet she nothing drad :
 Streight downe againe herselfe in great def-
 pight
 She groveling threw to ground, as hating life
 and light.

XLVI.

The gentle Knight her soone with carefull
 paine
 Uplifted light, and softly did uphold ;
 Thrise he her reard, and thrise she sunck
 againe,

XLV. 1. *Therewith her dim eie-lids she up gan reare,*] 'Tis very likely that Spenser had before him that fine passage in Virgil, wherein he describes Dido, having stabbed herself, just struggling with life :

“ Illa graves oculos conata attollere rursus

“ Deficit—oculisq; errantibus alto

“ Quæsit cælo lucem, &c.”

Thrise he her reard, and thrise she sunck againe,

“ Ter sese adtollens, cubitoq; adnixa levavit,

“ Ter revoluta toro est.” UPTON.

XLV. 2. ————— *as sad*] *As heavy.* So, in F. Q. ii. viii. 30. “ His hand, more *sad* then lump of lead.”

TODD.

XLVI. 1. ————— *paine*] *Labour.* FR. CHURCH,

Till he his armes about her fides gan fold,
 And to her said ; “ Yet, if the stony cold
 Have not all feized on your frozen hart,
 Let one word fall that may your grief unfold,
 And tell the secrete of your mortall smart :
 He oft finds present helpe, who does his grieffe
 impart.”

XLVII.

Then, casting up a deadly looke, full low
 She sigh't from bottome of her wounded brest ;
 And, after many bitter throbs did throw,
 With lips full pale and foltring tong opprest,
 These words she breathed forth from riven
 chest ;
 “ Leave, ah ! leave off, whatever wight thou
 bee,
 To lett a weary wretch from her dew rest,
 And trouble dying foules tranquiltee ;
 Take not away now got, which none would give
 to me.”

XLVIII.

“ Ah ! far be it,” said he, “ deare Dame, fro
 mee,
 To hinder foule from her desired rest,
 Or hold sad life in long captivitee :

XLVII. 3. *And, after &c.*] And, after she had throbbd
 bitterly, &c. CHURCH.

XLVII. 7. *To lett*] *Hinder*, as in II *Theff.* ii. 7. “ Only
 he, who now *letteth*, will *lett*, until he be taken out of the way.”

For, all I seeke, is but to have redrest
 The bitter pangs that doth your heart infest.
 Tell then, O Lady, tell what fatall priefe
 Hath with so huge misfortune you opprest;
 That I may cast to compas your reliefe,
 Or die with you in sorrow, and partake your
 grieffe."

XLIX.

With feeble hands then stretched forth on hye,
 As heven accusing guilty of her death,
 And with dry drops congealed in her eye,
 In these sad wordes she spent her utmost breath;
 "Heare then, O Man, the sorrowes that
 uneath
 My tong can tell, so far all fence they pas!
 Loe! this dead corpse, that lies here under-
 neath,
 The gentlest Knight, that ever on greene gras
 Gay steed with spurs did pricke, the good Sir
 Mordant was:

L.

"Was, (ay the while, that he is not so now!)
 My Lord, my Love, my deare Lord, my
 deare Love,
 So long as hevens.iust with equall brow
 Vouchsafed to behold us from above.
 One day, when him high corage did emmove,

XLVIII. 8. ———— cast] *Consider how.* See also the
 fifty second stanza. CHURCH.

(As wont ye Knightes to seeke adventures
wilde,)

He pricked forth his puiffaunt force to prove,
Me then he left enwombed of this childe,
This luckles childe, whom thus ye see with blood
defild.

LI.

“ Him fortunèd (hard fortune ye may gheffe !)
To come, where vile Acrasia does wonne ;
Acrasia, a false Enchaunteresse,
That many errant Knightes have fowle for-
donne ;
Within a wandring Island, that doth ronne
And stray in perilous gulfe, her dwelling is :
Fayre Sir, if ever there ye travell, shonne
The curfèd land where many wend amis,
And know it by the name ; it hight the *Bowre
of Blis.*

LII.

“ Her blis is all in pleasure, and delight,
“ Wherewith she makes her lovers dronken
mad ;

LI. 8. *The curfèd land*] Spenser wrote, I believe, “ *That curfèd land.*” This story is finely introduced: “Twas against this very Enchantress, that our Knight’s adventure was intended. UPTON.

LII. 2. *Wherewith she makes her lovers dronken mad;*] See *Jer.* li. 7. “ *Babylon hath been a golden cup in the Lord’s hand, that made all the earth drunken; the nations have drunken of her wine; therefore the nations are mad.*” See also *Rev.* xiv. 8, xvii. 4. TODD.

And then with words, and weedes, of wondrous
 might,
 On them she workes her will to uses bad :
 My liefest Lord she thus beguiled had ;
 For he was flesh : (all flesh doth frayltie breed!)
 Whom when I heard to beene so ill bestad,
 (Weake wretch) I wrapt myfelfe in palmers
 weed,
 And cast to seek him forth through danger and
 great dread.

LII. 8. ————— in palmers weed,] Knights and Ladies, disguised in *palmers weeds*, are often to be found in romance and old English poetry. Thus, in *Bevis of Hampton*, Sabere tells his Son Terry, whom he is about to send into the "Sarafins land," in search of Bevis :

" *Palmers weed* thou shalt weare,
 " So maist thou better of him heare."

Afterwards, Bevis himself, meeting with a palmer, thus addresses him :

" *Palmer*, he said, doe me some faour;
 " Giue thou me *thy weed*,
 " For my cloathing, and for my steed."

So, in the *Hist. of K. Leir*, 1605.

—————" we will go disguisde in *palmers weeds*,
 " That no man shall mistrust us what we are."

Milton has beautifully described the Evening, "like a sad votarist in *palmers weeds*," Com. ver. 189. Drayton tells us what these weeds were; for he describes the "*palmer* poore in *homely ruffet* clad," *Polyolb.* S. xii. p. 198. ed. 1622. There is a propriety to be noticed in the circumstance of heroes and heroines assuming the *palmer's weed*; because a *palmer* differed from a *pilgrim* in this respect, among others; namely, the *pilgrim* travelled to SOME CERTAIN PLACE: the *palmer* to ALL, and not to ANY ONE IN PARTICULAR. See Blount's *Glossography*. Hence the expectation of finding those of whom they were in search, led knights and ladies to become palmers. See Sabere's remark in the couplet already cited,

" *So maist thou better of him heare.*" TODD.

LIII.

“ Now had fayre Cynthia by even tournies
 Full meafured three quarters of her yeare,
 And thrice three tymes had fild her crooked
 hornes,
 Whenas my wombe her burdein would for-
 beare,
 And bad me call Lucina to me neare.
 Lucina came : a manchild forth I brought :
 The woods, the nymphes, my bowres, my
 midwives, weare :
 Hard help at need ! So deare thee, Babe, I
 bought ;
 Yet nought too dear I deemd, while fo my deare
 I fought.

LIV.

“ Him fo I fought ; and fo at laft I fownd,
 Where him that Witch had thralld to her
 will,
 In chaines of luft and lewde defyres ybownd,
 And fo transformed from his former skill,

LIII. 4. *Whenas my wombe her burdein would forbeare,*] That is, Ill bear any longer. *For*, in compofition, gives the word a contrary fenfe, as *fwear*, *for-fwear* ; done, *fordone* ; i. e. *undone* ; bid, *forbid*. UPTON.

LIII. 6. *The woods, the nymphes, my bowres, my midwives, weare ;*] That is, the woods were my chambers ; the nymphs, my midwives. CHURCH.

The pregnant heroines of romance are often delivered in folitary forefts, without affiftance ; and the child, thus born, generally proves a Knight of moft extraordinary puiffance.

T. WARTON.

That me he knew not, nether his owne ill ;
 Till, through wise handling and faire go-
 vernaunce,
 I him recured to a better will,
 Purged from drugs of fowle intempraunce :
 Then meanes I gan devise for his deliverance.

LV.

“ Which when the vile Enchaunteresse perceiv’d,
 How that my Lord from her I would reprove,
 With cup thus charmd him parting she de-
 ceivd ;
 ‘ Sad Verse, give death to him that death does
 give,
 ‘ And losse of love to her that loves to live,
 ‘ So soone as Bacchus with the Nympe does
 lincke !’

LIV. 5. *That me he knew not, nether his owne ill ;*] Such are the fatal effects of INTemperance on the constitution, by extinguishing the physical and intellectual powers ; ending often in some mental disorder, or bringing on that frenzy which terminates in suicide. BOYD.

From this moral painting Milton transferred a feature or two to the beguiled and befuddled travellers in Comus ; who, having drunk the enchanter’s potion, lost the human shape, yet “ not once perceived their foul disfigurement.” Let the young and thoughtless turn often to these just and impressive descriptions of our two noblest poets ; to these strains of higher mood ; and they will dash, with indignation, the poisoned chalice of INTemperance to the ground. TODD.

LV. 6. *So soone as Bacchus with the Nympe does lincke !*] Nausicles, drinking to Calasiris in a glass of pure water, uses the following expression ; “ I drink to you the nymphs that are pure and unlinked with Bacchus,” καθαράς τὰς νύμφας καὶ ἀκοίνωτήτας τῷ Διονύσῳ. Heliodor. *Æthiop.* L. v. p. 234.

UPTON.

So parted we, and on our iourney drive ;
 Till, coming to this well, he stoupt to drinke :
 The charme fulfild, dead fuddeinly he downe
 did fincke.

LVI.

“ Which when I, wretch ”—Not one word more
 she sayd,
 But breaking off the end for want of breath,
 And flyding soft, as downe to sleepe her layd,
 And ended all her woe in quiet death.
 That seeing, good Sir Guyon could uneach
 From teares abstayne ; for grieve his hart did
 grate,
 And from so heavie fight his head did wreath,
 Accusing fortune, and too cruell fate,
 Which plinged had faire Lady in so wretched
 state :

LVII.

Then, turning to his Palmer, said ; “ Old fyre,
 Behold the ymage of mortalitie,
 And feeble nature cloth'd with fleshly tyre !
 When raging Passion with fierce tyranny

The meaning of Spenser's verse is, So soon as this *wine* shall mix with *water*. CHURCH.

Probably, by the mortal sentence being executed when Bacchus with the Nymph does link, may be meant one very common effect of intemperance, viz. dropical complaints.

BOYD.

LVII. 3. ————— *fleshly tyre !*] The judicious reader will see that this stanza is ill pointed in every former edition. By a different pointing, I have endeavoured to set these fine reflections in a just light. CHURCH.

Robs Reason of her dew regalitie,
 And makes it seruaunt to her basest part;
 The strong it weakens with infirmitie,
 And with bold furie armes the weakest hart:
 The strong through pleasure soonest falles, the
 weake through smart."

LVIII.

"But Temperaunce," said he, "with golden squire
 Betwixt them both can measure out a meane;
 Nether to melt in pleasures whott defyre,
 Nor frye in hartlesse grieve and dolefull tene:"

LVIII. 1. *But Temperaunce, said he, with golden squire]*
Square, spelt squire for the sake of the rhyme. As workmen
examine their work by a square, so philosophers have certain
rules, by which they compare actions. Horace frequently
alludes to the square and rule of action. Thus, Sat. i. iii. 78.

—————"Cur non

"Ponderibus modulisque suis ratio utitur?—"

Again, *Sat. i. iii. 118.*

—————"Adfit

"Regula, peccatis quæ pœnas inroget æquas."

Again, *Sat. i. i. 106.*

"Est modus in rebus, sunt certi denique fines,

"Quos ultra citraque nequit consistere rectum."

And *Epist. i. xviii. 9.*

"Virtus est medium vitiorum, et utrimque reductum."

Hence our poet, "Thrife happie man who fares them both
 atweene." UPTON.

Chaucer uses *squires* and not *squares* in his *Astrolabie*, a
 work in prose, p. 441. CHURCH.

LVIII. 2. ————— *a meane;*] Alluding to
 the Golden Mean. CHURCH.

LVIII. 3. ————— whott] *Hot*, spelt *whot* in the
 old editions of the Bible, and so pronounced to this day in the
 West of England. UPTON.

LVIII. 4. *Nor frye]* So all the editions. The opposition
 requires that it should be *frieze*, as in st. 42, or *frize*, as in
 F. Q. vi. x. 33. CHURCH.

Thrise happy man, who fares them both
atweene !

But sith this wretched woman overcome
Of anguish, rather then of crime, hath bene,
Reserve her cause to her eternall doome ;
And, in the meane, vouchsafe her honorable
toombe.”

LIX.

“ Palmer,” quoth he, “ death is an equall doome
To good and bad, the common In of rest ;
But after death the tryall is to come,
When best shall bee to them that lived best :
But both alike, when death hath both supprest,
Religious reverence doth burial teene ;
Which whofo wants, wants so much of his rest :
For all so greet shame after death I weene,
As selfe to dyen bad, unburied bad to beene.

LX.

So both agree their bodies to engrave :

LIX. 6. ————— doth buriall teene ;] *Affords* the melancholy rites of burial. CHURCH.

Teen is used substantively for *trouble, stirring, provoking, &c.* and as a verb in Chaucer, *Test. of Love*, p. 505. ed. Urr. “ O! good God, why tempt ye me and *tene* with such manner speche ?” Again, p. 481. “ Thy comming both gladdith and *teneth*.” Religious reverence, therefore, doth *teene*, i. e. *stir up, occasion* burial to both alike (good and bad) when death hath supprest both. UPTON.

LIX. 8. *For all so greet shame*] That is, For I imagine it altogether as great a shame after death *unburied bad to beene*, as for a man's self *to dyen bad*. UPTON.

LX. 1. ————— to engrave :] *Bury*, as in F. Q. i. x. 42. CHURCH.

The great earthes wombe they open to the sky,
 And with sad cypresse seemely it embrace;
 Then, covering with a clod their closed eye,
 They lay therein their corfes tenderly,
 And bid them sleepe in everlasting peace.
 But, ere they did their utmost obsequy,
 Sir Guyon more affection to increace,
 Bynempt a sacred vow, which none should ay
 release.

LXI.

The dead Knights sword out of his sheath he
 drew,
 With which he cutt a lock of all their heare,

LX. 3. *And with sad cypresse seemely it embrace;*] *Decorate* it with firements of *funeral cypresse*, as he calls the tree, F. Q. i. i. 8. TODD.

LX. 6. *And bid them sleepe in everlasting peace.*] An allusion to the solemn Requiems, formerly sung at burials; and to the wish, so often found on monumental Inscriptions, *Requiescat in pace*. See *The Ruines of Time*, ft. 8. And Shakspere, describing Ophelia's maimed rites:

“ We should profane the service of the dead,

“ *To sing a requiem, and such rest to her*

“ *As to peace-parted souls.*” TODD.

LX. 9. Bynempt] *Dictated*, or *named*; from *be* and *nempt*. See Chaucer, *Squ. T.* 10632. ed. Tyrwhitt.

“ Ye moten *nempne* him to what place also,

“ *Or to what contree that you list to ride.*” TODD.

LXI. 1. *The dead Knights sword out of his sheath he drew,*
With which he cutt a lock of all their heare,] This seems an allusion to the custom of cutting off a lock of hair of dying persons, which was looked on as a kind of offering to the infernal deities. Juno orders Iris to perform this office to Dido, Virg. *Æn.* vi. 694. And, in the *Alcestis* of Euripides, Death says he is come to perform this office to Alcestis. There was likewise another ceremony, which was for the friends and relations of the deceased to cut off their own hair, and to

Which medling with their blood and earth he
 threw
 Into the grave, and gan devoutly fweare ;
 “ Such and such evil God on Guyon reare,
 And worfe and worfe, young Orphane, be thy
 payne,
 If I, or thou, dew vengeance doe forbear,
 Till guiltie blood her guerdon doe obtayne!”—
 So, shedding many teares, they closd the earth
 agayne.

scatter it upon the dead corse. “ Nec traxit cæfas per tua
 membra comas.” Consol. ad Liv. ver. 98. UPTON.

LXI. 3. *Which medling*] *Mixing* the hair &c. Fr. *meler*.
 So, in the *Shep. Cal.* April :

“ The red rose *medled* with the white yfere.”

-Again, in May :

“ Thus *medled* his talk with many a tear.”

So Chaucer, p. 344. edit. Urr.

“ O ! who could writin ————

“ How *medlith* she his blode with her complaint.”

CHURCH.

LXI. 8. *Till guiltie blood her guerdon doe obtayne.*] That is,
 Till blood-guiltines has her reward. Sir Guyon afterwards
 destroys the enchantments of Acrasia, the cause of all this woe.

UPTON.

CANTO II.

Babes bloody handes may not be clenſd.

The face of Golden Meane :

Her ſiſters, Two Extremities,

Strive her to baniſh cleane.

I.

THUS when Sir Guyon with his faithful Guyde
 Had with dew rites and dolorous lament
 The end of their ſad tragedie uptyde,
 The litle Babe up in his armes he hent ;
 Who with ſweet pleaſaunce, and bold blan-
 diſhment,
 Gan ſmyle on them, that rather ought to
 weepe,
 As careleſſe of his woe, or innocent

ARG. 1. ————— may not be clenſd.] That is, cannot be cleaned. See ſt. 10. CHURCH.

May for can, as well as might for could, repeatedly occurs in the romance *Hiſt. of King Arthur*. TODD.

ARG. 2. *The face of Golden Meane :*] Inſtead of “the face,” I believe Spenser wrote, “the place,” i. e. caſtle. Gall. place, fortrefs, Richelet. See below, ſt. 12, which proves the correction. UPTON.

Perhaps *face* here means the *form*, the *representation*, of Medina. The Fr. *face* is thus interpreted by Cotgrave. The fourteenth and fifteenth ſtanças countenance the original reading *face* in this ſenſe. TODD.

I. 4. ————— he hent ;] Seized, took hold of. Sax. *hende*. Lat. *prehendere*. TODD.

Of that was doen ; that ruth emperced deepe
In that Knightes hart, and wordes with bitter
teares did steepe :

II.

“ Ah ! lucklesse Babe, borne under cruell starre,
And in dead parents balefull ashes bred,
Full little weeneft thou what forrowes are
Left thee for porcion of thy livelyhed ;
Poore Orphane ! in the wide world scattered,
As budding braunch rent from the native tree,
And throwen forth, till it be withered !
Such is the state of men ! Thus enter we
Into this life with woe, and end with miseree !”

III.

Then, soft himselfe inclyning on his knee
Downe to that well, did in the water weene
(So love does loath disdaine full nicitee)
His guiltie handes from bloody gore to cleene :

II. 2. *And in dead parents balefull ashes bred,*] Allusion to the phoenix, but inaccurately. T. WARTON.

II. 8. *Such is the state of men !*] Shakspeare, after the same beautiful manner, makes Wolfey, from reflecting on his own fall, turn at once his reflections on the state of man ; and this he does in Spenser's very words :

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

“ *The tender leaves of hopes, &c.*” UPTON.

III. 4. *His guiltie handes*] Must we read *guiltlesse* ? or rather interpret it, *innocently, unknowingly guilty* ; guilty by parental crimes. See the fortieth and forty first stanzas of the last canto. UPTON.

Mr. Boyd, the learned and elegant translator of Dante, appears to favour the opinion, which Mr. Upton has given, of *guilty by parental crimes* : For, in his remarks to me on this passage, he says that “ the poet seems here to mean, by the

He wafht them oft and oft, yet nought they
 beene
 For all his washing cleaner : Still he ftrove ;
 Yet ftill the litle hands were bloody feene :
 The which him into great amaz'ment drove,
 And into diuerfe doubt his wavering wonder clove.

IV.

He wift not whether blott of fowle offence
 Might not be purgd with water nor with bath ;
 Or that High God, in lieu of innocence,
 Imprinted had that token of His wrath,
 To fhew how fore bloodguiltineffe He hat'th ;

bloody hands of the child, that difpenfation of Providence which not only vifits the fins of the parents upon the children, but often continues the fame habitudes, difpofitions, and propenfities in families from one generation to another. Experience fully proves that fuch, in general, is the ftate of things in this fcene of probation." TODD.

IV. 1. *He wift not whether blott of fowle offence
 Might not be purgd with water &c.]* Compare Macbeth's remark, after he has murdered the king :

" Will all great Neptune's ocean wash this blood
 Clean from my hand ? No —"

And Lady Macbeth's fpeech : " Out, damn'd fpot !—What, will thefe hands ne'er be clean ?" TODD.

IV. 3. ————— *in lieu of innocence,]* So all the editions. I think the poet gave, " in love of innocence," that is, as a proof how much he loved and regarded innocence. So, in F. Q. iii. viii. 29. " So much High God doth innocence embrace !" CHURCH.

IV. 5. ————— *bloodguiltineffe]* We meet with *bloodguiltineffe* again in ft. 30, and again in F. Q. ii. vii. 19. This is a word which would have been raked among Spenser's obfolete terms, had it not been accidentally preferved to us in the tranflation of the Pfalms ufed in our Liturgy, and by that means rendered familiar. " Deliver me from *blood-guiltinefs*, O God," *Pfal.* li. 14. T. WARTON.

Or that the charme and veneme, which they
 dronck,
 Their blood with secret filth infected hath,
 Being diffused through the fenceless tronck
 That, through the great contagion, direful
 deadly stonck.

V.

Whom thus at gaze the Palmer gan to bord
 With goodly reason, and thus fayre bespake ;
 “ Ye bene right hard amated, gracious Lord,
 And of your ignorance great merveill make,
 Whiles cause not well conceived ye mistake.
 But know, that secret vertues are infused
 In every fountaine, and in everie lake,
 Which, who hath skill them rightly to have
 chufd,

To prooffe of passing wonders hath full often usd :

VI.

“ Of those, some were so from their source indewd
 By great dame Nature, from whose fruitfull
 pap
 Their welheads spring, and are with moisture
 deawd ;
 Which feeds each living plant with liquid sap,
 And filles with flowres fayre Floraes painted
 lap :

V. 1. ————— to bord] *Accost, or address.*
 See the note on *bord*, F. Q. ii. xii. 16. TODD.

V. 3. ————— amated,] *Perplexed.* Fr. *amati.*
 See note on *amate*, F. Q. iii. xi. 21. TODD.

But other some, by guifte of later grace,
 Or by good prayers, or by other hap,
 Had vertue pourd into their waters bace,
 And thenceforth were renowmd, and fought
 from place to place.

VII.

“ Such is this well, wrought by occasion straunge,
 Which to her nymph befell. Upon a day,
 As she the woodes with bow and shaftes did
 raunge,
 The hartleffe hynd and roebucke to difmay,
 Dan Faunus chaunft to meet her by the way,
 And, kindling fire at her faire-burning eye,
 Inflamed was to follow beauties chace,
 And chaced her, that fast from him did fly;
 As hynd from her, so she fled from her enemy.

VIII.

“ At last, when fayling breath began to faint,
 And saw no meanes to scape; of shame affrayd,
 She fet her downe to weepe for fore constraint;
 And, to Diana calling lowd for ayde,

VII. 7. ————— *chace,*] The rhyme requires some other word; but I am at a losse to say what. CHURCH.
 The ingenious editor of Jonson's *Sad Shepherd* conjectures, that it should be *ray*; which, he acutely remarks, the preceding line countenances. TOPP.

VIII. 1. *At last, when fayling breath &c.*] Somewhat like the story of Arethusa in Ovid, *Met.* v. 618.

“ Fessa labore fugæ, Fer opem, deprendimur, inquam,

“ Armigeræ, Dictynna, tuæ —

“ Mota dea est.” JORTIN.

VIII. 3. ————— constraint;] *Uneasiness.*
 See the note on *constraint*, F. Q. i. i. 53. CHURCH.

Her deare befought to let her die a mayd.
 The goddeffe heard; and fuddeine, where
 she fate
 Welling out ftreames of teares, and quite
 difmayd
 With ftony feare of that rude ruftick mate,
 Transformd her to a ftone from ftedefaft Virgins
 ftate.

IX.

“ Lo! now she is that Stone; from whose two
 heads,
 As from two weeping eyes, fresh ftreames do
 flow,
 Yet colde through feare and old conceived
 dreads:
 And yet the Stone her femblance feemes to
 fhew,
 Shapt like a Maide, that fuch ye may her
 know;
 And yet her vertues in her water byde:

VIII. 6. ———— *and fuddeine, &c.*] The construction is, And fuddenly, from ftedefaft Virgin's ftate, transformed her to a ftone *in the place* where she fat, &c. CHURCH.

VIII. 9. *Transformed her to a ftone from ftedefaft Virgins ftate.*] *Stedefaft*, i. e. in which ftate she purpofed ftedefaftly to continue. Thus the request of Diana to her father was, Callim. *In Dian.* 6.

Δός μοι ΠΑΡΘΕΝΙΗΝ ΑΙΩΝΙΟΝ, ἄπικα, φυλάσσειν.

And the request of Daphne,

“ Da mihi *perpetuū*, genitor chariffime, dixit,

“ *Virginitate* frui.” UPTON.

IX. 3. Yet] That is, *ftill*. So *yet* fignifies in the fourth and fixth lines alfo. CHURCH.

IX. 6. *And yet her vertues &c.*] The poet perhaps had in

For it is chaste and pure as purest snow,
 Ne lets her waves with any filth be dyde ;
 But ever, like herselfe, unstayned hath beene
 tryde.

X.

“ From thence it comes, that this Babes bloody
 hand
 May not be clenfd with water of this well :
 Ne certes, Sir, strive you it to withstand,
 But let them fill be bloody, as befell,
 That they his mothers innocence may tell,
 As she bequeathd in her last testament ;
 That, as a sacred symbole, it may dwell
 In her sonnes flesh, to mind revengement,
 And be for all chaste Dames an endlesse moni-
 ment.”

mind the Legend of St. Wenefrede, to the circumstances of whose Well this part of his story bears some little resemblance. See the *Life and Miracles of St. Wenefrede*, Lond. 1713. And more particularly Drayton's description, in his *Polyolbion*, of this fair Virgin ;

“ Whose waters to this day as perfect are and cleere,
 “ As her delightfull eyes in their full beauties were ;
 “ A Virgin while she liu'd ; chaste Winifred : who chose,
 “ Before her mayden gem she forcibly would lose,
 “ To haue her harmlesse life by the leud rapter spilt, &c.”

TODD.

X. 7. *That, as a sacred symbole,*] So, in his *View of Ireland*: “ The Irish under Oneal cry, *Landerg-abo*, that is the *bloody-hand*, which is Oneals badge.” See also the next stanza. That the rebellion of the Oneals is imaged in this episode, who drank so deep of the charm and venom of Acrasia, I make no doubt myself. Compare Camden's account of the rebellion of the Irish Oneals. UPTON.

XI.

He hearkned to his reason ; and the childe
 Uptaking, to the Palmer gave to beare ;
 But his sad fathers armes with blood defilde,
 An heavie load, himfelfe did lightly reare ;
 And turning to that place, in which whyleare
 He left his loftie steed with golden fell
 And goodly gorgeous barbes, him found not
 theare :

By other accident, that earft befell,
 He is convaide ; but how, or where, here fits
 not tell.

XII.

Which when Sir Guyon faw, all were he wroth,
 Yet algates mote he foft himfelfe appeafe,
 And fairely fare on foot, however loth :
 His double burden did him fore difeafe.
 So, long they traveled with litle eafe,
 Till that at laft they to a Caftle came,

XI. 6. ————— with golden fell

And goodly gorgeous barbes,] *Sell* is *saddle*, Fr. *felle*. And *barbe* is alfo Fr. See Cotgrave, "*Barbe*, that part of a horfes nether iaw whereon the curbe doth rest." We may therefore call the poet's *barbes*, bits or bridles. The expreffion, "*barbed* steeds," occurs more than once in Shakfpeare ; and is interpreted, in a general fenfe, "*steeds furnished with armour or warlike trappings.*" The war-horfe of romance, however, is particularly noticed for his *bridle* ; Orlando's horfe, as Mr. Upton has obferved, being called, as well as Sir Guyon's, *Brigliadore*. Mr. Upton propofes to read *bardes* ; which, however, appears to be nearly fynonymous (and therefore the change is needle(s) with *barbes*. See Cotgrave, "*Bardé*, barbed or trapped, as a great horfe." TODD.

Built on a rocke adioyning to the seas :
 It was an auncient worke of ántique fame,
 And wondrous strong by nature and by skilfull
 frame.

XIII.

Therein three Sisters dwelt of fundry fort,
 The children of one fyre by mothers three ;
 Who, dying whylome, did divide this fort
 To them by equall shares in equall fee :
 But stryfull mind and diuerse qualitee
 Drew them in partes, and each made others
 foe :
 Still did they strive and daily disagree ;
 The eldest did against the youngest goe,
 And both against the middest meant to worken
 woe.

XII. 8. _____ fame,] This is the reading of Spenser's second edition. He first reads *frame*, which Mr. Church follows, but, at the same time, admits that *fame* seems to be right, and that *auncient work* and *antique frame* are synonymous expressions. He is also inclined to think the poet gave, "an *antique worke of auncient fame*;" as, in his *Prothalamion*, "An house of *auncient fame*." Mr. Upton notices the similar error of *fame* for *frame*, in F. Q. i. x. 59, and here reads *fame*. Tonson's edition of 1758 rightly follows this amendment.

TODD.

XIII. 2. *The children of one fyre by mothers three* ;] The *three* different mothers, I interpret from Plato to be those three parts, which he appropriates to the soul, *λογιστικὴ*, from whom was born *Medina* ; and *ἐπιθυμητικὴ*, and *θυμητικὴ*, from whom were born *the other two* wayward and froward *sisters*. See Plat. *Repub.* L. iv. p. 439, L. ix. p. 580, edit. Steph. Who is the *one fyre* that acts upon these three powers of the Soul? Is it not Mind? UPTON.

XIV.

Where when the Knight arriv'd, he was right
well

Receiv'd, as Knight of so much worth became,
Of second Sister, who did far excell
The other two ; Medina was her name,
A sober sad and comely courteous Dame :
Who rich arayd, and yet in modest guise,
In goodly garments that her well became,
Fayre marching forth in honorable wize,
Him at the threshold mett and well did enter-
prize.

XV.

She led him up into a goodly bowre,
And comely courted with meet modestie ;
Ne in her speach, ne in her haviour,
Was lightnesse seene or looser vanitie,
But gracious womanhood, and gravitie,
Above the reason of her youthly yeares :
Her golden lockes she roundly did uptye

XIV. 5. *A sober sad &c.*] See the note on *sad* and *sober*,
F. Q. i. xii. 21. TODD.

XIV. 9. ————— *did enterprize.*] Fr. *Entre-
prendre*, to *goe in hand with*, Cotgrave. The sense of this ob-
solete verb, is therefore (literally) that Medina *took* the Knight
by the hand, i. e. *received him kindly*. TODD.

XV. 6. ————— *reason*] *Reason* here means *proportion*.
Lat. *ratio*. Her gravity was disproportioned to her youth.

CHURCH.

XV. 7. *Her golden lockes she roundly did uptye*
In breuded tramels, &c.] In woven or plaited
divisions, representing a kind of net-work. *Tramel* is from the
Fr. *travail*, a *net*. The word is applied by Nash to the *hair*

In breaded tramels, that no loofer heares
Did out of order stray about her daintie eares.

XVI.

Whilest she her selfe thus busily did frame
Seemely to entertaine her new-come guest,
Newes hereof to her other Sisters came,
Who all this while were at their wanton rest,
Accourting each her frend with lavish fest:
They were two Knights of perelesse puiffaunce,
And famous far abroad for warlike gest,
Which to these Ladies love did countenance,
And to his Mistresse each himselfe strove to
advance.

XVII.

He, that made love unto the eldest Dame,
Was hight Sir Huddibras, an hardy man;
Yet not so good of deedes as great of name,
Which he by many rash adventures wan,
Since errant armes to few he first began.
More huge in strength then wise in workes
he was,
And reason with foole-hardize over-ran;

of a "troupe of virgins," in his *Terrors of the Night*, 8vo. 1594. "Their *haire* they ware loose vnrowled about their shoulders, whose dangling amber *trammells*, reaching downe beneath their knees, seemed to drop baulme on their delicious bodies." TODD.

XV. 9. _____ daintie] *Delicate*, or *elegant*. See the note on *dainty limbs*, F. Q. i. xi. 32. TODD.

XVI. 7. _____ warlike gest,] See the note on *gest*, F. Q. i. x. 15. TODD.

XVII. 5. _____ few] *Pursue*, follow. CHURCH.

Sterne melancholy did his courage pas ;
And was, for terrour more, all armd in shyning
bras.

XVIII.

But he, that lov'd the youngeft, was Sansloy ;
He, that faire Una late fowle oútraged,
The moft unruly and the boldeft boy
That ever warlike weapons menaged,
And all to lawleffe luft encouraged
'Through ftrong opinion of his matchleffe
might ;
Ne ought he car'd whom he endamaged
By tortious wrong, or whom bereav'd of right ;
He, now this Ladies champion, chofe for love
to fight.

XIX.

These two gay Knights, vovd to fo diverse loves,
Each other does envý with deadly hate,
And daily warre againft his foeman moves,
In hope to win more favour with his mate,
And th' others pleasing fervice to abate,
To magnifie his owne. But when they heard
How in that place ftraunge Knight arrived
late,

XVII. 9. *And was, for terrour more, &c.*] He means, And
he was, for terrour more, &c. T. WARTON.

XVIII. 2. *He, that &c.*] See F. Q. i. iii. 33, &c.

CHURCH.

XVIII. 8. ——— tortious] *Injurious*. See the note on *tort*,
F. Q. i. xii. 4. The French have alfo *tortionnier* for *extor-*
tioner. TODD.

Both Knights and Ladies forth right angry
 far'd,
 And fercely unto battell sterne themselves pre-
 par'd.

XX.

But, ere they could proceede unto the place
 Where he abode, themselves at discord fell,
 And cruell combat ioynd in middle space:
 With horrible affault, and fury fell,
 They heapt huge strokes the scorned life to
 quell,
 That all on uprore from her fettled feat
 The house was rayfd, and all that in did
 dwell;
 Seemd that lowde thunder with amazement
 great
 Did rend the ratling skyes with flames of foul-
 dring heat.

XXI.

The noyse thereof cald forth that straunger
 Knight,
 To weet what dreadfull thing was there in
 hond;

XX. 9. ————— fouldring heat.] So all the
 editions: But, as *thunder* is mentioned in the preceding line;
fouldring, that is, *thundering*, Fr. *fouldroyant*, is a useles repetition;
 and therefore I incline to think that Spenser gave,
 "flames of *smouldring* heat." So, in F. Q. i. viii. 9.

"Hurles forth his thundring dart with deadly food,

"Enrold in flames and *smouldring* dremment."

See also F. Q. iii. xi. 21. CHURCH.

Where whenas two brave Knightes in bloody
fight

With deadly rancour he enraunged fond,
His sunbroad shield about his wrest he bond,
And shyning blade unsheatd, with which
he ran

Unto that stead, their strife to understond ;
And, at his first arrivall, them began
With goodly meanes to pacifie, well as he can.

XXII.

But they, him spying, both with greedy forse
Attonce upon him ran, and him beset
With strokes of mortall steele without remorse,
And on his shield like yron sledges bet.
As when a beare and tygre, being met
In cruell fight on Lybicke ocean wide,

XXI. 5. *His sunbroad shield*] Milton, in a passage of unrivalled sublimity, equips Michael and Satan with similar shields:

————— “ *two broad suns their shields*
“ Blaz’d opposite, while Expectation stood
“ In horreur !” TODD.

XXII. 6. ————— *on Lybicke ocean wide,*] The propriety of the phrase, *Lybicke ocean*, will not be perceived by every reader. By it he means the *Syrtes*. JORTIN.

The *Syrtes* are two large quicksands on the coast of Africa ; of which the greater is near 4000 miles in compass ; the lesser one, almost half as much. Elsewhere, speaking of Æneas’s wanderings at sea, the poet calls that part of the Mediterranean, which is on the coast of Africa, “ the Lybick *sundes*,” F. Q. iii. ix. 41. CHURCH.

The *Lybicke ocean* means those mounds of sands in the Libyck deserts, whose wide and extended plains may be imagined an *ocean* ; and these desert plains are elegantly named by Plutarch, in the Life of Crassus, *πυλάγιστον χεῖμα*, Lond. edit. p. 277. UPTON.

Espey a traueiler with feet furbet,
Whom they in equall pray hope to diuide,
They stint their strife and him assayle on euerie
side.

XXIII.

But he, not like a weary traueilere,
Their sharp assault right boldly did rebut,
And suffred not their blowes to byte him
nere,
But with redoubled buffes them backe did
put :
Whose grieved mindes, which choler did
englut,
Against themselves turning their wrathfull
spight,
Gan with newrage their shieldes to hew and cut.
But still, when Guyon came to part their fight,
With heauiue load on him they freshly gan to
fmight.

XXII. 7. ————— furbet,] *Wearied, or bruised.*
The word is borrowed from the farmer's phraseology. See
Cotgrave, "A *furbate*, or *furbating*. *Surbatture*, &c. The
furbating of the feet of cattell. *Mesmachure*." Which is in-
terpreted, "A wry step, or treading; also a *wrinch* or *straine*
got in a bone or ioynt by such treading." TODD.

XXIII. 1. *But he,*] *Sir Guyon.* CHURCH.

XXIII. 3. *And suffred not their blowes to byte him]* Again,
F. Q. v. xi. 64. "His rebuke which *bit* her neare." And, in
Mother Hubbard's Tale, "Spight *bites* neare." So Shakspere,
in *As you like it*, A. ii. S. 10.

—————"Thou bitter sky,
"Thou dost not *bite* so nigh:"
That is, *pierce to the quick.* T. WARTON.

XXIV.

As a tall ship tossed in troublous seas,
 Whom raging windes, threatning to make
 the pray
 Of the rough rockes, doe diversly diseafe,
 Meetes two contrarie billowes by the way,
 That her on either side doe fore assay,
 And boast to swallow her in greedy grave;
 Shee, scorning both their spights, does make
 wide way,
 And, with her brest breaking the fomy wave,
 Does ride on both their backs, and faire herself
 doth save:

XXV.

So boldly he him beares, and rusheth forth
 Betweene them both, by conduct of his blade.
 Wondrous great prowesse and heroick worth
 He shewd that day, and rare ensample made,
 When two so mighty warriors he dismade:
 Attonce he wards and strikes; he takes and
 paies;
 Now forst to yield, now forcing to invade;
 Before, behind, and round about him laies:
 So double was his paines, so double be his praise.

XXIV. 4. *Meetes two contrarie &c.*] *Contrarie* is here accented on the second syllable. This was usual in our old poetry. See again, ft. 36. And Habington's *Castara*, 1635. p. 116.

"By vertue of a cleane *contrary* gale."
 And Milton's *Sanf. Agon.* ver. 972.

"And with *contrary* blast &c." Todd.

XXVI.

Straunge fort of fight, three valiaunt Knights
to fee

Three combates ioine in one, and to darraine
A triple warre with triple enmitee,
All for their Ladies froward love to gaine,
Which, gotten, was but hate. So Love does
raine

In stoutest minds, and maketh monstrous
warre ;

He maketh warre, he maketh peace againe,
And yett his peace is but continual iarre :
O miserable men, that to him subiect arre !

XXVII.

Whilst thus they mingled were in furious armes,
The faire Medina with her tresses torne
And naked brest, in pittie of their harmes,
Emongst them ran ; and, falling them beforene,
Besought them by the womb which them had
born,
And by the loves which were to them most
deare,

XXVI. 5. ————— *So Love does raine*

*In stoutest minds, and maketh monstrous warre ;
He maketh warre, he maketh peace againe,]*

Terent. *Eun.* A. 1.

“ In amore hæc omnia insunt vitia, injuriæ,—

“ Bellum, pax rursum.”

And Horat. *Serm.* ii. iii. 267.

————— “ In amore hæc sunt mala ; bellum,

“ Pax rursum.” UPTON.

And by the knighthood which they fure had
 fworn,
 Their deadly cruell discord to forbear,
 And to her iust conditions of faire peace to heare.

XXVIII.

But her two other Sisters, standing by,
 Her lowd gainfaid; and both their cham-
 pions bad
 Pursue the end of their strong enmity,
 As ever of their loves they would be glad:
 Yet she with pittthy words, and counsell sad,
 Still strove their stubborne rages to revoke;
 That at the last, suppressing fury mad,
 They gan abstaine from dint of direfull
 stroke,
 And hearken to the sober speaches which she
 spoke;

XXIX.

“ Ah! puiffaunt Lords, what curfed evill spright,

XXVIII. 2. ———— *and both their champions bad*] The reading of Spenser's first edition is *her champions*. The second reads, “ and both *their champion* bad,” which the folios adopt. Mr. Upton follows neither, but reads “ *their champions*.” Mr. Church follows the first, but thinks that Spenser gave, as Mr. Upton has given, “ *their champions* ;” which he thus interprets: *Both of them commanded their champions, &c.* as the champions are spoken of in the plural number in the third and fourth lines. Hughes, and Tonson's edit. of 1758, follow the second edition and the folios. I have followed the amendment made by Mr. Upton. See the note on “ *her people*,” F. Q. ii. x. 28,

TODD.

XXVIII. 5. ———— counsell sad,] *Grave advice.* CHURCH.

Or fell Erinnys, in your noble harts
 Her hellish brond hath kindled with despight,
 And stird you up to worke your wilfull smarts?
 Is this the ioy of armes? be these the parts
 Of glorious knighthood, after blood to thrust,
 And not regard dew right and iust defarts?
 Vaine is the vaunt, and victory uniuft,
 That more to mighty hands then rightfull cause
 doth trust.

