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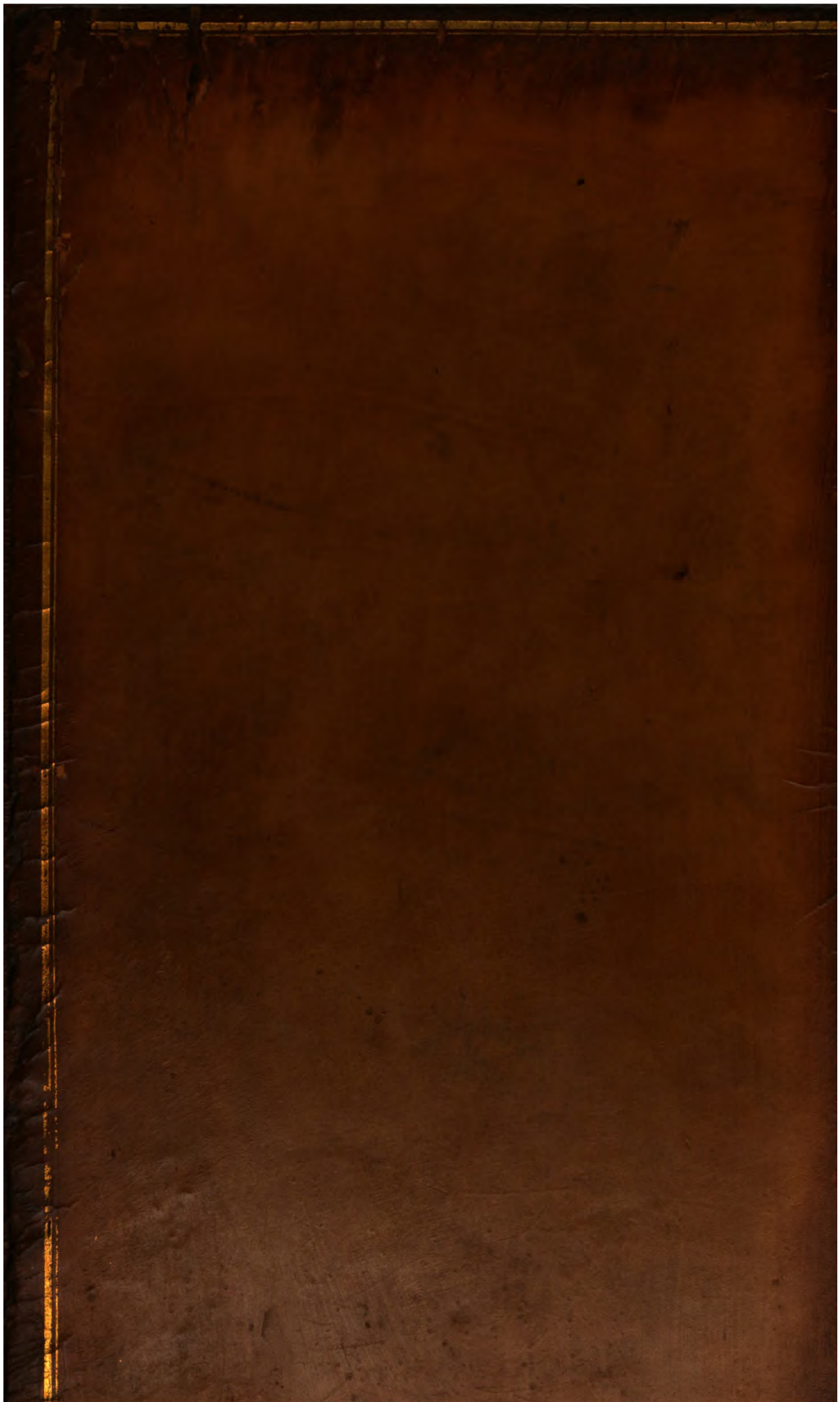
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