XXX.

“ And were there rightfull cause of difference,
 Yet were not better fayre it to accord,
 Then with blood-guiltinesse to heape offence,
 And mortal vengeance ioyne to crime ab-
 hord?
 O! fly from wrath; fly, O my liefest Lord!
 Sad be the fights, and bitter fruites of warre,
 And thousand furies wait on wrathfull sword:
 Ne ought the praise of prowesse more doth
 marre
 Then fowle revenging rage, and base conten-
 tious iarre.

XXIX. 6. ————— thrust,] *Thurst*. See *thrustynesse* in the note on *thristy*, F. Q. i. x. 38. TODD.

XXX. 5. ————— Lord!] So all the editions. It should be, as in the preceding and following stanzas, *Lords!* Medina is addressing herself to all the three Knights.

CHURCH.

XXX. 7. ————— sword:] Here Mr. Church proposes to follow the folio of 1679, which reads *swords*; and so Tonson's edition of 1758 reads. All other editions read *sword*. TODD.

XXXI.

“ But lovely concord, and most sacred peace,
 Doth nourish vertue, and fast friendship
 breeds ;
 Weake she makes strong, and strong thing
 does increace,
 Till it the pitch of highest praise exceeds :
 Brave be her warres, and honorable deeds,
 By which she triumphes over yre and pride,
 And winnes an olive girlond for her meeds.
 Be therefore, O my deare Lords, pacifide,
 And this misseeming discord meekely lay aside.”

XXXII.

Her gracious words their rancour did appall,
 And suncke so deepe into their boyling breasts,
 That downe they lett their cruell weapons fall,
 And lowly did abase their lofty crests
 To her faire presence and discrete behests.
 Then she began a treaty to procure,
 And stablish terms betwixt both their re-
 quests,
 That as a law for ever should endure ;
 Which to observe, in word of Knights they did
 assure.

XXXIII.

Which to confirme, and fast to bind their league,
 After their weary sweate and bloody toile,
 She them besought, during their quiet treague,

XXXIII. 3. ————— treague,] A *truce*, or cessa-
 tion of arms. Ital. *tregua*. Germ. *treuga*. UPTON.

Into her lodging to repaire a while,
 To rest themselves, and grace to reconcile.
 They soone consent; So forth with her they
 fare;
 Where they are well receivd, and made to
 spoil.
 Themselves of foiled armes, and to prepare
 Their minds to pleasure, and their mouths to
 dainty fare,

XXXIV.

And those two froward Sisters, their faire loves,
 Came with them eke, all were they wondrous
 loth,
 And fained cheare, as for the time behoves;
 But could not colour yet so well the troth,
 But that their natures bad appeared in both:
 For both did at their second Sister grutch
 And inly grieve, as doth an hidden moth
 The inner garment frett, not th' utter touch;
 One thought her cheare too litle, th' other
 thought too mutch,

XXXIII. 5. ———— *grace to reconcile.*] To regain each other's favour. A Latinism. CHURCH.

XXXIV. 7. ———— *as doth an hidden moth*
The inner garment frett,] He seems to have had his eye on *Psal. xxxix. 12.* "Like as it were a moth fretting a garment." T. WARTON.

XXXIV. 9. ———— *her cheare*] This is the reading of the first edition, which both Upton and Church adopt. The second reads "*their cheare,*" which the folios and some later editions follow. TODD.

XXXV.

Eliffa (fo the eldeft hight) did deeme
 Such entertainment bafe, ne ought would eat,
 Ne ought would fpeake, but evermore did
 feeme
 As difcontent for want of merth or meat;
 No folace could her paramour intreat
 Her once to fhew, ne court, nor dalliaunce;

XXXV. 1. *Eliffa &c.*] 'Tis very apparent to me, that this whole epifode is taken from Aristotle; where he confiders fome of the virtues reduced to praftice and habit, and places them between two extremes. Virtue thus placed in the middle, ἐν μεσότητι ἔσται, is *Medina*; Lat. *medium*. Ital. *mediano*, MEDINA. Her name is plain. ΜΕΣΟΤΗΣ δὲ δύο κακῶν, τῆς μὲν κατ' ὑπερβολῆν, τῆς δὲ κατ' ἑλλείψιν, Again he fays, ἡ μὲν ὑπερβολὴ ἀμαρτάνεται, καὶ ἡ ἑλλείψις ψέγεται, τὸ δὲ μέσον ἐπαινεῖται. Here we have *the three fifters*; τὸ ΜΕΣΟΝ, ἡ ΜΕΣΟΤΗΣ, will be allowed to be *Medina*; but how fhall we make ὑπερβολὴ to be *Periffa* and ἑλλείψις to be *Eliffa*? We will take the moft eafy word firft, viz. ἑλλείψις, which the Italians (and Spenser italianifes many of his words) would call *Eliffe*; fo that we have found Spenser's *Eliffa*. She is *deficient* and *wanting* in all good manners;

— “ ne ought would eat

“ Ne ought would fpeak, but evermore did feeme,

“ As difcontent for want of merth or meat.”

Hyperbole, Spenser thought, would found very odd for a fair Lady's name; but *Periffa* founds well, and would become the mouth of an Italian poet. And is not Περισσένειν the fame as ὑπερβάλλειν? And Περισσός, qui ultra id quod esse debet, modum excedens? And is not this the character of *Periffa*?

— “ loofely light,

“ No meafure in her mood, no rule of right,

“ But poured out in pleasure and delight—”

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

But with bent lowring browes, as she would
threat,
She scould, and frownd with froward counte-
naunce ;
Unworthy of faire Ladies comely governaunce.

XXXVI.

But young Periffa was of other mynd,
Full of disport, still laughing, loofely light,
And quite contráry to her Sisters kynd ;
No measure in her mood, no rule of right,
But poured out in pleasure and delight :
In wine and meats she flowd above the banck,
And in excesse exceeded her owne might ;
In sumptuous tire she ioyd her selfe to pranck,
But of her love too lavish : litle have she thanck!

XXXVII.

Fast by her side did sitt the bold Sansloy,
Fitt mate for such a mincing mineon,

XXXVI. 3. _____ kynd ;] *Nature*. See the notes on *kynd*, F. Q. i. ii. 43. TODD.

XXXVI. 8. _____ to pranck,] See the note on "*prancke* their ruffes, &c." F. Q. i. iv. 14. TODD.

XXXVII. 2. _____ *such a mincing mineon*,] Such an *affected wanton*. Fr. *Mignon*. A minion, wanton, darling, Cotgrave. So Skelton, in his *Speake Parrot* :

"I am a *minion*, to wayt vpon the Quene."

And, as an adjective, in the *Pleasaunte Pathewaye leadynge to an honest lyfe*, impr. by N. Hyll, 4to. s. d. Sign. C. iiij.

"And on his *minion* harpe full well playe he can:"

That is, either his *darling*, his *beloved* harp ; or his *elegant*, his *pleasing* harp. See the adjective *mignon* in Cotgrave. *Mincing* was frequently applied to the *gait*, in our old poetry. See the notes on Milton's "*mincing Dryades*," *Com.* ver. 964. And Davison's *Poet. Rapsodie*, edit. 1611. p. 144.

Who in her loofenefſe tooke exceeding ioy ;
 Might not be found a francker franion,
 Of her leawd parts to make companion.
 But Huddibras, more like a malecontent,
 Did ſee and grieve at his bold faſhion ;

“ See how the bride,
 “ Puſt vp with pride,
 “ Can *mince it* paſſing well ;
 “ She trips on toe,
 “ Full faire to ſhew, &c.”

The phraſe to *mince it*, however, appears to have been alſo commonly applied to affected perſons, to male as well as to female coquets. See Cotgrave, “ *Mineux*, ſqueamiſh, quaint, coy, that *minces it* exceedingly.” Such is the *ſimpering lady*, deſcribed by Shakspeare in *K. Lear*,

“ That *minces* virtue, and does ſhake the head
 “ To hear of pleaſure’s name.”

And ſuch the *corcomb* in Jonſon’s *Cynthia’s Revels* :

————— “ ſome *mincing* marmofet,
 “ Made all of clothes and face.” TODD.

XXXVII. 4. ————— a francker franion,] So in Heywood’s *Edward IV.* 4to. bl. 1. 1600. ſign. c. 5, “ He’s a *frank franion*, a merry companion, &c.” TODD.

XXXVII. 6. ————— *more like a malecontent*,] This expreſſion may probably be an alluſion to the perſons known by the name of *Malecontent* ; a character, frequently mentioned in publications during the reigns of Elifabeth and James I. See Barnabie Rich’s *Faults, and nothing but Faults*, 4to. 1606, p. 7. “ Here comes now the *Malécontent*, a ſingular fellow, and very formall in all his demeanours ; one that can reprooue the world but with a word, the folies of the people with a ſhrug ; and, ſparing of his ſpeech, giueth his anſwer with ſigns and dumb ſhews, paſing his ſteps with ſad and ſowre countenance, as if hee would haue it faide ; Lo, yonder goes the melancholy Gentleman ; ſee there Vertue and Wiſedome deſpiſed ; this is the man, that dooth carry a whole common-wealth in his head ; that can manage the affaires of a ſtate, and fitter to be of a princes priuy houſe counſaile, than the beſt aſter that euer playd Grauets part at the Theatre.” TODD.

Hardly could he endure his hardiment ;
Yett still he satt, and inly did himselfe torment.

XXXVIII.

Betwixt them both the faire Medina fate
With sober grace and goodly carriage :
With equall measure she did moderate
'The strong extremities of their outráge ;
That forward paire she ever would asswage,
When they would strive dew reason to exceed ;

But that same froward twaine would accoráge,
And of her plenty adde unto their need :
So kept she them in order, and herselfe in heed.

XXXIX.

Thus fairely shee attempered her feast,
And pleasd them all with meete satiety :
At last, when lust of meat and drinke was
ceast,
She Guyon deare besought of curtesie
To tell from whence he came through ieopardy,

XXXVIII. 4. ————— outráge:] With the same French accent as *courage* is pronounced in the 42d. ft. of the last canto, and as *accorage* is to be pronounced in this stanza. In the 18th ft. of this canto, *outraged* is, however, accented on the first syllable. But in these and similar variations of irregular accentuation he imitates Chaucer. TODD.

XXXVIII. 5. ————— forward] That is, *bold*. That forward *paire*, i. e. Sansloy and Perissa. CHURCH.

That *forward paire* are Sir Hudibras and Sansloy ; that *froward twaine*, the two froward Sisters, Elissa and Perissa.

UPTON.

And whether now on new adventure bownd:
 Who with bold grace, and comely gravity,
 Drawing to him the eies of all arownd,
 From lofty siege began these words aloud to
 fownd.

XL.

“ This thy demaund, O Lady, doth revive
 Fresh memory in me of that great Queene,
 Great and most glorious Virgin Queene alive,
 That with her soveraine power, and sceptor
 shene,
 All Faery lond does peaceably sustene.
 In widest ocean she her throne does reare,
 That over all the earth it may be seene ;
 As morning funne her beames dispredden
 cleare ;
 And in her face faire peace and mercy doth
 appeare.

XLI.

In her the richeffe of all heavenly grace
 In chiefe degree are heaped up on hye :
 And all, that els this worlds enclosure bace
 Hath great or glorious in mortall eye,

XXXIX. 9. *From lofty siege began*] Virg. *Æn.* ii. 2.

“ *Inde toro pater Æneas sic orsus ab alto.*”

Which Douglas translates, “ *his sege riall.*” UPTON.

Siege is feat. Fr. *Siège.* He uses the word again, F. Q. ii.
 vii. 44. And thus Fairfax, B. x. 35.

“ *Who thus from loftie siege his pleasure told.*”

CHURCH.

Adornes the person of her Maieftye ;
 That men, beholding fo great excellence
 And rare perfection in mortalitye,
 Doe her adore with facred reverence,
 As th' Idole of her Makers great magnificence.

XLII.

“ To her I homage and my service owe,
 In number of the nobleft Knightes on ground,
 Mongft whom on me ſhe deigned to beftowe
 Order of Maydenhead, the moſt renownd,
 That may this day in all the world be found.
 An yearely ſolemne feaſt ſhe wontes to make,
 The day that firſt doth lead the yeare around,
 To which all Knightes of worth and courage
 bold

Refort, to heare of ſtraunge adventures to be
 told.

XLIII.

“ There this old Palmer ſhewd himſelfe that day,
 And to that mighty Princeſſe did complaine
 Of grievous miſchiefes, which a wicked Fay
 Had wrought, and many whelmd in deadly
 paine,

Whereof he crav'd redreſſe. My Sovereaine,

XLII. 9. *As th' Idole*] That is, As the *image*. Lat. *idolum*.
 CHURCH.

XLII. 4. *Order of Maydenhead,*] In the historical alluſion,
 Order of the Garter. Preſently after, “ An yearly ſolemn
 feaſt :” Conſult our poet's letter to Sir W. Raleigh. UPTON.

XLII. 6. _____ to make] So all the
 editions. The rhyme requires “ to hold.” CHURCH.

Whose glory is in gracious deeds, and ioyes
Throughout the world her mercy to main-
taine,

Eftsoones devisd redresse for such annoyes :
Me, all unfitt for so great purpose, she employes.

XLIV.

“ Now hath faire Phebe with her silver face
Thrise seene the shadowes of the neather
world,
Sith last I left that honorable place,
In which her roiall presence is entrold ;
Ne ever shall I rest in house nor hold,
Till I that false Acrasia have wonne ;
Of whose fowle deedes, too hideous to bee told,
I witnesse am, and this their wretched sonne
Whose wofull parents she hath wickedly for-
donne.”

XLV.

“ Tell on, fayre Sir,” said she, “ that dolefull tale,

XLIV. 4. ——— entrold ;] So the first edition ;
the second, the folios, and Hughes, read *introld* ; the edition
of 1751, *inrold*. It should be *enrold*, that is, *encircled*.

CHURCH.

Mr. Upton reads *enrold* ; and Tonson's edition of 1758,
inrold. Dr. Johnson has not admitted *entrol* or *introl* into his
Dictionary ; nor has the word found a place in the Supple-
ment to that Dictionary, published by Mr. Mason in 1801. Mr.
Warton, I should add, reads, in citing part of this stanza, *enrold*.
Spenser's own word, therefore, seems to be considered as an
error of the press. It is remarkable, however, that an error
should be varied in its spelling, and yet be neglected in regard
to the meaning of the word. TODD.

XLIV. 8. ——— and this *their wretched sonne*,] Pointing
to the babe with the bloody hand. UPTON.

From which fad ruth does feeme you to re-
 fraine,
 That we may pittie fuch unhappie bale,
 And learne from Pleasures poyfon to abftaine :
 Ill, by enfample, good doth often gayne.”
 Then forward he his purpose gan purfew,
 And told the ftory of the mortall payne,
 Which Mordant and Amavia did rew ;
 As, with lamenting eyes, himfelfe did lately vew.

XLVI.

Night was far fpent ; and now in ocean deep
 Orion, flying faft from hissing Snake,
 His flaming head did haften for to fteep,
 When of his pitteous tale he end did make :
 Whilst with delight of that he wifely fpake
 Thofe gueftes beguyled did beguyle their eyes
 Of kindly fleepe, that did them overtake.
 At laft, when they had markt the chaunged
 fkyes,
 They wift their houre was fpent ; then each to
 reft him hyes.

XLV. 6. *Then &c.*] He then continued his difcourfe. See F. Q. i. ii. 30. So Milton, *Par. L.* B. viii. 337. “And gracious *purpose* thus renew’d.” CHURCH.

XLVI. 2. *Orion, &c.*] The conftellation of Orion fetts when that of the Scorpion rifes. CHURCH.

XLVI. 5. *Whilst with delight of that he wifely fpake Thofe gueftes beguyled &c.*] In Hom. *Odyff.* λ, when Ulyffes had related his travels, the poet adds :

Ὡς ἔφατ' οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ
 Κληθμῶ δ' ἰσχυροῖο κατὰ μέγαρον σκίοειλα. JORTIN.

CANTO III.

*Vaine Braggadocchio, getting Guy-
ons horse, is made the scorne
Of knighthood trew; and is of fayre
Belphæbe foxle forlorne.*

I.

SOONE as the morrow fayre with purple
beames

Disperst the shadowes of the misty night,
And Titan, playing on the eastern streames,
Gan cleare the deawy ayre with springing
light;

Sir Guyon, mindfull of his vow yplight,
Uprose from drowfie couch, and him addrest
Unto the iourney which he had behight:

I. 1. *Soone as the morrow fayre with purple beames
Disperst the shadowes &c.]* So again, in F. Q. v. x. 16.

“The morrow next appeared with *purple haire*

“Yet dropping fresh out of the Indian fount.”

Spenser literally follows Virgil, *Æn.* vi. 640.

“Largior hic campos æther, & *lumine* vestit

“*Purpureo*:—”

With a *purple light*, *i. e.* with a bright, brilliant light. And this expression Statius applies to the *morrow fayre*, *Theb.* iii. 440..

“Tertia jam nitidum terris Aurora deisque

“*Purpureo* vehit ore diem.” UPTON.

I. 7. ————— behight:] *Promised.* See the note on *hight*, F. Q. i. iv. 3. TODD.

His puissant armes about his noble brest,
And many-folded shield he bound about his
wrest.

II.

Then, taking congè of that Virgin pure,
The bloody-handed Babe unto her truth

I. 9. *And many-folded shield]* An idea of the *many-folded* shields, which were formerly in use, may be gathered from a curious writer on the subject. "Our Saxon ancestors," says he, "used *shields of skin*, among whom for that the artificer put sheep-fells to that purpose, the great Athelstan, king of England, vtterly forbad by a lawe such deceit, as in the printed booke of Saxon lawes is extant to bee seene. With this vsage of agglewing or fastning hard tanned hides for defense, agrees their etymologie, who derive *scutum*, the Latin of a shield, from the Greeke word ΣΚΥΤΟΣ, a *skinne*:"—And presently after the writer describes the *many-folded* shield of the Duke of Lancaster, hung up in old St. Paul's cathedral: "It is very convex toward the bearer, whether by warping through age, or as made of purpose. It hath in dimension more then three quarters of a yeard of length, and aboue half a yeard in breadth. Next to the body is a canuas glew'd to a boord; vpon that thyn boord are broad thin axicles, slices, or plates of horne, naild fast; and againe ouer them twenty and sixe thicke peeces of the like, all meeting or centring about a round plate of the same in the nauell of the sheild; and ouer all is a leather clozed fast to them with glew or other holding stufte, vpon which his armories were painted, &c." Bolton's *Elements of Armories*, 4to, 1610, pp. 66-70. Todd.

II. 1. *Then taking congè of that Virgin]* Taking leave of Medina. CHURCH,

II. 2. ————— *unto her truth]* Mr. Upton here again contends that *truth* has changed place with *ruth*. See the note on F. Q. i. vi. 12. Sir Guyon, he says, committed the bloody-handed Babe to the *ruth*, the pity and compassionate care, of Medina; and desired her, that, as soon as he came to riper years, he might, for memory of that day's *truth*, the *true* transactions of that day, be called Ruddymanè; his name alluding to, and proving, the *truth* of the story. But what difficulty is there in the genuine reading? In my opinion, none, Sir Guyon commits the Babe to the *truth*, the sincerity, of Me-

Did earnestly committ, and her coniure
 In vertuous lore to traine his tender youth,
 And all that gentle noriture ensu'th ;
 And that, so soone as ryper yeares he raught,
 He might, for memory of that dayes ruth,
 Be called Ruddymane ; and thereby taught
 T' avenge his parents death on them that had
 it wrought.

III.

So forth he far'd, as now befell, on foot,
 Sith his good steed is lately from him gone ;
 Patience perforce: helpleffe what may it boot
 To frett for anger, or for grieffe to mone ?
 His Palmer now shall foot no more alone.
 So fortune wrought, as under greene woodes
 fyde
 He lately heard that dying Lady grone,

dina ; and desires that he may, in memory of that day's *ruth*,
 the lamentable transactions of that day, be called Ruddymane.

TODD.

III. 3. *Patience perforce* :] The whole proverb is, *Patience perforce is a medicine for a mad dog.* UPTON.

Mr. Church has also here cited, from Ray, this proverb ; but, it must be observed, the words *is a medicine &c.* are the gloss or interpretation of the proverb-collector. The proverb is simply *Patience Perforce*. See "Adagia Scotica, or, a collection of Scotch Proverbs, &c. 1668." 12mo. p. 43. And thus indeed it had been employed by Shakspeare in *Romeo and Juliet* :

" *Patience perforce*, with wilful choler meeting,

" Makes my flesh tremble in their difference."

So, in Sir David Lyndesay's *Complaint* :

" That time I nicht mak na defence,

" But tuke *perforce* in *patience*." TODD,

He left his steed without, and speare besyde,
And rushed in on foot to ayd her ere she dyde.

IV.

The whyles a Lofell wandring by the way,
One that to bountie never cast his mynd,
Ne thought of honour ever did assay
His baser brest, but in his kestrell kynd
A pleasing vaine of glory he did fynd,
To which his flowing tounge and troublous
spright
Gave him great ayd, and made him more in-
clynd;
He, that brave steed there finding ready
dight,
Purloynd both steed and speare, and ran away
full light.

III. 8. ————— and speare besyde,] See the note on
F. Q. i. i. 11. CHURCH.

IV. 1. ————— a Lofell] A loose, good-for-nothing fel-
low, as the poet explains it in the next line. Lye makes it of
the same signification with *lorell*. CHURCH.

IV. 2. ————— bountie] *Goodness*, Fr. *Bonté*. CHURCH.

IV. 4. ————— in his kestrell kynd] In his *base* kind,
or nature. *Kestrell* is a bastard kind of hawk. See Skinner.

UPTON.

IV. 5. *A pleasing vaine of glory he did fynd,*] This is the
reading of the first edition; which Hughes's second edition,
Upton, Church, and Tonson's edit. of 1758, follow. Spenser's
second edition reads, "A pleasing vaine of glory *vaine* did
fynd;" to which the folios, Hughes's first edition, and the edit.
of 1751, adhere. Such a jingle, however, is here so extremely
displeasing, that we may at least be justified in preferring the
original reading, although indeed the pronoun *he* is certainly
pleonastick. TOPP.

V.

Now gan his hart all swell in iollity,
 And of himfelfe great hope and help conceiv'd,
 That puffed up with fmoke of vanity,
 And with felfe-loved perfonage deceiv'd,
 He gan to hope of men to be receiv'd
 For fuch, as he him thought, or faine would
 bee :
 But for in Court gay portance he perceiv'd,
 And gallant fhew to be in greateft gree,
 Eftfoones to Court he caft t' advaunce his firft
 degree.

VI.

And by the way he chaunced to eſpy
 One fitting ydle on a funny banck,
 To whom avaunting in great bravery,

V. 7. But for] *And becauſe.* CHURCH.

V. 8. ——— in greateſt gree,] In greateſt eſtimation or liking. See the note on gree, F. Q. i. v. 16. TODD.

VI. 3. ——— avaunting] I don't think our poet wrote *advancing*, or *avancing*, from the Fr. *avancer*; but *avaunting* from *vanter*, *ſe vanter*; *vanteur*, a boafter, a *braggadochio*. So that the paſſage alludes to the very man; which is elegant. The *a* is added as uſual in the English tongue; and the meaning is, To whom proudly boaftering himſelf, or ſhowing himſelf in a boaftering manner; his actions beſpeaking the man. And, what is much more to our purpoſe in explaining Spenſer, Chaucer uſes *avaunt*, to boafter, in ſeveral places; and *avaunting* in the *Reves Prolog.* 776. And Gower, fol. xxi. "The vice cleped *avauntice*," viz. *jaſtantia*. UPTON.

Avaunting is exactly applicable to the peacock's gait, and is therefore judiciously applied to the coxcomb of whom the bird is an emblem. Compare Sylvester's *Du Bartas*, edit. 1621. p. 109.

As peacocke that his painted plumes doth
 pranck,
 He smote his courser in the trembling flanck,
 And to him threatned his hart-thrilling speare:
 The feely man, feeing him ryde so ranck
 And ayme at him, fell flat to ground for
 feare,
 And crying, "Mercy," loud, his pitious handes
 gan reare.

VII.

Thereat the Scarcrow wexed wondrous prowde,
 Through fortune of his first adventure fayre,
 And with big thundring voice revyld him
 lowd;
 "Vile caytive, vassall of dread and despayre,
 Unworthie of the commune breathed ayre,
 Why livest thou, dead dog, a lenger day,

"There, the fair peacock, beautifully *braue*,

"Proud, *portly-strouting*, stalking, &c."

Or rather the original French:

"Là le paon estoilé, magnifiquement *braue*,

"Piafard, *arrogant, d'une desmarche graue*

"*Fait parade*, &c." TODD.

VI. 7. _____ *ryde so ranck*] That is, ride so
fiercely. So, in F. Q. iv. v. 33.

_____ "They heard the found

"Of many yron hammers beating *ranke*—"

And so Fairfax, C. iii. 18.

"Say, who is he shoves so great worthinesse,

"That rides so *ranke*." CHURCH.

VII. 6. *Why livest thou, dead dog, a lenger day,*] This was
 a term of ignominy among the Jews. I *Sam.* xxiv. 14. "After
 whom is the King of Israel come out? After whom dost thou
 pursue? After a *dead dog*?" See also II *Sam.* ix. 8, II *Sam.*
 xvi. 9. UPTON.

And doest not unto death thyfelfe prepayre?
 Dy, or thyfelfe my captive yield for ay:
 Great favour I thee graunt for aunfwere thus
 to stay."

VIII.

" Hold, O deare Lord, hold your dead-doing
 hand,"

Then loud he cryde, " I am your humble
 thrall."

" Ah wretch," quoth he, " thy destinies with-
 stand

My wrathfull will, and doe for mercy call.

I give thee life: Therefore prostrated fall,
 And kisse my stirrup; that thy homage bee."

The Miser threw himfelfe, as an offall,

Streight at his foot in base humilitee,

And cleeped him his liege, to hold of him in fee.

IX.

So happy peace they made and faire accord.

Eftsoones this Liegeman gan to wexe more
 bold,

And, when he felt the folly of his Lord,

In his owne kind he gan himfelfe unfold:

For he was wylie witted, and growne old

In cunning sleightes and practick knavery.

VIII. 1. ————— *hold your dead-doing hand,*] This is
 from Homer *Il. σ. 317, ψ. 18. ἄνδροφόνους χεῖρας.* UPTON.

VIII. 7. *The miser*] See the note on *humble misers* &c. F.
 Q. ii. i. 8. CHURCH.

From that day forth he cast for to uphold
 His ydle humour with fine flattery,
 And blow the bellowes to his swelling vanity.

X.

Trompart, fitt man for Braggadochio
 To serue at Court in view of vaunting eye ;
 Vaine-glorious man, when fluttring wind does
 blow
 In his light winges, is lifted up to skye ;
 The scorne of knighthood and trew chevalrye,
 To thinke, without desert of gentle deed
 And noble worth, to be aduanced hye ;
 Such prayse is shame ; but honour, vertues
 meed,
 Doth beare the fayrest flowre in honourable feed.

XI.

So forth they pas, a well comforted payre,
 Till that at length with Archimage they meet :
 Who seeing one, that shone in armour fayre,

IX. 8. His] *Braggadochio's*. CHURCH.

XI. 3. *Who seeing one &c.*] Braggadochio had just before stolen Guyon's horse and spear. The poet here dresses him in armour, though he leaves us at a loss to guess how he came by it, and though afterwards he represents him as *unarm'd*. The same sort of observation might be made on several places of this poem. JORTIN.

With respect to this particular of the armour, it should seem that the proper time to have cleared up that circumstance would have been (B. v. C. iii. st. 37.) where Braggadochio is detected by Sir Guyon, and *disarm'd*. I don't remember that he is any where represented as *unarm'd*. However, as the poem is imperfect and had not the author's finishing hand, candour requires that all favourable allowances should be made for any little slips of the memory. CHURCH.

On goodly courser thondring with his feet,
 Eftfoones fupposed him a perfon meet
 Of his revenge to make the instrument:
 For fince the Redcroffe Knight he erft did
 weet

To been with Guyon knitt in one confent,
 The ill, which earft to him, he now to Guyon
 ment.

XII.

And comming clofe to Trompart gan inquire
 Of him, what mightie warriour that mote bee,
 That rode in golden fell with fingle fpere,
 But wanted fword to wreake his enmitee.
 “ He is a great adventurer,” faid he,
 “ That hath his fword through hard affay
 forgone,
 And now hath vowd, till he avenged bee
 Of that defpight, never to wearen none;
 That fpeare is him enough to doen a thousand
 grone.”

XII. 6. *That hath his fword through hard affay forgone,*] Hath loft his fword in a *dangerous enterprife*. The expreffion *hard affay* or *affays* is common in Spenser, and has been adopted by Milton in *Comus*, ver. 972, where fee the note. Chaucer ufes it, *Rom. R.* 4350.

“ But Love is of fo *hard'affeie*.” TODD.

XII. 9. *That fpeare is him enough &c.*] That fpeare is fufficient for him to caufe a thousand to groan: The Knights in romance-writers often make fuch vows, as this bragging Knight is here fupposed to have made; and the poet's putting this romantick vow in the mouth of this Knight, feems fuch a kind of imitation as carries with it a degree of farcafme. Perreau fware

XIII.

Th' Enchaunter greatly ioyed in the vaunt,
 And weened well ere long his will to win,
 And both his foen with equall foyle to daunt:
 Tho to him louting lowly did begin
 To plaine of wronges, which had committed bin
 By Guyon, and by that false Redcroffe
 Knight;
 Which two, through treason and deceitfull
 gin,
 Had slayne Sir Mordant and his Lady bright:
 That mote him honour win, to wreak so foule
 despight.

XIV.

Therewith all suddeinly he seemd enrag'd,
 And threatned death with dreadfull counte-
 nance,
 As if their lives had in his hand beene gag'd;
 And with stiffe force shaking his mortall
 launce,
 To let him weet his doughtie valiaunce,

that he would wear no helmet, but that which Orlando wore, Ariost. C. xii. 30, 31. Mandricard, who was only armed with a spear, swore that he would wield no sword but Orlando's, Ariost. C. xiii. 43, C. xxiii. 78. UPTON.

XIII. 4. _____ louting lowly] See the note on *louting low*, F. Q. i. i. 30. TODD.

XIII. 7. _____ gin,] *Engine*, or *plot*. See the note on *gin*, F. Q. iii. vii. 7. TODD.

XIV. 5. _____ valiaunce,] *Valour*. Fr. *Vaillance*. UPTON.

Thus said; "Old man, great sure shal be
 thy meed,
 If, where those Knights for feare of dew ven-
 geaunce
 Doe lurke, thou certainly to mee areed,
 That I may wreake on them their hainous
 hateful deed."

XV.

"Certes, my Lord," said he, "that shall I
 soone,
 And give you eke good helpe to their decay.
 But mote I wisely you advise to doon;
 Give no ods to your foes, but doe purvay
 Yourselfe of sword before that bloody day;
 (For they be two the prowest Knights on
 grownd,
 And oft approv'd in many hard affay;)
 And eke of surest steele, that may be fownd,
 Do arme yourselfe against that day, them to
 confownd."

XV. 3. *But &c.*] That is, But I would advise you to act
wisely, i. e. *considerately*. Lat. *consultò*. So, in F. Q. i. i. 33.

"The way to win
 "Is *wisely* to advise."

And F. Q. vi. viii. 25.

"The infant harkned *wisely* to her tale." CHURCH.

XV. 8. *And eke of surest steele,*] If the reader is not inat-
 tentive, he might imagine Spenser has forgot himself. Bragg-
 dochio was dressed in *shining armor faire*, st. 11, meer show, but
 of no service: He had neither sword nor shield; but had stolen
 Sir Guyon's horse and spear: Archimago therefore tells him
 to provide these, and to get armour of better proof, *of surest*
steele, if he would attack such Knights as Sir Guyon and the
 Redcrosse Knight. UPTON.

XVI.

“ Dotard,” faide he, “ let be thy deepe advife;
 Seemes that through many yeares thy wits
 thee faile,
 And that weake eld hath left thee nothing
 wife,
 Els never should thy iudgement be fo frayle
 To meafure manhood by the fword or mayle.
 Is not enough fowre quarters of a man,
 Withouten fword or fhield, an hofte to quayle?
 Thou litle woteft that this right-hand can:
 Speake they, which have beheld the battailes
 which it wan.”

XVII.

The man was much abafhed at his boaft;
 Yet well he wift that whofo would contend
 With either of thofe Knightes on even coaft,
 Should neede of all his armes him to defend;
 Yet feared leaft his boldneffe should offend:
 When Braggadocchio faide; “ Once I did
 fweare,
 When with one fword feven Knightes I
 brought to end,

XVI. 1. ——— let be] *Away with.* CHURCH.

XVII. 7. *When with one fword feven Knightes I brought to end.* Braggadochio bears, in this refpect, a refemblance to the blustering knight of Shakfpeare. But we forget Jack's cowardice in his humour. “ These four,” fays Falstaff, “ came all a-front, and mainly thruft at me; I made no more ado, but took all their *feven* points in my target, thus. P. HEN. *Seven?* why

Thenceforth in battaile never fword to beare,
But it were that which noblest Knight on earth
doth weare."

XVIII.

"Perdy, Sir Knight," saide then th' Enchaunter
blive,
"That shall I shortly purchase to your hond:
For now the best and noblest Knight alive
Prince Arthur is, that wonnes in Faerie lond;
He hath a fword, that flames like burning
brond:

there were but four, even now. FAL. *In buckram.* POINS. Ay, four in buckram suits. FAL. *Seven, by these hilts, or I am a villain else.*" In the time of Shakspeare these swaggerers appear to have been no uncommon character. A description of them may not be thought inapposite to the illustration both of Spenser and Shakspeare. "But see now, here comes a souldier; for my life, it is *Captaine Swag*: 'tis euen he indeede, I do knowe him by his plume and scarffe; he looks like a Monercho, of a very cholericke complexion, and as teasty as a goose that hath yong goslings, yet very easie to please but with a handfull of oates. He lookes like Haniball, the great captaine of Carthage; and good reason too; for hee that should but heare his table-talke, and how he will discoure among ignorant company, would think that the *Nine Worthies* were but fooles in comparison of his worth: He will talke of more proportions of battels than euer Langius, Vigetias, or Machiauell did know of. He will atchieue greater victories, but sitting at a dinner or a supper, than euer did Alexander, when he conquered the whole world. And he will discoure of greater exploits, and more haughtie attempts, than euer were performed before Troy!" Barnabie Rich's *Faults, and nothing but Faults*, 4to. 1606, fol. 12. Compare also the 16th and 38th stanzas of this canto. TODD.

XVIII. 1. _____ blive,] *Presently*, the same as *blive*; an adverb of frequent occurrence in our old poetry. The abbreviation *blive* also is to be found in *Bevis of Hampton*.

TODD.

The fame, by my device, I undertake
Shall by to morrow by thy fide be fond."

At which bold word that Boaster gan to
quake,
And wondred in his minde what mote that
monster make.

XIX.

He stayd not for more bidding, but away
Was suddain vanished out of his sight:
The northerne winde his wings did broad
display
At his commaund, and reared him up light
From off the earth to take his aerie flight.
They lookt about, but no where could espie
Tract of his foot: then dead through great
affright

They both nigh were, and each bad other flye:
Both fled attonce, ne ever backe retourned eye;

XX.

Till that they come unto a forrest greene,
In which they throwd themselves from caufe-
les feare;

XVIII. 9. *And wondred in his minde what mote that monster make.*] Not perhaps *what that monster Archimago might make of it*; but, using *monster* according to the Latin idiom, he may mean, "and he wondered in his mind *what might occasion that prodigy or prodigious appearance,*" viz. Archimago's bold word, and the consequence of it, his miraculous vanishing away.

UPTON.

XIX. 1. He] *Archimago*. CHURCH.

Yet feare them followes still, where so they
 beene :
 Each trembling leafe and whistling wind
 they heare,
 As ghastly bug, does greatly them affeare :
 Yet both doe strive their fearefulnesse to faine.
 At last they heard a horne that shrilled cleare

XX. 3. *Yet feare them followes &c.*] See the note on F. Q. i. ix. 21. TODD.

XX. 4. *Each trembling leafe &c.*] Adopted from the Book of God, in which the panick of the disobedient is thus finely described: "The sound of a *shaken leaf* shall chase them," Lev. xxvi. 36. By the subsequent expression, *whistling wind*, the poet seems to have had in view also that most impressive account of the fears, with which the guilty Egyptians were affected, at every thing which stirred; whether terrible in itself, or fancied so by them; "whether it were a *whistling wind*, or a melodious noise of birds &c." *Wisdom of Sol.* Ch. xvii. 18. TODD.

XX. 5. *As ghastly bug, does greatly them affeare;*] The first edition reads, "does unto them affeare;" which is corrected in the Errata *greatly*. The second edition, instead of this perspicuous emendation, reads

"As ghastly bug *their haire on end does reare*:"

Which alteration is admitted into every subsequent edition, except those of Church and Upton; in which the original emended reading is restored. That Shakspeare also preferred this reading, is manifest in the following similar phraseology, *K. Hen.* VI. P. i.

"For Warwick was a *bug* that *fear'd* us all:"

That is, a *monster* that *frighted* us all. *Bug* is a common word, in our old poetry, for any frightful appearance. And, in the ancient English version of the 91st Psalm, "the *terror* by night" is rendered "the *bugge* by night." TODD.

XX. 7. ————— that shrilled *cleare*] Mr. Upton proposes to read "*yshrilled* cleare;" being persuaded that *shrilled* is an error of the same kind with *that mounted* for *ymounted*, already noticed, F. Q. i. ii. 29. He strengthens his proposition also by the following line in *Colin Clouts come home again*:

"Whose pleasing sound *yshrilled* far about:"

Still, however, no obscurity is occasioned by the reading *that shrilled*. TODD.

Throughout the wood that ecchoed againe,
And made the forrest ring, as it would rive in
twaine.

XXI.

Eft through the thicke they heard one rudely
rush;

With noyfe whereof he from his loftie steed
Downe fell to ground, and crept into a bush,
To hide his coward head from dying dread.
But Trompart stoutly stayd to taken heed
Of what might hap. Eftsoone there stepped
foorth

A goodly Ladie clad in hunters weed,
That seemd to be a woman of great worth,
And by her stately portance borne of heavenly
birth.

XXII.

Her face so faire, as flesh it seemed not,
But hevenly pourtraict of bright angels hew,
Cleare as the skye, withouten blame or blot,

XXI. 1. Eft] *Afterwards*. See the note on *eft*, F. Q. i. ix. 25. CHURCH.

Ibid. ———— *the thicke*] *Thicket*. See the note on *thicke*, F. Q. ii. i. 39. TODD.

XXI. 3. *Downe fell to ground, and crept into a bush,—*] This ludicrous image of a coward is perhaps taken from the character of the coward Dametas in his favourite Sidney's *Arcadia*, p. 70; who creeps into a bush to hide his head from danger.

UPTON.

XXI. 9. ———— *portance*] *Comportment*, carriage. Ital. *portamento*. See also ft. 5. UPTON.

XXII. 3. ———— *withouten blame or blot, &c.*] Withouten blame, ἀμύμων, one of Homer's epithets. He seems to have

Through goodly mixture of complexions dew ;
 And in her cheekes the vermeill red did shew
 Like rofes in a bed of lillies shed,
 The which ambrosiall odours from them threw,
 And gazers fence with double pleafure fed,
 Hable to heale the ficke and to revive the ded.

XXIII.

In her faire eyes two living lamps did flame,
 Kindled above at th' Hevenly Makers light,
 And darted fyrie beames out of the fame,
 So paffing perfant; and fo wondrous bright,
 That quite bereav'd the rash beholders fight :
 In them the blinded god his luftfull fyre

his eye on *Solomon's Song*, whilst he is characterising his royal mistress. Would he have us too interpret mystically, as divines interpret? "Thou art all fair, there is no spot in thee," Ch. iv. 7. He says, in her cheeks the *vermeill red did shew like rofes in a bed of lillies shed*. "I am the rose of Sharon, and the lilly of the valley," Ch. ii. 1. "My beloved is white and ruddy," Ch. v. 9. See also Ovid, *Am. L. 2. E. 5.*

"Quale rosæ fulgent inter sua lilia mistæ?"

And Ariosto, C. vii. 11.

"Spargesi per la guancia delicata

"Misto color di rose, e di liguftri." UPTON.

The lady Josian is described, and not inelegantly, with this "goodly mixture of complexions dew," the red and white, in the romantic ballad of *Bevis of Hampton*. See the note on *yellow lockes*, ft. 30. TODD.

XXII. 7. [*The which ambrosiall odours &c.*] So Virgil, as Mr. Upton observes, "Ambrosiæ odorem spiravere," *Æn. i. 403*. But the circumstance, which Spenser adds, of these ambrosial odours being *able to revive the dead*, strongly resembles a passage in Camoëns, where the breath of Jove is described as shedding such exquisite fragrance as might inspire the dead with life, *Luf. C. i. ft. 22*.

"Dò rosto respirava hum ar divino,

"Que divino tornara hum corpo humano." TODD.

To kindle oft assayd, but had no might ;
 For, with dredd maiestie and awfull yre,
 She broke his wanton darts, and quenched bace
 defyre.

XXIV.