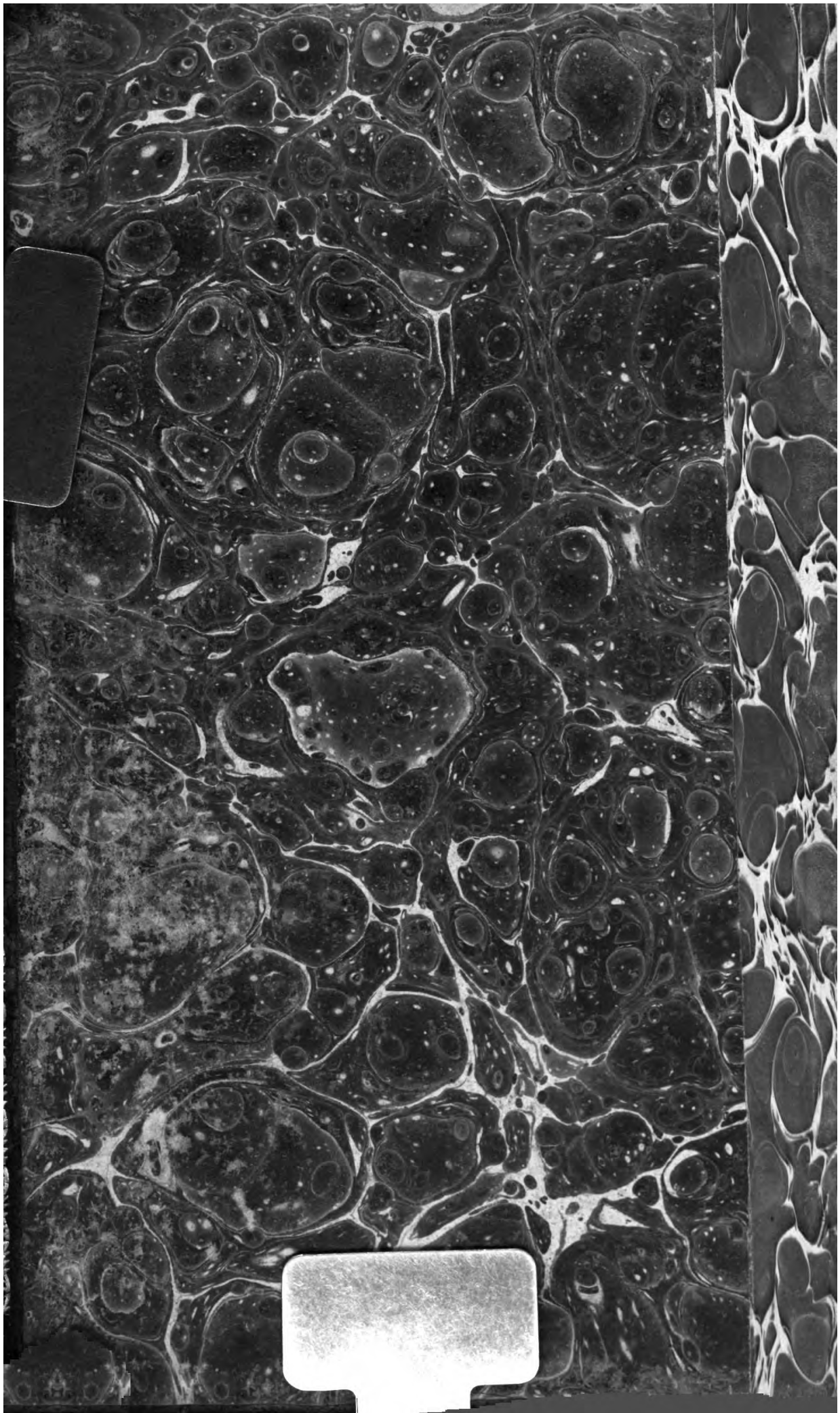
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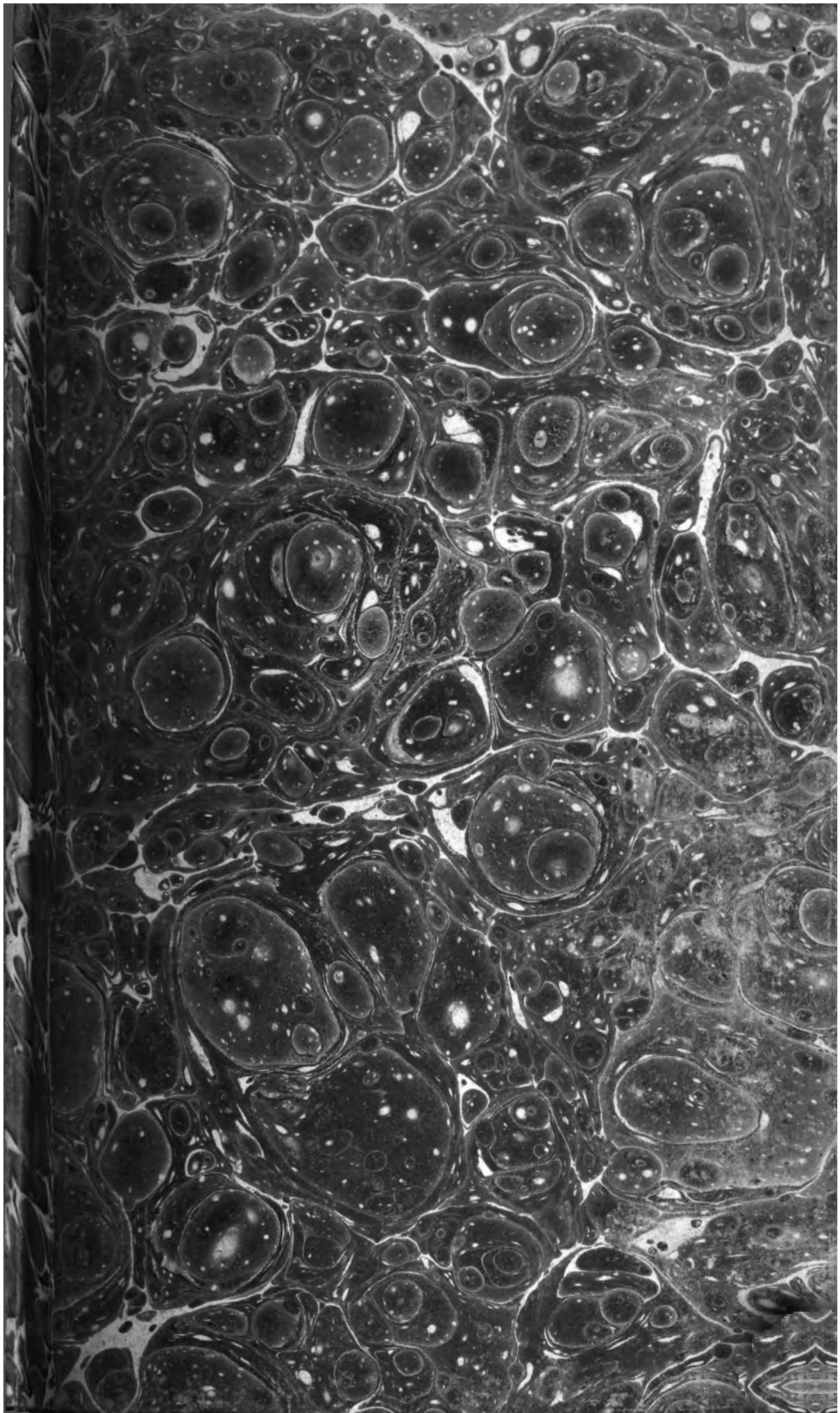
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Engraved by J. Collyer, A.