Her yvorie forehead, full of bountie brave,
 Like a broad table did itselfe dispred,
 For Love his loftie triumphes to engrave,
 And write the battailes of his great godhed :
 All good and honour might therein be red ;
 For there their dwelling was. And, when
 she spake,
 Sweete wordes, like dropping honny, she did
 shed ;
 And twixt the perles and rubins softly brake

XXIII. 8. *For, with dredd maiestie &c.*] Compare, in Milton's *Comus*, the huntress Dian, who

————— “ fet at nought
 “ The frivolous bolt of Cupid —”

And that other instance of unconquered Virginitie, the wise Minerva, with

————— “ rigid looks of chaste austerity,
 “ And noble grace that dash'd brute violence
 “ With sudden adoration and blank awe.” TODD.

XXIV. 1. *Her yvorie forehead,*] Ariosto, C. vii. 11.

“ Di terço avorio era la fronte lieta.” UPTON.

XXIV. 2. *Like a broad table*] Board, such as pictures are painted upon. Lat. *Tabula*. See F. Q. iii. iv. 10. CHURCH.

XXIV. 7. *Sweete wordes, like dropping honny, &c.*] See *Sol. Song*, iv. 11. “ Thy lips, O my sponse, drop as the honeycombe : honey and milk are under thy tongue.” UPTON.

XXIV. 8. *And twixt the perles and rubins &c.*] Thus, in *Sonnet lxxxix.*

“ But fairest she, when so she doth display
 “ The gate with pearls and rubies richly dight,
 “ Through which her words so wise do make their way.”

A filver found, that heavenly musicke seemd to
make.

XXV.

Upon her eyelids many Graces fate,
Under the shadow of her even browes,
Working belgardes and amorous retrate;
And everie one her with a grace endowes,
And everie one with meekenesse to her bowes:
So glorious mirrhour of celestially grace,
And foveraine moniment of mortall vowes,

Ariosto gives us pearls and coral for the lips and teeth, C. xii.
ft. ult.

“ Che da i coralli, e da le pretiose

“ Perle uscir fanno i dolci accenti mozzi.”

This is common in the Italian poets. T. WARTON.

XXIV. 9. *A filver found,*] See the notes on *silver found*,
in the *Shep. Cal.* June, ver. 61. TODD.

XXV. 1. *Upon her eyelids many Graces fate,*
Under the shadow of her even browes, &c.] So, in

Sonnet xl.

“ When on each eyelid sweetly do appeare

“ An hundred Graces as in shade to sit.”

And, in a verse of his *Pageants*, preserved by E. K. in the notes
on June, *Shep. Cal.*

“ An hundred Graces on her eyelids fate:”

Which he drew from a modern Greek poem ascribed to Musæus,
ver. 63.

Ὅτι ἔῃ παλαιὸν
τρῆις Χάριτας ψεύσαντο πεφυκέναι· εἷς δὲ τις Ἡρῆς
ὀφθαλμὸς γελῶν ἑκατὸν Χαρίτεσσι τεθίλει.

In the *Hymne of Beauty* we find a thousand Graces :

“ Sometimes upon her forehead they behold

“ A thousand Graces masking in delight.”

The thought of the Graces *sitting under the shade of her eye-
brows*, is exactly like what Tasso says of Cupid, *Amint.* A. ii. S. i.

“ sotto al ombra

“ De le palpebre.” T. WARTON.

XXV. 3. ——— belgardes] *Sweet or beautiful looks.*
See the note on *belgardes*, F. Q. iii. ix. 52. TODD.

How shall frayle pen describe her heavenly
face,
For feare, through want of skill, her beauty to
disgrace!

XXVI.

So faire, and thousand thousand times more faire,
She seemd, when she presented was to fight;
And was yclad, for heat of scorching aire,
All in a filken Camus lilly whight,
Purpled upon with many a folded plight,
Which all above besprinckled was throughout
With golden aygulets, that gliftred bright,
Like twinckling starres; and all the skirt about
Was hemd with golden fringe.

XXV. 8. ————— describe] *Describe*, Ital. *descrivere*; used also by Chaucer and by Scottish writers. TODD.

XXVI. 4. ————— *Camus*] A thin, transparent, dress. See the note on *Camis*, F. Q. v. v. 2. TODD.

XXVI. 5. Purpled.] *Wrought* or *embroidered*. The Fr. *pourfisure* signifies the fringe or trimming of women's gowns. *Purpled* is also used in F. Q. i. ii. 13. Thus Chaucer, *Monkes Prolog.*

“ I see his sleeves *purplid* at the hande

“ With grys, and that the finest in the lande.”

And Piers Plowman, *Pass. sec.*

“ I was ware of a woman worthlyich clothed

“ *Purplid* with pelure &c.” TODD.

XXVI. 7. ————— aygulets,] *Tagged points*, the Fr. word, *aiguillette*. See the note on *aglet*, F. Q. vi. ii. 5.

UPTON:

XXVI. 9. *Was hemd with golden fringe.*] This is the first instance in our poet of leaving his verse imperfect and broken: Other instances of these hemistichs or half verses, the reader will find in C. viii. st. 55. F. Q. iii. iv. 39. So again, C. vi. st. 26.

“ To seek the fugitive.”

XXVII.

Below her ham her weed did somewhat trayne,
 And her streight legs most bravely were em-
 bayld
 In gilden buskins of costly cordwáyne,

But this verse is thus left only in the old quartos, being filled up in the other editions,

“ To seeke the fugitive *both farre and nere.*”

There is but one more instance in this large work, viz. B. iii. C. ix. ft. 37.

Cowley, in his notes on the first book of his own epick poem, says, that none of the English poets have followed Virgil in this liberty, which, he thinks, looks both natural and graceful. I am surpris'd Cowley should have forgotten Spenser: Phaer likewise, in his translation of Virgil, has, in imitation of the poet he translates, several hemistichs. UPTON.

It would be difficult, says Mr. Church, to fill up this hemistich to any advantage. It is thus supplied in a copy of the first edition belonging to Thomas Park, Esq. “ *most gorgeously set out;*” which apposite words are written in an old hand, and probably coeval with that of the poet. TODD.

XXVII. 1. *Below her ham her weed did somewhat trayne,*] This picture is the same as that of Diana, as represented in statues or coins, or poetical descriptions. Consult Spanheim in his notes on Callimachus, pp. 134, 135. I am apt to think our poet had likewise in view the Amazonian dress of Pyrocles in his learned friend's *Arcadia*, p. 42. “ Upon her body she wore a doublet of skye-colour satin, covered with plates of gold, and as it were nailed with precious stones, that in it she might seem armed; the nether part of her garment was full of stuff, and cut after such a fashion, that though the length of it reached to the ankles, yet in her going one might sometimes discern the small of her leg, which with the foot was dressed in a short pair of crimson velvet buskins, in some places open (as the ancient manner was) to shew the fairness of the skin.”

UPTON.

XXVII. 2. ————— embayld] *Bound up.*
 Fr. *emballer*, Germ. *einballen*. UPTON.

XXVII. 3. ————— *of costly cordwáyne,*] So, in F. Q. vi. ii. 6. “ Buskins he wore of cottlielt cordwayne;” where see the note. TODD.

All bard with golden bendes, which were
 entayld
 With curious antickes, and full fayre aumayld :
 Before, they fastned were under her knee
 In a rich iewell, and therein entrayld
 The ends of all the knots, that none might
 fee
 How they within their fouldings clofe enwrapped
 bee :

XXVIII.

Like two faire marble pillours they were feene,
 Which doe the temple of the gods support,
 Whom all the people decke with girlands
 greene,
 And honour in their festivall refort ;
 Those same with stately grace and princely
 port
 She taught to tread, when she herselfe would
 grace ;

XXVII. 4. ————— entayld] *Carved*. See the note on *entayld*, F. Q. ii. vi. 29. TODD.

XXVII. 5. ————— aumayld:] *Enamelled*. In Chaucer, *amiled*. "And knoppes fine of gold *amiled*," Rom. R. 1080. Ital. *smalto*, Fr. *email*, *emaille*. UPTON.

XXVII. 7. ————— entrayld] *Twisted*. See F. Q. i. i. 16. CHURCH.

XXVIII. 1. *Like two faire marble pillours &c.*] So, as Mr. Upton observes, in *Sol. Song*, v. 15. "His legs are as pillars of marble, &c." The allusion also is to the same book, when the poet says of his bride, in his elegant *Epithalamion*, "Her snowie neck like to a marble towre, &c." The descriptions of beauty, here and in the *Epithalamion*, are very similar.

TODD.

But with the woody nymphes when she did
 play,
 Or when the flying libbard she did chace,
 She could them nimbly move, and after fly apace.

XXIX.

And in her hand a sharpe bore-speare she held,
 And at her backe a bow and quiver gay,
 Stuff with steel-headed dartes wherewith she
 queld
 The saluage beastes in her victorious play,
 Knit with a golden bauldricke which forelay
 Athwart her snowy brest, and did divide
 Her daintie paps; which, like young fruit in
 May,
 Now little gan to swell, and being tide

XXVIII. 7. ————— *when she did play,*] So all the editions. The rhyme requires a different word. I suppose Spenser gave, "when she did *sport*." So, in *F. Q.* vi. x. 9.
 ————— "there to play and *sport*." CHURCH.

XXIX. 7. ————— *which, like young fruit in May,*
Now little gan to swell, &c.] See *Sol. Song*, vii. 7.
 "Thy breasts are like to clusters of grapes." But, by *young fruit in May*, Spenser may intend not clusters of grapes, but unripe apples; and this expression Ariosto uses in describing Alcina's beauties, *C.* vii. 14.

"Bianca neve è il bel collo, e 'l petto latte;

"Il collo è tondo, il petto è colmo, e largo;

"*Due poma acerbe, &c.*"

So Taffo, *Amint.* A. i. S. ult.

"La verginella ignude

"Scopria sue fresche rose,

"C' hor tien nel velo ascoso,

"E le poma del feno acerbe, e crude." UPTON.

In his *Epithalamion*, Spenser varies the comparison, viz. "like lillies budded:" The simile of Camoëns may be also noticed, *Lusiad*, *C.* ix. ft. 56.

Through her thin weed their places only signi-
fide.

XXX.

Her yellow lockes, crisped like golden wyre,
About her shoulders weren loosely shed,
And, when the winde emongst them did in-
spyre,
They waved like a penon wyde dispred,

“ Os *fermosos limoens*, alli cheirando,

“ *Estaõ virgineas tetas imitando.*” TODD.

XXX. 1. *Her yellow lockes, crisped like golden wyre, &c.]*

Thus Josian is described in *Bevis of Hampton*:

“ Her visage was white as lilly flower,

“ Therein ranne the red colour;

“ With bright browes, and eyes sheene;

“ Her haire as gold-wire was seene.”

Spenser gives his bride the same locks in his *Epithalamion*, where see the note. TODD.

XXX. 2. *About her shoulders &c.]* To adorn his royal dame, Spenser has spoiled all his brother poets of their images. Virgil, *Æn.* i. 318.

“ Namque humeris de more habilem suspenderit arcum

“ Venatrix, dederatque comam dissipare ventis,

“ Nuda genu, nodoque finis collecta fluentes.”

Such as *Diana &c.* Virgil, *Æn.* i. 498.

“ Qualis in Eurotæ ripis aut per juga Cynthi

“ Exercet Diana choros —”

Or as *that famous queene &c.* Virg. *Æn.* i. 320.

“ vel qualis equos Threïssa fatigat

“ Harpalyce —”

See also *Æn.* xi. 659, & seq. Her addressing Trompart, *Hayle, groome, &c.* st. 32, is taken from Venus' addressing Æneas and Achates, *Æn.* i. 325.

“ Ac prior, heus, inquit, juvenes —”

Trompart's answer is Æneas's answer:

“ O! quàm te memorem, Virgo; namque haud tibi vultus

“ Mortalis, nec vox hominem sonat: O dea, certe.”

UPTON.

XXX. 3. _____ *did inspyre,]* Did *breath.*

Lat. *inspiro.* CHURCH.

And low behinde her backe were scattered :
 And, whether art it were or heedlesse hap,
 As through the flouing forrest rash she fled,
 In her rude heares sweet flowres themselves
 did lap,
 And flourishing fresh leaves and bloffomes did
 enwrap.

XXXI.

Such as Diana by the sandy shore
 Of swift Eurotas, or on Cynthus greene,
 Where all the nymphes have her unwares
 forlore,
 Wandreth alone with bow and arrowes keene,
 To seeke her game: Or as that famous queene
 Of Amazons, whom Pyrrhus did destroy,

XXXI. 2. *Of swift Eurotas,*] I know not what authority our poet had to call Eurotas *swift*, unless perhaps that of Statius, who calls him *torrens*, *Theb.* viii. 432. JORTIN.

XXXI. 5. ————— *Or as that famous queene
 Of Amazons, whom Pyrrhus did destroy, &c.*] That Penthesilea was slain by Pyrrhus, was admitted as a truth, and told as such, by all the romance-writers: It would be unpardonable therefore for Spenser, in his fairy tale, to have contradicted either them, or his admired patron, Sir Philip Sidney: "Impute to the manner of my country, which is the invincible land of the Amazons; myself, niece to Senicia, queen thereof, lineally descended of the famous Penthesilea, slaine by the bloody hand of Pyrrhus." And so Dares Phryg. *De Bello Troj.* Cap. xxxvi. See Joseph. *Iscan. De Bell. Troj.* L. iv. 646. And Lydgate, B. iv. Caxton, in the Wars of Troy (translated from Dares) has a whole chapter; "How the queene Panthale cam from Amazonne with a thousand maydens to the focoure of Troye. And how she bare her vaylantly, and slewe many Grekis, and after was she slayne by Pyrrhus the sone of Achilles." UPTON.

The day that first of Priame she was seene,
 Did shew herselfe in great triumphant ioy,
 To succour the weake state of sad afflicted Troy.

XXXII.

Such when as hartlesse Trompart her did vew,
 He was dismayed in his coward minde,
 And doubted whether he himselfe should shew,
 Or fly away, or bide alone behinde ;
 Both feare and hope he in her face did finde :
 When she at last him spying thus bespake ;
 “ Hayle, groome ; didst not thou see a bleed-
 ing hynde,
 Whose right haunch earst my stedfast arrow
 strake ?

If thou didst, tell me, that I may her overtake.”

XXXIII.

Wherewith reviv'd, this answere forth he threw ;
 “ O goddesse, (for such I thee take to bee,)
 For nether doth thy face terrestriall shew,
 Nor voyce found mortall ; I avow to thee,
 Such wounded beast, as that, I did not see,
 Sith earst into this Forrest wild I came.

XXXII. 5. *Both feare and hope &c.*] That is, Trompart saw, in the majestick sweetness of her face, what might excite both his feare and hope. CHURCH.

XXXII. 7. ——— groome ;] *Young man.* See Skinner, *V. Groome.* See also Cotgrave's *Fr. Dict. V. Valet*, “ A groome, yeoman, or household servant of the meaner sort : In old time it was a more honourable title ; for all *young gentlemen*, untill they came to be eightene yeares of age, were, as at this day batchelers in Britaine are, tearmed so.” Compare the note on *Swayne*, *F. Q. i. viii. 13.* TODD.

But mote thy goodlyhed forgive it mee,
 To weete which of the gods I shall thee name,
 That unto thee dew worship I may rightly
 frame."

XXXIV.

To whom she thus—But ere her words enfewd,
 Unto the bush her eye did suddein glaunce,
 In which vaine Braggadocchio was mewd,
 And saw it stirre: She lefte her percing
 launce,
 And towards gan a deadly shafte advaunce,
 In mind to marke the beast. At which sad
 stowre,
 Trompart forth stept, to stay the mortall
 chaunce,
 Out crying; "O! whatever hevenly powre,
 Or earthly wight thou be, withhold this deadly
 howre!

XXXIV. 9. ————— *this deadly howre!*] Mr. Upton contends that *howre* and *stowre* have changed places, and that the meaning, in this stanza, is, "At which sad *howre*," at which sad and critical *moment of time*, Trompart stept forth; crying out, "Withhold this deadly *stowre*," this *fight, assault, &c.* which will prove fatal to my master. But Mr. Upton, as I humbly apprehend, has mistaken the meaning of "*this deadly howre*," which the poet here uses, as Mr. Church also has observed, for "*this evil, or this unhappy hower*;" an expression in F. Q. i. ii. 22, "whom *unhappy howre* hath now made thrall, &c." and which had been used, in older poetry, for *misfortune*, in the language from which it is derived, *mal heur*, Fr. See *Chaucer's Dreame*, p. 576. edit. Urr.

"I, wofull wight, full of *malure*,

"Am worse than ded, and yet I dure."

XXXV.

“ O! stay thy hand ; for yonder is no game
 For thy fiers arrowes, them to exercize ;
 But loë ! my Lord, my Liege, whose warlike
 name
 Is far renownd through many bold emprize ;
 And now in shade he shrowded yonder lies.”
 She staid : With that he crauld out of his nest,
 Forth creeping on his caitive hands and thies ;
 And standing stoutly up his lofty crest
 Did fiercely shake, and rowze as comming late
 from rest.

XXXVI.

As fearfull fowle, that long in secret cave
 For dread of foring hauke herselfe hath hid,
 Not caring how, her silly life to save,
 She her gay painted plumes disorderid ;
 Seeing at last herselfe from daunger rid,
 Peeps forth, and soone renews her native
 pride ;

Thus also in the old Scottish Song on Absence, in Mr. Pinkerton's collection published in 1786, *malhourous* is used for *unfortunate* :

— “ in love gif I be *malhourous*.” TODD,

XXXV. 4. ———— *through* many bold emprize ;] Dr. Jortin thinks it should be “ *many a* bold emprize ;” of which form he cites numerous examples from the *Faerie Queene* ; but acknowledges that, in F. Q. ii. iii. 15, we find “ *many* hard affay,” and in F. Q. vi. vi. 4, “ *many* perilous fight.”

Bold emprize is probably from Ariosto, C. i. st. 1. “ *Le cortesie, l' audaci imprese, &c.*” The phrase occurs repeatedly in Spenser ; and it has been adopted by Milton, both in his *Mask*, and in his *Paradise Lost*. TODD.

She gins her feathers fowle disfigured
 Prowdly to prune, and sett on every side ;
 She shakes off shame, ne thinks how erst she did
 her hide.

XXXVII.

So when her goodly visage he beheld,
 He gan himselfe to vaunt : But, when he vewd
 Those deadly tooles which in her hand she
 held,
 Soone into other fitts he was transmewd,
 Till she to him her gracious speach renewd ;
 “ All haile, Sir Knight, and well may thee
 befall,
 As all the like, which honor have pursewd
 Through deeds of armes and prowesse mar-
 tiall !

All vertue merits praise, but such the most of all.”

XXXVIII.

To whom he thus ; “ O fairest under skie,
 Trew be thy words, and worthy of thy praise,
 That warlike feats doest highest glorifie.

XXXVI. 8. *Prowdly to prune,*] *Smooth or set them in order.* Water-fowl, at this day, are said to *preene*, when they sleek or replace their wet feathers in the sun. See the commentators on Shakspeare, *K. Hen. IV. P. i. A. i. S. i.*

“ Which makes him *prune* himself, &c.” T. WARTON.

XXXVII. 4. ————— *transmewd,*] *Changed, transformed.* See also *F. Q. i. vii. 35, iii. i. 38. Fr. transmuer.* The similar word *transmute* occurs in the romance of the *Knight of the Sea*, bl. l. 4to. 1600. Thus, in p. 87.

“ Who shall by chivalry the spels vndoe

“ Of hellish hagg, that thee *transmuted* so :”

The word occurs again in p. 136. TODD.

Therein I have spent all my youthly daies,
 And many battailes fought and many fraies
 Throughout the world, wherfo they might be
 found,
 Endeavoring my dreaded name to raife
 Above the moone, that Fame may it resound
 In her eternall tromp with laurell girlond croud.

XXXIX.

“ But what art thou, O Lady, which doest
 raunge
 In this wilde forest, where no pleasure is,
 And doest not it for ioyous Court exchange,
 Emongst thine equall peres, where happy blis
 And all delight does raigne much more then
 this ?
 There thou maist love, and dearly loved be,
 And swim in pleasure, which thou here doest
 mis ;
 There maist thou best be seene, and best
 maist see :
 The wood is fit for beafts, the Court is fitt for
 Thee.”

XXXIX. 7. *And swim in pleasure,*] This is a favourite phrase in our old poetry. Thus Gascoigne has, “*swimmes in blisse,*” *Poems*, edit. 1587. p. 14. - And Crashaw, “ He shall *swim* in riper joyes,” *Del. of the Muses*, p. 11. Milton also has “*swim* in mirth,” and “*swim* in joy,” P. L. B. ix. 1009, B. xi. 625. The expression is similar in the next stanza, “*bathes* in blis;” an expression no less frequent among the ancient English bards, and of which Chaucer perhaps is the father, *Wife of Bathes T.* 6835. “ His herte *bathed* in a bath of *blisse.*” See also the note on F. Q. i. i. 46. TODD.

XL.

“ Whofo in pompe of prowde eftate,” quoth ſhe,
 “ Does ſwim, and bathes himſelfe in courtly
 blis,

Does waſte his daies in darke obſcuritee,
 And in oblivion ever buried is :

Where eaſe abownds, yt's eath to doe amis :
 But who his limbs with labours, and his mynd
 Behaves with cares, cannot ſo eaſy mis.

Abroad in armes, at home in ſtudious kynd,
 Who ſeekes with painfull toile, ſhall Honor
 ſoonest fynd :

XLI.

“ In woods, in waves, in warres, ſhe wonts to
 dwell,

XL. 1. *Whoſo &c.*] The ſenſe ſeems to require that we ſhould read and point thus :

“ Whoſo in pompe of prowde eftate, quoth ſhe,
 “ Does ſwim, and bathes himſelfe in courtly blis ;
 “ Or waſtes his daies in darke obſcuritee,
 “ And in oblivion ever buried is ;
 “ Where eaſe abownds, yts eath to doe amis :”

That is, The eaſy and indolent life, either of a courtier or of a recluſe, is ſubject to many temptations :

“ But who his limbs with labours, and his mynd
 “ Behaves with cares, cannot ſo eaſy mis :”

That is, Whoſo keeps his mind and body within bounds, by having them conſtantly employed with buſineſs, or with action, is leſs liable to temptation, cannot ſo eaſily *err* ; for thus *mis* is uſed in F. Q. iii. ix. 2. CHURCH.

XL. 7. *Behaves*] Here is an inſtance of *behaves* uſed in its primitive ſenſe, Germ. *haben*, Anglo-S. *habban*, *ꝥehabban*, to *poſſeſs*, *uſe*, or *occupy* : Somn. “ Who behaves, *employes*, *uſes* &c. his limbs with labour, and his mind with *cares*,” i. e. with *ſtudy*, and *thought* ; as *cura* is uſed in Latin. UPTON.

And wil be found with perill and with paine;
 Ne can the man, that moulds in ydle cell,
 Unto her happy mansion attaine:
 Before her gate High God did Sweate ordaine,
 And wakefull Watches ever to abide:
 But easy is the way and passage plaine
 To Pleasures pallace; it may soone be spide,
 And day and night her dores to all stand open
 wide.

XLII.

“ In Princes Court”—The rest she would have
 sayd,
 But that the foolish man, (fild with delight
 Of her sweete words that all his fence dif-
 mayd,
 And with her wondrous beauty ravisht quight,
 Gan burne in filthy lust; and, leaping light,
 Thought in his bastard armes her to embrace.
 With that she, swarving backe, her javelin
 bright
 Against him bent, and fiercely did menace:
 So turned her about, and fled away apace.

XLIII.

Which when the Pesaunt saw, amazd he stood,
 And grieved at her flight; yet durst he not

XLI. 5. *Before her gate &c.*] Before *Honour's* gate. See Hesiod, *Epy.* 287, & seq. JORTIN.

XLII. 6. ———— *bastard armes*] That is, *base* arms. See the notes on “*bastard feare*,” *F. Q.* i. vi. 24. TODD.

Purfew her fteps through wild unknowen
 wood ;
 Befides he feard her wrath, and threatned
 fhott,
 Whiles in the bufh he lay, not yet forgott :
 Ne car'd he greatly for her prefence vayne,
 But turning faid to Trompart ; “ What fowle
 blott
 Is this to Knight, that Lady fhould agayne
 Depart to woods untoucht, and leave fo proud
 difdayne !”

XLIV.

“ Perdy,” faid Trompart, “ lett her pas at
 will,
 Leaft by her prefence daunger mote befall.
 For who can tell (and fure I feare it ill)
 But that fhee is fome powre celeftiall ?
 For, whiles fhe fpake, her great words did
 appall
 My feeble corage, and my heart opprefse,
 That yet I quake and tremble over all.”

XLIII. 6. *Ne car'd he greatly for her prefence vayne,*] That is, *ufeless*; her prefence was of no fervice or ufe to him. Though *vayne* may be here ufed according to its more common fignification, and joined with *he*, i. e. nor did he, *vain man*, &c.

UPTON.

XLIII. 9. *Depart to woods untoucht, and leave fo proud difdayne !*] Untoucht, *intacta*. Catull. in *Carm. Nuptial*. “ Sic virgo dum *intacta* manet.” Horat. L. i. Od. 7. “ *Intactæ Palladis*.” And leave fo proud *difdayne*, i. e. And leave fo proud a difdain behind her; or, and leave us fo difdainfully.

UPTON.

“ And I,” said Braggadocchio, “ thought no
 leffe,
 When first I heard her horn found with such
 ghaftlineffe.

XLV.

“ For from my mothers wombe this grace I have
 Me given by eternall destiny,
 That earthly thing may not my corage brave
 Dismay with feare, or cause one foote to flye,
 But either hellish feends, or powres on hye:
 Which was the cause, when earst that horne
 I heard,
 Weening it had beene thunder in the skye,
 I hid my selfe from it, as one affeard;
 But, when I other knew, my self I boldly
 reard.

XLVI.

“ But now, for feare of worse that may betide,
 Let us soone hence depart.” They soone
 agree:
 So to his steed he gott, and gan to ride
 As one unfitt therefore, that all might see
 He had not trayned bene in chevalree.

XLV. 4. ————— one foote to flye,] This is the reading of all the folios, which, as Mr. Upton observes, the sense requires. The two first editions read “ on foote,” and are followed by the edition of 1751. Hughes’s, Church’s, and Tonson’s edition of 1758, join with Upton in reading “ one foote.” TODD.

XLVI. 5. He had not trayned bene in chevalree.] The Knight, who was regularly educated, is always represented in

Which well that valiaunt courser did discern ;
For he despisd to tread in dew degree,
But chaufd and fom'd with corage fiers and
sterne,
And to be easd of that base burden still diderne.

tales of chivalry and romance as governing his steed with dignity and ease. Thus also De St. Palaye tells us: " Il falloit — que l' aspirant à la Chevalerie réunît en lui seul toute la force nécessaire pour les plus rudes metiers, & l' adresse des arts les plus difficiles, avec les talens d' un *excellent homme de cheval.*" See likewise C. iv. ft. 1. TODD.

CANTO IV.

*Guyon does Furor bind in chaines,
And stops Occasion :
Delivers Phaon, and therefore
By Strife is rayld uppon.*

I.

IN brave poursuitt of honorable deed,
There is I know not what great difference
Betweene the vulgar and the noble feed,
Which unto things of valorous pretence
Seemes to be borne by native influence ;
As feates of armes ; and love to entertaine :
But chiefly skill to ride seemes a sciénce
Proper to gentle blood : Some others faine

ARG. 3. *Delivers Phaon,*] This is the reading of the first edition. See also st. 36. The second edition reads *Phedon*, and is followed by every subsequent edition, except Church's. Mr. Upton, indeed, in his notes, directs the alteration of *Phedon* to *Phaon*. TODD.

I. 2. *There is I know not what great difference
Betweene the vulgar and the noble feed,*] Spenser must be translated to understand him, " Nescio quod discrimen magnum est : " Between *the vulgar*, τὸν ἀφύνη, and *the noble feed*, τὸν ἐυφύνη. See Plato *Repub.* v, and the stoical definition of ἐυφύνη in Diogenes Laertius. UPTON.

I. 7. *But chiefly skill to ride seemes a sciénce
Proper to gentle blood ;*] In the reign of Elifabeth, to ride well was indeed a science diligently cultivated. Numerous books on the subject were published. The reader will be pleased with an example, which powerfully illustrates this re-

To menage steeds, as did this Vaunter; but in
vaine.

II.

But he, the rightfull owner of that steede,
Who well could menage and subdew his pride,
The whiles on foot was forced for to yeed
With that blacke Palmer, his most trusty
guide,
Who suffred not his wandring feete to slide;
But when strong passion, or weake fleshlineffe,

mark; especially as it relates to a family, whose name the *Faerie Queene* has immortalized; the noble family of *Scudamore*. The anecdote is cited from a book, not often to be met with, entitled, *Instructions, or Advice to his Grandson in three parts*: By William Higford, Esq. Lond. 1658. 12mo. In p. 69 he recommends "the noble exercise of *riding the great horse*. A knight *on horseback* is one of the goodlyest fights in the world. Methinkes I see *Sr. James Scudamore*, your thrice noble Grandfather, a brave man of armes both at tilt and barriers, after the voyage of Cales and the Canary Islands (wherein he performed very remarkable and signal service, under the conduct of the Earl of Effex,) enter the tiltyard in a handsome equipage, all in compleate armor, embelished with plumes, his beaver close, mounted upon a very high bounding horse, (I have seen the shooes of his horse glister above the heads of all the people;) and, when he came to the encounter or shock, brake as many spears as the most, her Majesty, Q. Elizabeth, with a train of ladies, like the starrs in the firmament, and the whole Court looking upon him with a very gracious aspect. And when he came to reside with *Sr. John Scudamore*, his father, (two braver gentlemen shall I never see together at one time, such a father, such a son,) himself, and other brave cavalliers, and some of their menials and of his suit, *to manage every morning six or more brave well-ridden horses*, every horse brought forth by his groom in such decency, that Holme-Lacy, at that time, seemed not onely an Academy, but even the very Court of a Prince." TODD.

II. 5. *Who suffred not &c.*] See the thirty fourth stanza in the first canto of this book. CHURCH.

Would from the right way seeke to draw him
 wide,
 He would, through temperaunce and sted-
 fastnesse,
 Teach him the weak to strengthen, and the
 strong suppressse.

III.

It fortun'd, forth faring on his way,
 He saw from far, or seem'd for to see,
 Some troublous uprore or contentious fray,
 Whereto he drew in hast it to agree.
 A Mad Man, or that feigned mad to bee,
 Drew by the heare along upon the grownd
 A handsom Stripling with great crueltee,
 Whom sore he bett, and gor'd with many a
 wownd,
 That cheekes with teares, and fydes with blood,
 did all abownd.

III. 2. *He saw from far, or seem'd for to see,*] Apoll.
 Rhod. *Argon.* iv. 1479.

ὡς τις τε νέω ἐνὶ ἡματι μένη

"H'IAEN, ἢ ἘΔΟΚΗΣΕΝ ἰπαχλύσσαν ΙΔΕΣΘΑΙ. TODD.

III. 5. *A Mad Man, &c.*] Furor, here broken loose, is
 according to the description of this Madman in Petronius:

"Quos inter Furor, abruptis ceu liber habenis,

"Sanguineum late tollit caput —"

Furor is described by Virgil as bound. Compare Homer, *Il.*
 385, where Mars, the furious god of war, is said to have been
 imprisoned and bound in chains. Hence Virgil took his hint,
 as likewise from a picture of Apelles, mentioned by Pliny,
Nat. Hist. L. 35. p. 697. Edit. Hard. See *Æn.* i. 298.

"Furor impius intus

"Sæva sedens super arma, et centum victus ahenis

"Post tergum nodis, fremit horridus ore cruento."

UPTON.

IV.

And him behynd a wicked Hag did stalke,
 In ragged robes and filthy disaray;
 Her other leg was lame, that she no'te walke,
 But on a staffe her feeble steps did stay:
 Her lockes, that loathly were and hoarie
 gray,
 Grew all afore, and loosly hong unrold;
 But all behinde was bald, and worne away,
 That none thereof could ever taken hold;
 And eke her face ill-favour'd, full of wrinckles
 old.

IV. 3. *Her other leg was lame,*] Literally from Homer, *Il. C'. 217.*

Φολλὸς ἦν, χολὸς δ' ἕτερον ποῦδα.

Hesychius, ἕτερον ποῦδα τὸν ἕνα ποῦδα, τὸν ἐνώμον, alluding to this passage of Homer: *It means*, says Hesychius, *one of his legs, or rather his left leg.* The late learned editor of Hesychius, did not see the allusion. Now ἕτερος is used sometimes for *left*, and what is left-handed is unlucky. See Pindar, *Pyth. γ. ver. 62.*

Δάμων δ' ἕτερος,
 Ἐς κακὸν τρέψαις ἰδαμα-
 σατό νη.

So ἑτέρα χεὶρ, is the *left hand*, in Plato *De Repub. p. 439. edit. H. Steph.* Ἄλλη μὲν ἡ ἀπωθῆσα χεὶρ, ἑτέρα δὲ ἡ προσαγομένη. And *her other leg* means here, as in Homer, the *left leg.* The picture of this *wicked Hag*, is the picture of *Occasion*, in Phædrus; which has been likewise noticed by the author of the Remarks on Spenser:

“ Curfu ille volucris pendens in novacula
 “ Calvus, comosa fronte, nudo corpore,
 “ Quem si occuparis, teneas; elapsum semel
 “ Non ipse possit Jupiter reprehendere;
 “ Occasionem rerum significat brevem.
 “ Effectus impediret ne segnis mora,
 “ Finxere antiqui talem effigiem Temporis.” UPTON.

V.

And, ever as she went, her tounge did walke
 In fowle reproch and termes of vile despight,
 Provoking him, by her outrageous talke,
 To heape more vengeance on that wretched
 wight:

Sometimes she raught him stones, wherwith
 to smite;

Sometimes her staffe, though it her one leg
 were,

Withouten which she could not goe upright;
 Ne any evil meanes she did forbear,
 That might him move to wrath, and indignation
 reare,

VI.

The noble Guyon, mov'd with great remorse,
 Approching, first the Hag did thrust away;
 And after, adding more impetuous forse,
 His mighty hands did on the Madman lay,
 And pluckt him backe; who, all on fire
 streightway,

Against him turning all his fell intent,
 With beastly brutish rage gan him affay,
 And smott, and bitt, and kickt, and scratcht,
 and rent,

And did he wist not what in his avengement,

VII.

And sure he was a man of mickle might,

Had he had governaunce it well to guyde :
 But, when the frantick fitt inflamd his spright,
 His force was vaine, and strooke more often
 wyde
 Then at the aymed marke which he had
 eyde:
 And oft himfelfe he chaunst to hurt unwares,
 Whylest reason, blent through passion, nought
 descryde ;
 But, as a blindfold bull, at randon fares,
 And where he hits nought knowes, and whom
 he hurts nought cares.

VIII.

His rude affault and rugged handeling
 Straunge seemed to the Knight, that aye
 with foe
 In fayre defence and goodly menaging
 Of armes was wont to fight ; yet nathemoe
 Was he abashed now, not fighting so ;
 But, more enfierced through his currish play,
 Him sternly grypt, and, hailing to and fro,
 To overthrow him strongly did assay,
 But overthrew himfelfe unwares, and lower lay :

VII. 7. *Whylest reason, blent through passion, nought descryde ;*] Cicero thus defines *furor*, viz. "Mentis ad omnia cæcitas," *Tusc. Disput.* iii. 5. UPTON.

VII. 8. _____ *at randon*] The old spelling of *random*. See the note on *randon*, Shep. Cal. May. TODD.

VIII. 9. _____ *lower*] That is, *low*. See the note on *deeper*, F. Q. i. xi. 24. CHURCH.

IX.

And being downe the Villein fore did beate
 And bruze with clownish fistes his manly face:
 And eke the Hag, with many a bitter threat,
 Still cald upon to kill him in the place.
 With whose reproch, and odious menáce,
 The Knight emboyling in his haughtie hart
 Knitt all his forces, and gan soone unbrace
 His grasping hold: so lightly did upstart,
 And drew his deadly weapon to maintaine his
 part.

X.

Which when the Palmer saw, he loudly cryde,
 “ Not so, O Guyon, never thinke that so
 That Monster can be maistred or destroyd:
 He is not, ah! he is not such a foe,
 As steele can wound, or strength can over-
 throe.
 That same is Furor, cursed cruel wight,
 That unto knighthood workes much shame
 and woe;
 And that same Hag, his aged mother, hight
 Occasion; the roote of all wrath and despight.

IX. 1. *And being downe*] That is, Him (Guyon) being downe, &c. CHURCH.

IX. 4. *Still cald upon &c.*] That is, Still called upon *him* to kill &c. An elleipsis. T. WARTON.

X. 4. *He is not,*] Corrected from the Errata, subjoined to the first edition, by the edit. of 1751, by Church's, Upton's, and Tonson's of 1758. All other editions read “ He is no.”

TODD.

XI.

“ With her, whoſo will raging Furor tame,
 Muſt firſt begin, and well her ámenage :
 Firſt her reſtraine from her reprochfull blame
 And evill meanes, with which ſhe doth en-
 rage
 Her frantick ſonne, and kindles his coráge ;
 Then, when ſhe is withdrawne or ſtrong with-
 ſtodd,
 It's eath his ydle fury to aſwage,
 And calme the tempeſt of his paſſion wood :
 The bankes are overflowne when ſtopped is the
 flood.”

XI. 2. ————— ámenage:] *Manage*, carriage.
Amenage, l' action d' amener. UPTON.

XI. 5. ————— coráge:] See the note on the
 word thus accented, F. Q. ii. i. 42. TODD.

XI. 8. ————— wood:] *Mad*. See the note
 on *wood*, F. Q. i. iv. 34. TODD.

XI. 9. *The bankes are overflowne when ſtopped is the flood.*] The river runs on in its uſual courſe, unleſs you ſtop it; but, ſtopped, it rages and overflows its banks: So, try not to ſtop this Madman in his career, but begin firſt with Occaſion, the root of all wrath. See Ovid, *Rem. Am.* 119.

“ Dum *Furor* in curſu eſt currenti cede *Furori*:

“ Difficiles aditus impetus omnis habet.”

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

————— “ Fruſtraque inhibere laborant.

“ Acrior admonitu eſt; irritaturque retenta

“ Et creſcit rabies; remoraminaque ipſa nocebant.

“ Sic ego torrentem, quâ nil obſtabat eunti,

“ Lenius, et modico ſtrepitu decurrere vidi:

“ At quacunq; trabes obſtructaque faxa tenebant,

“ Spumeus, et fervens, et ab objice fævior ibat.”

UPTON.

XII.

Therewith Sir Guyon left his first emprise,
 And, turning to that Woman, fast her hent
 By the hoare lockes that hong before her eyes,
 And to the ground her threw: yet n'ould
 she stent
 Her bitter rayling and foule révilement;
 But still provokt her sonne to wreake her
 wrong:
 But nathëlesse he did her still torment,
 And, catching hold of her ungratious tong,
 Thereon an yron lock did fasten firme and
 strong.

XIII.

Then, whenas use of speach was from her rest,
 With her two crooked handes she signes did
 make,
 And beckned him; the last help she had left:
 But he that last left helpe away did take,

XII. 4. _____ stent] *Stint*, restrain.
 CHURCH.

XII. 7. _____ he] *Sir Guyon*. CHURCH.

XII. 8. _____ tong,] This is the reading of the second edition, which Spenser seems to have intended, by having twice corrected the word. For, in the first edition, it is *tongue*, which, in the Errata to that edition, is corrected *tonge*; and, in closer conformity to the rhymes, (agreeably to the poet's practice,) was afterwards printed *tong*. The folio of 1679, the editions of 1751, Church's, Upton's, and Tonson's of 1758, read *tong*. All others read *tongue*.

TODD.

XIII. 3. _____ him] *Her son*. CHURCH.

XIII. 4. _____ he] *Sir Guyon*. CHURCH.

And both her handes fast bound unto a stake,
 That she no'te stirre. Then gan her sonne
 to flye
 Full fast away, and did her quite forsake:
 But Guyon after him in hast did hye,
 And soone him overtooke in sad perplexitye.

XIV.

In his strong armes he stiffly him embraste,
 Who him gain-striving nought at all prevaild;
 For all his power was utterly defaste,
 And furious fitts at earst were quaild:
 Oft he re'nforst, and oft his forces fayld,
 Yet yield he would not, nor his rancor slacke.
 Then him to ground he cast, and rudely hayld,
 And both his hands fast bound behind his
 backe,
 And both his feet in fetters to an yron racke.

XV.

With hundred yron chaines he did him bind,
 And hundred knots, that did him fore con-
 straine:
 Yet his great yron teeth he still did grind

XIV. 4. ——— at earst] *Instantly*. So, in st. 39.
 "Abandon this forestalled place *at erst*." CHURCH.

XIV. 5. ——— re'nforst,] *Reinforced*, made fresh at-
 tempts. CHURCH.

XV. 1. *With hundred yron chaines he did him bind,*] "Hunc
 frænis, hunc tu compesce *catena*," says Horace, speaking of
 this same perturbed state of mind, represented by this monster
 Furor. So Juvenal, *Sat.* viii. "Pone iræ fræna modumque."

And grimly gnash, threatning revenge in
 vaine :
 His burning eyen, whom bloody strakes did
 staine,
 Stared full wide, and threw forth sparkes of
 fyre ;
 And, more for ranck despight then for great
 paine,
 Shakt his long locks colourd like copper-
 wyre,
 And bitt his tawny beard to shew his raging yre.

XVI.

Thus whenas Guyon Furor had captívd,
 Turning about he saw that wretched Squyre,
 Whom that Mad Man of life nigh late de-
 privd,
 Lying on ground, all foild with blood and
 myre :
 Whom whenas he perceived to respyre,
 He gan to comfort, and his woundes to
 dresse.
 Being at last recured, he gan inquiryre
 What hard mishap him brought to such dif-
 tresse,
 And made that Caytives thrall, the thrall of
 wretchednesse.

XVII.

With hart then throbbing, and with watry eyes,

“Fayre Sir,” quoth he, “what man can shun
the hap,
That hidden lyes unwares him to surpryse?
Misfortune waites advantage to entrap
The man most wary in her whelming lap.
So me weake wretch, of many weakeft one,
Unweeting and unware of fuch mishap,

XVII. 2. *Fayre Sir, quoth he, &c.*] The following story which this young man tells, is taken from the fifth book of *Orlando Furioso*. Harington, who translated Ariosto, mentions that this story too was written by Mr. Turberville. Part of the tale Shakspeare has formed into his play, called *Much Ado about Nothing*. UPTON.

Mr. Steevens, noticing this passage, mentions, however, a novel of Belleforest, copied from another of Bandello, which, “seems to have furnished Shakspeare with his fable, as it approaches nearer in all its particulars to the play before us, than any other performance known to be extant.” And Dr. Farmer suspects that, although Ariosto is continually quoted for the fable of *Much Ado about Nothing*, Shakspeare was satisfied with the *Geneura* of Turberville.—Harington, in his notes on the translation of Ariosto, relates that some had affirmed, “that this very matter, though set downe here by other names, happened in Ferrara to a kinswoman of the Dukes, which is here figured vnder the name of *Geneura*, and that indeed such a practise was vsed against her by a great Lord, and discovered by a damsell as is here set downe. Howsoever it was, sure the tale is a prettie comicall matter, and hath bene written in English verse some few years past (learnedly and with good grace) though in verse of another kind, by M. George Turberuil.”—Spenser seems to have attended also to the moral exposition of the characters and story, in *Bellezze del Furioso di M. L. Ariosto*, Venet. 4to. 1574, pp. 64, 65. TODD.

XVII. 6. *So me weake wretch, of many weakeft one,
Unweeting and unware of fuch mishap,
She brought to mischief through occasion,*

Where this same wicked Villein did me light upon.]

This is the reading of Spenser’s second edition, which all the later editions follow, except Church’s. The reading of the first edition, says Mr. Church, is to be preferred:

She brought to mischief through occasion,
Where this fame wicked Villein did me light
upon.

XVIII.

“ It was a faithlesse squire, that was the fourse
Of all my sorrow and of these sad teares,
With whom from tender dug of commune
nourse
Attonce I was upbrought; and eft, when
yeares
More rype us reason lent to chose our peares,
Ourselves in league of vowed love we knitt;
In which we long time, without gealous feares
Or faultie thoughts, contynewd as was fitt;
And, for my part I vow, difsembled not a whitt.

“ So me weake wretch, of many weakeft *wretch*,

“ Unweeting and unaware of such mishap,

“ She brought to mischief through her *guileful trech*,

“ Where this fame wicked villein did me *wandring ketch*.”

But, as Mr. Upton has observed, the alteration in the second edition seems to have been directed by the poet; and “ *through occasion* is very rightly added, the whole episode and allegory plainly requiring it.” TODD.

XVIII. 3. *With whom from tender dug of commune nourse*

Attonce I was upbrought;] He seems to allude to the Italian phrase, which calls a foster brother, *fratello di latte*. 'Tis not to be passed over likewise, that the Irish, in particular, look upon their foster brothers in a higher degree of friendship and love, than their own brothers; which Spenser takes notice of in his View of Ireland. This consideration makes the pathos more sensibly affecting. UPTON.

XVIII. 4. ————— eft,] *Afterwards*. See the note on *eft*, F. Q. i. ix. 25. CHURCH.

XVIII. 8. Or *faultie*] In the folios this passage is thus corrupted, “ *Our faultie &c.*” And the corruption is admitted

XIX.

“ It was my fortune, commune to that age,
 To love a Lady fayre of great degree,
 The which was borne of noble parentage,
 And fet in highest feat of dignitee,
 Yet seemd no lessè to love then lovd to bee :
 Long I her ferv'd, and found her faithfull still,
 Ne ever thing could cause us disagree :
 Love, that two harts makes one, makes eke
 one will :
 Each strove to please, and others pleasure to
 fulfill.

XX.

“ My friend, hight Philemon, I did partake
 Of all my love and all my privitie ;
 Who greatly ioyous seemed for my sake,
 And gracious to that Lady, as to mee ;
 Ne ever wight, that mote so welcome bee
 As he to her, withouten blott or blame ;
 Ne ever thing, that she could think or see,
 But unto him she would impart the same :
 O wretched man, that would abuse so gentle
 dame !

into Hughes's first edition. Dr. Jortin, without seeing Spenser's own editions, rightly emended it, in his Remarks, “ Or faultie.” TODD.

XX. 1. ————— *I did partake*] That is, *I made partaker* &c. And yet, in F. Q. v. xi. 32, he seems to use the word *partake* for *participate* :

“ And streight went forth his gladnesse to *partake*
 “ With Belgè—” CHURCH.

XXI.

“ At last such grace I found, and meanes I
 wrought,
 That I that Lady to my spouse had wonne;
 Accord of friendes, consent of parents fought,
 Affyaunce made, my happineffe begonne,
 There wanted nought but few rites to be
 donne,
 Which mariage make: That day too farre
 did seeme!
 Most ioyous man, on whom the shining sunne
 Did shew his face, myfelfe I did esteeme,
 And that my falser friend did no les ioyous
 deeme.

XXII.

“ But, ere that wished day his beame disclofd,
 He, either envying my toward good,
 Or of himfelfe to treason ill disposd,
 One day unto me came in friendly mood,
 And told, for secret, how he understood
 That Lady, whom I had to me affynd,
 Had both distaind her honorable blood,
 And eke the faith which she to me did bynd;
 And therefore wisht me stay, till I more truth
 should fynd.

XXIII.

“ The gnawing anguish, and sharp gelosy,

XXII. 2. ————— *my toward good,*] That is, my
 approaching happines. CHURCH.

Which his sad speach infixed in my brest,
 Ranckled so fore, and festred inwardly,
 That my engreeved mind could find no rest,
 Till that the truth thereof I did out wrest;
 And him besought, by that same sacred band
 Betwixt us both, to counsell me the best:
 He then with solemne oath and plighted hand
 Affurd, ere long the truth to let me understand.

XXIV.

“ Ere long with like againe he boorded mee,
 Saying, he now had boulded all the floure,
 And that it was a groome of base degree,
 Which of my Love was partner paramoure:
 Who used in a darke some inner bowre
 Her oft to meete: Which better to approve,
 He promised to bring me at that howre,
 When I should see that would me nearer
 move,
 And drive me to withdraw my blind abused
 love.

XXV.

“ This gracelesse man, for furtherance of his
 guile,

XXIV. 1. ————— *he boorded mee,*] He *addressed* me. See the note on *bord*, F. Q. ii. xii. 16. TODD.

XXIV. 2. ————— *had boulded all the floure,*] Had *sifted* the whole affair; *bolted* it all to the very bran. Chaucer, *Nonnes Pr. T.* 1281.

“ But I ne cannot *boulte* it to the brenne.”
 That is, I cannot *sift* it, *examine* it thoroughly. Hence comes *bolting*, an exercise of Gray’s-Inn, so named from sifting or examining into some law points. UPTON.

Did court the handmayd of my Lady deare,
 Who, glad t' embosome his affection vile,
 Did all she might more pleasing to appeare.
 One day, to worke her to his will more neare,
 He woo'd her thus ; Pryené, (so she hight,)
 What great despight doth fortune to thee
 beare,
 Thus lowly to abase thy beautie bright,
 That it should not deface all others lesſer light ?

XXVI.

“ But if she had her leaſt helpe to thee lent,
 T' adorne thy forme according thy defart,
 Their blazing pride thou wouldeſt ſoone have
 blent,
 And ſtaynd their prayſes with thy leaſt good
 part ;
 Ne ſhould faire Claribell with all her art,
 Tho' ſhe thy Lady be, approach thee neare :
 For prooſe thereof, this evening, as thou art,
 Aray thyſelfe in her moſt gorgeous geare,
 That I may more delight in thy embracement
 deare.

XXV. 6. *Pryené,*] Her name, in Ariosto, is *Dalinda* ; in Shakspeare, *Margaret*. But as Spenser varies in his names, ſo he varies likewise in many other circumstances from the original ſtory. UPTON.

XXVI. 7. ————— *as thou art,*] That is, lovely as thou art. CHURCH.

XXVI. 9. *That I may more &c.*] *More* is here uſed, as elſewhere, for *greatly*. See F. Q. i. x. 49. CHURCH.

XXVII.

“ The mayden, proud through praise and mad
 through love,
 Him hearkned to, and soone herselfe arayd ;
 The whiles to me the treachour did remove
 His craftie engin ; and, as he had sayd,
 Me leading, in a secreet corner layd,
 The sad spectatour of my tragedie :
 Where left, he went, and his owne false part
 playd,
 Disguised like that groome of base degree,
 Whom he had feignd th’ abuser of my love to bee.

XXVIII.

“ Eftsoones he came unto th’ appointed place,
 And with him brought Pryené, rich arayd,
 In Claribellaes clothes : Her proper face
 I not descerned in that darkefome shade,
 But weend it was my Love with whom he
 playd.
 Ah God ! what horroure and tormenting
 grieffe
 My hart, my handes, mine eies, and all as-
 sayd !
 Me liefer were ten thousand deathës priefe
 Then wounde of gealous worme, and shame of
 such repriefe.

XXIX.

“ I home retourning, fraught with fowle despight,
 And chawing vengeance all the way I went,

Soone as my loathed Love appeared in fight,
 With wrathfull hand I flew her innocent ;
 That after soone I dearely did lament :
 For, when the cause of that outrageous deede
 Demanded I made plaine and evident,
 Her faultie handmayd, which that bale did
 breede,
 Confest how Philemon her wrought to change
 her weede.

XXX.

“ Which when I heard, with horrible affright
 And hellish fury all enragd, I fought
 Upon myfelfe that vengeable despight
 To punish : Yet it better first I thought
 To wreake my wrath on him, that first it
 wrought :
 To Philemon, false faytour Philemon,
 I cast to pay that I so dearely bought :
 Of deadly drugs I gave him drinke anon,
 And washt away his guilt with guilty potion.

XXXI.

“ Thus heaping crime on crime, and grieffe on
 grieffe,
 To losse of Love adioyning losse of Frend,
 I meant to purge both with a third mischiefe,
 And in my woes beginner it to end :
 That was Pryené ; she did first offend,
 She last should smart : With which cruell
 intent,

When I at her my murdrous blade did bend,
 She fled away with ghastly dreriment,
 And I, pursewing my fell purpose, after went.

XXXII.

“ Feare gave her winges, and Rage enforst my
 flight;
 Through woods and plaines so long I did her
 chace,
 Till this Mad Man, whom your victorious
 might
 Hath now fast bound, me met in middle
 space:
 As I her, so he me pursewd apace,
 And shortly overtooke: I, breathing yre,
 Sore chauffed at my stay in such a cace,
 And with my heat kindled his cruell fyre;
 Which kindled once, his mother did more rage
 inspyre.

XXXIII.

“ Betwixt them both they have me doen to dye,
 Through wounds, and strokes, and stubborne
 handeling,
 That death were better then such agony,
 As grieve and fury unto me did bring;
 Of which in me yet sticke the mortall sting,
 That during life will never be appeasd!”

XXXII. 1. *Feare gave her winges,*] Virgil, *Æn.* viii. 224.
 “ *Pedibus Timor addidit alas.*” TODD.

When he thus ended had his forrowing,
 Said Guyon; "Squyre, fore have ye beene
 diseafd;
 But all your hurts may soone through temper-
 ance be easd."

XXXIV.

Then gan the Palmer thus; "Most wretched
 man,
 That to Affections does the bridle lend!
 In their beginning they are weake and wan,
 But soone through suffrance growe to feare-
 full end:
 Whiles they are weake, betimes with them
 contend;
 For, when they once to perfect strenght do
 grow,
 Strong warres they make, and cruell battry
 bend
 Gainst fort of Reason, it to overthrow:
 Wrath, Gelosy, Griefe, Love, this Squyre have
 laide thus low,

XXXIV. 2. *That to Affections &c.] Affections, i. e. pas-
 sions. So the Latin, affectus. The thought is the same as in
 Seneca, Hippolyt. v. 131.*

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

XXXIV. 7. *Strong warres they make, and cruell battry bend
 Gainst fort of Reason,]* This is preparing you
 before-hand for the Castle and Fort, wherein the Soul, Reason,
 and Wisdom, dwell; more minutely described, in F. Q. ii. ix.
 10, ii. xi. 5. UPTON.

XXXV.

“ Wrath, Gealofie, Griefe, Love, do thus expell:
 Wrath is a fire ; and Gealofie a weede ;
 Griefe is a flood ; and Love a monfter fell ;
 The fire of sparkes, the weede of little feede,
 The flood of drops, the monfter filth did
 breede :
 But sparks, feed, drops, and filth, do thus
 delay ;
 The sparks foone quench, the springing feed
 outweed,
 The drops dry up, and filth wipe cleane
 away :
 So shall Wrath, Gealofy, Griefe, Love, die and
 decay.”

XXXVI.

“ Unlucky Squire,” faide Guyon, “ fith thou haft
 Falne into mifchiefe through intemperaunce,
 Henceforth take heede of that thou now haft
 paff,
 And guyde thy waies with warie governaunce,
 Leaft worfe betide thee by fome later chaunce.
 But read how art thou nam’d, and of what kin.”

XXXV. 1. ———— do thus expell:] That is,
 Do thou thus expell. Prefently after, *Do thus delay*, i. e. See
 that *thou doft* thus delay, *put off*, *take away*, &c. UPTON.

XXXV. 6. ———— delay:] *Put away*. So, in
 F. Q. iv. viii. 1. “ Till time the tempeft doe thereof *delay*
 with fufferaunce foft.” CHURCH.

XXXVI. 5. *Leaft worfe* &c.] Compare *John v. 14*. “ Sin
 no more, left a worfe thing come unto thee.” TODD.

“ Phaon I hight,” quoth he, “ and do ad-
vance

Mine auncestry from famous Coradin,
Who first to rayse our house to honour did
begin.”

XXXVII.

Thus as he spake, lo! far away they spyde
A Varlet ronning towardes hastily,
Whose flying feet so fast their way applyde,
That round about a cloud of dust did fly,
Which, mingled all with sweate, did dim
his eye.

He soone approched, panting, breathleffe,
whot,

And all so soyld, that none could him descry;
His countenance was bold, and bashed not
For Guyons lookes, but scornfull ey-glaunce
at him shot.

XXXVIII.

Behind his backe he bore a brafen shield,
On which was drawen faire, in colours fit,
A flaming fire in midst of bloody field,
And round about the wreath this word was
writ,

XXXVI. 7. Phaon] Mr. Upton here rightly reads *Phaon*, with the first edition and Church's. All other editions read *Phedon*. See the note on the *Argument*. TODD.

XXXVIII. 4. ———— *this word*] This *motto*, as Mr. Church observes. Hughes's second edition, and Tonson's edition of 1758, read “ *these words were writ.*” But this obtrusive emendation is unnecessary. TODD.

Burnt I doe burne : Right well befeemed it
 To be the shield of some redoubted Knight:
 And in his hand two dartes exceeding flit
 And deadly sharp he held, whose heads were
 dight

In poyson and in blood of malice and despight.

XXXIX.

When he in presence came, to Guyon first
 He boldly spake ; “ Sir Knight, if Knight
 thou bee,
 Abandon this forestalled place at erst,
 For feare of further harme, I counsell thee ;
 Or bide the chaunce at thine owne ieopardee.”
 The Knight at his great boldnesse wondered ;
 And, though he scorn'd his ydle vanitee,
 Yet mildly him to purpose answered ;
 For not to grow of nought he it coniectured ;

XL.

“ Varlet, this place most dew to me I deeme,
 Yielded by him that held it forcibly :

XXXVIII. 5. *Burnt I doe burne* :] Nothing is more common, I had almost said more tedious and disgusting in the old romances, than descriptions of the impresses on the shields of knights and heroes. The author of the romance of *Palmerin of England*, and Boiardo, in the second book of the *Orlando Innamorato*, are uncommonly elaborate in this respect. Perhaps the origin of these blasonries may be attributed to Æschylus's account of various shields in his *Sept. Theb.* TODD.

XL. 1. Varlet,] *Page* or *Squire*. In the old romances *varlet* is a common phrase for these attendants upon Knights. See the note on *Swayne*, F. Q. i. viii. 13, and on *groome*, F. Q. ii. iii. 32. TODD.

But whence shold come that harme, which
 thou dost seeme
 To threat to him that mindes his chaunce t'
 abyee?"

"Perdy," sayd he, "here comes, and is
 hard by,
 A Knight of wondrous powre and great affay,
 That never yet encountred enemy,
 But did him deadly daunt, or fowle difmay;
 Ne thou for better hope, if thou his presence
 stay."

XLI.

"How hight he," then sayd Guyon, "and from
 whence?"

"Pyrochles is his name, renowned farre
 For his bold feates and hardy confidence,
 Full oft approvd in many a cruell warre;
 The brother of Cymochles; both which arre
 The sonnes of old Acrates and Despight;
 Acrates, sonne of Phlegeton and Iarre;
 But Phlegeton is sonne of Herebus and Night;
 But Herebus sonne of Aeternitie is hight.

XLI. 2. *Pyrochles*] Corrected from the Errata. The first and second editions read *Pyrrhochles*. CHURCH.

Ibid. *Pyrochles is his name, &c.*] Compare the character of Hotspur in Shakspeare. BOYD.

XLI. 8. *But Phlegeton is sonne &c.*] So all the editions, but they are certainly wrong, as the verse has six feet. Spenser, I should think, wrote thus:

"Acrates, sonne of Phlegeton and Iarre;

"Phlegeton, sonne of Herebus and Night:

"But Herebus &c." CHURCH.

XLII.

“ So from immortall race he does proceede,
 That mortall hands may not withstand his
 might,
 Drad for his derring doe and bloody deed ;
 For all in blood and spoile is his delight.

I make no doubt that Spenser gave it thus :

“ But Phlegeton, of Herebus and Night.”

The construction is very easy and natural: “ Both which are the sons of Acrates and Despight, Acrates son of Phlegeton and Jarre, but Phlegeton of Herebus and Night ; and Herebus son of Æternity is hight :” the two *buts* seeming to be the printer’s error. UPTON.

XLI. 8. ——— *sonne of Herebus and Night ;*] Spenser is just to mythology in representiug Erebus and Night as married. In another place this address is made to Night : “ Black Erebus thy husband is,” F. Q. iii. iv. 55. T. WARTON.

Phlegeton, according to Spenser, is the son of Erebus and Nox ; according to Boccace, he is the son of Cocytus ; and mentioned as an infernal river and deity in Virgil, *Æn.* vi. 265.

“ Dii quibus imperium est animarum, umbræque silentes

“ Et Chaos et *Phlegethon* —”

Again, alluding to its etymology, *Æn.* vi. 550.

“ Quæ rapidus flammis ambit torrentibus amnis

“ Tartareus *Phlegethon*, torquetque sonantia saxa.”

You see then how properly this fiery infernal deity is the supposed father of Acrates. *Jarre* is the *Litigium* of Boccace, the *Ἔρις* of Homer, and the *Discordia* of Virgil. *Acrates*, (*Ἀκράτης*), and *Despight*, (*Dispetto*, *malice*, *ill-will*, &c.) are not mentioned particularly by the mythologists ; but they may be included under those vile affections of the mind, which are said to be the offspring of Night and Erebus. The sonnes of Acrates and Despight are *Cymochles* and *Pyrochles* ; the former having his name from *κύμα non modò fluctus sed et variorum malorum frequentia* et *κλῆρις gloria*, meaning one who seeks for vain honours in a sea of troubles ; the latter, from *πῦρ ignis* et *κλῆρις gloria*. *Æternitie* also is mentioned in Boccace : “ Sequitur de *Æternitate*, quam ideo vetères Demogorgoni sociam dedere, ut is qui nullus erat videretur æternus, &c.” UPTON.

XLII. 3. ——— *his derring doe*] His *daring deeds*. See the note on *derring doers*, F. Q. iv. ii. 38. TODD.

His am I Atin, his in wrong and right,
 That matter make for him to worke upon,
 And stirre him up to strife and cruell fight.
 Fly therefore, fly this fearefull stead anon,
 Least thy foolhardize worke thy sad confusion."

XLIII.

"His be that care, whom most it doth concerne,"
 Sayd he: "but whether with such hasty flight
 Art thou now bownd? for well mote I discern
 Great cause, that carries thee so swifte and
 light."

"My Lord," quoth he, "me sent, and
 streight behight
 To seeke Occasion, where so she bee:
 For he is all disposd to bloody fight,
 And breathes out wrath and hainous crueltee;
 Hard is his hap, that first fals in his ieopardee."

XLIV.

"Mad man," said then the Palmer, "that
 does seeke

XLII. 5. ——— Atin.] The Squire of Pyrochles, the
 stirrer up of strife and revenge. He has the name of a goddess,
 whom Homer mentions, and who had just the same offices
 allotted her:

——— ATH, ἡ πάντας ἀΐται. UPTON.

XLII. 8. ——— stead] That is, *sted*, place.
 CHURCH.

XLIII. 5. ——— streight behight] *Strictly*
commanded. CHURCH.

XLIII. 6. ——— *where so she bee:*] Occasion, in
 this line, is to be pronounced in all its syllables. Hughes pro-
 nounces it as three syllables, and gives "*wherefoere* she be."

CHURCH.

Occasion to wrath, and cause of strife ;
 Shee comes unfought, and shonned followes
 eke.

Happy ! who can abstaine, when Rancor rife
 Kindles Revenge, and threats his rusty knife:
 Woe never wants, where every cause is
 caught ;

And rash Occasion makes unquiet life !”

“ Then loe ! wher bound she sits, whom
 thou hast fought,”
 Said Guyon ; “ let that message to thy Lord
 be brought.”

XLV.

That when the Varlett heard and saw, streight-
 way

He waxed wondrous wroth, and said ; “ Vile
 Knight,

That knights and knighthood doest with
 shame upbray,

And shewst th’ ensample of thy childishe
 might,

XLV. 2. _____ *Vile Knight,*

That knights and knighthood doest with shame upbray,

And shewst th’ ensample of thy childishe might,

With silly weake old woman thus to fight !

Great glory and gay spoile sure hast thou gott,] Al-

luding to Virgil, *Æn.* iv. 93.

“ Egregiam verò laudem et spolia ampla refertis,

“ Tuque puerque tuus, magnum et memorabile nomen,

“ Una dolo divùm si fœmina victa duorum est.” JORTIN.

With filly weake old woman thus to fight !
 Great glory and gay spoile fure haft thou
 gott,
 And stoutly prov'd thy puiffaunce here in
 fight !
 That fhall Pyrochles well requite, I wott,
 And with thy blood abolifh fo reprochfull blott."

XLVI.

With that, one of his thrillant darts he threw,
 Headed with yre and vengeable defpight :
 The quivering fteele his aymed end wel knew;
 And to his brest itfelfe intended right :
 But he was wary, and, ere it empight
 In the meant marke, advaunft his fhield
 atween,
 On which it feizing no way enter might,
 But backe rebownding left the forekhead
 keene :
 Eftfoones he fled away, and might no where
 be feene.

XLV. 5. ——— thus to *fight* !] This is the reading of the fecond edition, and feems more perfpicuous than that of the firft, which gives "*that did fight*." Mr. Church, however, prefers the reading of the firft edition. All other editions read "*thus to fight*," except that of 1751, which reads "*thus did fight*." TODD.

XLV. 6. *Great glory &c.*] Ironically fpoken. CHURCH.

XLVI. 1. ——— *his thrillant darts*] His *piercing* darts. See the note on *thrilled*, F. Q. iii. ii. 32. TODD.

CANTO V.

*Pyrochles does with Guyon fight,
And Furors chayne untyes,
Who him sore wounds; whiles Atin to
Cymochles for ayd flyes.*

I.

WHOEVER doth to Temperaunce apply
His stedfast life, and all his actions frame,
Trust me, shal find no greater enemy,
Then stubborn Perturbation, to the same;
To which right wel the wise doe give that
name;
For it the goodly peace of staied mindes
Does overthrow, and troublous warre pro-
clame:

ARG. 2. *And Furors chayne untyes,
Who him sore wounds; whiles Atin to
Cymochles for ayd flyes.]* This is the reading of
the first edition. The second edition reads,

“ And Furors chayne *unbinds* :

“ *Of whome sore hurt, for his revenge*

“ *Atin Cymochles finds :*”

All the later editions follow this reading, except those of Church and Upton, which adhere to the first. TODD.

I. 5. *To which right wel the wise doe give that name;
For it the goodly peace of staied mindes
Does overthrow,]* Perturbatio, à *perturbando*; for it
does overthrow the peace of the mind. “ To which right well
the wise do give that name.” See Cicero, *Tusc. Disp.* iii. 11.
“ Perturbatio, animi motus, vel rationis experts, vel rationem

His owne woes author, who so bound it findes,
As did Pyrochles, and it wilfully unbindes.

II.

After that Varlets flight, it was not long
Ere on the plaine fast pricking Guyon spide
One in bright armes embatteiled full strong,
That, as the sunny beames do glaunce and
glide
Upon the trembling wave, so shined bright,
And round about him threw forth sparkling
fire,
That seemd him to enflame on every side :
His steed was bloody red, and fomed yre,
When with the maistring spur he did him
roughly fire.

III.

Approching nigh, he never staid to greete,
Ne chaffar words, prowd corage to provoke,

aspernans, vel rationi non obediens: isque motus aut boni aut mali opinione excitatur." Again, iv. 15. "Perturbationes, quæ sunt turbidi animorum concitatique motus, averfi à ratione et inimicissimi menti vitæque tranquillæ." See also *De Finib.* iii. 11, where we find the four perturbations here characterised by Spenser; *ægritudo*, i. e. sorrow and discomfort, exemplified in the mother of the Babe with the bloody hand; *formido*, in Braggadocchio and Trompart; *libido*, in Cymochles and Acrasia; *ἰδὼν*, i. e. *latitia, seu gestientis animi elatio voluptuaria*, in Phædria. UPTON.

I. 8. *His owne woes author, who so bound it findes,*] That is, he is the author of his own woes, whosoever finds Perturbation bound or restrained, and wilfully unbinds it, as here Pyrochles did. UPTON.

II. 9. _____ fire.] *Stir, incite.* Lat. *incitare.* See JUNIUS. CHURCH.

But prickt so fiers, that underneath his feete
 The smouldring dust did rownd about him
 smoke,
 Both horse and man nigh able for to choke ;
 And, fayrly couching his steeleheaded speare,
 Him first saluted with a sturdy stroke :
 It booted nought Sir Guyon, comming neare,
 To thincke such hideous puiffaunce on foot to
 beare ;

IV.

But lightly shunned it ; and, passing by,
 With his bright blade did smite at him so
 fell,
 That the sharpe steele, arriving forcibly
 On his broad shield, bitt not, but glauncing
 fell
 On his horse necke before the quilted fell,
 And from the head the body fundred quight :
 So him dismounted low he did compell
 On foot with him to matchen equall fight ;
 The truncked beast fast bleeding did him fowly
 dight.

IV. 1. ————— *passing by,*] As he passed by,
en passant. CHURCH.

IV. 5. *On his horse necke]* See the note on *lyon whelpes*,
 F. Q. i. vi. 27. CHURCH.

IV. 9. *The truncked beast]* The beast whose *body was with-*
out the head. Lat. *truncatus*, maimed or mangled. So, in
 Lucan, "*Truncata corpora.*" TODD.

V.

Sore bruized with the fall he slow uprofe,
 And all enraged thus him loudly fhent;
 "Disleall Knight, whose coward corage chofe
 To wreake itfelfe on beaft all innocent,
 And fhund the marke at which it fhould be
 ment;
 Therby thine armes feem ftrong, but man-
 hood frayl:
 So haft thou oft with guile thine honor blent;
 But litle may fuch guile thee now avayl,
 If wonted force and fortune doe me not much
 fayl."

V. 2. _____ fhent;] *Reproached*, blamed.
 "Scende, to hurt, impaire. *Scendud*, hurt or blame: We yet ufe
 the word *fhent* for *blame* or *rebuke*:" Verstegan. "Germ. *fehæn-*
den, *dedecorare*, Anglo-Sax. *ƿcendan*, to *fhame*, to *disgrace*.
 Chaucer hath *fhenden* in the fame fenfe, viz. to *blame*, to *fpoile*,
 to *marre*, to *hurt*." Somn. UPTON.

V. 3. Disleall Knight,] The word *disleall*, from the Italian
disleale, as Mr. Upton alfo has obferved, frequently occurs in
 the old romances, and carries with it the highest affront, signi-
 fying *perfidious*, *treacherous*, &c. And thus, in French, *leal*
 imported every thing becoming the character of a worthy
 knight. It is thus recorded on the tomb of Mefſ. Ferry de
 Croy, Seigneur de Raux, &c. in the Abbey de S. Fueillein,
 that, in all the high offices which he had filled, he had behaved
 "comme bon and *leal* Chevalier fans faire faute, jusques à la
 fin, &c." See *Le Mausolée de la Toifon d' Or*, &c. Amst.
 1689, p. 100. TODD.

Ibid. _____ corage] *Corage* is heart, or
 mind. *Coragium*, in the bafe Latinity, was ufed for *cor*.

UPTON.

V. 7. _____ blent;] *Confounded*, fpoiled
 with mixing. Anglo-Sax. *blendan*, *mijcere*, *confundere*.

UPTON.

V. 9. _____ doe me not much fayl.] This is
 altered in all the editions, but the first, into "doe not me much

VI.

With that he drew his flaming fword, and
strooke

At him so fiercely, that the upper marge
Of his sevenfolded shield away it tooke,
And, glauncing on his helmet, made a large
And open gash therein: were not his targe
That broke the violence of his intent,
The weary fowle from thence it would dis-
charge;

Nathelesse so fore a buff to him it lent,
That made him reele, and to his brest his bever
bent.

VII.

Exceeding wroth was Guyon at that blow,
And much aghamd that stroke of living arme
Should him dismay, and make him stoup so
low,
Though otherwise it did him litle harme:
Tho, hurling high his yron-braced arme,

fayl." To make the accent fall stronger on *me*, I would rather read "doe not *ME* much fayl." UPTON.

The edition of 1751 had given, without authority and without remark, the very reading proposed by Mr. Upton. Mr. Church follows the first edition. Tonson's edition of 1758 adheres to the second and subsequent editions, "doe not much me fayl." TODD.

VI. 2. ————— *the upper marge*

Of his seven-folded shield] This seems to be Virgil's, "clypei extremos septemplicis orbés," *Æn.* xii. 925.

T. WARTON.

VII. 5. *Tho, hurling high his yron-braced arme,]* Read, as one word, *yron-braced*: Then *hurling aloft* his arm which

He smote so manly on his shoulder plate,
 That all his left side it did quite difarme ;
 Yet there the steel stayd not, but inly bate
 Deepe in his flesh, and opened wide a red
 floodgate.

VIII.

Deadly difmayd with horror of that dint
 Pyrochles was, and grieved eke entyre ;
 Yet nathemore did it his fury stint,
 But added flame unto his former fire,
 That wel-nigh molt his hart in raging yre :

was braced about with iron armour, πλῆξεν ἀνασχόμενος, Hom. *Il.* γ. 362, φαργάνω ἀίξας, *Il.* κ. 456. Compare Virgil, *Æn.* xii. 729.

————— “ corpore toto
 “ Altè sublatum confurgit Turnus in ensem,”

And *F. Q.* i. viii. 16.

— “ high advancing his blood-thirstie blade.” UPTON.

VII. 8. *Yet there the steel stayd not, &c.*] The sword of Michael thus cuts afunder the sword of Satan ;

————— “ nor slaid ;

“ But with swift wheel reverse, deep entering, shar’d

“ All his right side—” *Par. L. B.* vi. 325.

Spenser uses the same expression, *F. Q.* iv. iv. 24. “ The wicked steele—*slaid not, &c.*” TODD.

Ibid. ————— *but inly bate*] That is, *did bite*. As *ate* from *eat* ; *taught* from *teach* ; so *bate* from *bite*. Though the rhyme may excuse, yet ’tis to be defended from analogy. He says just above, st. 4, “ the sharpe steele *bitt not*.” This expression he uses very often. See *F. Q.* i. v. 9, i. vii. 48. So his friend Sidney, *Arcad.* p. 255. “ His enemies had felt how sharp the sword could *bite* of Philoclea’s lover.” UPTON.

Mr. Warton has adduced various passages from Chaucer in which *biting* is applied to *sword* ; and from which, although similar expressions might be cited from other ancient poets, Spenser most probably adopted it, TODD,

Ne thenceforth his approved skill, to ward,
 Or strike, or hurtle rownd in warlike gyre,
 Remembred he, ne car'd for his saufgard,
 But rudely rag'd, and like a cruell tygre far'd.

IX.

He hewd, and lasht, and foynd, and thondred
 blowes,
 And every way did seeke into his life ;
 Ne plate, ne male, could ward so mighty
 throwes,

VIII. 7. *Or strike, or hurtle rownd in warlike gyre,*] *Hurtle* is corrupted in all the editions except the first. "To hurtle rownd in warlike gyre," is to skirmish wheeling round the foe, trying to strike him with advantage. See Ariosto, C. xlv. 74.

"Or da un lato, or da un' altro il va tentando,

"Quando di quà, quando di là s'aggira."

Again, C. xlvi. 131.

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

UPTON.

Ibid. ——— *hurtle*] This is the reading of the first edition, which the edition of 1751, Church's, Upton's, and Tonson's of 1758, follow. The second edition reads *hurle*; the rest, *hurlen*. See the note on *hurtle*, F. Q. i. iv. 16. TODD.

IX. 1. ——— foynd,] *Pushed as in fencing*. Often used by Spenser. Used also by Chaucer. Fr. *foin*, a thrust, *poindre*, ferire. UPTON.

IX. 3. *Ne plate, ne male,*] See the same expression, F. Q. i. vi. 43. See also Milton, *Par. L. B. vi. 368*. "Mangled with ghastly wounds through *plate* and *mail*;" on which words Richardson has observed that *plate* is the broad solid armour, and *mail* is that composed of small pieces like shells, or scales of fish laid one over the other, &c. The old poets, I may add, were attentive to the distinction. Thus, in the ancient *Mystery of Candlemas-Day*, printed in Hawkins's *Origin of the Eng. Drama*, vol. i. p. 18, a foldier says to Herod:

"Full fuerly harneyfed in arms of *plate* and *maile*,

"The children of Israell unto deth we have brought."

TODD.

But yielded passage to his cruell knife.
 But Guyon, in the heat of all his strife,
 Was wary wise, and closely did awayt
 Avauntage, whilest his foe did rage most rife;
 Sometimes athwart, sometimes he strook him
 strayt,
 And falsed oft his blowes t' illude him with such
 bayt.

X.

Like as a lyon, whose imperiall powre
 A proud rebellious unicorn defyes,

IX. 6. *Was wary wise,*] See the note on *wise* and *wary*,
 F. Q. ii. i. 4. TODD.

IX. 9. *And falsed oft his blowes*] That is, he made feints;
 he *falsified* his thrust in fencing by making feigned passes;
 Chaucer says of Creseide; "the *falsed* Troilus," L. v. 1053.
 i. e. she acted *falsely* by, she *deceived*, Troilus. From the Ital.
falsare. UPTON.

X. 1. *Like as a lyon, whose imperiall powre*

A proud rebellious unicorn defyes, &c.] As to the
 stories told of the fighting of the lyon and unicorn, they are
 fit for children, though told by grave writers. *Rebellious* he
 calls it, according to what is said of the unicorn, in *Job*
 xxxix. 10, and by the commentators: See Bochart concerning
 this creature, and its precious and wonderful horn. The fol-
 lowing is translated from Gesner, "The unicorn is an enemy
 to lyons; wherefore as soon as ever a lyon seeth a unicorn, he
 runneth to a tree for succour, that so, when the unicorn maketh
 at him, he may not only avoid his horn, but also destroy him:
 for the unicorn, in the swiftness of his course, runneth against
 the tree, wherein his sharp horn sticketh fast: then, when the
 lyon seeth the unicorn fastened by the horn, without all danger
 he falleth upon him, and killeth him. These things are re-
 ported by a king of Æthiopia in a Hebrew epistle unto the
 bishop of Rome.—They speak of the horn as the most ex-
 cellent remedy in the world.—There was brought unto the
 king of France a very great unicorn's horn, valued at four-
 score thousand ducats." UPTON.

T' avoide the rash affault and wrathful stowre
 Of his fiers foe, him to a tree applies,
 And when him ronning in full course he spyes,
 He slips aside; the whiles that furious beast
 His precious horne, fought of his enemyes,
 Strikes in the stocke, ne thence can be releast,
 But to the mighty victor yields a bounteous feast.

XI.

With such faire sleight him Guyon often fayld,
 Till at the last all breathlesse, weary, faint,
 Him spying, with fresh onfett he assayld,
 And, kindling new his corage seeming queint,
 Strooke him so hugely, that through great
 constraint

He made him stoup perforce unto his knee,
 And doe unwilling worship to the Saint,
 That on his shield depainted he did see;
 Such homage till that instant never learned hee.

XII.

Whom Guyon seeing stoup, pursewed fast
 The present offer of faire victory,
 And soone his dreadfull blade about he cast,

XI. 1. ———— fayld,] *Deceived.* Lat. *fallere.* So, in F. Q. iii. xi. 46. "So lively and so like, that living sense it *fayld.*" CHURCH.

XI. 4. ———— queint,] For *quencht*, extinguished. CHURCH.

XI. 7. ———— *to the Saint, &c.*] He calls her "that heavenly Mayd," meaning Gloriana, F. Q. ii. i. 28. See also F. Q. ii. viii. 43. CHURCH.

XII. 3. *And soone his dreadfull blade about he cast,*] Virg. *Æn.* ix. 441. "Rotat enses fulmineum." UPTON.

Wherewith he smote his haughty crest so hye,
 That streight on grownd made him full low
 to lye;
 Then on his brest his victor foote he thrust:
 With that he cryde; "Mercy, doe me not
 dye,
 Ne deeme thy force by fortunes doome uniuft,
 That hath (maugre her spight) thus low me laid
 in dust."

XII. 6. *Then on his brest his victor foote he thrust:]* This is according to ancient custom. "And it came to pass, when they brought out those kings unto Joshua, that Joshua called for all the men of Irael, and said unto the captains of the men of war, which went with him, Come near, *put your feet upon the necks of them.*" Hence, figuratively, for subjection and seruitude 'tis frequently used, *Pf.* viii. 8, *I Cor.* xv. 25, *Heb.* ii. 8, *Hom. Il.* §. 65, *Virg. Æn.* x. 495, *Taffo, C.* ix. 80. Spenser frequently alludes to this custom; it may not therefore be improper to mention it this once. UPTON.

XII. 7. ——— he] *Pyrochles.* CHURCH.

XII. 8. *Ne deeme thy force by fortunes &c.]* A friend of mine thinks it might be,
 "Ne deeme thy force, *but* fortunes doome uniuft,
 "That hath &c."

That is, Deem it not to be thy force, but the unjust doom of fortune, that hath overthrown me: Do not ascribe it to thy strength, but to unjust fortune. JORTIN.

There seems to be no occasion to alter the text. The sense, I think, is, Take not an estimate of thy strength from the unjust determination of fortune. The expression is parallel to *F. Q.* vi. i. 39.

—————"Ah! mercie, Sir, do me not slay,
 "But save my life, which *lot* before your foot doth lay."

CHURCH.

XII. 9. ——— *maugre her spight]* See also *F. Q.* iii. v. 7. Perhaps he uses *maugre* in these places, as an imprecation, *Curse on it.* But this is proposed as an uncertain conjecture. In *F. Q.* iii. iv. 15, and in other places, he uses

XIII.

Eftfoones his cruel hand Sir Guyon ftayd,
 Tempring the paffion with advizement flow,
 And maiftring might on enemy difmayd ;
 For th' equall die of warre he well did know :
 Then to him faid ; “ Live, and alleagaunce
 owe
 To him, that gives thee life and liberty ;
 And henceforth by this daies enfample trow,
 That hafty wroth, and heedleffe hazardry,
 Doe breede repentaunce late, and lafting in-
 famy.”

XIV.

So up he let him rife ; who, with grim looke
 And count'naunce fterne upftanding, gan to
 grind
 His grated teeth for great difdeigne, and
 fhooke
 His fandy lockes, long hanging downe behind,

maugre in the common way, *maugre thee*, in fpight of thee ;
 but again he ufes it in a different way, F. Q. vi. iv. 40.

JORTIN.

Mr. Upton agrees with Dr. Jortin, in confidering *maugre* as
 an imprecation in the prefent instance. Several examples of
maugre, in different fenfes, will be found noticed in their
 refpective places. TODD.

XIII. 4. *For th' equall die &c.*] So all the editions. The
 fenfe, I think, requires that we fhould read, “ For th' *unequall*
die &c.” So, in F. Q. i. ii. 36.