EDMUND SPENSER.

*From the original painting in the possession of the Earl of Trimont.
at Dupplin Castle.*

Published as the Act directs by F.C. & J. Rivington May 1. 1805

THE
WORKS
OF
EDMUND SPENSER.

IN EIGHT VOLUMES.

WITH THE
PRINCIPAL ILLUSTRATIONS

OF
VARIOUS COMMENTATORS.

TO WHICH ARE ADDED,
NOTES, SOME ACCOUNT OF THE LIFE OF SPENSER,
AND
A GLOSSARIAL AND OTHER INDEXES.

BY THE
REV. HENRY JOHN TODD, M.A. F.A.S.
RECTOR OF ALLHALLOWS, LOMBARD-STREET, LONDON, &c.

Our sage ferious Spenser, whom I dare be known to
think a better teacher than Scotus or Aquinas.

Milton's Arcopagitica.

No man was ever born with a greater genius, or had
more knowledge to support it, than Spenser.

Dryden's Discourse on Epick Poetry.

VOLUME THE FIRST.

LONDON :

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

1805.

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1870

THE
MAGAZINE
OF
THE
ROYAL
SOCIETY

OF
THE
ROYAL
SOCIETY
OF
LONDON

Bye and Law, Printers, St John's Square, Clerkenwell.

TO THE
KING.

SIR,

THE gracious permission of dedicating the Works of Spenser to your Majesty, with which I have been honoured, has been a principal source of encouragement to me in the labour bestowed on the illustration of those Works; and will be the constant theme of my gratitude.

In calling to mind your Majesty's love of literature; of that literature especially which promotes the good of society, while it affords the highest delight to the imagination; my encouragement has been an humble hope that your Majesty may find in these volumes, however numerous my own imperfections in them may be, some circumstances respecting the MORAL POET, till now untold. Of my gratitude it cannot but be the perpetual

DEDICATION.

subject, that I have been thus allowed to testify the reverence, with which I am impressed, of your Majesty's illustrious conduct, in all the duties, and in all the charities, of publick and domestick life.

I have the honour and happiness to be,

May it please your Majesty,

with the most dutiful respect,

your Majesty's faithful and

devoted subject and servant,

HENRY JOHN TODD,

PREFACE.

THE Publick is here presented with the first edition of Spenser's Works, to which the illustrations of various authors have been subjoined.

The text of this edition is given from a careful collation of the various poems, which were published while the author lived; and from an attention to the mutual help in regard to correction, as well as to the choice of phraseology and orthography, which the several editions of those poems afford. And of the View of the State of Ireland the first edition, published long after the death of Spenser by Sir James Ware, occasionally compared with ^a manuscript readings of authority, has been exactly followed.

Of the Faerie Queene two separate editions, by Mr. Upton and Mr. Church, appeared in 1758; in which the diligence and utility of collation, more especially by the latter of these gentlemen, are as obvious as they are important; in which the original orthography has been judiciously followed; in which, however, some few variations may be observed. It has therefore been a part of my business to compare and adjust the readings also of these editors.

^a See an account of these manuscripts, vol. viii. p. 386. Of Spenser's Miscellaneous Poems there are some transcripts in the British Museum, but of no importance.

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Of the Miscellaneous Poems every edition, subsequent to the original publications, has been more or less distinguished by innovation and error; by innovation, which often perplexes what is originally perspicuous; and by error, which has sometimes converted what is serious into ridicule.

The text of Spenser has been reduced to modern orthography by Hughes. Yet he professed to follow, *for the most part*, in his edition of the Works, the old spelling. He even apologised for his fidelity: "This," he says, "may be thought, by some, too strict and precise; yet there was a necessity for it; not only to shew the true state of our language, as Spenser wrote it; but to keep the exact sense, which would sometimes be *changed* by the variation of syllable or a letter." Of this *change*, however, as Mr. Church and Mr. Warton have observed, there are numberless instances in Hughes's edition. He seems indeed to have followed, in several respects, the folio edition of Spenser's Works published in 1679; in the adoption of readings not genuine, in the narration of unauthenticated circumstances respecting Spenser, and in the careless extracts from the Letters between the poet and his friend. Of this modernised text, Richardson, the author of Pamela, as it appears in the late publication of his Letters, has expressed his disapprobation; but at the same time has been mistaken in assigning to Rowe the edition which had been conducted by Hughes. Richardson also once entertained an intention, with the fulfilment of which

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the world of letters must have been highly gratified, of presenting to the publick an unadulterated edition of the poet. But the task of collation, it seems, became wearisome to him.

In late editions of the British poets, Spenser is unjustly presented in a piebald suit; for the Faerie Queene has been printed from the text of Upton, and the Miscellaneous Poems from the text of Hughes.

In the present edition, the antiquated spelling of the poet is altogether retained. "It is sufficient," if I may apply to this circumstance the just observation of Dr. Johnson respecting the diction of Shakspeare, "that *the words are Spenser's*. If phraseology is to be changed as words grow uncouth by disuse, or gross by vulgarity, the history of every language will be lost; we shall no longer have the words of any author; and, as these alterations will be often unskilfully made, we shall in time have very little of his meaning." And indeed if the text of Spenser, in the progress of English literature, had been *constantly* examined; I may be permitted, I hope, respectfully to observe that, in the invaluable Dictionary of Johnson himself, some words could not have been admitted as the words of Spenser; that, in the Remarks of Dr. Jortin, some conjectures would have been found needless; and that, in the Observations even of Warton, a censure or two would never have appeared.