“ In which his *harder* fortune was to fall

“ Under my fpeare ; *fuch is the dye of warre.*”

CHURCH.

XIII. 7. _____ trow,] *Believe*. So it is
 ufed by G. Douglas. CHURCH.

Knotted in blood and dust, for grief of mind
 That he in ods of armes was conquered ;
 Yet in himfelfe some comfort he did find,
 That him fo noble Knight had mayftered ;
 Whofe bounty more then might, yet both, he
 wondered.

XV.

Which Guyon marking faid ; “ Be nought
 agriev’d,
 Sir Knight, that thus ye now fubdewed arre :
 Was never man, who moft conquéftes at-
 chiev’d,
 But fometimes had the worfe, and loft by
 warre ;
 Yet fhortly gaynd, that loffe exceeded farre :
 Loffe is no fhame, nor to bee leffe then foe ;
 But to bee leffer then himfelfe doth marre
 Both loofers lott, and victours prayfe alfoe :

XIV. 9. — bounty] *Generofity*. CHURCH.

XV. 3. ————— moft] *Greateft*. See the
 note on ft. 33. “ *Moft* delights.” TODD.

XV. 5. *Yet fhortly gaynd, that loffe exceeded farre :*] The
 which gain far exceeded the lofs. UPTON.

XV. 7. *But to bee leffer then himfelfe*] This is a Grecifm,
ἡττων ἑαυτῷ, *minor*, i. e. *inferior* *ἑαυτῷ*. So again, in ft. 16.

“ That in thyfelf thy *leffer* parts doe move ;”

i. e. thofe parts which are *inferior* and ought to be fubfervient
 to the more noble part. “ *Minor* in certamine,” Hor. L. i.
 Epift. x. And Milton, *Par. L. B. v.* 101.

————— “ But know that in the foul

“ Are many *leffer* faculties that ferve

“ Reason as chief :” —

Leffer, that is, *inferior*. UPTON.

XV. 8. ————— *alfoe* :] The reader will

Vaine others overthrowes who selfe doth overthrow.

XVI.

“ Fly, O Pyrochles, fly the dreadful warre
That in thyselfe thy lesser partes do move ;
Outrageous Anger, and woe-working Iarre,
Direfull Impatience, and hart-murdring Love :
Those, those thy foes, those warriors, far
remove,
Which thee to endlesse bale captived lead.
But, sith in might thou didst my mercy prove,
Of courtesie to mee the cause aread
That thee against me drew with so impetuous
dread.”

XVII.

“ Dreadlesse,” said he, “ that shall I soone
declare :
It was complaind that thou hadst done great
tort
Unto an aged Woman, poore and bare,

often find, in our old poets, similar adaptations for the sake of the rhyme. Thus in the *Mirour of Mag.* edit. 1610, p. 452.

“ The sound be hateful of thy name *also*.” TODD.

XV. 9. *Vaine others overthrowes who selfe doth overthrow.*] The way to understand Spenser is to translate him : “ Frustrà alios subvertit, qui se subvertit.” You see *he* is omitted, and *selfe* is for *himself* : He in vain overthrowes others, who doth overthrow himself. UPTON.

Ibid. ————— who *selfe*] This is the reading of Spenser’s own editions, which the editions of 1751, of Church, Upton, and Tonson’s in 1758, follow. The rest corruptly read “ *whose selfe*.” TODD.

And thralld her in chaines with strong effort,
 Voide of all succour and needfull comfort:
 That ill befeemes thee, such as I thee see,
 To worke such shame: Therefore I thee exhort
 To change thy will, and set Occasion free,
 And to her captive Sonne yield his first libertee."

XVIII.

Thereat Sir Guyon smylde; "And is that all,"
 Said he, "that thee so fore displeas'd hath?
 Great mercy fure, for to enlarge a thrall,
 Whose freedom shall thee turne to greatest
 scath!

Nath'lesse now quench thy whott emboyling
 wrath:

Loe! there they bee; to thee I yield them
 free."

Thereat he, wondrous glad, out of the path
 Did lightly leape, where he them bound did
 see,

And gan to breake the bands of their captivitee.

XVIII. 3. *Great mercy &c.*] Fr. *Grandmerci*. A great favour; it deserves great thanks! Ironically spoken. See F. Q. ii. iv. 45, and ii. vii. 50. CHURCH.

XVIII. 4. _____ scath!] *Damage*. See the note on *scath*, F. Q. i. xii. 34. The Scotch have the following proverb: "Better two *skaiths* nor ane sorrow." See *Adagia Scotica*, 12mo. 1668. TODD.

XVIII. 5. _____ whott] *Whot* was no uncommon spelling of *hot*. See the note on *whot*, F. Q. ii. i. 58. And the translation of Boccace's *Amorous Fiametta*, by Bartholomew Young of the Middle Temple, 4to. bl. 1. 1587. fol. 63. "The weather (according to the season of the yeere) beeing verie *whot*." TODD.

XIX.

Soone as Occasion felt her selfe untyde,
 Before her Sonne could well affoyled bee,
 She to her use returnd, and streight defyde
 Both Guyon and Pyrochles; th' one (said
 shee)
 Bycause he wonne; the other, because hee
 Was wonne: So matter did she make of
 nought,
 To stirre up strife, and garre them disagree:
 But, soone as Furor was enlargd, she fought
 To kindle his quencht fyre, and thousand causes
 wrought.

XX.

It was not long ere she inflam'd him so,
 That he would algates with Pyrochles fight,
 And his redeemer chalengd for his foe,
 Because he had not well mainteind his right,

XIX. 2. _____ affoyled] *Released*, or *freed*, as in T. Lodge's Sonnet, prefixed to B. Riche's *Adventures of Simonides*, bl. l. 4to. 1584.

— "he, that scornes the fruite of honest toile,

"From bace regard hymself can scarce *affoile*."

See also the note on *affoile*, F. Q. i. x. 52. TODD.

XIX. 4. _____ *said shee*] The two first editions read *hee*. This incorrectness is followed in the edition of 1751. The folio of 1609 had rightly altered it to *shee*, which all other editions have admitted. TODD.

XIX. 7. _____ *garre*] *Cause*. See the note on *garre*, Shep. Cal. April, ver. 1. The second edition reads *do* instead of *garre*, which many editions have followed. The editions of Church, Upton, and Tonson's in 1758, adhere to the original word *garre*. TODD.

But yielded had to that same straunger
Knight.

Now gan Pyrochles wex as wood as hee,
And him affronted with impatient might :
So both together fiers engrasped bee,
Whyles Guyon standing by their úncouth strife
does see.

XXI.

Him all that while Occasion did provoke
: Against Pyrochles, and new matter fram'd
Upon the old, him stirring to bee wroke
Of his late wronges, in which she oft him
blam'd
For suffering such abuse as knighthood sham'd,
And him disabled quyte : But he was wise,
Ne would with vaine occasions be inflam'd ;

XX. 7. ——— affronted] *Opposed*. See the note on
affronted, F. Q. i. viii. 13. TODD.

XXI. 6. ——— disabled] *Lessened*. Lat. *extenuare*.
See Junius. CHURCH.

XXI. 7. ——— occasions] So the first and
second editions read, which the edition of 1751 follows. The
folios and Hughes read *occasion*. As *Occasion* is all along re-
presented as a person, possibly Spenser might here give *en-
cheasons*, which would have prevented that jumble of ideas
which arises from either of the former readings. *Occasions*,
as in the folios and in Hughes, is plainly wrong, as the word,
(whatever it might be) ought to be of the plural number.

CHURCH.

The editions of Upton, and Tonson in 1758, follow the
poet's own reading also. The jumble of ideas, of which Mr.
Church complains, seems not to have occurred in Spenser's
mind ; for he altered a passage in his second edition, where
occasion is twice introduced in the stanza, with injury perhaps

Yet others she more urgent did devise :
Yet nothing could him to impatience entise.

XXII.

Their fell contention still increased more,
And more thereby increased Furors might,
That he his foe has hurt and wounded sore,
And him in blood and durt deformed quight.
His Mother eke, more to augment his spight,
Now brought to him a flaming fyer-brond,
Which she in Stygian lake, ay burning
bright,
Had kindled : that she gave into his hond,
That armd with fire more hardly he mote him
withstond.

in the opinion of some criticks, to the personification; but with judicious effect, in the opinion of others. See the note on F. Q. ii. iv. 17. TODD.

XXII. 5. _____ his spight,] This is the reading of Spenser's own editions, to which those of 1751, of Church, Upton, and Tonson's in 1758, adhere. The rest corruptly read "his spright." TODD.

XXII. 6. _____ a flaming fyer-brond,
Which she in Stygian lake, ay burning bright,
Had kindled:] Mr. Upton, upon supposition that we refer *ay burning* to *fyer-brond*, does not approve of reading *ay burning*, but *y-burning*. He is unwilling to join *ay* (or *y*) *burning* to *Stygian lake*; for, says he, the lake of brimstone burned not *bright*, but only served to make *darkness visible*. I allow, that Milton's idea of this lake was, that it served to make *darkness visible*, Par. L. B. i. 63. But might not Spenser's idea of the Stygian lake be different from Milton's? The poet has given us the same image and allegory in another place, F. Q. iv. ii. 1.

"Firebrand of hell, first tynd in Phlegeton

"By thousand Furies —" T. WARTON.

XXIII.

Tho gan that Villein wex so fiers and strong,
 That nothing might sustaine his furious forse :
 He cast him downe to ground, and all along
 Drew him through durt and myre without
 remorse,
 And fowly battered his comely corse,
 That Guyon much disdeignd so loathly fight.
 At last he was compeld to cry perforce,
 “ Help, O Sir Guyon! helpe, most noble
 Knight,
 To ridd a wretched man from handes of hellish
 wight!”

XXIV.

The Knight was greatly moved at his playnt,
 And gan him dight to succour his distresse,
 Till that the Palmer, by his grave restraynt,
 Him stayd from yielding pitifull redresse,
 And said ; “ Deare sonne, thy causelesse ruth
 repressè,
 Ne let thy stout hart melt in pittie vayne :
 He that his sorrow fought through wilfulnesse,
 And his foe fettred would release agayne,
 Deserves to taste his follies fruit, repented
 payne.”

XXIII. 1. *Tho gan that Villein*] So Spenser's own editions read, to which the editions of 1751, Hughes's second edition, Church's, Upton's, and Tonson's in 1758, adhere. The rest read, “*Tho gan the Villein.*” TODD.

XXIV. 2. *And gan him dight*] And was making himself ready. CHURCH.

XXV.

Guyon obeyd : So him away he drew
 From needlesse trouble of renewing fight
 Already fought, his voyage to poursew.
 But rash Pyrochles varlett, Atin hight,
 When late he saw his Lord in heavie plight,
 Under Sir Guyons puiffaunt stroke to fall,
 Him deeming dead, as then he seemd in
 fight,
 Fledd fast away to tell his funerall
 Unto his brother, whom Cymochles men did
 call.

XXVI.

He was a man of rare redoubted might,
 Famous throughout the world for warlike
 prayse,
 And glorious spoiles, purchast in perilous fight:
 Full many doughtie Knightes he in his dayes
 Had doen to death, subdewde in equall frayes;
 Whose carkases, for terrour of his name,
 Of fowles and beastes he made the piteous
 prayes,
 And hong their conquerd armes for more
 defame
 On gallow trees, in honour of his dearest Dame.

XXVI. 8. *And hong their conquerd armes &c.*] It was the custom, in the ages of romance, to suspend the shields of the conquered on trees. Thus, in *Palmerin of England*, P. i. Ch. 62. Eng. Transl. "When he had beheld the castle he desired so long to see,—he came to the tree which he saw was

XXVII.

His dearest Dame is that Enchaunteresse,
 The vyle Acrasia, that with vaine delightes,
 And ydle pleasures in her Bowre of Blisse,
 Does charme her lovers, and the feeble
 sprightes
 Can call out of the bodies of fraile wightes ;
 Whom then she does trasforme to monftrous
 hewes,
 And horribly mishapes with ugly fightes,
 Captiv'd eternally in yron mewes
 And darkfom dens, where Titan his face never
 shewes.

XXVIII.

There Atin fownd Cymochles fojourning,
 To ferve his Lemans love : for he by kynd

laden with the sheelds of the vanquished Knights, whose names being subscribed underneath every one, made him to have knowledge of divers that had bene there foyled." And thus, in Hawes's *Hist. of Graunde Amoure*, edit. 1554. Sign. Y. i.

" Besides this gyaunt, vpon euery tree

" I did se hang many a goodly shelde

" Of noble Knightes that were of hye degree,

" Which he had slayne, &c." TODD.

XXVII. 6. ————— [trasforme] He follows the Italian spelling, *trasformare*. The second and subsequent editions read *transforme*. UPTON.

XXVII. 8. ————— [in yron mewes] *Prisons*. See the note on *mews*, F. Q. i. v. 20. TODD.

XXVIII. 2. ————— [his Leman's love:] The word *leman*, which often occurs in our old romances and poetry, signifies a *sweetheart*, a *concubine*. Minshew derives it from the Fr. *le mignon*, a *darling*, a *favourite*: "Others," says Ruddiman, "derive it from Teut. *laden*, to invite, a *man*, q. d. *ladman*, as *pellex à pelliciendo*. But Mr. Henshaw (which I prefer) de-

Was given all to lust and loose living,
 Whenever his fiers handes he free mote fynd :
 And now he has pourd out his ydle mynd
 In daintie delices and lavish ioyes,
 Having his warlike weapons cast behynd,
 And flowes in pleasures and vaine pleasing
 toyes,
 Mingled emongst loose ladies and lascivious
 boyes.

XXIX.

And over him art, stryving to compayre
 With nature, did an arber greene dispred,

rives it from the Fr. *l'aimante*, a *sweetheart*, *amafia*, *amica*." See Gloss. G. Douglas. Spenser frequently employs the word.

TODD.

Ibid. _____ by kynd] From his natural disposition. CHURCH.

XXVIII. 6. _____ delices] *Delights*. See the note on *delices*, F. Q. iv. x. 6. TODD.

XXIX. 1. *And over him art, stryving to compayre With nature, did an arber green dispred,*] This whole epifode is taken from Tasso, C. 16, where Rinaldo is described in dalliance with Armida. The bower of blifs is her garden.

" Stimi (si misto il culto è col negletto)

" Sol naturali e gli ornamenti, e i fiti,

" Di natura arte par, che per diletto

" L'imitatrice sua scherzando imiti,

See also Ovid, *Met.* iii. 157,

" Cujus in extremo est antrum nemorale recessu,

" Arte laboratum nullâ, simulaverat artem

" Ingenio natura sup: nam pumice vivo,

" Et lenibus topis nativum duxerat arcum.

" Fons sonat à dextrâ, tenui perlucidus undâ,

" Margine gramineo patulos incinctus hiatus."

UPTON.

If this passage may be compared with Tasso's elegant description of Armida's garden, Milton's *pleasant grove* may vie

Framed of wanton yvie, flouing fayre,
 Through which the fragrant eglantine did
 spred
 His prickling armes, entrayld with rofes red,
 Which daintie odours round about them
 threw ;
 And all within with flowres was garnifhed,
 That, when myld Zephyrus emongft them
 blew,
 Did breath out bounteous fmels, and painted
 colors fhew.

XXX.

And faft befide there trickled foftly downe
 A gentle ftream, whose murmuring wave did
 play

with both. See *Par. Reg. B. ii.* 289 to 298. He is, however, under obligations to the fylvan fcene of Spenser before us. Mr. J. C. Walker, to whom the literature of Ireland and of Italy is highly indebted, has mentioned to me his furprife that the writers on modern gardening fhould have overlooked the beautiful pastoral defcription in this and the two following ftanzas. It is worthy a place, he adds, in the Eden of Milton. Spenser, on this occafion, loft fight of the “trim gardens” of Italy and England, and drew from the treasures of his own rich imagination. TODD.

XXIX. 5. — [*prickling*] So the firft edition reads, to which thofe only of 1751, of Church, and of Upton, adhere. All the reft read *pricking*. TODD.

XXX. 1. [*And faft befide there trickled foftly downe
 A gentle ftream, &c.*] Compare the following ftanza in the continuation of the *Orlando Innamorato*, by Nicolo degli Agostini, Lib. iv. C. 9.

“ Ivi è un mormorio affai foave, e baffo,
 “ Che ognun che l’ ode lo fa adornientare,
 “ L’ acqua, ch’ io difsi gia per entro un faffo
 “ E pareo che diceffe nel fonare,

Emongst the pumy stones, and made a fowne,
 To lull him soft asleepe that by it lay :
 The wearie traveiler, wandring that way,
 Therein did often quench his thrifty heat,
 And then by it his wearie limbes display,
 (Whiles creeping slomber made him to forget
 His former payne,) and wypt away his toilsom
 sweat.

XXXI.

And on the other fyde a pleasaunt grove
 Was shott up high, full of the stately tree
 That dedicated is t' Olympick Iove,

“ Vatti riposa, ormai fei franco, e lasso,
 “ E gli augeletti, che s' udiàn cantare,
 “ Ne la dolce armonia par che ogn' un dica,
 “ Deh vien, e dormi ne la spiaggia aprica.”

Spenser's obligations to this poem seem to have escaped the notice of his commentators. J. C. WALKER.

XXX. 6. ————— *thrifty*] So Spenser's own editions read. See the note on *thrifty*, F. Q. i. x. 38. The folios, Hughes's editions, and Tonson's of 1758, improperly read *thirsty*. TODD.

XXXI. 1. *And on the other fyde &c.*] It is not easy to know what Spenser had in his mind here. At the Olympick Games the victors were crowned with the *wild olive*; at the Nemean Games, with *parshy*. I know of no victory which Hercules gained in Nemea, except his killing the lion there. Hercules was crowned with the *wild olive* at the Olympick Games. His favourite tree, however, was the *poplar*.

JORTIN.

The stately tree, dedicated to Jupiter, is the *oak*; and the stately tree, dedicated to his son Alcides, (for so the passage is to be supplied,) is the *poplar*. See Broukh. on Tibullus, p. 82. Spenser supposes that the *poplar* was then first dedicated to Hercules, when he slew the lion in Nemea. The reader, at his leisure, may consult what Servius and the other commentators have observed on Virgil, *Ecl.* vii. 61. “ *Populus Alcidae gratissima.*” UPTON.

And to his fonne Alcides, whenas hee
 In Nemus gayned goodly victoree :
 Therein the mery birdes of every forte
 Chaunted alowd their chearefull harmonnee,
 And made emongst themselves a sweete
 confort,
 That quickned the dull spright with muscally
 confort.

XXXII.

There he him found all carelesly displaid,

XXXI. 5. *In Nemus*] So Spenser corrected it in the Errata subjoined to the first edition. It had been printed *Netmus*, which Mr. Church has admitted into the text. The second edition reads "*Gaynd in Nemea &c.*" The folios, Hughes's editions, and Tonson's of 1758, read "*Gain'd in Nemea &c.*" And Mr. Church thinks the poet might have intended, "*In Nemea gayned &c.*" But Mr. Upton, who follows the first edition, observes that, as Spenser altered *Netmus* into *Nemus*, he has adhered to that direction; particularly as the editor of the second edition seems to him never to have seen Spenser's corrections of the errors of the press. The poet, he adds, often gives his proper names, in imitation of Chaucer and Gower and the Italian poets, both a new spelling and a new termination. TODD.

XXXII. 1. *There he him found &c.*] Compare C. xii. st. 70 of this book. Scenes of this kind are frequent in romance. I will cite an instance from the *Hist. of Palmendos, son to the most renowned Palmerin D'Oliva*, 4to. bl. l. Ch. xxi. "So went they both together to the fountain, where Palmendos was unarmed by the Princess Francelina and her damosels, and a costly mantle was brought to wrap about him: Then fate he down by his Lady, in another chair covered all over with gold. There was lillies, roses, violets, and all the sweet flowers that the earth afforded, and of incomparable beauty: The maidens beguiled the time with sundry sounds of instruments, and thereto sung many dainty canzonets, as if Apollo, Orpheus, Arion, and all the other fathers of heavenly musick had been

In secrete shadow from the sunny ray,
 On a sweet bed of lillies softly laid,
 Amidst a flock of damzelles fresh and gay,
 That rownd about him diffolute did play
 Their wanton follies and light meriment;
 Every of which did loosely disaray
 Her upper partes of meet habiliments,
 And shewd them naked, deckt with many orna-
 ments.

present; which so attracted the senses of the Prince, as his memory began to wax drowsie and forgetful, imagining himself in a very beatitude &c." TODD.

XXXII, 5. *That rownd about him diffolute did play
 Their wanton follies &c.*] Spenser often uses the verb *play*, in this sense, with an accusative case. Thus, in F. Q. i. x. 31.

" A multitude of babes about her hong
 " *Playing* their sports —"

Again, F. Q. i. xii. 7.

—————" The fry of children young
 " Their wanton sports and childish mirth did *play*."

Again, F. Q. iv. x. 46.

" Then do the salvage beasts begin to *play*
 " Their pleasant frisks —"

See also F. Q. iv. x. 42, v. i. 6, vii. vi. 6, and the *Hymne of Love*, st. 36. To these we may add F. Q. iv. x. 26.

—————" did *sport*
 " Their spotlesse pleasure, and sweet loves content."

We find *play* used after this manner in Milton, P. L. B. v. 295.

—————" For Nature here
 " Wanton'd as in her prime, and *play'd* at will
 " Her virgin fancies —"

Play is not at present used *arbitrarily* with *any* accusative case. But perhaps I have refined in some of these instances.

T. WARTON.

XXXII. 7. *Every of which did &c.*] Compare st. 63, &c. in the twelfth canto of this book, and Camoëns's description there cited in the note. TODD.

XXXIII.

And every of them strove with most delights
 Him to aggrate, and greatest pleasures shew:
 Some framd faire lookes, glancing like even-
 ing lights;
 Others sweet wordes, dropping like honny
 dew;
 Some bathed kiffes, and did soft embrew
 The sugred licour through his melting lips:
 One boastes her beautie, and does yield to vew
 Her dainty limbes above her tender hips;
 Another her out boastes, and all for tryall strips.

XXXIII. 1. *And every of them strove &c.*] Compare these 33d and 34th stanzas with Tasso, C. xvi. 18, and 19, from which they are translated. UPTON.

Ibid. *most delights*] That is, *greatest*. See before, st. 15, and F. Q. vi. ii. 31. This is an ancient form of expression. Thus, in *Bevis of Hampton*:

“ And now the *most* wretch of all,

“ With one stroke, doth make me fall:”

That is, the *greatest* wretch. TODD.

XXXIII. 6. *The sugred &c.*] *Sugred*, to express excessive sweetness, was a frequent epithet with the poets of this age, and with those of the ages before it. It answered to the *mellitus* of the Romans. T. WARTON.

It has been ingeniously observed, that, when *sugar* was first imported into Europe, it was a very great dainty; and therefore the epithet *sugred* is used by all our old writers metaphorically to express extreme and delicate sweetness. See the *Reliques of Anc. Eng. Poetry*, 4th edit. note, p. 198. The reader, I am persuaded, will not consider the illustration, which I shall add from the very scarce poem by Lydgate, entitled *The Churle and the Byrde*, as uninteresting or inelegant:

“ It was a very heauenly melody

“ Euen and morow to heare the byrdes fonge,

“ And the swete *sugred* ermony

“ With vncouth warbles and tunes draw alonge.”

TODD.

XXXIV.

He, like an adder lurking in the weedes,
 His wandring thought in deepe desire does
 fteepe,
 And his frayle eye with spoyle of beauty
 feedes :
 Sometimes he falsely faines himfelfe to sleepe,
 Whiles through their lids his wanton eies do
 peepe
 To fteale a snatch of amorous conceipt,
 Whereby close fire into his hart does creepe :
 So' he them deceives, deceivd in his deceit,
 Made dronke with drugs of deare voluptuous
 receipt.

XXXV.

Atin, arriving there, when him he spyde
 Thus in still waves of deepe delight to wade,
 Fiercely approching to him lowdly cryde,
 " Cymochles ; oh ! no, but Cymochles shade,
 In which that manly person late did fade !
 What is become of great Acrates sonne ?
 Or where hath he hong up his mortall blade,

XXXIV. 8. *So' he them deceives,*] So Spenser's own editions read ; but neither Mr. Church nor Mr. Upton adhere to them. They prefer the omission of *he*, as in the folios and in Hughes's editions. But it seems to me that Spenser designed the pronoun to stand ; there is indeed a comma after it in his own editions, which might have been the intended mark of elision, and had slipped down at the press. TODD.

XXXV. 2. *Thus in still waves &c.*] See F. Q. ii. viii. 24, and i. xii. 17. CHURCH.

That hath so many haughty conquests wonne?
Is all his force forlorne, and all his glory donne?"

XXXVI.

Then, pricking him with his sharp-pointed dart,
He said; "Up, up, thou womanish weake
Knight,
That here in Ladies lap entombed art,
Unmindfull of thy praise and prowest might,
And weetelesse eke of lately-wrought despight;
Whiles sad Pyrochles lies on fencelesse ground,
And groneth out his utmost grudging spright
Through many a stroke and many a streaming
wound,

XXXVI. 2. *Up, up, thou womanish weake Knight,*] This also is imitated from Ubaldo's speech to Rinaldo, whom he finds in the bower of Armida, Tasso, C. xvi. 33.

"Qual fonno, ò qual letargo hà si sopita
"La tua virtute, ò qual viltà l'alletta?
"Sù, fù, te il campo, e te Goffredo invita,
"Te la fortuna, e la vittoria aspetta."

Fairfax thus translates these lines, with Spenser in his eye:

"What letharge hath in drowfines uppend
"Thy courage thus? what sloth doth thee infect?
"Up, up, our camp and Godfrey for thee fend,
"Thee fortune, praise, and victory expect."

Womanish weak knight, is Homerick, *Ἀχαιῖδες, ἐκ ἰτ' Ἀχαιοί Il. C. 235.* See also Virg. *Æn.* ix. 617. Or he expresses Tasso, C. xvi. 32. "Egregio champion d'una fanciulla," which Fairfax very well translates, "A carpet champion for a wanton dame."

UPTON.

XXXVI. 3. *That here in Ladies lap &c.*] The same expression of reproach occurs in B. Riche's *Adventures of Simonides*, 1584, where he is speaking of Love, Sign. Q. ij. b.

"He daunteth none but simple fottes, who, lulde in
Ladies lappes,
"Do deeme thei liue in greatest blisse, &c." TODD.

Calling thy help in vaine, that here in ioyes art
dround."

XXXVII.

Suddeinly out of his delightfull dreame
The Man awoke, and would have questiond
more ;
But he would not endure that wofull theame
For to dilate at large, but urged fore,
With percing wordes and pittifull implore,
Him hasty to arife : As one affright
With hellifh feends, or Furies mad uprore,
He then uprofe, inflamd with fell despight,
And called for his armes ; for he would algates
fight :

XXXVIII.

They bene ybrought ; he quickly does him dight,
And lightly mounted paffeth on his way ;

XXXVII. 2. ————— *would have questiond more ;*] Would have questioned *greatly*, that is, would have asked many questions. CHURCH.

XXXVII. 3. *But he]* *Atin.* CHURCH.

XXXVII. 5. ————— *and pittifull implore,*] *Implore* is here used as a substantive. TODD.

XXXVII. 9. ————— *would algates fight :*] *Would by all means* fight. See before, ft. 20. It is used in the same sense by G. Douglas. See Ruddiman's Glossary, V. *Algate*, *algatis*, q. d. all gates, *every way, wholly*. And Tyrwhitt's Gloss. Chaucer, V. *Algates*, *Algate*, adv. Sax. *always*. Fr. *toutesfois*. Compare also F. Q. ii. ii. 12.

" Which when Sir Guyon saw, all were he wroth,

" Yet *algates* mote he soft himselfe appease :"

That is, Sir Guyon was extremely wroth, yet *by every method* it was necessary for him to appease his wrath ; or, as Mr. G. Mason, in his Supplement to Johnson's Dictionary, interprets the word in this passage, *nevertheless*. TODD.

Ne Ladies loves, ne fweete entreaties, might
Appease his heat, or hastie passage stay ;
For he has vowd to beene avengd that day
(That day itfelse him seemed all too long)
On him, that did Pyrochles deare dismay :
So proudly pricketh on his courser strong,
And Atin ay him pricks with spurs of shame and
wrong.

CANTO VI.

*Guyon is of immodest Merth
Led into loose desyre ;
Fights with Cymochles, whiles his bro-
ther burnes in furious fyre.*

I.

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

ARG. 1. *Guyon is &c.*] Taken from Tasso's enchanted island. See the note on st. 15. UPTON.

I. 1. *A harder lesson &c.*] It is a harder lesson to learn temperance in pleasure and prosperity, than in pain and adversity, &c. UPTON.

I. 7. _____ refraine :] The first edition reads *abstaine*; the second, *refraine*; to which every subsequent edition has adhered. Mr. Upton has however observed that *abstaine* meant *keep from*, the preposition being contained in the verb; but that *refraine*, being an easier reading, was to be preferred. TODD.

I. 8. *Yet Vertue vauntes in both her victories ;*] *In both,* "rebus in arduis, non secus in bonis:" Compare F. Q. v. v. 38.

II.

Whom bold Cymochles traveling to finde,
 With cruell purpose bent to wreake on him
 The wrath which Atin kindled in his mind,
 Came to a river, by whose utmost brim
 Wayting to passe he saw whereas did swim
 Along the shore, as swift as glaunce of eye,
 A litle gondelay, bedecked trim
 With boughes and arbours woven cunningly,
 That like a litle Forrest seemed outwardly.

III.

And therein fate a Lady fresh and fayre,
 Making sweete solace to herselfe alone :
 Sometimes she song as lowd as larke in ayre,

I believe Spenser had that truly philosophical sentiment in view, which Xenophon gives to Gobrias, *Cyr. Inst.* βιβ. 4. Δοκῆι δέ μοι, ὦ Κύριε, χαλεπώτερον ἵναί τι εὐρεῖν ἄνδρα τὰγαθὰ καλῶς φέροντα, ἢ τὰ κακά· τὰ μὲν γὰρ ἴσθριν τοῖς πολλοῖς, τὰ δὲ σωφροσύνην τοῖς πᾶσιν ἐμποῖι. The same observation we find in other writers. Phædræ here represents, in person, the *insolens lætitia* in Horace, *L. 2. Od. 3.* UPTON.

I. 8. ————— her *victories* ;] So the first edition reads, which Hughes's second edition, the editions of 1751, of Church, Upton, and Tonson in 1758, follow. The rest read "their victories." TODD.

II. 1. *Whom bold Cymochles &c.*] When the mind is conscious of having performed its duty in some instances; the self-applause, or the flattery of others, is apt to throw it off its guard at the approach of different temptations: This too is often the case when, after some vigorous exertion, the mind loses its bent, and falls a prey to dissipation or idle amusements. BOYD.

Compare the conduct of Cymochles at the conclusion of the last canto, with his yielding (in the present) to the allurements of Phædræ so completely, as "that of no worldly thing he care did take," st. 28. TODD.

Sometimes she laught, that nigh her breath
was gone ;

Yet was there not with her else any one,
That to her might move cause of meriment :
Matter of merth enough, though there were
none,

She could devise ; and thousand waies invent
To feede her foolish humour and vaine iolliment.

IV.

Which when far off Cymochles heard and saw,
He lowdly cald to such as were aboard
The little barke unto the shore to draw,
And him to ferry over that deepe ford.

The merry Mariner unto his word
Soone hearkned, and her painted bote
freightway

Turnd to the shore, where that fame warlike
Lord

She in receiv'd ; but Atin by no way
She would admit, albe the Knight her much
did pray.

III. 4. ————— *that nigh her breath was gone ;*] This is the reading of the second edition, to which every subsequent edition has adhered. The proverbial reading of the first edition, "*as merry as Pope Jone,*" was, no doubt, considered by the poet on second thoughts unworthy a place in an epick poem. Mr. Upton notices the existence of the proverb, *As merie as Pope John*, in the old play of *Damon and Pythias*, and in Fox's *Acts and Monuments*. TODD.

III. 6. *That to her might move &c.*] So the first edition reads, which the editions of 1751, of Church, and Upton, follow. All the rest read "*That might to her &c.*" TODD.

V.

Eftsoones her shallow ship away did slide,
 More swift then swallow sheres the liquid skye,
 Withouten oare or pilot it to guide,

V. 2. *More swift then swallow sheres the liquid skye,*] Imitated perhaps from Ariosto, C. xxx. 11.

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

And the expression *sheres* he borrowed from Virgil, “ *radit iter liquidum,*” *Æn.* v. 217. See also Milton, *Par. L.* B. ii. 634.

UPTON.

Mr. Upton produces the expression of “ *sheres* the liquid skye,” as one of Spenser’s Latinisms, from “ *radit iter liquidum;*” and adds, that Milton has likewise the same Latin metaphor, where Satan “ *shaves* with level wings the deep,” *Par. L.* B. ii. 634. But *shave* and *shear* are perhaps as different as *rado* and *tondeo*. And “ *tondet iter liquidum*” would, I I believe, be hardly allowed as synonymous to “ *radit iter liquidum.*” My opinion is therefore, that Spenser here intended no metaphor, but that he used *shere* for *share*, to *cut* or *divide*, as he has manifestly in st. 31.

“ Cymochles sword on Guyons shield yglaunst,
 “ And thereof nigh one quarter *sheard* away:”

That is, *cut away* nigh one quarter. And in the following instances, for the reason above assigned, we ought to interpret *share* or *shere* to *cut*, or *divide*; F. Q. iii. iv. 33, iii. iv. 42, iv. ii. 17, &c. So Milton, of Michael’s sword, *Par. L.* B. vi. 326.

“ deep-entering *shar’d*

“ All his right side.” T. WARTON.

V. 3. *Withouten oare or pilot it to guide,* &c.] This self-moved and wondrous ship of Phædria may be matched with the no less wondrous ship of Alcinous. Old Homer is the father of poetical wonders, and romance writers are generally his imitators. The tripods likewise that Vulcan made were self-moved. Phædria’s bark moves spontaneously, directed or steered by the turning of a pin. Peter of Provence and the fair Magalona rode through the air on a wooden horse, which was directed by the turning of a pin. See *Hist. of Don Quixote*. This illustrates the story in Chaucer, where the king of Araby sent to Cambuscan a horse of brass, which, by turning of a pin, would travel wherever the rider pleased. Compare this wonderful bark, with that mentioned in Tasso; where the

Or winged canvas with the wind to fly :
 Onely she turnd a pin, and by and by
 It cut away upon the yielding wave,
 (Ne cared she her course for to apply,)
 For it was taught the way which she would
 have,
 And both from rocks and flats it selfe could
 wisely save.

VI.

And all the way the wanton Damfell found
 New merth her Passenger to entertaine ;
 For she in pleasaunt purpose did abound,
 And greatly ioyed merry tales to fayne,
 Of which a store-houfe did with her re-
 maine ;
 Yet seemed, nothing well they her became :
 For all her wordes she drownd with laughter
 vaine,

Knights go on board a strange vessel steered by a Fairy,
 C. xv. 3.

“ Vider picciola nave, e in poppa quella,

“ Che guidar gli dovea, fatal donzella.” UPTON.

V. 6. *It cut away*] I somewhat question whether *away* should not be thus divided, “ It cut a way”—“ *viam fecat illa per undas.*” See also st. 28. “ About her little frigate therein making *way.*” And F. Q. i. v. 28. “ Her ready *way* she makes.” Again, i. xi. 18. “ He *cutting way* with his broad sailes.” UPTON.

V. 7. *Ne cared she her course for to apply,*] Nor was she concerned to *mind* which way she steered. So *apply* is used, F. Q. i. x. 46.

“ Ne other worldly busines did *apply.*” CHURCH.

VI. 3. ————— purpose] *Conversation.* CHURCH.

And wanted grace in utt'ring of the fame,
That turned all her pleasaunce to a scoffing
game.

VII.

And other whiles vaine toyes she would devize,
As her fantasticke wit did most delight :
Sometimes her head she fondly would aguize
With gaudy girlonds, or fresh flowrets dight
About her necke, or rings of rushes plight :
Sometimes, to do him laugh, she would assay
To laugh at shaking of the leavës light,
Or to behold the water worke and play
About her little frigot, therein making way.

VIII.

Her light behaviour and loose dalliaunce
Gave wondrous great contentment to the
Knight,
That of his way he had no fove-naunce,
Nor care of vow'd revenge and cruell fight ;

VI. 8. *And wanted grace*] The second and subsequent folios read "And *wanting* grace;" which error is admitted into the text of Tonson's edition in 1758. TODD.

VII. 3. ————— *would aguize*] *Deck* or *adorn*. So, in F. Q. iii. ii. 18, "Wondrously *aguizd*," wrought after a peculiar *guise* or fashion." And F. Q. v. iii. 4. "Rich *aguizd*," richly ornamented. Anglo-Sax. *piȝa*, Ital. *guisa*, Fr. *guise*, to which *a* is added. UPTON.

VII. 5. ————— *of rushes plight* :] *Folded*. So Chaucer, *Tr. and Cr.* ii. 1204, of a letter :

"Yeve me the labour it to sowe and *plite*:"

That is, to stitch and *fold* it. T. WARTON.

VIII. 3. ————— *fovenaunce*,] *Remembrance*
Fr. CHURCH.

But to weake wench did yield his martiall
might.

So easie was to quench his flamed minde
With one sweete drop of sensuall delight !
So easie is t'appease the stormy winde
Of malice in the calme of pleasaunt womankind !

IX.

Diverse discourses in their way they spent ;
Mongst which Cymochles of her questioned
Both what she was, and what that usage
ment,

VIII. 5. *But to weake wench &c.*] Some late editors of Shakspeare have endeavoured to prove, that *wench* did not anciently carry with it the idea of meanness or infamy. But in this place it plainly signifies a *loose woman* ; and in the following passages of Chaucer. January having suspected his wife May's conjugal fidelity, May answers, " I am a gentlewoman, and no *wench*," *Merch. T.* 1719. And, in the House of Fame, *wench* is coupled with *groom*, ver. 206.

" Lord and ladie, grome and *wench*."

And in the *Manciple's Tale*, ver. 1796.

" And for that tother is a pore woman,

" And shall be called his *wench*, or his lemman."

We must allow, notwithstanding, that it is used by Douglas, without any dishonourable meaning. The following passage in Virgil, "*audetque viris concurrere virgo*," is thus expressed in the Scotch *Æneid* :

" This *wensche* stoutly rencounter durst with men."

But I believe it will most commonly be found in the sense given it by Chaucer. In the Bible it is used for a girl, " And a *wench* told him, &c." T. WARTON.

VIII. 7. ——— *one sweete drop of sensuall delight !*] Lucretius, the warmest of the Roman poets, has given us this metaphor, L. iv. 1054.

————— "*dulcedinis in cor*

" *Stillavit gutta*." T. WARTON.

Which in her cott she daily practized :
 “ Vaine man,” saide she, “ that wouldest be
 reckoned
 A straunger in thy home, and ignoraunt
 Of Phædria, (for so my name is red,)
 Of Phædria, thine owne fellow fervaúnt ;
 For thou to serue Acrasia thy selfe doest vaunt.

X.

“ In this wide inland sea, that hight by name
 The Idle Lake, my wandring ship I row,
 That knowes her port, and thether fayles by
 ayme,
 Ne care ne feare I how the wind do blōw,
 Or whether swift I wend or whether flow :
 Both flow and swift alike do serue my tourne ;
 Ne swelling Neptune ne lowd-thundring Ioue
 Can change my cheare, or make me ever
 mourne :
 My litle boat can safely passe this perilous
 bourne.”

IX. 4. ————— cott] *Cott* is a *little boat*. “ They call, in Ireland, *cots*, things like boats, but very unshapely, being nothing but square pieces of timber made hollow.” See Gerard Boate’s *Nat. Hist. of Ireland*, p. 64. CHURCH.

X. 9. ————— *this perilous bourne*.] *Bourn* is simply nothing more than a *boundary*. Dover-cliff is called, in *K. Lear*, “ this chalky *bourne*,” that is, this chalky *boundary* of England towards France, A. iv. S. vi. See also Furetiere in *Borne*, and Du Cange in *Borna*. In Saxon, *burn*, or *burna*, is a *stream of water*, as is *bourne* at present in some counties ; and, as rivers were the most distinguishable aboriginal separations or divisions of property, might not the Saxon word give rise to the

XI.

Whiles thus she talked, and whiles thus she
 toyd,
 They were far past the passage which he
 spake,
 And come unto an Island waste and voyd,
 That floted in the midst of that great Lake ;
 There her small gondelay her port did make,
 And that gay payre issewing on the shore
 Disburdned her: Their way they forward
 take
 Into the land that lay them faire before,
 Whose pleasaunce she him shewd, and plentifull
 great store.

French *borne*? In the present passage, *bourne* is a *river*, or rather a *strait*; but seemingly also in the sense of *division* or *separation*; for afterwards this *bourne* is stiled a *shard*, st. 38. Here, indeed, is a metathesis; and the active participle *sharing* is confounded with the passive *shared*. This “perilous *bourne*” was the *boundary* or *division* which parted the main land from Phædria’s Isle of Bliss, to which it served as a defence. In the mean time, *shard* may signify the *gap* made by the ford or frith between the two lands. But such a sense is unwarrantably catachrestical and licentious. T. WARTON.

It is observable, that the expression “*perlous foord*” is also used in st. 19. We have thus repeatedly the “*tower perillous*,” in Hawes’s *Pastime of Pleasure*; and, if I recollect rightly, the “*perilous lake*” occurs in the *Hist. of K. Arthur*. TODD.

XI. 3. ————— *waste and voyd*,] As this Island, in the following stanzas, is said to abound in all delights; the poet, by calling it *waste and void*, meant to say that it was *uninhabited*. So, in F. Q. iii. ix. 49.

“ Found it the fittest foyle for their abode,

“ Fruitfull of all things fit for living foode,

“ But wholly *waste and void of peoples trode*.” CHURCH.

XII.

It was a chofen plott of fertile land,
 Emongft wide waves fett, like a litle neft,
 As if it had by natures cunning hand
 Bene choycely picked out from all the reft,
 And laid forth for enfample of the beft :
 No daintie flowre or herbe that growes on
 grownd,
 No arborett with painted bloffomes drest
 And fmelling fweete, but there it might be
 fownd
 To bud out faire, and her fweete fmels throwe
 al arownd.

XIII.

No tree, whose braunches did not bravely fpring ;
 No braunch, whereon a fine bird did not fitt ;
 No bird, but did her shrill notes sweetely fing ;

XII. 1. *It was a chofen plott of fertile land,*
Emongft wide waves fett, like a litle neft,] This
 expreffion is literally from Cicero *De Oratore*, i. 44. "Patriæ
 tanta est vis ac tanta natura, ut Ithacam illam in asperrimis
 faxulis, *tanquam nidulum*, affixam sapientiffimus vir immorta-
 litati anteponeret." UPTON.

XII. 9. ——— *and her fweete fmels throwe al arownd.*] This is the reading of the fecond edition, which I prefer, as rendering the turn of the words from the preceding line more striking; and which has been followed by the folios, by Hughes's first edition, by Tonson's in 1758, and by Mr. Church. All the rest read, "and throwe her *sweet fmels* al arownd." TODD.

XIII. 1. *No tree, &c.*] This most elegant stanza is not easily to be paralld by any passage from other poets. Poetry and Romance are here happily united. TODD.

No song, but did containe a lovely ditt.
 Trees, braunches, birds, and songs, were
 framed fitt
 For to allure fraile mind to carelesse ease.
 Carelesse the man soone woxe, and his weake
 witt
 Was overcome of thing that did him please :
 So pleased did his wrathfull purpose faire appease.

XIV.

Thus when shee had his eyes and senses fed
 With false delights, and filld with pleasures
 vayn,
 Into a shady dale she soft him led,
 And layd him downe upon a grassy playn ;
 And her sweete selfe without dread or disdayn
 She sett beside, laying his head disarmd
 In her loose lap, it softly to sustayn,

XIII. 4. ————— a lovely ditt.] *Song or ditty.*
 The word *ditty* had formerly a more significant meaning than at present. Witness the very expressive conversion of it into a participle by the judicious and inimitable Milton, where he speaks of the musical abilities of his friend Henry Lawes, in *Comus* :

“ Who with his soft pipe, and smooth-*dittied* song,
 “ Well knows to still the wild winds when they roar,
 “ And hush the waving woods.” TODD.

XIII. 5. *Trees, braunches, &c.*] Observe here a kind of poetical beauty, which consists sometimes of separating your images, and then bringing of them together ; as in this stanza : sometimes, in bringing all your images together, and then separating them, as in F. Q. ii. xii. 70, 71. UPTON.

Where soone he flumbred fearing not be
 harmd :
 The whiles with a love lay she thus him sweetly
 charmd ;

XV.

“ Behold, O man, that toilefome paines doest
 take,
 The flowrs, the fields, and all that pleafaunt
 growes,
 How they themselves doe thine ensample
 make,
 Whiles nothing envious nature them forth
 throwes
 Out of her fruitfull lap ; how, no man
 knowes,

XIV. 9. ————— *a love lay*] The second edition, probably by an error of the press, reads “ a loud lay ;” but only the folios, and Hughes’s first edition, have rejected the genuine reading, “ a love lay.” TODD.

XV. 1. *Behold, O man, &c.*] This love song, which the nymph sings, is imitated from a song sung to Rinaldo, who, arriving at an enchanted island, is lulled asleep. Compare Tasso, C. xiv. st. 62, &c. UPTON.

Compare the song of the enchanting voice, and the note on the passage, *Enjoy, while yet thou may’st, thy lifes sweet treasure*, in the poem formerly attributed to Spenser, entitled *Brittains Ida*, and usually printed with his works. TODD.

XV. 4. *Whiles nothing envious nature &c.*] *Nothing envious* nature is a Latinism : as nature is *nihil indiga*, so she is *nihil invida*. Milton calls her, *boon nature*, Par. Lost, B. iv. 242. UPTON.

Ibid. *Whiles nothing envious nature them forth throwes
 Out of her fruitfull lap ;*] Lucretius, L. v. 34.

————— “ quando omnibus omnia largè
 “ Tellus ipsa parit, natura que dædala rerum.” JORTIN.

They spring, they bud, they bloffome fresh
 and faire,
 And decke the world with their rich pompous
 flowes ;
 Yet no man for them taketh paines or care,
 Yet no man to them can his carefull paines
 compare.

XVI.

“ The lilly, lady of the flowring field,
 The flowre-deluce, her lovely paramoure,
 Bid thee to them thy fruitlesse labors yield,
 And soone leave off this toylsome weary
 stoure :
 Loe! loe, how brave she decks her bounteous
 boure,
 With filkin curtens and gold coverletts,
 Therein to shrowd her sumptuous belamoure !
 Yet nether spinnes nor cards, ne cares nor
 fretts,
 But to her mother nature all her care she letts.

XV. 9. *Yet no man to them can his carefull paines compare.* Their beauty rivals all art. “ Not Solomon in all his glory was arrayed like one of these.” UPTON.

XVI. 1. *The lilly, lady of the flowring field,*] So Shakespeare, in *K. Hen. VIII.*

“ like the lilly,
 “ That once was mistres of the field and flourished,
 “ I’ll hang my head, and perish.” JORTIN.

XVI. 7. ——— *her sumptuous belamoure !*] Her sumptuous lover. See the note, *F. Q. iii. x. 22.* TODD.

XVI. 8. *Yet nether spinnes nor cards, &c.*] A manifest

XVII.

“ Why then doest thou, O man, that of them all
 Art Lord, and eke of nature Soveraine,
 Wilfully make thyfelfe a wretched thrall,
 And waste thy ioyous howres in needeleffe
 paine,
 Seeking for daunger and adventures vaine?
 What bootes it al to have and nothing use?
 Who shall him rew that swimming in the
 maine
 Will die for thrift, and water doth refuse?
 Refuse such fruitlesse toile, and present pleasures
 chuse.”

XVIII.

By this she had him lulled fast asleepe,
 That of no worldly thing he care did take:

allusion to those sacred words, “ Consider the lillies of the field how they grow; they toil not, neither do they spin.” The poet ought not to have placed them where he has.

JORTIN.

The allusion seems very elegantly brought in here, in this mock representation of tranquillity, to shew how the best of sayings may be perverted to the worst of meanings. UPTON.

XVII. 5. *What bootes it al to have and nothing use?* &c.] The same kind of ostentatious sophistry is employed, but without success, against the innocent Lady in Milton’s *Mask* by the vile Enchanter Comus. TODD.

XVII. 7. ———— *that swimming in the maine*
Will die for thrift,] Not in *the main sea*, but in some great river. The expression seems to have a kind of catachresis. UPTON.

XVII. 8. ———— *thrift,*] This is Spenser’s own word, which has been converted, in many modern editions, into *thirst*. See the note on *thrift*, F. Q. i. x. 38. TODD.

Then she with liquors strong his eies did
 steepe,
 That nothing should him hastily awake.
 So she him lefte, and did herselfe betake
 Unto her boat again, with which she cleft
 The slouthfull wave of that great griefy
 Lake :

Soone shee that Island far behind her lefte,
 And now is come to that same place where first
 she wefte.

XIX.

By this time was the worthy Guyon brought
 Unto the other side of that wide strond

XVIII. 3. *Then she with liquors strong his eies did steepe,*] So Milton, *Par. L. B. xi.* 366.

————— “Ascend
 “This hill; let Eve (for I have *drench’d her eyes*)
 “Here sleep below.” CHURCH.

XVIII. 7. *The slouthfull wave*] So Spenser’s own editions read, which the editions of 1751, of Church, and Upton, follow. The rest read *waves*. TODD.

Ibid. ————— *that great griefy Lake:*] This is the reading of Spenser’s first edition, to which Mr. Church adheres. The second and every subsequent edition read “that great *griefly* Lake.” And Mr. Upton again contends that *griefie* is a blunder for *griefly*. See the note on “*griefy* locks,” F. Q. i. ix. 35. He endeavours to confirm his opinion by producing the following expression in st. 46.

“The waves thereof so slow and sluggish were,
 “Engroft with mud which did them fowle *agrife*, &c.”

Where *agrife*, he observes, is to *affright*, which however we must interpret to *render frightful*, in order to accommodate *agrife* to *griefly*. But does not the expression, *engroft with mud* &c. countenance the original reading *griefy*? And, as Mr. Church further suggests, are not the poet’s own words also, in st. 20, *the dull billowes thicke as troubled mire* an additional confirmation that *griefy* is no blunder? TODD.

Where she was rowing, and for passage fought:
 Him needed not long call; shee soone to hond
 Her ferry brought, where him she byding fond
 With his sad Guide: himselfe she tooke aboard,
 But the Blacke Palmer suffred still to stond,
 Ne would for price or prayers once affoord
 To ferry that old man over the perlous foord.

XX.

Guyon was loath to leave his Guide behind,
 Yet being entred might not backe retyre;
 For the flitt barke, obeying to her mind,
 Forth launched quickly as she did desire,
 Ne gave him leave to bid that aged fire

XIX. 4. ————— *shee soone to hond*
Her ferry brought,] None of the editions have
 the reading I looked for, which was,

————— “ she soone to lond
 “ Her ferry brought.” UPTON.

XIX. 6. ————— *sad*] *Grace.* CHURCH.

XIX. 9. ————— *the perlous foord.*] So Spenser's
 own editions read. Some editions have here converted *the*
 into *that*. TODD.

XX. 3. *For the flitt barke, obeying to her mind,*] So again,
 F. Q. ii. 35.

“ Lo, now the heavens obey to me alone.”
 Thus Wickliff, *Rom.* i. 30. “ Not obeyinge to fadir and modir.”
 Chaucer, *Troilus and Cress.* ii. 1490.

“ But godely gan to his prayere obeye.”
 And, in the *Legende of good Women*, ver. 90.

“ That as an harpe obeyith to the honde.”
 Sidney's *Arcadia*, p. 60. “ To whom the other should obey.”
 And Milton, *Par. L. B.* i. 337.

“ Yet to their general's voice they soon obey'd.”
 See also *Acts* vii. 39. “ To whom our fathers would not obey.”
 And *Rom.* vi. 16. “ His servants ye are, to whom ye obey.”

UPTON.

Adieu, but nimbly ran her wonted course
 Through the dull billowes thicke as troubled
 mire,
 Whom nether wind out of their feat could
 forfe,
 Nor timely tides did drive out of their sluggish
 fourse.

XXI.

And by the way, as was her wonted guize,
 Her mery fitt she freshly gan to reare,
 And did of ioy and iollity devize,
 Herselfe to cherish, and her gwest to cheare.
 The Knight was courteous, and did not for-
 beare
 Her honest merth and pleasaunce to par-
 take;
 But when he saw her toy, and gibe, and
 geare,
 And passe the bonds of modest merimake,
 Her dalliaunce he despis'd and follies did for-
 fAKE.

XXI. 7. ————— and gibe, and geare,] To *gibe* is to *jest*, and *geare* is the old orthography of *jeer*. See F. Q. v. iii. 39.

“ All gan to *iest* and GIBE full merilie

“ At the remembrance of their knaverie.”

So, in *Hamlet*, of Yorick the *jester*: “ Where be your GIBES now? your gambols &c.?” TODD.

XXI. 8. ————— the bonds] So Spenser's own editions read, which the editions of 1751 and of Upton follow. The rest read *bounds*, which Mr. Upton acknowledges to be preferable. TODD.

XXII.

Yet she still followed her former style,
 And said, and did, all that mote him delight,
 Till they arrived in that pleasaunt Ile,
 Where sleeping late she leste her other
 Knight.

But, whenas Guyon of that land had fight,
 He wist himselfe amisse, and angry said ;
 “ Ah ! Dame, perdy ye have not doen me
 right,
 Thus to mislead mee, whiles I you obaid :
 Me litle needed from my right way to have
 fraid.”

XXIII.

“ Faire Sir,” quoth she, “ be not displeafd
 at all ;
 Who fares on sea may not commaund his
 way,
 Ne wind and weather at his pleasure call :
 The sea is wide, and easy for to stray ;

XXII. 7. ——— perdy] Hughes, in his Glossary, interprets *perdie* as an old oath, *par dieu*, Fr. See also Cotgrave, V. *Pardé*, par dieu : Poiſtevin. Mr. Church believes the word to be used as an *asseveration* signifying *verily*, rather than as an *oath*, in Spenser. And Mr. Upton considers the word as an expletive both in Chaucer and Spenser. Mr. Tyrwhitt has remarked, that it was a common Fr. oath, which most of the personages in Chaucer express very frequently in English, with as little ceremony as the Greeks used their *ἢ Δία*, and with as little meaning too. TODD.

XXIII. 4. *The sea is wide, and easy for to stray ;*] And easy to cause us to go astray. UPTON.

The wind unstable, and doth never stay.
 But here a while ye may in safety rest,
 Till season serve new passage to assay :
 Better safe port then be in seas distressed."
 Therewith she laught, and did her earnest end
 in iest.

XXIV.

But he, halfe discontent, mote nathëlesse
 Himselfe appease, and issewd forth on shore :
 The ioyes whereof and happy fruitfulnessse,
 Such as he saw, she gan him lay before,
 And all, though pleasaunt, yet she made
 much more.
 The fields did laugh, the flowres did freshly
 spring,

XXIV. 4. *Such as he saw, she gan him lay before,
 And all, though pleasaunt, yet she made much more.*]

If the beautiful assemblage of proper circumstances in a charmingly natural and familiar simile of Milton, did not lead one to think, that he took the hint of it from a real scene of the sort, which had some time or other smitten his fancy, I should be apt to think that he alluded to this same thought in Spenser. Compare *Par. L. B. ix. 445, &c.*

" If chance with nymph-like step fair virgin pass,

" *What pleasing seem'd, for her now pleases more,*

" She most, &c." THYER.

XXIV. 5. *And all, though pleasaunt,*] Hughes's editions read, " *And although pleasant.*" CHURCH.

XXIV. 6. *The fields did laugh,*] Compare *Psal. lxxv. 14.* " The vallies shall stand so thick with corn that they shall laugh and sing." The phrase may*be also found in Greek and Latin poetry. Spenser, however, seems to translate Petrarch, *Son. 42.*

" *Ridono i prati, e 'l ciel si rasserena ;*

" *Giove s' allegra &c.*" TODD.

The trees did bud, and early blossomes bore ;
 And all the quire of birds did sweetly sing,
 And told that Gardins pleasures in their car-
 roling.

XXV.

And she, more sweete then any bird on bough,
 Would oftentimes emongst them beare a part,
 And strive to passe (as she could well enough)
 Their native musicke by her skilful art :
 So did she all, that might his constant hart
 Withdraw from thought of warlike enterprize,
 And drowne in dissolute delights apart,
 Where noise of armes, or vew of martiall
 guize,

Might not revive desire of knightly exercize :

XXVI.

But he was wise, and wary of her will,
 And ever held his hand upon his hart ;
 Yet would not seeme so rude, and thewed ill,
 As to despise so curteous seeming part
 That gentle Lady did to him impart :
 But, fairly tempring, fond desire subdewd,
 And ever her desired to depart.

XXVI. 3. ————— thewed ill,] *Ill-bred,*
 ill-mannered. CHURCH.

Ill thewed, is *male moratus*; and is also Chaucer's expression.
 UPTON.

XXVI. 6. *But, fairly tempring, fond desire subdewd,*] Com-
 pare st. 21. It is probable that Milton had this passage in
 view, when he described our Saviour superiour to the tempta-
 tion of female beauty, *Par. Reg. B. ii. 208.*

She list not heare, but her disports poursewd,
And ever bad him stay till time the tide renewd.

XXVII.

And now by this Cymochles howre was spent,
That he awoke out of his ydle dreame ;
And, shaking off his drowfy dremment,
Gan him avize, howe ill did him beseme
In slouthfull sleepe his molten hart to steme,
And quench the brond of his conceived yre.
Tho up he started, stird with shame extreme,
Ne staied for his Damsell to inquire,
But marched to the strond, there passage to
require.

XXVIII.

And in the way he with Sir Guyon mett,
Accompanyde with Phædria the faire :

————— “ What woman will you find,
“ Though of this age the wonder and the fame,
“ On whom his leifure will vouchsafe an eye
“ Of *fond desire* ?” —

The Earl of Oxford, in a poem much commended by Puttenham in his *Art of Eng. Poesie*, 1589, p. 172, entitled *Fancy and Desire*, personifies the latter by the name of FOND DESIRE. See Percy's *Reliques of Anc. Poetry*, 4th edit. vol. ii. 179. *Fancy* thus takes leave of *Desire*:

“ Then, *fond Desire*, farewellle ;
“ Thou art no mate for me :
“ I should be lothe, methinks, to dwell
“ With such a one as thee.” TODD.

XXVII. 5. ————— to steme,] That is, to *exhale*, to *evaporate*, his melted heart in sleep. UPTON.

XXVII. 9. ————— there *passage* &c.] This judicious alteration in the first folio is followed by every edition except that of 1751, which reads, with Spenser's own editions, “ *their* passage to require.” TODD.

Eftfoones he gan to rage, and inly frett,
 Crying; " Let be that Lady debonaire,
 Thou recreaunt Knight, and foone thyfelfe
 prepaire
 To batteile, if thou meane her love to gayn.
 Loe! loe already how the fowles in aire
 Doe flocke, awaiting shortly to obtayn
 Thy carcas for their pray, the guerdon of thy
 payn."

XXIX.

And there-withall he fierfly at him flew,
 And with impórtune outrage him affayld;

XXVIII. 4. ——— Let be] *Let go.* CHURCH.

Ibid. 4. ——— *that Lady debonaire,*] *Debonaire*, applied to the Ladies, means *elegant, winning, accomplished*; to Knights, *courteous* and *just*. See the note on *debonnaire*, F. Q. i. ii. 23. Thus Milton's Euprosyne is "buxom, blithe, and *debonair*," *Alleg.* 24. And Fanshaw represents the gamesome nymphs of Camoëns, "so *debonayre*, so tender, so benigne," *Luf. C.* ix. 66. TODD.

XXVIII. 7. *Loe! loe already how the fowles in aire*

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

"Loe! loe alreadie how the fowles of *th' aire*—"

This expression also is in other places, "And thy carcase shall be meat unto all *the fowles of the air*, and unto the beasts of the earth," *Deut.* xxviii. 26. So *Hom. Il.* á. 5.

——— *αὐτὰς δ' ἰλάρια τεύχε κύνεσσιν,*

ΟΙΩΝΟΙΣΙ ΤΕ ΠΑΣΙ. UPTON.

XXVIII. 9. ——— *the guerdon of thy payn.*] The reward of thy attempt to gain the Lady. CHURCH.

XXIX. 2. ——— *with impórtune outrage*] This is the reading of the first edition, which Hughes's second edition, the editions of 1751, of Church, Upton, and Tonson's of 1758,

Who, soone prepar'd to field, his sword forth
 drew,
 And him with equall vawlew countervayld:
 Their mightie strokes their haberieons dif-
 mayld,
 And naked made each others manly
 spalles;
 The mortall steele despiteously entayld

follow. The second edition, by a manifest error of the press, reads "with *importance* outrage," which the first folio, by a supposed emendation, converted into "*important* outrage," and to which the subsequent folios, as also Hughes's first edition, adhere. *Importune*, as Mr. Upton observes, is *cruel, savage, &c.* as *importunus* in Latin; and thus Spenser has "*importune* fate." TODD.

XXIX. 3. *Who, soone prepar'd to field.*] That is, to battle. Germ. *feld*, bellum. UPTON.

XXIX. 4. ————— *with equall vawlew*] Hughes reads *valour*. Spenser wrote *value*, or, in the old spelling, *vawlew*. See Menage, *Value*, valeur, merite personnel. Marot,

—————"Premier donc je value
 "Tres-humblement ta hautesse et *value*." UPTON.

XXIX. 5. ————— *haberieons*] *Sleeves, and Gorget of mail*; armour covering the neck and breast. See Cotgrave's Fr. Dict. V. *Haubergeon*. It is the diminutive of *haubert*, a coat of mail. TODD.

XXIX. 6. ————— *spalles*;) *Shoulders*, Fr. *espaulles*. G. Douglas has *spaldis* for *shoulders* or *arms*.

————— UPTON.
 XXIX. 7. ————— *entayld*] *Entayled* is usually employed for *carved* or *engraved*. See Cotgrave. V. *Intailed*. So, in *Pierce the Ploughmans Crede*, the "chapitre house" is thus described, sign. B. i. edit. 1553.

"Coruen, and couered, and queyntelyche *entayled*

"With femliche felure yfeet on lofte,

"As a parlement hous ypeynted about."

Chaucer also uses *entailed* for *carved*. Spenser's rhyme introduced it here for *cut*. TODD.

Deepe in their flesh, quite through the yron
 walles,
 That a large purple streame adown their giam-
 beaux falles.

XXX.

Cymochles, that had never mett before
 So puissant foe, with envious despight
 His prowde presumed force increased more,
 Disdeigning to bee held so long in fight.
 Sir Guyon, grudging not so much his might
 As those unknighly raylinges which he spoke,
 With wrathfull fire his corage kindled bright,
 Thereof devising shortly to be wroke,
 And doubling all his powres redoubled every
 stroke,

XXXI.

Both of them high attonce their hands en-
 haunst,
 And both attonce their huge blowes down
 did sway :
 Cymochles sword on Guyons shield yglaunst,
 And thereof nigh one quarter sheard away :
 But Guyons angry blade so fiers did play

XXIX. 9. ————— adown their giambeux falles.]
 He probably drew *giambeux*, that is, *boots*, from this passage in
 the *Rime of Sir Topas*, ver. 3380.

“ His *jambeux* were of cure buly :”

Which line is more French than English :

“ Ses *jambeux* etoient de cuir bouilli :”

That is, His *boots* were made of tanned leather. T. WARTON.

XXX. 3. ————— presumed force] Strength that he
 had too high an opinion of. CHURCH.

On th' others helmet, which as Titan shone,
 That quite it clove his plumed crest in tway,
 And bared all his head unto the bone ;
 Where-with astonisht still he stood as fencelesse
 stone.

XXXII.

Still as he stood, fayre Phædria, that beheld
 That deadly daunger, soone atweene them ran ;
 And at their feet herselfe most humbly feld,
 Crying with pitteous voyce, and count'nance
 wān,
 “ Ah, well away ! most noble Lords, how can
 Your cruell eyes endure so pitteous fight,
 To shed your lives on ground ? Wo worth
 the man,
 That first did teach the cursed steele to bight
 In his owne flesh, and make way to the living
 spright !

XXXII. 7. ———— *your lives*] *Your blood.* “ For the
 blood is the life,” *Deut.* xii. 23. See *F. Q.* vi. iii. 51.

CHURCH.

Ibid. ———— *Wo worth the man,*] That is,
Curfed be the man. Chaucer frequently uses the expreffion.
 So, in p. 311. edit. Urr. “ *Wo worth* that daie that thou me
 bare on live !” CHURCH.

So, in *Ezek.* xxx. 2. “ *Wo worth* the day.” And in Sidney's
Arcadia, p. 316. “ How often have I blest the meanes that
 might bring mee neere thee ? Now *woe worthe* the cause that
 brings me so neere thee.” UPTON.

XXXII. 8. *That first did teach the cursed steele &c.*] Tibullus,
 I. xi. 1.

“ Quis fuit, horrendos primus qui protulit enses ?

“ Quam ferus, et verè ferreus, ille fuit !” JORTIN.

XXXIII.

“ If ever love of Lady did empierce
 Your yron brestes, or pittie could find place,
 Withhold your bloody handes from battaill
 fierce ;
 And, sith for me ye fight, to me this grace
 Both yield, to stay your deadly stryfe a
 space.”

They stayd a while ; and forth she gan pro-
 ceede :

“ Most wretched woman and of wicked race,
 That am the authour of this hainous deed,
 And cause of death betweene two doughtie
 Knights do breed !

XXXIV.

“ But, if for me ye fight, or me will serve,
 Not this rude kynd of battaill, nor these
 armes
 Are meet, the which doe men in bale to
 sterue,
 And doolefull forrowe heape with deadly
 harmes ;

Such cruell game my scarmoges difarmes.

XXXIV. 3. *The which doe men in bale to sterue,*] Which cause mankind to *perish* in trouble, *γρεαψαν, mori* ; though now used in a particular sense, to *die with hunger*. Chaucer uses it in its ancient sense, as our poet, who is all antique.

UPTON.

XXXIV. 5. *Such cruell game my scarmoges difarms.*] This is more poetical and elegant, than if written, “ Such cruell scarmoges my game difarms.” *Scarmoges, skirmishes.* Ital.

Another warre, and other weapons, I
Doe love, where Love does give his sweet
alarmes

Without bloodshed, and where the enemy
Does yield unto his foe a pleasaunt victory.

XXXV.

“ Debatefull strife, and cruell enmity,
The famous name of knighthood fowly shend;
But lovely peace, and gentle amity,
And in amours the passing howres to spend,
The mightie martiall handes doe most com-
mend ;
Of love they ever greater glory bore
Then of their armes: Mars is Cupidoes friend,
And is for Venus loves renowned more
Then all his wars and spoiles, the which he did
of yore.

XXXVI.

Therewith she sweetly smyld. They, though
full bent
To prove extremities of bloody fight,
Yet at her speach their rages gan relent,
And calmed the sea of their tempestuous spight:
Such powre have pleasing wordes ! Such is
the might

scaramuchia, Gall. *escarmouche*. How many passages might be brought from the poets, to show the analogy between the wars of Mars, and the skirmishes of Cupid? *Cruell game* is Horatian; “ *Heu nimis longo satiate ludo.*” L. i. *Od.* ii. UPTON.

Of courteous clemency in gentle hart !
 Now after all was ceast, the Faery Knight
 Befought that Damzell suffer him depart,
 And yield him ready passage to that other part.

XXXVII.

She no lesse glad then he desirous was
 Of his departure thence ; for of her ioy
 And vaine delight she saw he light did pas,
 A foe of folly and immodest toy,
 Still solemne sad, or still disdainfull coy ;
 Delighting all in armes and cruell warre,
 That her sweet peace and pleasures did annoy,
 Troubled with terrour and unquiet iarre,
 That she well pleased was thence to amove him
 farre.

XXXVIII.

Tho him she brought aboard, and her swift bote
 Forthwith directed to that further strand ;
 The which on the dull waves did lightly flote,
 And soone arrived on the shallow sand,
 Where gladsome Guyon salied forth to land,
 And to that Damfell thanks gave for reward.

XXXVII. 3. ————— *he light did pas,*] He made light of; he passed over lightly. UPTON.

XXXVIII. 5. ————— *salied*] So Spenser's own editions, and the edition of 1751, read. *Salied*, that is, *leaped*. Lat. *salio*. The word well expresses the alacrity of Sir Guyon. The folios and Hughes's first edition read *saied*. Hughes's second edition reads *fallied*. CHURCH.

Mr. Upton, which I was surpris'd to find, reads *saied*. Tonson's edition in 1758, *fallied*. TODD.

Upon that shore he spyed Atin stand,
 There by his maister left, when late he far'd
 In Phædrias flitt barck over that perlous shard.

XXXIX.

Well could he him remember, sith of late
 He with Pyrochles sharp debatement made ;
 Streight gan he him revyle, and bitter rate,
 As shepherdes curre, that in darke eveninges
 shade
 Hath tracted forth some salvage beaftës trade :
 “ Vile miscreant,” said he, “ whether dost
 thou flye
 The shame and death, which will thee soone
 invade ?

What coward hand shall doe thee next to dye,
 That art thus fowly fledd from famous enemy ?”

XL.

With that he stilly shooke his steelhead dart :
 But sober Guyon hearing him so rayle,
 Though somewhat moved in his mightie hart,
 Yet with strong reason maistred passion fraile,
 And passed fayrely forth : He, turning taile,

XXXVIII. 9. ———— *that perlous shard.*] See the notes on “ *perilous bourne*,” ft. 10. TODD.

XXXIX. 1. *Well could he him remember,*] That is, Atin well remembered Guyon. CHURCH.

XXXIX. 5. ———— *trade:*] For *tread*, footsteps. CHURCH.

XL. 5. ———— *fayrely*] *Softly*. So, in Milton's *Comus*, ver. 168. “ *I fairly step aside.*” TODD.

Ibid. ———— *He,*] *Atin*. CHURCH.

Backe to the strond retyrd, and there still
 stayd,
 Awaiting passage, which him late did faile;
 The whiles Cymochles with that wanton
 Mayd

The hasty heat of his avowd revenge delayd.

XLI.

Whylest there the Varlet stood, he saw from farre
 An armed Knight that towards him fast ran;
 He ran on foot, as if in lucklesse warre
 His forlorne steed from him the victour wan:
 He seemed breathlesse, hartlesse, faint, and
 wan;

And all his armour sprinckled was with blood,
 And soyld with durtie gore, that no man can
 Discerne the hew thereof: He never stood,
 But bent his hastie course towards the Ydle
 Flood.

XLII.

The Varlet saw, when to the Flood he came
 How without stop or stay he fierfly lept,
 And deepe himselfe beducked in the same,
 That in the Lake his loftie crest was stept,

XL. 9. _____ delayd.] *Put away,*
 removed from him. See F. Q. ii. iv. 35. CHURCH.

XLII. 4. _____ *stept,*] So the first
 edition reads, which I make no doubt is Spenser's spelling.
 The second edition, the folios, and the edition of 1751, read
stept. Hughes, *steep'd*. CHURCH.

Mr. Upton also preserves the original spelling, *stept*. Ton-
 son's edition in 1758 reads *stept*. TODD.

Ne of his safetie feemed care he kept ;
 But with his raging armes he rudely flasht
 The waves about, and all his armour swept,
 That all the blood and filth away was washt ;
 Yet still he bet the water, and the billowes dasht.

XLIII.

Atin drew nigh to weet what it mote bee ;
 For much he wondred at that úncouth fight :
 Whom should he but his own deare Lord
 there see,
 His owne deare Lord Pyrochles in sad plight,
 Ready to drowne himfelfe for fell despight :
 “ Harrow now, out and well away !” he cryde,

XLIII. 6. *Harrow now, out and well away !*] All the editions point thus :

“ Harrow now out, and well away,—”

But the expreffion *out and well away* is the fame as *out alas*, in F. Q. vi. xi. 29. CHURCH.

Ibid. *Harrow now, out and well away, he cryde,*] So Chaucer, *Reves Tale*, 964.

“ And gan to cry *harrow and weal-away.*”

Haro is a form of exclamation anciently used in Normandy, to call for help, or to raise the *Hue and Cry*. See Gloss. Urry's Chaucer. We find it again used by Spenser in the 49th stanza of this canto :

“ *Harrow!* the flames which me consume —”

Again, in F. Q. ii. viii. 46.

————— “ *Harrow and well away !*

“ After so wicked deede why liv'st thou lenger day!”

It occurs often in Chaucer, and is, I think, always used as an exclamation of *grief*; but there are some passages in an old *Mystery*, printed at Paris, in 1541, where it is applied as a term of *alarm*, according to its original usage. Lucifer is introduced summoning the devils :

“ Dyables meschans, &c.——

“ Viendrez vous point a mes cris et aboys,——

“ *Haro, haro*, null de vous je ne veoy?”

“ What difmall day hath lent this curfed light,
 To fee my Lord fo deadly damnifyde?
 Pyrochles, O Pyrochles, what is thee betyde?”

XLIV.

“ I burne, I burne, I burne,” then lowd he
 cryde,

“ O how I burne with implacable fyre !

And in another place, where he particularly addrefses Belial :

“ *Haro, haro, approche toy grand dyable,*

“ *Approche toy notayre mal fiable,*

“ *Fier Belial, &c.*” T. WARTON.

It would much exceed the limit of thefe notes to recite the general opinions concerning the original of this word. The curious reader may confult Du Cange in v. and Hickes, Gr. Fr. Theot. p. 96. I rather believe it to have been derived from *Har, altus*, and *Op, clamor*, two Iflandic words, which were probably once common to all the Scandinavian nations. See Gudmund. And Lex. Ifland. by Refenius. Hafn. 1683. In fupport of this opinion, it may be obferved, that the very word *Haroep*, or *Harop*, was ufed by fome of the inhabitants of the Low-Countries in the fame fenfe in which *Harou* was by the Normans. Du Cange, in V. *Haroep*. TYRWHITT.

XLIII. 7. ————— this *curfed light*,] This is the reading of the fecond edition, which every fubfequent edition has followed, except the later one of Hughes, and that of Church. Hughes’s emended reading is, “ hath lent *his* curfed light;” which, fays Mr. Church, is certainly right. Spenser’s firft edition indeed reads, “ hath lent *but this* his curfed light,” which, however, gives a fupernumerary foot to the verfe; an error of which no notice is taken in the lift of Errata. TODD.

XLIII. 8. ————— damnifyde?] *Injured*. So, in Fairfax, as Mr. Upton has noticed, “ For no loffe true virtue *damnifies*.” Hence the modern word, *indemnify*, to fecure againft injury or lofs. TODD.

XLIV. 2. ————— implacable] *Implacable*, with the accent on the firft fyllable, is common in Spenser. Thus, in F. Q. iii. vii. 35.

“ Who, to avenge the *implacable* wrong

“ Which he fupposed donne, &c.”

Yet nought can quench mine inly flaming
 fyde,
 Nor fea of licour cold, nor Lake of myre ;
 Nothing but death can doe me to respyre.”
 “ Ah ! be it,” said he, “ from Pyrochles farre
 After pursewing death once to requyre,
 Or think, that ought those puiffant hands
 may marre :
 Death is for wretches borne under unhappy
 starre.”

XLV.

“ Perdye, then is it fitt for me,” said he,
 “ That am, I weene, most wretched man
 alive ;
 Burning in flames, yet no flames can I fee,
 And, dying dayly, dayly yet revive :
 O Atin, helpe to me laft death to give !”
 The Varlet at his plaint was grievd fo fore,
 That his deepe-wounded hart in two did rive ;
 And, his owne health remembring now no
 more,
 Did follow that enfample which he blam’d afore.

See alfo F. Q. iv. ix. 22. The fame accent occurs in the old
 Comedy of *Lingua* ; but the paffage is borrowed from Spenser,
 A. iv. S. 15.

“ I burn, I burn, I burn ; O ! how I burn

“ With fcorching heat of *implacable* fire !

“ I burn &c.” TODD.

XLV. 5. ——— *helpe* &c.] That is, Affift in putting
 an end to my misery. CHURCH.

XLVI.

Into the Lake he leapt his Lord to ayd,
 (So love the dread of daunger doth despise,)
 And, of him catching hold, him strongly stayd
 From drowning; but more happy he then wise
 Of that seas nature did him not avise:
 The waves thereof so slow and sluggish were,
 Engroft with mud which did them fowle
 agrise,
 That every weighty thing they did upbeare,

XLVI. 1. *Into the Lake he leapt &c.*] Vain expectation of him who is the victim of ungovernable passion, to lose it in idleness or solitude!

————— “ Beneath the silent gloom
 “ Though Peace can sit and smile; though meek Content
 “ Can keep the cheerful tenour of her soul,
 “ Even in the loneliest shades; yet let not *Wrath*
 “ Approach; let black *Revenge* keep far aloof;
 “ Or soon they flame to *Madness* ———” Mason.

In all such cases as this, business is the best resource next to philosophy or religion. BOYD.

XLVI. 5. ————— *did him not avise:]* Did not bethink himself. Fr. *s'aviser*. CHURCH.

XLVI. 6. *The waves thereof so slow and sluggish were, Engroft with mud which did them fowle agrise, That every weighty thing they did upbeare,]* It seems to me that Spenser had in view the lake Asphaltus, or Asphaltites, commonly called the *Dead Sea*, when he wrote this description of the *Idle Lake*. I will cite Sandys, who, in his history of the Holy-land, has given us the following relation. “ The river Jordan is at length devoured by that cursed lake Asphaltites, so named of the bitumen which it vomiteth; (Pliny v. 16;) called also the *Dead Sea*; perhaps in that it nourisheth no living creature; or for his heavy waters hardly to be moved by the winds; (Justin xxxvi. 6, Corn. Tacitus Histor. v;) so extreme salt, that whatsoever is throwne therinto not easily sinketh. Vespasian, for a trial, caused divers to be cast in bound hand and foot, who floated

Ne ought mote ever finck downe to the bottom
there.

XLVII.

Whyles thus they strugled in that Ydle Wave,
And strove in vaine, the one himfelfe to
drowne,

The other both from drowning for to fave ;
Lo ! to that shore one in an auncient gowne,
Whose hoary locks great gravitie did crowne,
Holding in hand a goodly arming fword,
By fortune came, ledd with the troublous
fowne :

Where drenched deepe he fownd in that dull
ford

The carefull fervaunt ftryving with his raging
Lord.

XLVIII.

Him Atin fpying knew right well of yore,
And lowdly cald ; “ Help ! helpe, O Ar-
chimage,
To fave my Lord in wretched plight forlore ;
Helpe with thy hand, or with thy counfell
fage :

as if fupported by fome fpirit.” (Joseph. De Bell. Judaic. v. 5.) I think the parallel may be eafily feen. Dante likewise hence imaged that dead and fluggifh lake which he names *la morta gora*, Inf. C. viii. And Taffo, in this Asphaltick lake, places the ifland of Armida. See Taffo, C. x. 62, xvi. 71.

UPTON.

XLVII. 6. *Holding in hand a goodly arming fword,*] This fword Archimago had ftolen from P. Arthur. See above, F. Q. ii. iii. 18, and below, F. Q. ii. viii. 19. UPTON.

Weake handes, but counsell is most strong
in age."

Him when the old man saw, he woundred
fore

To see Pyrochles there so rudely rage :

Yet fithens helpe, he saw, he needed more
Then pittie, he in hast approched to the shore,

XLIX.

And cald ; " Pyrochles, what is this I see ?

What hellish fury hath at earst thee hent ?

Furious ever I thee knew to bee,

Yet never in this straunge astonishment."

" These flames, these flames," he cryde, " doe
me torment !"

" What flames," quoth he, " when I thee
present see

In daunger rather to be drent then brent ?"

" Harrow ! the flames which me consume,"
said he,

" Ne can be quencht, within my secreet bowelles
bee.

XLVIII. 5. *Weake handes, but counsell is most strong in age.*] That is, in old age the hands are weak, but counsel most strong. Ἡ μὲν δύναμις ἐν νεωτέροις, ἢ δὲ φρόνησις ἐν πρεσβυτέροις: Aristot. *Polit.* L. vi. UPTON.

XLIX. 2. _____ at earst] *Suddenly.* See F. Q. ii. iv. 14, where he uses it for *instantly.* CHURCH.

Ibid. _____ hent?] *Seized.* See the note on *hent*, Shep. Cal. Feb. TODD.

XLIX. 7. _____ drent then brent?] *Drowned than burnt.* CHURCH.

L.

“ That curfed man, that cruel feend of hell,
 Furor, oh ! Furor hath me thus bedight :
 His deadly woundes within my liver fwell,
 And his whott fyre burnes in mine entralles
 bright,
 Kindled through his infernall brond of fpight,
 Sith late with him I batteill vaine would bofte ;
 That now I weene Loves dreaded thunder-
 light
 Does scorch not halfe fo fore, nor damned
 ghoſte

L. 1. *That curfed man, that cruel feend of hell, &c.*] The ſame impaſſioned exclamation is applied by Sir Treviſan to Deſpair, “ *that curfed wight, a man of hell.*” F. Q. i. ix. 28. The violent paſſions appear to have been thus juſtly branded, before the age of Spenſer. Thus, in *Le Pelerinage de vie humaine*, impr. par Anthoyue Verard, 4to. Paris, a paſſage occurs relating to deſpair, which is particularly obſervable as to ſentiment and expreſſion, and applies to the illuſtration of both circumſtances in Spenſer: “ *Commēt la veille pareſſe frappa ſi grāt coup le pelerin de ſa coignee que a terre labbatit. Et puis ſe menaſſa de lui mettre au coul la corde du BOURREAU DENFER nommee et appellee la corde du DESESPERACION.*” Sign. n. ult. Ch. xvi. Compare Sir Treviſan wearing an hempen rope, given him by Deſpair, F. Q. i. ix. 22, 29. TODD.

L. 3. _____ *my liver*] Spenſer’s own editions, by an unperceived miſtake, read *livers*. The error is admitted into no other edition but that of 1751. TODD.

L. 7. _____ *thunder-light*] That is, *Lightning*. This I apprehend to be a compound word of our poet’s. All the editions make two diſtinct words of *thunder-light*. CHURCH.

Mr. Upton’s edition, and Tonſon’s edition in 1758, have alſo judiciously given *thunder-light* as a compound. Mr. Church’s remark applies only to all the editions down to that of 1751.

TODD.