^b Note on the word *hugger-mugger* in *Hamlet*.

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In regard to the Notes, which accompany this edition; they are selected from authors, to whose taste and learning the publick has paid the greatest deference; from the labours of Jortin and Hurd; and more extensively from those of Warton; as well as from the excellent illustrations of Upton, and from the important remarks of Church, in their respective editions of the Faerie Queene. To the Faerie Queene I have prefixed dissertations, relating both to the history and the criticism of the poem, from Hughes, and Spence, as well as from Warton, Hurd, and Upton; and to these I have ventured to subjoin a few remarks. My own notes on the several poems, which I have presumed to lay before the publick, consist not only of regulations of the text; but also of explanations arising from some attention to the literature of the age in which Spenser lived; the eager imitation of all that was Italian, and the prevailing taste for whatever was romantick. I have also added a very humble account of the Life of Spenser, drawn from authentick records; the curiosity and importance of which will, I trust, be admitted, by the liberal and candid, as an apology for the want of biographical elegance. The reader will, with me, lament that even the materials which I have brought together, and that materials still more interesting, were not obtained by Johnson; for Johnson long since said, that he would have readily favoured the world, and gratified his love-

^c Boswell's Life of Johnson, vol. iv. p. 439. 3d. edit.

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reign, by a Life of Spenser, if he had been able to obtain any new materials for the purpose. To the Works I have subjoined such Indexes, as point to the explanation of words and phrases, as well as to ancient accentuation and poetick licence; and particularise the most important circumstances in the Life, Preliminary Illustrations, and Notes.

It remains that I should acknowledge the obligations which I have received, in regard to the formation of this edition. To the late, and present, Archbishop of Canterbury I have been particularly indebted for the permission to make such extracts from the fine collection of Manuscripts in the Library at Lambeth, as might be subservient to my purpose; and, in expressing my sincerest thanks on this occasion, I am bound to add the sentiments of gratitude with which I am impressed, by the honourable appointment of their Graces to the custody of those Manuscripts. Of manuscript as well as of printed information another eminent source has been found, in the invaluable collection of the present Marquis of Stafford; a nobleman, whose distinguished regard for literature readily induced him to permit this accession to literary history; a nobleman, to whose munificence also, accompanying the care of his books and manuscripts, I am proud to own the most grateful debt. Nor may I omit my thanks to the learned librarian of Trinity College, Dublin, for some valuable extracts relating to the family of Spenser from manuscripts in that Library; as well as to the Master and Fellows of Gonyville

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and Caius College, and to the Master of Emmanuel College, Cambridge, for their obliging attention in assisting my inquiries at that university, and for permission to copy from their manuscripts some curious illustrations.

The information from Dublin has been most obligingly transmitted to me by Joseph Cooper Walker, Esq. accompanied with many remarks of peculiar elegance and propriety; as indeed might be expected from a gentleman, who has so ably illustrated the literature of Ireland and Italy. To these remarks have been also added observations by his friends; some of which, however, arrived too late for admission into the volumes to which they would have belonged. To the reverend John Warton, the son of Dr. Joseph Warton, I am highly indebted for the use of the second folio edition of Spenser's Works, the margins of which contain the manuscript notes of his uncle, the reverend Thomas Warton. These notes, as far as they relate to the Faerie Queene, are the rudiments of the admirable Observations on that poem long since published; but, in regard to the remaining Poems, they are often new, curious, and highly interesting; and are inserted in their proper places. With the use of other manuscript information by Mr. Thomas Warton I have been also indulged by his learned nephew; from whom, I may here be permitted to add, the world may shortly expect a most interesting and valuable edition of the Poetical Works of Dryden, with the notes of Dr. Joseph Warton, and

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with his own. A copy of Mr. Upton's text of the Faerie Queene, with his own manuscript remarks in the margin, has been also kindly entrusted to me by the reverend Mr. Dunster. But these remarks are merely intended as references to the subject of the notes, which were printed after the text; a circumstance alluded to by Mr. Upton himself.