In flaming Phlegeton does not so felly roste."

LI.

Which whenas Archimago heard, his grieffe
 He knew right well, and him attonce difarm'd:
 Then fearcht his fecret woundes, and made a
 priefe
 Of every place that was with bruizing harmd,
 Or with the hidden fier inly warmd.
 Which doen, he balmes and herbes thereto
 applyde,
 And evermore with mightie fpels them
 charmd;
 That in fhort fpace he has them qualifyde,
 And him reftord to helth, that would have al-
 gates dyde.

L. 9. ————— *so felly roste.*] Cruelly or fiercely. Ital. *fellone*. So, in Milton's *Lycidas*, ver. 91. "The fellow winds." TODD.

LI. 5. ————— *fier inly warmd.*] So the first edition reads, which Mr. Church alone follows. The second and every other subsequent edition read, "Or with the hidden fire too inly warm'd." But *too* appears needless; and *fier*, pronounced as two syllables, is not uncommon in Spenser. See F. Q. ii. ix. 13. I retain therefore the original reading. TODD.

LI. 6. ————— *he balmes and herbes thereto applyde, &c.*] Archimago here applies not only herbs, but spells, to the wounded Knight, according to the ancient practice of physicians; a circumstance which poets seldom fail of mentioning.

UPTON.

LI. 9. ————— *that would have algates dyde.*] That had wished by all means to die. See the note on *algates* in the preceding canto, st. 37. TODD.

CANTO VII.

*Guyon findes Mammon in a delve
Sunning his threasure hore ;
Is by him tempted, and led downe
To see his secrete store.*

I.

AS pilot well expert in perilous wave,
That to a stedfast starre his course hath bent,
When foggy mistes or cloudy tempests have
The faithfull light of that faire lampe yblent,
And cover'd heaven with hideous dreriment ;
Upon his card and compas firmes his eye,
The maysters of his long experiment,

ARG. 2, Sunning *his threasure*] Milton most probably had this passage in mind, when he wrote the following judicious and animated lines in *Comus* :

“ You may as well spread out the UNSUNN'D heaps

“ Of *miser's threasure* by an outlaw's den,

“ And tell me it is safe, as bid me hope

“ Danger will wink on Opportunity, &c.” TODD.

Ibid. ——— *his threasure hore* ;] From the Anglo-S. *hopig*, *sordidus*, *mucidus* : not *hoary*, which is from *hap*, *canus*. UPTON.

I. 2. ——— *to a stedfast starre*] So all the editions. I think Spenser gave, “ to *the* stedfast starre,” meaning thereby the *pole-star* ; as he calls it *the faithfull light*. CHURCH.

Mr. Upton proposes the same reading. TODD.

I. 5. ——— dreriment ;] *Darkness*.
See F. Q. i. viii. 9. CHURCH.

And to them does the steddy helme apply,
Bidding his winged vessell fairely forward fly :

II.

So Guyon having lost his trustie Guyde,
Late left beyond that Ydle Lake, proceedes
Yet on his way, of none accompanyde ;
And evermore himselfe with comfort feedes
Of his own vertues and praise-worthie deedes,
So, long he yode, yet no adventure found,
Which Fame of her shrill trompet worthy
reedes :

For still he traveild through wide wastfull
ground,
That nought but desert wilder nesse shewd all
around.

III.

At last he came unto a gloomy glade,

I. 9. ——— *his winged vessell*] 'Tis the very expreffion of Pindar, *ναὸς ἐποπλίρας*, *Olymp.* ix. 36; for the sails are her wings. "*Velorum pandimus alas*, Virg. *Æn.* iii. 520. UPTON.

II. 4. *And evermore himselfe with comfort feedes*
Of his own vertues &c.] Philosophical expreffions of this kind often occur in our old writers. See my note on Milton's *Par. L.* B. iv. 37. "Then feed on thoughts, &c." Mr. Upton here traces the sentiment to Plato's *ἰνωχεῖσθαι λόγων καὶ σκέψεων*, and Cicero's "*saturari bonarum cogitationum epulis.*" TODD.

II. 8. ——— *he traveild through wide wastfull ground,*
That nought but desert wilder nesse shewd all arownd.] Thus in the ancient allegory, entitled *Le Pelerinaige de vie humaine*, the pilgrim meets the ill-favoured old woman Avarice, laden with riches, in a gloomy valley: "Comment le pelerin trouua vne parfonde vallee plaine de hideurs, en laquelle il recontra vne vieilie plus laide que celles dont dessus est parlé, laquelle estoit estrangement habillee, &c." TODD.

Cover'd with boughes and shrubs from heavens
 light,
 Whereas he fitting found in secret shade
 An uncouth, salvage, and uncivile Wight,
 Of grieſly hew and fowle ill-favour'd fight;
 His face with ſmoke was tand, and eies were
 beard,
 His head and beard with ſout were ill bedight,
 His cole-blacke hands did ſeeme to have ben
 feard
 In ſmythes fire-ſpitting forge, and nayles like
 clawes appear'd.

III. 4. *An uncouth, ſavage, &c.*] This is exactly the deſcription of *Plutus* in the play of that name by Ariſtophanes; *μαρῳτάτος*, v. 78; *ἀυχμῶν*, v. 84; *δειλότατος πάντων δαιμόνων*, v. 123. And in Lucian's *Timon* we have the following deſcription of this *Money-god*, *πλετοδίτης, μεγαλόδαρος*, as he is named: *Ἰσχυρὸς, φρογτίδος ἀναπλήως, συνεσπακῶς τῆς δακτύλης πρὸς τὸ ἔθος τῶν συλλογισμῶν*, as in the laſt line of this ſtanza, *and nayles like clawes appear'd*, with hooky nails, like the ravenous harpies. Perhaps too Spenſer had *Piers Plowman* before him, “And then came *Covetis*—wyth two *blered eyen*,” as in the preſent ſtanza. See alſo Chaucer, *Rom. R.* 202.

“Full crokeſt were his *hondis* two:

“For *Covetiſe* is ever wode

“To gripin othir folkis gode.” UPTON.

III. 9. *In ſmythes fire-ſpitting &c.*] *Spett* ſeems anciently to have more ſimply ſignified *diſperſe*, without the low idea which we at preſent affix to it. Thus Milton, in *Comus*, ver. 131.

“When the dragon woom

“Of Stygian darkneſs *ſpets* her thickeſt gloom.”

And Drayton, in the *Barons Wars*, of an exhalation: “*Spetteth* his lightning forth,” B. ii. ſt. 35. T. WARTON.

It is remarkable, however, that both Spenſer's own editions read “fire-ſpitting,” not *ſpetting*. TODD.

IV.

His yron cote, all overgrowne with rust,
 Was underneath enveloped with gold ;
 Whose gliftring glosse, darkned with filthy dust,
 Well yet appeared to have beene of old
 A worke of rich entayle and curious mould,
 Woven with antickes and wyld ymagery :
 And in his lap a masse of coyne he told,
 And turned upside downe, to feede his eye
 And covetous desire with his huge threasury,

V.

And round about him lay on every side
 Great heapes of gold that never could be
 spent ;

IV. 3. *Whose gliftring glosse, darkned with filthy dust,
 Well yet appeared &c.]* Here, I think, *darkned* is
 put for *was darkned* ; and therefore I would place a full stop
 after *dust*. JORTIN.

Mr. Warton subscribes to Dr. Jortin's remark. See his
Observ. on the Faer. Qu. vol. ii. p. 11. I respectfully dissent
 from them. There is no elleipsis in this passage, and no period
 required after *dust*. If the learned criticks had followed the
 poet's first edition, no difficulty would have occurred. But
 they were misled by subsequent editions. See the next note.
 The sense here is, Whose gliftring glosse, darkned (i. e. *being
 darkned*) with filthy dust, well appeared *notwithstanding* to have
 beene &c. TODD.

IV. 4. *Well yet appeared]* So the first edition reads ;
 which Hughes's second edition, the editions of 1751, of
 Church, and Upton, rightly follow. Spenser's second edition
 reads, less perspicuously, "Well *it* appeared ;" and has been
 followed by all the folios, by Hughes's first edition, and by
 Tonson's edition of 1758. TODD.

IV. 5. ———— *of rich entayle,]* *Carving, sculpture.* So
 Chaucer, *Rom. R.* 162.

"An image of another *entaille*."
Ital. intagliare, intaglio. UPTON.

Of which some were rude owre, not purifide
 Of Mulcibers devouring element ;
 Some others were new driven, and distent
 Into great ingowes and to wedges square ;
 Some in round plates withouten moniment :
 But most were stamp't, and in their metal bare
 The antique shap'es of kings and Kefars straung
 and rare.

VI.

Soone as he Guyon saw, in great affright
 And haste he rose for to remove aside
 Those pretious hils from straungers envious
 fight,
 And downe them poured through an hole
 full wide
 Into the hollow earth, them there to hide :
 But Guyon, lightly to him leaping, stayd
 His hand that trembled as one terrifyde ;
 And though himselfe were at the fight dif-
 mayd,
 Yet him perforce restraynd, and to him doubt-
 full sayd ;

V. 7. *Some in round plates withouten moniment ;*] Spelt as the Ital. *monimento* ; meaning here, *image, superscription, ornament* ; γράμμα, *gnorifina, monumentum*. UPTON.

VI. 3. *Those pretious hils*] In the preceding stanza, he says "great *heapes* of gold ;" and I had rather read here, "pretious *heapes* :"
 for immediately follows,

"And downe them *poured* through an hole full wide :"
 for the metaphor, *pouring of hills*, is very harsh ; but not so, *pouring of heapes of wealth*. UPTON.

VII.

“ What art thou, Man, (if man at all thou art,)
 That here in desert hast thine habitaunce,
 And these rich hils of welth doest hide
 apart
 From the worldes eye, and from her right
 ufaunce ?”

Thereat, with staring eyes fixed askaunce,
 In great disdaine he answerd ; “ Hardy Elfe,
 That darest view my direful countenance !
 I read thee rash and heedlesse of thyselfe,
 To trouble my still seate and heapes of pretious
 pelfe.

VIII.

“ God of the world and worldlings I me call,
 Great Mammon, greatest god below the skye,

VII. 3. *And these rich hils*] This is the reading of Spenser's first edition, to which Hughes's second edition and Mr. Church's adhere, in conformity to “ pretious *hils*” in the preceding stanza. All other editions read “ rich *heapes*.” Mr. Upton, however, acknowledges that *hils* is not improper here. Thus Barnefield, in his *Lady Pecunia*, 1605, ft. 14, has “ *mounts of money*.” TODD.

VII. 4. _____ *from her right ufaunce ?*] Is *her* to be referred to *wealth* or *world* ? Not to *world*, for then it should be “ *his* right ufaunce.” But heaps or hills of wealth require “ *their* right ufaunce.” UPTON.

VIII. 1. *God of the world and worldlings I me call,*
Great Mammon,] Mammon is mentioned in *Matt.* vi. 24, and *Luke* xvi. 13. Riches unjustly gained are the wages of the Devil, or of that invisible being, “ the god of the world and worldlings ;” but I would rather read, “ god of *this* world and worldlings.” So, in *John* xii. 31. “ Prince of *this* world.” And in *I Cor.* ii. 6. “ Prince of *this* age.” In Milton's *Par. Reg.* B. iv. 203. Satan thus says of himself,

That of my plenty poure out unto all,
 And unto none my graces do envye :
 Riches, renownme, and principality,
 Honour, estate, and all this worldës good,
 For which men swinck and sweate incessantly,
 Fro me do flow into an ample flood,
 And in the hollow earth have their eternall
 brood,

IX.

“ Wherefore if me thou deigne to serve and sew,
 At thy commaund lo ! all these mountaines
 bee :

Or if to thy great mind, or greedy vew,
 All these may not suffise, there shall to thee
 Ten times so much be nombred francke and
 free.”

“ Mammon,” said he, “ thy godheads vaunt
 is vaine,

And idle offers of thy golden fee ;

“ God of *this* world invok'd, &c.” Mammon is supposed to assist men in their unrighteous acquisition of riches, hence *Mammon* in the Syriack, and *Plutus* in the Greek languages, which signify *riches*, signify likewise the *god of riches*. He is finely described in *Par. Lost*, B. i. 680, &c. UPTON.

VIII. 7. *For which men swinck*] *Labour*. See also ft. 36, and the note on *Shep. Cal.* April, ver. 99. TODD.

IX. 1. _____ and sew,] *Follow*. Fr. *suivre*. UPTON.

IX. 2. *At thy commaund lo ! &c.*] The temptation of Sir Guyon will remind the reader of that fine passage in Milton's *Paradise Regained*, where Satan vainly assails our Lord with the specious offer of wealth, B. ii. 422—431. Spenser indeed evidently alludes to the Temptation in the Wilderness. TODD.

To them that covet such eye-glutting gaine
Proffer thy giftes, and fitter servaunts entertaine.

X.

“ Me ill befits, that in derdoing armes
And honours fuit my vowed daies do spend,
Unto thy bounteous baytes and pleasing
charmes,
With which weake men thou witchest, to
attend ;
Regard of worldly mucke doth fowly blend
And low abase the high heroicke spright,
That ioyes for crownes and kingdomes to
contend :
Faire shields, gay steedes, bright armes, be
my delight ;
Those be the riches fit for an advent'rous
Knight.”

XI.

“ Vaine glorious Elfe,” saide he, “ doest not
thou weet,

X. 1. *Me ill befits,*] *It ill becomes me.* Upton and Church follow the poet's own reading, *befits*. The other editions read *befits*. See the note on *befits*, F. Q. i. i. 30. TODD.

X. 5. ————— blend] *Blemish*. So he uses *blent*, F. Q. i. vi. 42.

“ Yet ill thou blamest me for having *blent*

“ My name.” CHURCH.

X. 8. *Faire shields, gay steedes, bright armes, be my delight ;
Those be the riches fit for an adventurous Knight.*] Thus Orlando refuses riches, Berni, *Orl. Innam.* L. i. C. 25. st. 19.

————— “ e non mi grava

“ D'effermi posto a rischio di morire,

“ Che di pericol solo, e di fatica

“ Il cavalier si pasce e si nutrica.” UPTON.

That money can thy wantes at will supply ?
 Sheilds, steeds, and armes, and all things for
 thee meet,
 It can purvay in twinckling of an eye ;
 And crownes and kingdomes to thee multiply.
 Do not I kings create, and throw the crowne
 Sometimes to him that low in dust doth ly,
 And him that raignd into his rowme thrust
 downe ;
 And, whom I lust, do heape with glory and
 renowne ?”

XII.

“ All otherwise,” saide he, “ I riches read,
 And deeme them roote of all disquietnesse ;
 First got with guile, and then preserv'd with
 dread,
 And after spent with pride and lavishnesse,
 Leaving behind them grieffe and heavinesse :
 Infinite mischiefes of them doe arize ;
 Strife and debate, bloodshed and bitternesse,
 Outrageous wrong and hellish covetize ;
 That noble heart, as great dishonour, doth
 despize.

XII. 3. *First got with guile, and then preserv'd with dread,*] Compare Juvenal, *Sat.* xiv. 303.

“ Tantis parta malis, curâ majore metuque
 “ Servantur.” UPTON.

XII. 9. ————— as *great dishonour,*] I read, with Spenser's first edition, “ *in great dishonour,*” which is the same as *in great disdain.* CHURCH.

The second and subsequent editions read “ That noble hart,

XIII.

“ Ne thine be kingdomes, ne the sceptors
 thine ;
 But realmes and rulers thou doest both con-
 found,
 And loyall truth to treason doest incline :
 Witnesse the guiltlesse blood pourd oft on
 ground ;
 The crowned often flaine ; the slayer cround ;
 The sacred diademe in peeces rent ;
 And purple robe gored with many a wound ;
 Castles surprizd ; great cities sackt and brent :
 So mak’st thou kings, and gaynest wrongfull
 government !

XIV.

“ Long were to tell the troublous stormes that
 tosse
 The private state, and make the life unswweet :
 Who swelling sayles in Caspian sea doth
 crosse,
 And in frayle wood on Adrian gulf doth
 fleet,
 Doth not, I weene, so many evils meet.”

as great dishonour doth despize,” that is, *The which* a noble heart doth despise as a great dishonour. *That* is perpetually used for *the which* ; and the particles *a*, *the*, are as frequently omitted. UPTON.

XIV. 4. ————— *Adrian Gulf*] The Adriatick sea, or Gulf of Venice. That and the Caspian sea are both noted for dangerous seas. CHURCH.

Then Mammon waxing wroth; "And why
 then," sayd,
 "Are mortall men so fond and undiscreet
 So evill thing to seeke unto their ayd;
 And, having not, complaine; and, having it,
 upbrayd?"

XV.

"Indeed," quoth he, "through fowle intem-
 perance,
 Frayle men are oft captiv'd to covetise:
 But would they thinke with how small al-
 lowaunce
 Untroubled nature doth herselfe suffise,
 Such superfluties they would despise,
 Which with sad cares empeach our native
 ioyes.
 At the well-head the purest streames arise;
 But mucky filth his braunching armes an-
 noyes,
 And with uncomely weedes the gentle wave ac-
 cloyes.

XIV. 6. ————— *And why then, sayd,]* And
 why then, sayd *he.* An uncommon elleipsis. TODD.

XV. 1. ————— *quoth he,]* *Sir Guyon.* CHURCH.

XV. 3. *But would they thinke with how small allowaunce*
Untroubled nature doth herselfe suffise, &c.] Lucan,
 L. iv. 377.

"Discite quàm parvo liceat producere vitam,

"Et quantum natura petat." JORTIN.

XV. 6. ————— *empeach]* *Hinder.* UPTON.

XV. 9. ————— *accloyes.]* *Chokes,*
or clogs up. See the note on *accloyeth*, Shep. Cal. Feb. TODD.

XVI.

“ The antique world, in his first flowring youth,
 Fownd no defect in his Creators grace ;
 But with glad thankes, and unreproved truth,
 The guifts of foveraine bounty did embrace :
 Like angels life was then mens happy cace :
 But later ages pride, like corn-fed fteed,
 Abufd her plenty and fat-fwolne encrease
 To all licentious luft, and gan exceed
 The meafure of her meane and naturall firft
 need.

XVII.

“ Then gan a curfed hand the quiet wombe

XVI. 3. _____ unreproved truth,] So Milton, *Par. Loft*, B. iv. 492.

“ So fpake our general Mother, and with eyes

“ Of conjugal affection *unreprov'd*—” THYER.

Milton, I think, uſes *unreprov'd* for *blameleſs*, innocent, ſuch as could not be reprov'd. But Spenser by *unreproved truth* means *fincerity*. The ſenſe is, The antique world was *fincerely* thankful for the grace or favour of its Creator. CHURCH.

XVI. 6. *But later ages pride, like cornfed ſteed,*

Abuſd her plenty and fat ſwolne encrease &c.] Our poet, like his royal miſtreſs, was a great reader of Boetius, and ſeems here to have him in view, *Conſol. Phil.* L. ii. v.

“ Felix nimium prior ætas—

“ Heu! primus quis fuit ille,

“ Auri qui pondera tecti,

“ Gemmaſque latere volentes

“ Pretioſa pericula fodit ?”

The comparifon is happy, of *the corn-fed ſteed* to the pride of later ages; and ſcriptural: “ They were as *fed horſes*,” Jer. v. 8. *They kicked, and grew fat, and wanton*, ὡς γαστὴς ἵππος ἀνοσί-
 ſτας ἐπὶ φάρῳ, II. ζ. 506. UPTON.

XVII. 1. *Then gan &c.*] Milton, ſpeaking of Mammon, ſays, in *Par. L.* B. 1. 684.

Of his great grandmother with steele to
 wound,
 And the hid treasures in her sacred tombe
 With sacrilege to dig : Therein he fownd
 Fountaines of gold and silver to abownd,
 Of which the matter of his huge desire
 And pompous pride eftsoones he did com-
 pownd ;
 Then Avarice gan through his veines inspire
 His greedy flames, and kindled life-devouring
 fire."

_____ " by him first
 " Men also, and by his suggestion taught,
 " Ransack'd the center, and with *impious hands*
 " Rifled the *bowels* of their mother earth
 " For treasures better hid."

Spenser, I think, gave " the quiet *tombe*," and " her sacred *wombe*." The sense, this way; appears to me much finer; and such transpositions, by the printer's mistake, are frequent in the first edition. So Fletcher, who never loses sight of our poet, *Purp. Iſt.* C. viii. st. 27.

" Oh hungrie metall, false deceitfull ray,
 " Well laid't thou dark, prest in *th' earth's hidden WOMBE* ;
 " Yet, through our *mother's entrails* cutting way,
 " We dragge thy *buried corse* from *hellish tombe*." CHURCH.

The proposed emendation is perhaps not necessary. The poet, I conceive, could not intend the expression, " to wound the quiet *tombe*;" for that seems hardly reconcilable to sense. The words, both of Spenser and Milton; are an allusion, as every classical reader must have noticed, to Ovid, *Met.* i. 138.

_____ " *Itum est in viscera terræ ;*
 " *Quasque recondiderat, Stygiisque admoverat umbris,*
 " *Effodiuntur opes.*"

Fletcher's phrase, " to dragge the *buried metall* from *hellish tombe*," is just; but is not analogous to the idea of a " hand wounding a tomb." TODD.

XVIII.

“ Sonne,” said he then, “ lett be thy bitter
scorne,

And leave the rudenesse of that ántique age
To them, that liv’d therin in state forlorne.
Thou, that doest live in later times, must wage
Thy workes for wealth, and life for gold
engage.

If then thee list my offred grace to use,
Take what thou please of all this furplufage;
If thee list not, leave have thou to refuse:
But thing refused doe not afterward accuse.”

XIX.

“ Me list not,” said the Elfin Knight, “ receive
Thing offred, till I know it well be gott;
Ne wote I but thou didst these goods bereave
From rightfull owner by unrighteous lott,
Or that blood-guiltinesse or guile them blott.”
“ Perdy,” quoth he, “ yet never eie did vew,
Ne tong did tell, ne hand these handled not;

XVIII. 1. ——— lett be] *Leave off*, away with.

CHURCH.

XVIII. 4. ————— must wage

Thy workes &c.] To wage war, *bellum gerere*,
is properly expressed. To wage works, that is, to carry on thy
works, or to work, is an abuse, as the grammarians say, of the
phrase. But the lawyers say to wage law. UPTON.

Must wage, i. e. must pledge. CHURCH.

XIX. 7. ————— ne hand these handled not,] Two ne-
gatives usually make an affirmative, as in Milton, *Par. L. B.*
xi. 396.

————— “ nor could his eye not ken
“ The empire of Negus :”

But safe I have them kept in secret mew.
From heavens fight and powre of al which them
poursfew."

XX.

"What secret place," quoth he, "can safely
hold
So huge a masse, and hide from heavens eie?
Or where hast thou thy wonne, that so much
gold
Thou canst preserve from wrong and robbery?"
"Come thou," quoth he, "and see." So by
and by
Through that thick covert he him led, and
fownd
A darksome way, which no man could descry,
That deep descended through the hollow
grownd,
And was with dread and horror compassed
arownd.

That is, He saw the empire &c. But the old English poets frequently use *two* and sometimes *three negatives*, without intending an *affirmative*. So Chaucer, p. 110. edit. Urr.

"Ne comfort in this time ne had he none." CHURCH.

XX. 3. ——— thy wonne,] *Habitation*. The word is often thus used as a substantive in Spenser. UPTON.

XX. 7. *A darke some way, &c.*] Mammon leads Sir Guyon into the subterranean caverns of the earth, and discovers to him his treasures. "Ibant obscuri &c." Virg. *Æn.* iv. 268. Compare Ovid, *Met.* iv. 432.

"Est via declivis, funesta nubila taxo ;

"Ducit ad infernas per muta silentia sedes."

See also *Met.* xiv. 122. UPTON.

XXI.

At length they came into a larger space,
 That stretcht itselfe into an ample playne;
 Through which a beaten broad high way
 did trace,
 That streight did lead to Plutoes griesly
 rayne:
 By that wayes side there fate infernall Payne,

XXI. 1. *At length they came &c.*] Spenser often repeatedly introduces his allegorical figures, which he sometimes describes with very little variation from his first representation; particularly, *Disdain*, *Fear*, *Envy*, and *Danger*. In this poem we likewise meet with two HELLS; *here*, and in B. i. v. 31.

T. WARTON.

XXI. 3. *Through which a beaten broad high way did trace,*] Compare Milton's description of the infernal environs, after Satan has passed through them, *Par. Lost*, B. ii. 1024.

————— “Sin and Death amain
 “Following his track, such was the will of Heaven,
 “Pav'd after him a broad and beaten way
 “Over the dark abyss—” TODD.

XXI. 4. ————— rayne:] *Reign* in our old poetry is used for *realm* or *region*. And thus Milton, *Par. L.* B. i. 543. “The reign of Chaos &c.” UPTON.

XXI. 5. *By that wayes side &c.*] Respecting the allegorical personages which follow, much interesting information is to be found in the Dissertations prefixed to this poem. TODD.

Ibid. *By that wayes side there fate infernall Payne,*] So the second edition and the folios read. The first edition reads *internall*. They are all *infernall* all *diabolical* imps of Erebus and Night; as the reader may see in Cicero *De Nat. Deor.* iii. 17, and may consult at his leisure the notes of Dr. Davis. If *infernal* is Spenser's own correction; then these horrid imps, that beset the entrance into hell, are all characterised from the first, which is *Payne*, as *infernal*; for the epithet is applicable to them all: but if *internal* is Spenser's reading, then *Payne* is particularly characterised; such payne as afflicts men internally: so particularly he characterises *tumultuous* Strife, *cruel* Revenge, &c. If Spenser therefore wrote *internal*, we must explain it,

And fast beside him fat tumultuous Strife ;
 The one in hand an yron whip did strayne,
 The other brandished a bloody knife ;
 And both did gnash their teeth, and both did
 threaten Life.

XXII.

On th' other side in one confort there fate
 Cruell Revenge, and rancorous Despight,
 Disloyall Treason, and hart-burning Hate ;
 But gnawing Gealofy, out of their fight
 Sitting alone, his bitter lips did bight ;
 And trembling Feare still to and fro did fly,
 And found no place wher safe he shroud
 him might :
 Lamenting Sorrow did in darknes lye ;
 And Shame his ugly face did hide from living
 eye.

XXIII.

And over them sad Horror with grim hew

pain that afflicts men internally ; if *infernal*, which I rather think, then this general epithet, though joined to *Payne*, as standing first, is applicable to them all. UPTON.

Mr. Church appears to have been of the same opinion, and accordingly reads *infernall*. So does the edition of 1758. In Hughes's second edition it is *internal* ; and the edition of 1751, affecting probably to emend the passage, reads *eternal*. TODD.

XXI. 8. ——— *brandished a bloody knife,*] This is copied from Chaucer, *Knight's Tale*, 2005. "Contek with *bloody knife*," i. e. *Contention, Strife*, "geminumque tenens Discordia ferrum," Statius, L. vii. UPTON.

XXIII. 1. *And over them sad Horror &c.*] That is, over those infernal imps mentioned in the two preceding stanzas. *And after him*, that is, after Horror :

Did alwaies fore, beating his yron wings;
 And after him owles and night-ravens flew,
 The hatefull messengers of heavy things,
 Of death and dolor telling sad tidings;
 Whiles sad Celeno, sitting on a clifte,
 A song of bale and bitter sorrow sings,
 That hart of flint asonder could have rifte;
 Which having ended after him she flyeth swifte.

XXIV.

All these before the gates of Pluto lay;
 By whom they passing spake unto them
 nought,
 But th' Elfin Knight with wonder all the way
 Did feed his eyes, and fild his inner thought,
 At last him to a litle dore he brought,
 That to the gate of hell, which gaped wide,
 Was next adioyning, ne them parted ought:

“ Whiles sad Celeno, sitting on a clifte,

“ A song of bale and bitter sorrow sings.”

These verses are finely turned; and the repetition of the letters has a visible force. “ In præruptâ confedit rupe Celæno, infelix vates,” Virg. *Æn.* iii. 245. UPTON.

XXIV. 7. ——— *ne them parted ought:*] This is the reading of Spenser's second edition, and was probably thus altered by him, as Mr. Upton also observes, that the same word might not needlessly rhyme to itself. It was before “ ne them parted *nought*,” which the editions of 1751 and of Church follow; and Mr. Church assigns the reason of his choice, by referring to his note on st. 19, “ *ne hand these handled not.*” But here “ *ne them parted ought*,” that is, “ *and parted them not at all*,” is more perspicuous; and is accordingly adopted in all the other editions. TODD.

Betwixt them both was but a litle ftride,
That did the Houfe of Richeffe from hell-mouth
divide.

XXV.

Before the dore fat felfe-confuming Care,
Day and night keeping wary watch and
ward,
For feare leaft Force or Fraud fhould una-
ware
Breake in, and spoile the treafure there in
gard :
Ne would he fuffer Sleepe once thether-ward
Approch, albe his drowfy den were next ;
For next to Death is Sleepe to be compard ;
Therefore his houfe is unto his annex :
Here Sleep, there Richeffe, and hel-gate them
both betwext.

XXVI.

So foon as Mammon there arrivd, the dore
To him did open and affoorded way :
Him followed eke Sir Guyon evermore,
Ne darkneffe him ne daunger might difmay.

XXV. 5. ————— *which gaped wide,*] Hell-gate is
always wide open. See Virg. *Æn.* vi. 127, and Milton's *Par.*
Loft, B. ii. 884. UPTON.

XXV. 7. *For next to Death is Sleepe to be compard ;*] Death
and Sleep were brothers; both fons of Night and Erebus;
Hence Homer, *Il.* ξ'. 231.

Ενδ' ὕπνῳ ξύμκλητο κασιγνήτῳ Θανάτῳ.

Hence too Virg. *Æn.* vi. 278.

“ Tum confanguineus Lethi Sopor.” UPTON.

Soone as he entred was, the dore streightway
 Did shutt, and from behind it forth there lept
 An ugly Feend, more fowle then dismall day;
 The which with monstrous stalke behind him
 stept,

And ever as he went dew watch upon him kept,

XXVII.

Well hoped hee, ere long that hardy Guest,
 If ever covetous hand, or lustfull eye,
 Or lips he layd on thing that likt him best,
 Or ever sleepe his eie-strings did untye,
 Should be his pray: And therefore still on
 hye

He over him did hold his cruell clawes,
 Threatning with greedy gripe to doe him dye,
 And rend in peeces with his ravenous pawes,
 If ever he transgreft the fatall Stygian lawes.

XXVIII.

That Houses forme within was rude and strong,
 Lyke an huge cave hewne out of rocky clifte,
 From whose rough vault the ragged breaches
 hong

Emboft with massy gold of glorious guifte,
 And with rich metall loaded every rifte,
 That heavy ruine they did seme to threatt;

XXVI. 7. *An ugly Feend more fowle then dismall day,*] A fiend more foul than a dismal day. Methinks the image is more striking, than if the fiend had been compared to night. *Νυκτι ἰοικώς*, *Il. α.* 47, *Od. λ.* 605. "Black it stood as night." Milton, *Par. Lost*, B. ii. 670. UPTON.

And over them Arachne high did lifte
 Her cunning web, and spred her subtile nett,
 Enwrapped in fowle smoke and clouds more
 black than iett.

XXIX.

Both roofe, and floore, and walls, were all of
 gold,
 But overgrowne with dust and old decay,
 And hid in darknes, that none could behold
 The hew thereof: for vew of cherefull day
 Did never in that Houfe itfelfe display,
 But a faint shadow of uncertein light;
 Such as a lamp, whose life does fade away;
 Or as the moone, cloathed with cloudy night,
 Does shew to him that walkes in feare and sad
 affright,

XXIX. 6. — *a faint shadow of uncertein light ;
 Such as a lamp, whose life does fade away ;
 Or as the moone, cloathed with cloudy night,
 Does shew to him that walkes in feare &c.]* Virg.

Æn. vi. 268,

“ Ibant obscuri sola sub nocte per umbram,
 “ Quale per *incertam lunam* sub luce *maligna*
 “ Est iter in silvis; ubi cælum condidit umbra.
 “ Jupiter, et rebus nox abstulit atra colorem.”

JORTIN.

Compare F. Q. i. i. 4. And Taffo, C. xiii. 2.

“ E luce *incerta*, e scolorita, e mesta,
 “ Quale in nubilo ciel dubbia si vede,
 “ Se 'l dì à la notte, ò s' ella à lui succede.”

See also Taffo, C. xiv. 37. And add Apoll. Rhodius, *Argon.*
 iv. 1479.

ὡς τις τε νέω ἐνὶ ἡματι μῆνι,
 “ Ἢ ἴδεν ἢ ἐδόκησεν ἐπαχλύεσσαν ἰδέσθαι.”

Which verses Virgil has imitated, *Æn.* iv. 453. UPTON.

XXX.

In all that rowme was nothing to be seene
 But huge great yron chests, and coffers
 strong,
 All bard with double bends, that none could
 weene
 Them to enforce by violence or wrong ;
 On every side they placed were along.
 But all the grownd with sculs was scattered
 And dead mens bones, which round about
 were flong ;
 Whose lives, it seemed, whilome there were
 shed,
 And their vile carcases now left unburied.

XXX. 1. *In all that rowme was nothing to be seene
 But huge great yron chests and coffers strong,
 All bard with double bends,]* It is not improbable
 that Hogarth might have noticed, and been pleased with, this
 description. The picture of the RAKE'S PROGRESS, which
 presents us with a view of the hero, after the death of his avaricious
 father, in a room where the furniture consists principally of similar
chests and *coffers*, certainly leads us to admire the minute discrimination
 of the moral painter, as well as of the moral poet. TODD.

XXX. 5. *But all the ground with sculs was scattered,
 And dead mens bones,]* This passage has been
 already mentioned by Mr. Warton as resembling a description
 in the *Seven Champions*. See the note on F. Q. i. iv. 36.
 But there is probably an allusion also to the meadow of the
 Syrens, *Odyss.* μ'. 45.

πολλὰς δ' ἀμφ' ὀρεόφιν θῖς
 ἄνδρῶν πυθομένων, κ. τ. λ.

Chapman, the translator of Homer, appears to have chosen the
 same expression as Spenser :

“ And round about it runnes a hedge or wall
 “ Of dead mens bones.” TODD.

XXXI.

They forward passe ; ne Guyon yet spoke word,
 Till that they came unto an yron dore,
 Which to them opened of his owne accord,
 And shewd of richesse such exceeding store,
 As eie of man did never see before,
 Ne ever could within one place be fownd,
 Though all the wealth, which is or was of
 yore,
 Could gatherd be through all the world
 arownd,
 And that above were added to that under
 grownd.

XXXII.

The charge thereof unto a covetous Spright
 Commaunded was, who thereby did attend,
 And warily awaited day and night,
 From other covetous Feends it to defend,
 Who it to rob and ranfacke did intend.
 Then Mammon, turning to that Warriour,
 said ;
 “ Loe, here the worldës blis ! loe, here the
 end,

XXXI. 3. *Which to them opened of his owne accord,*] So, in Milton, *Par. L. B. v. 254.* “The gate self-opened wide.” See also *B. viii. 205.* Mr. Upton considers both poets as alluding to Homer, *Il. i. 749,* where the gates of heaven open spontaneous. I am persuaded, however, by the expressions in this passage, that Spenser was thinking of Holy Writ, *Acts xii. 10.* “When they were past the first and the second ward, they came unto the *iron gate* that leadeth unto the city; *which opened to them of its own accord.*” TODD.

To which al men do ayme, rich to be made !
Such grace now to be happy is before thee laid."

XXXIII.

" Certes," sayd he, " I n'ill thine offred grace,
Ne to be made so happy doe intend !
Another blis before mine eyes I place,
Another happines, another end,
To them, that list, these base regards I lend:
But I in armes, and in atchievements brave,
Do rather choose my flitting houres to spend,
And to be lord of those that riches have,
Then them to have my selfe, and be their ser-
vile sclave."

XXXIII. 1. *Certes, sayd he, I nill thine offered grace,
Ne to be made so happy doe intend !*] Mam-
mon said just above, " such grace now to be *happy* is before
thee laid." The Knight replies, *I nill*, I ne will, I will not, I
refuse thine offered favour, nor to be made so *happy* do intend.
There is an ambiguity in the word *happy*, which if the reader
understands not, he will lose the smartness of the reply. Thus
Jonson, in the *Alchemist*:

" He may make us both *happy* in an houre."

See also Homer, *Il.* λ'. 68. Ἄνδρὸς μάκαρος κατ' ἄρεαν, *viri beati*,
i. e. *LOCUPLETIS, per aruum*. Schol. μάκαρος, πλεσίος, and
Hor. *Sat.* viii. Lib. 2.

" Ut Nasidieni juvit te cæna *beati*?"

And hence I explain the epithet given to Sestius, Hor. L. i.
Od. 4. " O *beate* Sestî," meaning that he was rich, and in
happy circumstances. UPTON.

XXXIII. 8. *And to be lord of those that riches have,*

* *Then them to have myself and be their servile sclave.*]

Cyrus told Cræsus that he had his treasures too; " for I make
my friends rich," said he, " and reckon them both as treasures
and guards." Xenophon, *Cyr. Inst.* p. 584. edit. Hutchinson;
where the learned editor mentions a like saying of Alexander,
who, being asked where his treasures were, answered, *Here,*

XXXIV.

Thereat the Feend his gnashing teeth did grate,
 And griev'd, so long to lacke his greedie pray;
 For well he weened that so glorious bayte
 Would tempt his Guest to take thereof affay:
 Had he so doen, he had him snatched away
 More light than culver in the faulcons fist:
 Eternall God thee save from such decay!
 But, whenas Mammon saw his purpose mist,
 Him to entrap unwares another way he wist.

XXXV.

Thence, forward he him ledd and shortly brought
 Unto another rowme, whose dore forthright
 To him did open as it had beene taught:
 Therein an hundred raunges weren pight,
 And hundred founaces all burning bright;
 By every founace many Feends did byde,

pointing to his friends. And Ptolomy, the son of Lagus, said, That it more became a king to make others rich, than to be rich himself. See Plutarch's *Apophthegms.* UPTON.

XXXIV. 1. *Thereat the Feend his gnashing teeth did grate, And griev'd so long to lack &c.*] See Mr. Warton's note on this passage at the end of the canto; its length occasioning it to be there inserted. TODD.

XXXIV. 6. *More light then culver in the faulcons fist.*] Virgil, *Æn.* xi. 721.

“ Quàm facile accipiter faxo facer ales ab alto

“ Consequitur pennis sublimem in nube columbam,

“ Comprensamq; tenet, pedibusq; eviscerat uncis.”

The same kind of simile he has again, *F. Q.* ii. viii. 50. Compare Statius, *Theb.* viii. 675, Ovid, *Met.* vi. 516; and Ariosto, *C.* ii. 50.

“ Come casca dal ciel falcon maniero,

“ Che levar veggia l'anitra, o'l colombo.” UPTON.

Deformed creatures, horrible in sight;
 And every Feend his busie paines applyde
 To melt the golden metall, ready to be tryde.

XXXVI.

One with great bellowes gathered filling ayre,
 And with forst wind the fewell did inflame;
 Another did the dying bronds repayre
 With yron tongs, and sprinckled ofte the same
 With liquid waves, fiers Vulcans rage to tame,
 Who, maystring them, renewd his former heat:
 Some scumd the droffe that from the metall
 came;
 Some stird the molten owre with ladles great:
 And every one did fwincke, and every one did
 sweate.

XXXVII.

But, when an earthly wight they present saw

XXXVI. 1. *One with great bellowes &c.*] Virg. *Æn.* viii. 449.

“ Alii ventosis follibus auras
 “ Accipiunt redduntque; alii stridentia tingunt
 “ Æra lacu: gemit impositis incudibus antrum.”

See Homer, *Il.* σ'. 468. JORTIN.

XXXVI. 7. *Some scumd the droffe &c.*] The employment of these fiends seems to have given the hint to Milton, where he speaks of the fallen angels as busily employed under the direction of Mammon, *Par. Lost*, B. i. 702, &c. CHURCH.

XXXVI. 8. *Some stird the molten owre with ladles great; And every one did fwincke, &c.*] When Thetis came to Vulcan, she found him thus fwinking and sweating, τὸν δ' εὖρ' ἰδρῶντα; *Il.* σ'. 372. Compare Callimachus, *In Dian.* ver. 49, &c. And Virgil, *Æn.* viii. 445, &c. UPTON.

XXXVII. 1. *But, when an earthly &c.*] So the first edition reads; which the editions of 1751, Church, and Upton, follow. The rest read either “when as,” or “whenas.” TODD.

Gliftring in armes and battailous aray,
 From their whot work they did themselves
 withdraw
 To wonder at the fight; for, till that day,
 They never creature saw that cam that way:
 Their staring eyes sparckling with fervent fyre
 And ugly shapes did nigh the Man difmay,
 That, were it not for shame, he would retyre;
 Till that him thus bespake their foveraine lord
 and fyre;

XXXVIII.

“Behold, thou Faeries sonne, with mortall eye,
 That living eye before did never see!
 The thing, that thou didst crave so earnestly,
 To weet whence all the wealth late shewd
 by mee
 Proceeded, lo! now is reveald to thee.
 Here is the fountaine of the worldës good!
 Now therefore, if thou wilt enriched bee,
 Avise thee well, and change thy wilfull
 mood;
 Least thou perhaps hereafter wish, and be with-
 stood.”

XXXIX.

“Suffise it then, thou Money-god,” quoth hee,

XXXVII. 5. ——— creature] He means *earthly* creature. CHURCH.

XXXVII. 6. *Their staring eyes sparckling with fervent fyre,*] Plato, speaking of the infernal tormentors, has thus called them, ἀγριοί καὶ διάπυροι ἰδεῖν, *De Repub.* lib. x. UPTON.

" That all thine ydle offers I refuse.
 All that I need I have ; what needeth mee
 To covet more then I have cause to use ?
 With such vaine shewes thy worldlinges vyle
 abuse ;
 But give me leave to follow mine emprise."
 Mammon was much displeas'd, yet no'te he
 chuse
 But beare the rigour of his bold mesprise ;
 And thence him forward ledd, him further to
 entife.

XL.

He brought him, through a darksom narrow
 strayt,
 To a broad gate all built of beaten gold :
 The gate was open ; but therein did wayt
 A sturdie Villein, stryding stiffe and bold,
 As if the Highest God defy he would :

XXXIX. 8. _____ mesprise,] *Contempt*, or *neglect*. Fr. The second edition, by an errour of the press, reads *mesprise*, which some editions have followed. TODD.

XL. 1. _____ a darksome narrow strayt,] That is, *street*, " *Strata viarum*." The letters answer to the rhyme.

UPTON.

XL. 5. *As if the Highest God*] The 283d page of Spenser's first edition contains the last five lines of this stanza, and the three subsequent stanzas ; and the table of Errata to that edition, directs the alteration of *the* to *that* in the aforesaid page. Either we must alter therefore, as Mr. Upton observes, *the* into *that*, in the present passage ; or in ft. 42, "*the* Villein" into "*that* Villein ;" or in ft. 43. "*the* fierce Carle" into "*that* fierce Carle." Mr. Upton has made the alteration here into "*that* Highest God." Mr. Church, and Tonson's edition of 1758, retain the original reading, "*the* Highest God ;" to

In his right hand an yron club he held,
 But he himfelfe was all of golden mould,
 Yet had both life and fence, and well could
 weld
 That curfed weapon, when his cruell foes he
 queld.

XLI.

Disdayne he called was, and did disdayne
 To be fo cald, and who fo did him call :
 Sterne was his looke, and full of stomacke
 vayne ;
 His portance terrible, and stature tall,
 Far paffing th' hight of men terrestriall ;

which I adhere, as conceiving the passage to be more emphatical in its present than in its altered state ; and as believing the alteration *that* to have been designed for “ *the fierce Carle,*” ft. 43. TODD.

XLI. 7. *But he himfelfe was all of golden mould,*] This is the reading of Spenser's second edition, which Mr. Upton follows ; who also observes that the reason of this line being corrupted in the first edition is easily seen, viz. the word *yron* in the preceding line having caught the printer's eye. Thus,

“ In his right hand an *yron* club he held,

“ *And* he himfelfe was all of *yron* mould—”

The second edition may be certainly considered as the poet's own correction. We are to observe also that he changed *And* into *But*. The edition of 1751, and Mr. Church, however, follow the first edition ; but every other edition adheres to the second. TODD.

XLI. 1. *Disdayne he called was,*] We have another monstrous giant of the same name in F. Q. vi. vii. 44. Disdain is a Fairy Knight introduced in Ariosto, C. xlii. 53, 64, who frees Rinaldo from the monster Jealousy. UPTON.

XLI. 3. *Sterne was his looke,*] So the first edition, and right. Δεινὸν δερκόμενος. The second edition, and the folio of 1609, read “ *Sterne was to looke.*” UPTON.

Like an huge gyant of the Titans race ;
 That made him scorne all creatures great
 and small,
 And with his pride all others powre deface :
 More fitt emongst black fiendes then men to
 have his place.

XLII.

Soone as those glitterand armes he did espie,
 That with their brightnesse made that dark-
 nes light,
 His harmefull club he gan to hurtle hie,
 And threaten batteill to the Faery Knight ;
 Who likewise gan himfelfe to batteill dight,
 Till Mammon did his hasty hand withhold,
 And counfeld him abstaine from perilous
 fight ;
 For nothing might abash the Villein bold,
 Ne mortall steele emperce his miscreated mould.

XLIII.

So having him with reason pacifyde,

XLII. 2. ——— that *darknes*] The edition of 1751 has here altered *that* into *the*, without any authority; mistaking, I suppose, the direction of the table of Errata, which substitutes *that* for *the*, not *the* for *that*, in the page of which this stanza forms a part. See the notes on st. 40, ver. 5; and st. 43, ver. 2. It is remarkable, that Tonson's edition of 1758 alters not one of the passages already mentioned. TOND.

XLII. 9. ——— *his miscreated mould.*] Mr. Addison was mistaken in thinking that *miscreated* was a word of Milton's coining. Spenser uses it in F. Q. i. ii. 3, and in other places. JORTIN.

And that fiers Carle commaunding to forbear,
 He brought him in. The rowme was large
 and wyde,
 As it some gyeld or solemne temple weare;
 Many great golden pillours did upheare
 The massy rooffe, and riches huge sustayne;
 And every pillour decked was full deare
 With crownes, and diademes, and titles vaine,
 Which mortall princes wore whiles they on
 earth did rayne.

XLIV.

A route of people there affembled were,
 Of every fort and nation under fkye,
 Which with great uprore preaced to draw
 nere
 To th' upper part, where was advaunced hye
 A stately siege of soveraine maiestye;
 And thereon satt a Woman gorgeous gay,
 And richly cladd in robes of royaltye,

XLIII. 2. *And that fiers Carle*] So Mr. Church has corrected the passage from the Errata subjoined to the first edition; and, in my opinion, very properly. The preceding stanza concludes with a particular account of *the Villein bold*; and therefore *that* seems here intended to mark more strongly Disdain so characterised. All other editions read "*the fierce Carle.*" TODD.

XLIII. 4. ——— gyeld] *Hall*, a guild-hall. Anglo-Sax. *Gild*, Germ. *gilde*. UPTON.

XLIV. 5. ——— siege] *Seat*. See the note on *siege*, F. Q. ii. ii. 39. CHURCH.

XLIV. 6. *And thereon satt a Woman gorgeous gay,
 And richly clad in robes of royaltye,*] This des

That never earthly prince in such aray
His glory did enhance, and pompous pryde
display.

XLV.

Her face right wondrous faire did seeme to bee,
That her broad beauties beam great bright-
nes threw
Through the dim shade, that all men might
it see ;
Yet was not that fame her owne native hew,
But wrought by art and counterfitted shew,
Thereby more lovers unto her to call ;
Nath'lesse most heavenly faire in deed and vew
She by creation was, till she did fall ;
Thenceforth she sought for helps to cloke her
crime withall.

scription perhaps our poet had from Joh. Secundus, in his poem called *Reginæ Pecuniæ Regia* :

“ Regina in mediis magnæ penetralibus aulæ,
“ Aurea tota, sedet folio sublimis in aureo—
“ Hæc est illa, cui famulatur maximus orbis—
“ Telluris magnæ Plutique facerrima proles.”

Compare st. 48. This Woman's name we have in st. 49. Spenser loves for a while to keep his readers in doubt. UPTON.

It may not be foreign to the subject of this passage to observe, that Secundus's verses appear to have also influenced a professed disciple of Spenser in his choice of a poetical theme ; viz. LADY PECUNIA, or *The Praise of Money*, by Richard Barnefield, 4to. 1605. He calls the Lady, st. 2.

“ Goddesse of Gold, great Empresse of the earth !
“ O thou that canst doo all thinges vnder heauen !”

Barnefield had before written *Sonnets*, entitled *Cynthia*, avowedly in imitation of Spenser. TODD.

XLV. 9: _____ crime] *Reproach*. See the note on *crime*, F. Q. i. xi. 46. CHURCH.

XLVI.

There, as in gliftring glory ſhe did fitt,
 She held a great gold chaine ylincked well,
 Whoſe upper end to higheſt heven was knitt,
 And lower part did reach to loweſt hell;
 And all that preace did rownd about her
 ſwell
 To catchen hold of that long chaine, thereby
 To climbe aloft, and others to excell:
 That was Ambition, raſh deſire to ſty,
 And every linck thereof a ſtep of dignity.

XLVII.

Some thought to raiſe themſelves to high degree
 By riches and unrighteous reward;
 Some by cloſe ſhouldring; ſome by flatteree;
 Others through friendes; others for baſe re-
 gard;
 And all, by wrong waies, for themſelves pre-
 pard:

XLVI. 8. ———— *raſh deſire to ſty,*] The lexico-
 graphers inform us, that *ſty* ſignifies to *ſoar*, to *ascend*; ſo that
 the ſenſe, in the verſe before us, is, That was ambition, which
 is a raſh deſire of ſtill ascending upwards. *Sty* occurs often.
 See F. Q. i. xi. 25, iii. ii. 36, iv. ix. 33. And *Muiopotmos*,
 ſt. 6, *Viſions of Bellay*, ſt. 11, and *Sonnet to the Earl of Eſſex*.
 This word occurs in Chaucer's *Teſt. of Love*, p. 480. edit. Urr.
 "Ne ſteyrs to ſtey one is none:" where it is uſed actively, *to*
lift one up. Gower has uſed this word in the preter-imperfect
 tenſe, but neutrally, *J. G. unto the noble K. Hen. IV. v. 177.*

"And or Chriſte went out of this erthe here,

"And *ſtyghed* to heven."

Spencer has himſelf interpreted the word, in his *View of Ireland*,
 STIE, quaſi *ſtay*, in mounting. T. WARTON.

Those, that were up themselves, kept others
 low ;
 Those, that were low themselves, held others
 hard,
 Ne suffred them to ryse or greater grow ;
 But every one did strive his fellow downe to
 throw.

XLVIII.

Which whenas Guyon saw, he gan inquire,
 What meant that preace about that Ladies
 throne,
 And what she was that did so high aspyre ?
 Him Mammon answered ; “ That goodly one,
 Whom all that folke with such contention
 Doe flock about, my deare, my daughter is :
 Honour and dignitie from her alone
 Derived are, and all this worldës blis,
 For which ye men doe strive ; few gett, but
 many mis :

XLIX.

“ And fayre Philotimé she rightly hight,
 The fairest wight that wonneth under skie,

XLVII. 7. *Those, that were low themselves, held others hard,
 Ne suffred them to ryse or greater grow ;*] Ho-
 race, L. i. Sat. 1.

“ Hunc atque hunc superare laboret ?

“ Sic festinanti semper locupletior obstat.” UPTON.

XLIX. 1. *And fayre Philotimé she rightly hight*] Φιλοτιμία.
 I had rather the poet had given it, “ And Philotime fayre.”
 But he too often, like the ancient English poets, breaks through
 all rules of quantity in his proper names. UPTON.

But that this darksome neather world her light
 Doth dim with horror and deformity,
 Worthie of heven and hye felicitie,
 From whence the gods have her for envy
 thrust :

But, sith thou hast found favour in mine eye,
 Thy spouse I will her make, if that thou lust;
 That she may thee advance for works and merits
 iust."

L.

" Gramercy, Mammon," said the gentle Knight,
 " For so great grace and offred high estate ;
 But I, that am fraile flesh and earthly wight,
 Unworthy match for such immortall mate
 Myselfe well wote, and mine unequall fate ;
 And were I not, yet is my trouth yplight,
 And love avowd to other Lady late,
 That to remove the same I have no might :
 To chaunge love causelesse is reproch to warlike
 Knight."

LI.

Mammon emmoved was with inward wrath ;
 Yet, forcing it to fayne, him forth thence ledd,
 Through grielesly shadoves by a beaten path,
 Into a Gardin goodly garnished

L. 1. Gramercy,] *Great thanks.* Fr. *Grand merci.* So, in *Thy story of Arthur of lytell Brytayne*, translated by Iorde Barners, bl. l. fol. Cap. lxxxiii. " I am sure yf I shold haue died in the quarell, I should haue sayd *gramercy* to hym that would haue brought me his heed." TODD.

With hearbs and fruits, whose kinds mote not
be redd :

Not such as earth out of her fruitfull woomb
Throwes forth to men, sweet and well favored,
But direfull deadly black, both leafe and
bloom,

Fitt to adorne the dead and deck the drery
toombe.

LII.

There mournfull cypresse grew in greateft store ;
And trees of bitter gall ; and heben sad ;
Dead sleeping poppy ; and black hellebore ;
Cold colouintida ; and tetra mad ;

LI. 8. *But direfull deadly black, both leafe and bloom,]* 'Tis not unlikely that Spenser imaged the *direful deadly and black fruits*, which this infernal garden bears, from a like garden, which Dante describes, *Infern. C. xiii.*

“ Non frondi verdi, ma di color fosco,

“ Non rami schietti, ma nodosi e 'nvolti,

“ Non pomi v'eran, ma stecchi con tofco.”

This garden or grove is mentioned in Virgil, *Georg. iv. 467.*

“ Tænarias etiam fauces, alta ostia Ditis,

“ Et caligantem nigrâ formidine lucum

“ Ingressus.” UPTON.

LII. 4. *Cold colouintida ;]* Gerarde, in his Herball, speaking of the *colouintida*, or bitter gourde, says, that “ it is sown and commeth to perfection in hot regions, but seldom or neuer in these northerly and cold countries,” p. 769, edit. 1597. But Parkinson, Gerarde's successor, says that a species of it is called “ *colocynthis Germanica*, because lesse dangerous, and more easie to grow in *those colder countries.*”

TODD.

Ibid. ————— *tetra mad ;]* Tetra, that is, *tetrum solanum*, *deadly night-shade*; or rather *tetragonia*, a name for the *euonymus*, which bears a fruit of poisonous quality.

UPTON.

Mortall samnitis ; and cicuta bad,
 With which th' uniuft Atheniens made to dy
 Wife Socrates, who, thereof quaffing glad,
 Pourd out his life and laft philosophy
 To the fayre Critias, his deareft belamy!

Parkinson, however, relates of the *tetragonia*, that, though Theophrastus, and others from him, have said that *its leaves are deadly, and pernicious*, especially to sheep and goats, Clusius has denied the assertion, and even mentions that goats are fond of it. See *Theatrum Botanicum*, edit. 1640, p. 242. TODD.

LII. 5. *Mortall samnitis.*] He means, I believe, the sa-vine-tree, *arbor Sabina*; and calls it *mortal*, because it procures abortion. The Samnites and Sabines being neighbour nations, he uses them promiscuously, according to the licence of poetry. This passage gave me a deal of trouble; and I consulted every botanist, I could think of, whether there was any such plant or tree, as the *samnitis*; but could not get the least information or hint about it. Upon considering Spenser's manner of confounding neighbour nations and countries, and his manner likewise of altering proper names, I am fixed myself, with respect to my rightly interpreting this place.

UPTON.

LII. 6. *With which*] All the editions read *Which with*. The author of the Glossary to the edition of 1751 says, that *Which with* is used according to the *Latin idiom* for *with which*. Mr. Upton made a similar remark in his Letter to Mr. West concerning a new edition of Spenser; but retracted the observation in his note on this passage, and considered it rather as the *printer's idiom*; in other words, as an error of the press. Tonson's edition of 1758, in order to *latinise* the expression completely, has made the two words a compound, *Which-with*. "But," to use the words of Mr. Church, "I know of no such use; and we should read, as Jortin reads, *With which*." TODD.

LII. 8. *Pour'd out his life and last philosophy
 To the fayre Critias, &c.*] He had no authority, I presume, for what he says of Socrates and Critias. Critias had been a disciple of Socrates, but he hated his master. Here is the story of which, I suppose, Spenser had a confused idea: "Quàm me delectat Theramenes! quàm elato animo est! Etsi enim flemus, cum legimus, tamen non miserabiliter vir

LIII.

The Gardin of Proserpina this hight :
 And in the midst thereof a silver seat,
 With a thick arber goodly over-dight,
 In which she often us'd from open heat
 Herselfe to shroud, and pleasures to entreat :
 Next thereunto did grow a goodly tree,

clarus emoritur, qui cum coniectus in carcerem triginta iussu tyrannorum, venenum ut sitiens obduxisset, reliquum sic e poculo ejecit, ut id resonaret: quo sonitu reddito, arridens, Propino, inquit, hoc pulcro Critias, qui in eum fuerat teterrimus." Cicero. *Tusc. Disp.* i. 40. JORTIN.

The truth is, our poet, by a slip of his memory, has applied to Socrates what Tully relates of Theramenes. An easy mistake this; especially as Socrates is immediately made mention of by Tully, as having drunk of the same cup that Theramenes did. The poet means to say, that the philosopher drank the *cicuta bad* with as much gaiety, as if he had been at a banquet; and, agreeably to the custom observed at such entertainments, presented his service to the *gay Critias*, Tully's expression literally translated; which expression was understood to be ironical both by Tully and Spenser. CHURCH.

Theramenes was a philosopher, and an admirer of Critias, who, afterwards becoming one of the thirty tyrants that harassed the Athenian state, was deservedly resisted by Theramenes; which Critias could not bear: so he prosecuted him, and unjustly had him put to death. When Theramenes drank the poison, what was left at the bottom of the cup he flung out, (after the manner of the sport they formerly used, called *Cotabus*,) calling upon, by name, his once *dearest* and now *deadliest* belamy! UPTON.

LII. 9. ————— belamy.] *Fair friend,*
 Fr. *bel ami* CHURCH.

LIII. 1. *The Gardin of Proserpina this hight :
 And in the midst thereof a silver seat,
 With a thick arber goodly overdight,
 In which she often us'd from open heat
 Her selfe to shrowd, and pleasures to entreat.
 Next thereunto did grow a goodly tree,*

With braunches broad dispredd and body
 great,
 Clothed with leaves, that none the wood
 mote see,
 And loaden all with fruit as thick as it might
 bee.

LIV.

Their fruit were golden apples gliftring bright,

*With braunches broad dispredd and body great,
 Clothed with leaves, that none the wood mote see,
 And loaden all with fruit as thick as it might bee.*

Their fruit were golden apples &c.] This mythology is drawn from Claudian. Pluto consoles Proserpine with these promises, *Rapt. Prof.* L. ii. 290.

“ Nec mollia defunt
 “ Prata tibi: zephyris illic melioribus halant
 “ Perpetui flores, quos nec tua protulit Enna.
 “ Est etiam lucis arbor prædives opacis,
 “ Fulgenti virides ramos curvata metallo.
 “ Hæc tibi sacra datur; fortunatumque tenebis
 “ Autumnum, et fulvis semper ditabere pomis.”

The golden fruit, and a silver stoole, are afterwards offered to the Knight, by Mammon, as objects of temptation, st. 63.—Ovid relates, that Proserpine would have been restored to her mother Ceres, had she not been observed by Ascalaphus to pluck a radiant apple from a tree which grew in her garden; the same, I suppose, which Claudian speaks of in the verses just quoted; *Met.* v. 533.

“ Cereri certum est educere natam:
 “ Non ita fata sinunt; quoniam jejunia virgo
 “ Solverat, et cultis dum simplex errat in hortis
 “ Puniceum curvâ decerpserat arbore pomum.”

From these verses, Spenser seems to have borrowed, and to have adapted to his present purpose, the notion that these golden apples were prohibited fruit. The silver stoole is added from his own fancy, and is a new circumstance of TEMPTATION. His own allegorising invention has also feigned, that the plants, which grew in the Garden of Proserpine, were direful deadly blacke, &c. Whereas Claudian describes this garden as filled with flowers more beautiful than those of

That goodly was their glory to behold ;
 On earth like never grew, ne living wight
 Like ever saw, but they from hence were fold ;
 For those, which Hercules with conquest bold
 Got from great Atlas daughters, hence began,
 And planted there did bring forth fruit of
 gold ;

Enna. Nor is he less attentive to the ancient fabulists, where he tells us, that the tree of the Hesperides sprung from this of Proserpine ; that these were thrown in the way of Hippomanes and Atalanta, ft. 54 ; and that those, with which Aconitius won Cydippe, and which Ate flung among the gods, were gathered from Proserpine's tree, ft. 55. He adds, that the branches of this tree overspread the river Cocytus, in which Tantalus was plunged to the chin, and who was perpetually catching at its fruit. Homer relates, that many trees of delicious fruit waved over the lake in which Tantalus was placed ; but it does not appear from Homer, that Tantalus was fixed in Cocytus ; but in some lake peculiarly appropriated to his punishment. Spenser has also made another use of Cocytus ; that the shores of this river eternally resounded with the shrieks of damned ghosts, who were doomed to suffer an everlasting immersion in its loathsome waters. Cocytus, says an ancient fable indeed, must be passed, before there is any possibility of arriving at the infernal regions ; but we are not taught, that it was a punishment allotted to any of the ghosts, to be thus plunged in its waves ; nor that this circumstance was the cause of the ceaseless lamentations which echoed around its banks. What Spenser has invented, and added to ancient tradition, concerning Cocytus, in ft. 57, exhibits a fine image.

T. WARTON.

LIV. 4. ———— *but they from hence were fold :*] That is, except what came from that Garden. CHURCH.

With a little variation I would read *fold*, that is, procured by stealth. UPTON.

LIV. 6. ———— *great Atlas daughters,*] By this passage Milton probably had been induced to call the daughters of *Hesperus*, daughters of *Atlas*, in his manuscript of *Comus*. Ben Jonson, in one of his Masks, had also mentioned the "*faire daughters of Atlas*." TODD.

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

LV.

Here also sprong that goodly golden fruit,
With which Acontius got his lover trew,
Whom he had long time fought with fruitlesse
fuit :

LIV. 8. ————— *th' Eubœan young man*] Hip-
pomanes was of Onchestos, a city of Bœotia. See Ovid, *Met.*
x. 605. *Eubœa* is an island near Bœotia; some say, formerly
joined to it, but afterwards by inundations and earthquakes
rent from it, as Sicily was from Italy. But Spenser confounds
neighbouring countries and nations, as I have mentioned
before. UPTON.

LIV. 9. ————— *through craft*] By throwing a
golden apple at her feet, (three of which fort were given him
for this intent by Venus,) whenever she was likely to get the
start of him. Virgil says the apples were gathered from the
gardens of the Hesperides, *Ecl.* vi. 61. The reader may see the
whole story in Ovid, *Met.* x. *Fab.* xi. UPTON.

LV. 1. *Here also sprong that goodly golden fruit
With which Acontius got his lover trew,
Whom he had long time fought with fruitlesse fuit:]*
Observe here a playing with sound, a jingling pun; which
Spenser is not so delicately nice as to avoid, when it comes
fairly in his way, "Here sprong that golden *fruit* with which
Acontius got Cydippe, whom long time he fought with *fruitlesse*
fuit." As bad as this pun may appear, the great Milton has
borrowed it, *Par. L.* B. ix. 647.

"Serpent, we might have spar'd our coming hither,
" *Fruitless* to me, though *fruit* be here to' excess."

UPTON.

LV. 2. *With which Acontius got &c.]* But it was not with
an apple of gold that Acontius got his lover true. This seems
our poet's own mythology; which he often varies and changes
just as he pleases. The whole story of the loves of Acontius
and Cydippe, may be seen, elegantly told, in the Epistles of

Here eke that famous golden apple grew,
 The which emongst the gods false Ate threw;
 For which th' Idæan Ladies disagreed,
 Till partiall Paris dempt it Venus dew,
 And had of her fayre Helen for his meed,
 That many noble Greekes and Troians made to
 bleed.

LVI.

The warlike Elfe much wondred at this tree,
 So fayre and great, that shadowed all the
 ground;
 And his broad braunches, laden with rich fee,

Aristænetus, (as they are named,) lib. i. ep. x; where the *apple* is called *κυδώνιον μήλον*, an orange, citron, or quince; but *this apple* is there said to be gathered from the gardens of *Venus*. The inscription, written upon the apple, was *ΜΑ ΤΗΝ ΑΡΤΕΜΙΝ ΑΚΟΝΤΙΩ ΓΑΜΟΥΜΑΙ*. *Cydippe* took up the apple; and reading, *she swore she would marry Acontius*, without knowing she thus swore; being unwarily betrayed by the ambiguous inscription. See *Ovid, Epist. Her. xx. 209*.

“ Postmodo nescio qua venisse volubile malum,

“ Verba ferens *dubiis* infidiosa notis :”

So I would read, and not *doctis*, or *ductis*. UPTON.

LV. 5. *The which emongst the gods false Ate threw;*] Compare *F. Q. iv. i. 19* and *22*. UPTON.

LV. 6. ———— *th' Idæan Ladies*] He calls the three goddesses, that contended for the prize of beauty, boldly, but elegantly enough, “*Idæan Ladies*.” JORTIN.

He calls the *Muses* and the *Graces* likewise *Ladies*, *F. Q. i. x. 54*, *ii. viii. 6*. CHURCH.

The ladies may be further gratified by *Milton's* adaptation of their title to the celebrated daughters of *Hesperus*, whom he calls “*Ladies of the Hesperides*,” in his *Par. Regained*, *B. ii. 357*. TODD.

LV. 7. ———— dempt] *Judged*, or *deemed*. Anglo-Sax. *deman*. In the *Ile of Mann*, the civil *judge* is distinguished, to this day, by the title of the *dempster*. TODD.

Did stretch themselves without the utmost
 bound
 Of this great Gardin, compast with a mound :
 Which over-hanging, they themselves did
 steepe
 In a blacke flood, which flow'd about it round ;
 That is the river of Cocytus deepe,
 In which full many soules do endlesse wayle and
 weepe.

LVII.

Which to behold he clomb up to the bancke ;
 And, looking downe, saw many damned
 wightes
 In those sad waves, which direfull deadly
 stancke,

LVII. 2. ————— [*saw many &c.*] The construction is, He saw many damned wights continually plunged *by* cruel sprights in those sad waves, which stank deadly. *Of* is a preposition. And this kind of sychysis is frequently used by Spenser. UPTON.

LVII. 3. [*In those sad waves,*] He says, "*sad waves,*" alluding to the etymology of Cocytus. See Milton, *Par. L. B. ii. 579.*

"Cocytus, nam'd of lamentation loud

"Heard on the rueful stream." UPTON.

Perhaps the epithet *sad* is adopted from Dante, who calls Acheron "*la trista riviera.*" TODD.

Ibid. ————— [*which direfull deadly stancke,*] Perhaps, in saying these waves stank so *direful deadly*, he alludes to the ancient vulgar opinion concerning the state of the uninitiated, that they lie *εν βορβόρω in cæno*. See Plato's *Phædo*, sect. 13. And Aristophanes, who wrote his *Frogs*, to ridicule the ceremonies and notions of these mysteries, has the same expression, ver. 145.

Εἶτα ΒΟΡΒΟΡΟΝ πολὺν,

Καὶ σκῶρ αἰεὶ ἰῶν' ἐν δὲ τέτῳ κειμένους. UPTON.

Plonged continually of cruell sprighes,
 That with their piteous cryes, and yelling
 shrighes,
 They made the further shore resounden wide:
 Emongst the rest of those fame ruefull fighes,
 One cursed creature he by chaunce espide,
 That drenched lay full deepe under the Garden
 side.

LVIII.

Deepe was he drenched to the upmost chin,
 Yet gaped still as coveting to drinke
 Of the cold liquour which he waded in;
 And, stretching forth his hand, did often
 thinke
 To reach the fruit which grew upon the
 brincke;
 But both the fruit from hand, and flood from
 mouth,
 Did fly abacke, and made him vainely
 swincke;
 The whiles he sterv'd with hunger, and with
 drouth
 He daily dyde, yet never througly dyen couth.

LIX.

The Knight, him seeing labour so in vaine,
 Askt who he was, and what he meant thereby?

LVII. 5. ————— shrighes,] *Shrieks.*
 See the note on *shright*, F. Q. vi. iv. 2. TODD.

Who, groning deepe, thus answerd him
 againe ;
 “ Most curfed of all creatures under fkye,
 Lo Tantalus, I here tormented lye !
 Of whom high Iove wont whylome feasted
 bee ;

LIX. 6. Of whom *high Iove wont whylome feasted bee,*] 'Tis not improbable but this reading was owing to the copy being blotted; Jupiter admitted Tantalus to the banquets of the immortals: for great and good men (till known to be otherwise) were faid to be often admitted to feaft with the gods; fo Peleus, Hercules, &c. and likewise Ixion and Tantalus, while they preferved their characters. That Tantalus was admitted to the banquet of Jupiter, we have the testimony of Euripides, in his *Orestes*, ver. 4, &c. See likewise the Schol. on Hom. *Od.* λ. 581. Let me add Ov. *Met.* vi. 173.

“ mihi Tantalus auctor

“ Cui licuit *foli* superiorum tangere menfas.”

Instead of *foli*, I read *folitas*: the librarian omitted the three laft letters “ *Solitus menfas.*” For many mortals were admitted to the banquet of the gods; 'tis no *unufual thing*. How eafy now does the emendation offer itfelf?

“ Lo Tantalus, I here tormented lye !

“ *Who of high Iove wont whylome feasted bee.*”

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

“ Ουτος ὁ πρὶν μακάρεσσιν συνέσιος, ἔτος ὁ νηδὺν

ΠΟΛΛΑΚΙ νεκλάρει πηλοσάμενος πώματος,

Νῦν λιβάδος θνητῆς ἰμέριεται ἢ φοιερῆ δὲ

Κεῖσσις ἀεὶ χείλευς ἐστὶ ταπεινοτέρη.

Jupiter and the reft of the gods *once* were feasted by Tantalus, who cut in pieces his fon Pelops, and ferved him up as a choice difh. See Servius, *Virg. Georg.* iii. 7. If Spenser alluded to this ftory, he would not have faid,

“ Of whom high Iove *wont* whylome feasted be.”

Some fay, that, for this impious feaft and murder of his own fon, he was punished in hell. But Spenser does not allude to this ftory at all, but to another; which is, that, being admitted to the feaft of the gods, he betrayed the heavenly councils and fecrets; he could not digeft his happinefs, fays

Lo, here I now for want of food doe dye !
 But, if that thou be such as I thee see,
 Of grace I pray thee give to eat and drinke to
 mee !”

LX.

“ Nay, nay, thou greedy Tantalus,” quoth he,
 “ Abide the fortune of thy present fate ;
 And, unto all that live in high degree,
 Ensample be of mind intemperate,
 To teach them how to use their present state.”
 Then gan the curied Wretch alowd to cry,
 Accusing highest Iove and gods ingrate ;

Pindar very finely, ἀλλὰ γὰρ καταπέψαι μέγαν ὄλβον ἐκ ἐδυσίας,
Olym. α. 87. What Hyginus relates of Tantalus, *Fab. lxxxii,*
 confirms the emendations, proposed above, both of Spenser
 and Ovid. “ Jupiter Tantalum concredere sua consilia solitus
 erat, et ad epulum deorum admittere: quæ Tantalus ad
 homines renunciavit. Ob id dicitur ad inferos in aquam mediam
 sine corporis stare, semperque sitire; et cum haustum aquæ
 vult fumere, aquam recedere.” So his punishment is related
 in Hom. *Od. λ. 581.* So Spenser, “ Deepe was he drenched
 to the utmost chin.” UPTON.

LIX. 9. ——— give to eat and drinke to mee !] This
 is a Grecism, δὸς ἐμοὶ φαγεῖν καὶ πινεῖν. UPTON.

See the translation of St. Mark vi. 37. “ Give ye them to
 eat,” Δότε αὐτοῖς ὑμεῖς φαγεῖν. TODD.

LX. 4. ——— of mind intemperate,] This is the
 reading of the second edition, and is followed by every sub-
 sequent edition, except that of Mr. Church, which reads, with
 Spenser’s first edition, “ of mind *more temperate* ;” the sense
 of which, in Mr. Church’s opinion, is, From your punishment
 let them learn to be more temperate. But Tantalus, the en-
 sample of *mind intemperate*, that is, suffering the punishment
 of *intemperance*, will convince the reader, I think, that so per-
 spicuous an emendation was made by the poet himself.

TODD.

And eke blaspheming heaven bitterly,
As author of uniuftice, there to let him dye.

LXI.

He lookt a litle further, and espyde
Another Wretch, whose carcass deepe was drent
Within the river which the same did hyde :
But both his handes, most filthy feculent,
Above the water were on high extent,
And faynd to wash themselves incessantly,
Yet nothing cleaner were for fuch intent,
But rather fowler feemed to the eye ;
So loft his labour vaine and ydle induftry.

LXII.

The Knight, him calling, asked who he was ?
Who, lifting up his head, him answerd thus ;
“ I Pilate am, the falseft iudge, alas !
And most uniuft ; that, by unrighteous
And wicked doome, to Iewes despiteous
Delivered up the Lord of Life to dye,
And did acquite a murdrer felonous ;
The whiles my handes I washt in purity,
The whiles my foule was foyld with fowle
iniquity.”

LX. 9. ————— *there to let him dye.*] That is, to lie in eternal punishment ; which is called death in the Scripture language. So Spenser, F. Q. i. ix. 54.

“ Till he should die his last, that is, eternally.” UPTON.

LXI. 7. *Yet nothing cleaner were &c.*] Compare the similar attempt of Shakspeare's Lady Macbeth, A. v. S. i. TODD.

LXII. 8. ————— *in purity,*] In sign of purity. So in *Pfal.* xxvi. 6. “ I will wash mine hands in innocency,” i. e. in token of innocency. TODD.

LXIII.

Infinite moe tormented in like paine
 He there beheld, too long here to be told :
 Ne Mammon would there let him long re-
 mayne,
 For terrour of the tortures manifold,
 In which the damned foules he did behold,
 But roughly him bespake : “ Thou fearefull
 foole,
 Why takest not of that same fruite of gold ?
 Ne fittest downe on that same silver stoole,
 To rest thy weary person in the shadow coole ? ”

LXIII. 8. *Ne fittest downe on that same silver stoole*] Mammon tempts Sir Guyon with the *golden* and forbidden fruit ; which if he had gathered, he had betrayed an avaricious disposition. He tempts him likewise to sit down on the *silver stoole* ; which if he had done, he would have shewn himself a lazy Knight, and deserving the punishment of Theseus for sitting on this slothful seat. See F. Q. i. v. 35. “ Theseus condemned to endlesse sloth by law.” And Virgil, *Æn.* vi. 617.

— “ Sedet, æternumque fedebit

“ Infelix Theseus.” —

Where Taubmannus has the following observation, “ Theseus cum Pirithoo ad rapiendam Proserpinam descendens *super quadam petra confedit*,” (typified in *this silver seat* ; the *forbidden seat* in the mysteries ;) “ à quâ petrâ licet semel ab Hercule avulsus fuerit, post mortem tamen destinatus est, ut in memoriam istius rei æternum in ignescente ista petrâ persideat.” This *silver stoole* is mentioned above, st. 53. “ And in the midst thereof a *silver seat*.” This *stoole*, on which it was unlawful to sit, our poet imaged from the *forbidden seat* in the Eleusinean mysteries. See Meurs. *Eleusin.* p. 10, and the ingenious treatise, concerning these mysteries, of Warburton in his *Divine Legation of Moses*, vol. i. p. 202. Our Knight has now gone through a kind of initiation, and passed all the fiery trials ; and comes out more temperate and just, as silver tried in the fire. UPTON.

LXIV.

All which he did to do him deadly fall
 In frayle intemperaunce through sinfull bayt ;
 To which if he inclyned had at all,
 That dreadfull Feend, which did behinde him
 wayt,
 Would him have rent in thousand peeces
 strayt :
 But he was wary wife in all his way,
 And well perceived his deceptfull sleight,
 Ne suffred lust his safety to betray:
 So goodly did beguile the guyler of his pray.

LXV.

And now he has so long remained theare,
 That vitall powres gan wexe both weake and
 wan
 For want of food and sleepe, which two up-
 beare,

LXIV. 9. ————— of his *pray*.] So the first edition reads, to which those of 1751, Upton, and Church, adhere. All the rest read "*the pray*." TODD.

LXV. 1. *And now he has so long &c.*] Long attention to lucrative pursuits (when better principles that preserve the balance of the mind are not cultivated) brings on a sort of intellectual torpor, a mental paralysis where still so much activity remains, as to suffer the ideas to circulate in a certain track; but all the other faculties are among what Steele aptly calls *the metaphorically defunct*. Compare Dante, *Purg. C. xix.*

" Sì come l' occhio nostro non s' aderse,

" In alto, fisso alle cose terrene,

" Così giustizia quì a terra il merse.

" Come avarizia spense à ciascun bene

" Lo nostro amore, onde *operar perdefi*,

" Così giustizia quì stretti ne tiene &c." BOYD.

Like mightie pillours, this frayle life of man,
 That none without the same endure can :
 For now three dayes of men were full out-
 wrought,
 Since he this hardy enterprize began :
 Forthy great Mammon fayrely he befought
 Into the world to guyde him backe, as he him
 brought.

LXVI.

The god, though loth, yet was conſtraynd t'
 obay ;
 For lenger time, then that, no living wight
 Below the earth might ſuffred be to ſtay :
 So backe againe him brought to living light.
 But all ſo ſoone as his enfeebled ſpright
 Gan ſucke this vitall ayre into his brest,
 As overcome with too exceeding might,
 The life did flit away out of her neſt,
 And all his fences were with deadly fit oppreſt.

LXV. 4. *Like mightie pillours, &c.*] The body is often called a houſe, a temple, &c. which wants its proper pillars to ſupport it; "*our earthly houſe,*" II. Cor. v. 1. Food is called the prop or pillar, in Horace *Sat.* ii. iii. 154, where the reader at his leiſure may conſult the notes of Dr. Bentley.

————— " Ni cibus atque

" *Ingens accedit ſtomacho futura ruenti.*"

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

XXXIV. 1. See Page 445. Compare the *Gesta Romanorum*, chap. cvii. There was an image in the city of Rome, which ſtretched forth its right hand, on the middle finger of which was written STRIKE HERE. For a long time none could

understand the meaning of this mysterious inscription. At length a certain subtle Clerk, who came to see this famous image, observed, as the sun shone against it, the shadow of the inscribed finger on the ground at some distance. He immediately took a spade, and began to dig exactly on that spot. He came at length to a flight of steps which descended far under ground, and led him to a stately palace. Here he entered a hall, where he saw a king and queen sitting at table, with their nobles and a multitude of people, all clothed in rich garments. But no person spake a word. He looked towards one corner, where he saw a polished carbuncle, which illuminated the whole room. In the opposite corner he perceived the figure of a man standing, having a bended bow with an arrow in his hand, as prepared to shoot. On his forehead was written, "I am, who am. Nothing can escape my stroke, not even yonder carbuncle which shines so bright." The Clerk beheld all with amazement; and, entering a chamber, saw the most beautiful ladies working at the loom in purple. But all was silence. He then entered a stable full of the most excellent horses and asses: he touched some of them, and they were instantly turned into stone. He next surveyed all the apartments of the palace, which abounded with all that his wishes could desire. He again visited the hall, and now began to reflect how he should return; "but," says he, "my report of all these wonders will not be believed, unless I carry something back with me." He therefore took from the principal table a golden cup and a golden knife, and placed them in his bosom; when the man, who stood in the corner with the bow, immediately shot at the carbuncle, which he shattered into a thousand pieces. At that moment the hall became dark as night. In this darkness not being able to find his way, he remained in the subterraneous palace, and soon died a miserable death.

In the MORALISATION of this story, the steps, by which the Clerk descends into the earth, are supposed to be the Passions. The palace, so richly stored, is the World with all its vanities and temptations. The figure with the bow bent is Death, and the carbuncle is Human Life. The Clerk suffers for his avarice in coveting and seizing what was not his own; and no sooner has he taken the golden knife and cup, that is, enriched himself with the goods of this world, than he is delivered up to the gloom and horrors of the grave.

Spenser seems to have distantly remembered this fable, where the Fiend, expecting Sir Guyon will be tempted to snatch some of the treasures of the subterraneous *House of Richesse* which are displayed in his view, is prepared to fasten upon him:

“ Thereat the Feend his gnawing teeth did grate,

“ And griev'd so long to lack his greedie pray : &c.

This story was originally invented of pope Gerbert, or Sylvester the second, who died in the year 1003. He was eminently learned in the mathematical sciences, and on that account was styled a magician. William of Malmesbury is, I believe, the first writer now extant by whom it is recorded : and he produces it partly to show, that Gerbert was not always successful in those attempts, which he so frequently practised, to discover treasures hid in the earth by the application of the necromantick arts. I will translate Malmesbury's narration of this fable, as it varies in some of the circumstances, and has some heightenings of the fiction. “ At Rome there was a brazen statue, extending the forefinger of the right hand ; and on its forehead was written *Strike here*. Being suspected to conceal a treasure, it had received many bruises, from the credulous, and ignorant, in their endeavours to open it. At length Gerbert unriddled the mystery. At noon-day observing the reflection of the forefinger on the ground, he marked the spot. At night he came to the place, with a page carrying a lamp. There, by a magical operation, he opened a wide passage in the earth ; through which they both descended, and came to a vast palace. The walls, the beams, and the whole structure, were of gold : They saw golden images of knights playing at chess, with a king and queen of gold at a banquet, with numerous attendants in gold, and cups of immense size and value. In a recess was a carbuncle, whose lustre illuminated the whole palace : opposite to which stood a figure with a bended bow. As they attempted to touch some of the rich furniture, all the golden images seemed to rush upon them. Gerbert was too wise to attempt this a second time : but the page was bold enough to snatch from the table a golden knife of exquisite workmanship. At that moment, all the golden images rose up with a dreadful noise ; the figure with the bow shot at the carbuncle ; and a total darkness ensued. The page then replaced the knife ; otherwise, they both would have suffered a cruel death.” T. WARTON.

END OF THE THIRD VOLUME.

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