To Mr. Archdeacon Nares, Mr. Isaac Reed, Mr. Waldron, Mr. G. Chalmers, and Mr. T. Park, I have been particularly obliged by the use of several early editions of Spenser's Poems, and of several scarce and curious works essential to my plan; and to Mr. Brand, by the important communication respecting the death of the poet. The permission of having the portrait at Dupplin Castle copied for this edition, was obtained by the kind application of the Earl Gower to the present Earl of Kinnoul; and adds to the obligations, by which I am bound to his lordship's family. The drawing was procured, in consequence of the direction given to the artist by Mr. Davies, one of the proprietors of this edition.

The following pages might have been augmented with illustrations, of various kinds, if I had not been fearful of extending the edition to an unreasonable length. For all the deficiencies, and all the errors, of which my edition may be accused, let me implore pardon in the words of a predecessor, and disarm the reader of half his indignation: "We ought to judge of the editions of books, as

♦ Mr. Church, in his Preface.

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we judge of men. None are absolutely perfect; and the best are good only by comparison. And that man, and that edition, will always be esteemed the best, which is most useful and has fewest faults." If I have contributed but a mite to the literature of my country, and have introduced the reader to a more intimate acquaintance with the Works of the MORAL POET, of a poet also "who makes such perpetual and powerful appeals to the fancy," I shall consider my labour well bestowed; and, after the example of Mr. Warton, but at the most respectful distance, adopt the words of Spenser himself:

"The waies, through which my weary steps I guyde
In this delightfull land of Faery,
Are so exceeding spacious and wyde,
And sprinckled with such sweet variety
Of all that pleasant is to eare or eye,
That I, nigh raviht with rare thoughts delight,
My tedious travell doe forget thereby;
And, when I gin to feele decay of might,
It strength to me supplies and chears my dulled spright."

HENRY J. TODD.

London, June 13, 1805.

* Mr. Warton, at the close of his Observations.

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SOME ACCOUNT
OF THE
LIFE OF SPENSER.

EDMUND SPENSER, descended from the^a ancient and honourable family of Spencer, was born in London in^b East Smithfield by the Tower, probably about the year 1558. In what school he received the first part of education, it has not been recorded. But we find that he was admitted, as a fizer, of Pembroke-Hall in Cambridge, on May 20. 1569; that he proceeded to the degree of Batchelor of Arts, Jan. 16. 1572-3; and to that of Master of Arts, June 26. 1576^c.

That Spenser cultivated, with successful attention, what is useful as well as elegant in academical learning; is evident by the abun-

^a See his *Colin Clouts come home again*, ver. 538; his Dedication of *Muiopotmos* to Lady Carew; and the circumstance more fully noticed in the remarks, offered in this account of Spenser's Life, on that Dedication.

^b Oldys's manuscript additions to Winstanley's Lives of the most famous English poets, copied by Isaac Reed Esqr.

^c Prefixed by Dr. Farmer, in his own hand-writing, to the first volume of Hughes's second edition of Spenser, in the possession of Isaac Reed Esqr. See also Chalmers's *Suppl. Apology* &c. p. 23.

dance of classical allusions in his works, and by the accustomed moral of his song. At Cambridge he formed an ^d intimacy with Gabriel Harvey, first of Christ's College, afterwards of Trinity Hall; who became Doctor of Laws in 1585, and survived his friend more than thirty years. The correspondence between Spenser and Harvey will present to the reader several interesting particulars respecting both. That Spenser was an unsuccessful candidate for a fellowship in Pembroke-Hall, in competition with Andrews, afterwards the well-known prelate; the best-informed biographers of the poet have long since ^e disproved. The rival of

^d See a long account of Harvey in Wood's *Athenæ Oxon.* Vol. 1. Fasti, col. 128. And a List of his writings in Tanner's *Bibliotheca Brit-Hib.* p. 362. See also the remark of E. K. the commentator on the *Shepherd's Calendar*, in the ninth Eclogue, vol. i. p. 160.—Webbe, in his *Discourse of English Poetrie*, 1586, asserts that Harvey was the "most special friende" of Spenser. Nash, however, the avowed enemy of Harvey, repeatedly ridicules Harvey's boast of his friendship with Spenser; and, notwithstanding his animadversions on Harvey's railing, rails with equal if not greater flippancy and petulance himself. He may ridicule Harvey's hexameters, as much as he pleases; of which kind of verses in English, Harvey indeed pompously announces himself as the inventor. But he cannot detract from the general merit of Harvey both as a poet and a scholar. His beautiful poem, prefixed to the *Faerie Queene*, and signed *Hobbinol*, bespeaks an elegant and well-turned mind. Among his works are several productions of great ingenuity and profound research.

^e See the Life of Spenser prefixed to the edition of the *Faerie Queene*, in 1751; the *Biographia Britannica*, vol. 6. Art. Spenser, &c.

Andrews was Thomas Dove, afterwards Bishop of Peterborough. That, some disappointment, however, had occurred, in regard to Spenser's academical views; and that some disagreement had taken place between him and the master or tutor of the society; is rendered highly probable by the following passage in Harvey's Letter to him, at the close of his *short but sharpe and learned iudgement of Earthquakes*, dated April 7. 1580, and printed in the same year, p. 29. "And wil you needes have my testimoniall of *youre old Controllers* new behaviour? A busy and dizey heade; a brazen forehead; a ledden braine; a wooden wit; a copper face; ^f a stony breast; a factious and elvish hearte; a founder of novelties; a confounder of his owne and his friends good gifts; a morning bookeworm; an afternoone maltworm; a right juggler, as ful of his sleights, wyles, fetches, casts of Legerdemaine, toyes to

^f This quotation certainly exhibits a choice example of Harvey's talent in the language of abuse; and Nash fails not to remind him of his "singular liberalitie and bountie in bestowing this *beautifull encomium* upon Doctour Perne," in his *Four Letters confuted*, 1592. Sign. E. 2.—The author of the Life of Spenser, in the *Biographia Britannica*, has suffered a singular error of the press, in this passage of Harvey's Letter, to pass unnoticed; by which, however, I grant, the severity of Harvey is somewhat *softened*; viz. "a copper face; a *sattin* breast, &c." The same ludicrous mistake occurs in the Life of Spenser, which is given in the *Supplement to the Univerfal Magazine*, vol. xlix. p. 33, &c.

mocke apes withal, odde shiftes, and knavish practizes, as his skin can holde:" He then proceeds to reprobate the circumstance of "many *pupils*, jackemates and hayle-fellowes-wel-met with their *tutors*; and, by your leave, some too, because forsooth they be gentlemen or great heires or a little neater and gayer than their fellowes, (shall I say it for shame? beleeve me, tis too true,) *their very own tutors!*" To the notice of this abuse in academical instruction he subjoins a copious list of Latin reflections, full of indignation at its existence; one of which seems to point at the disagreement already mentioned: "*Cætèra ferè, UT OLIM: Bellum inter capita et membra continuatum.*" After having taken his last degree in Arts, therefore, we must suppose Spenser to have retired immediately from Cambridge; having no fortune to support an independent residence there, and apparently no prospect of furtherance in the society to which he belonged. It is remarkable, however, that he makes no mention of Pembroke-Hall either in his Letters or his poetry. The University he has repeatedly celebrated with filial regard.

It is said that he now went to reside with some relations in the North of England; not perhaps, as is vaguely asserted by most of his

biographers, as a mere pensioner on their bounty, but perhaps as a tutor to some young friend. However, he now employed his poetical abilities, no doubt, on various occasions. I conceive it to be very probable that, long before this time, he had given proof of his attachment to the Muses, while at the same time he concealed his name, in several poems which are to be found in the ^s *Theatre for Worldlings*; a work published in the year, in which he had become a member of the University. The similarity, almost minutely exact, of these poems to Spenser's *Visions*; to his *Visions of Petrarch* in particular, FORMERLY TRANSLATED, as the title tells us; is otherwise not easily to be explained. Spenser needed not to borrow such petty aids to fame. But my supposition, I think, is strengthened by the following observation, made by Harvey to Spenser in a second letter, edit. 1580. p. 41. "I like your *Dreames* passingly well; and the rather, because they favour of that singular extraordinary veine and invention, whiche I ever fancied moste, and in a manner admired onelye in Lucian, Petrarche, Aretine, Pasquill, and all the most delicate and fine-conceited Gre-

^s See the account which I have given of this work, and the numerous extracts which I have selected from it, in vol. 7. p. 507, p. 525, &c.

cians and Italians; (for the Romanes to speake of, are but verye ciphars in this kinde;) whose chiefest endeavour and drifte was, to have nothing vulgare; but in some respecte or other, and especially in *lively hyperbolicall amplifications*, rare, quaint, and odde in every pointe, and, as a man would saye, a degree or two at the leaste above the reache and compasse of a common schollers capacite. In which respect notwithstanding, as well for the singularitie of the manner as the divinitie of the matter, I hearde once a Divine preferre *Saint Johns Revelation* before al the veriest *Metaphysical Visions*, and iollyest conceited *Dreames* or *Extasies*, that ever were devised by one or other, how admirable or superexcellent soever they seemed otherwise to the worlde. And truely I am so confirmed in this opinion, that, when I bethinke me of the verie notablest and moste wonderful propheticall or poeticall Vision that ever I read or hearde, me seemeth the proportion is so unequall, that there hardly appeareth any semblaunce of comparison; no more in a manner (specially for poets) than doth betweene the incomprehensible Wisedome of God, and the sensible wit of man. But what needeth this digression betweene you and me? I dare saye you wyll hold your selfe reasonably wel

fatisfied, if youre *Dreames* be but as well esteemed of in Englande as *Petrarches Visions* be in Italy: which, I assure you, is the very worst I wish you." The author of the Life of Spenser, prefixed to Mr. Church's edition of the *Faerie Queene*, makes this observation on Spenser's *Visions*; that they are little things, done probably when Spenser was *young*, according to the taste of the times for *Emblems*. The *Theatre for Worldlings*, I must add, evidently presents a series of *Emblems*. It may be therefore not unreasonably supposed that the *Visions* in that book; the *Dreams* commended by Harvey; and the *Visions* published by the bookseller while Spenser was in Ireland, which now regularly form a part of his Works; are originally the same composition, since altered and improved.

E. K. the commentator on the *Shepherds Calender*, first published in 1579, informs us, that, beside the *Dreams*, the ^h *Legends* and *Court of Cupid* were then finished by Spenser, as well as his *Translation of Moschus's Idyllion of wandering Love*. He also relates that Spenser had written a Discourse under the title of the ⁱ *English Poet*; and that he purposed to pre-

^h See the Epistle prefixed to the *Shepherds Calender*, and the notes on the third Eclogue, vol. 1. p. 58.

ⁱ See the Argument to the tenth Eclogue.

sent it to the publick : but he fulfilled not his intention. Spenser, in his Letter to Gabriel Harvey, dated October 16. 1579, speaks of “ *His Slomber*, and other pamphlets” intended to be dedicated to Sir Philip Sidney, and in his Letter dated April 10. 1580, mentions also that his “ *Dreames and Dying Pellicane* were then fully finished ;” and that he designed soon “ to fette forthe a booke, entitled *Epithalamion Thamefis*.” In the same Letter he also speaks of his *Stemmata Dudleiana*. These *Legends*, *Court of Cupid*, and *Epithalamion*, appear to be closely connected with circumstances since admitted into the *Faerie Queene* ^k.

Sufficient has been said to prove the industry of Spenser, after his retirement from the banks of Cam. But the praise due to his diligence and genius must be highly augmented, when we add his *Shepherds Calender* to the list of his labours already mentioned ; which was published in 1579. Of this elegant Poem much is devoted to complaints, such as tender and unsuccessful lovers breathe ; and a considerable part to observations that bespeak a pensive and a feeling mind. While resident in the North, he had fallen in love with a mistress, of no

^k See the *Faer. Qu.* Book iii. C. xii. st. 5, 6, &c. Book iv. Canto ii. st. 10, 11, &c.

ordinary accomplishments, whom he has recorded under the name of ¹ *Rosalind*; who, after trifling with his honourable affection, preferred his rival. To subjects of this kind the pipe of pastoral poetry is often tuned; and thus Spenser foothered his unfortunate passion; while, in these plaintive strains, he has also interwoven several circumstances relating to his own history and to that of contemporary persons.

Before the publication of the *Shepherds Calender*, he had been induced, by the advice of his friend Harvey, to quit his obscure abode in the country, and to remove to London. This removal is dated by Mr. Ball, in his *Life of Spenser* prefixed to his edition of the *Calender*, in 1578. By Harvey, it is generally allowed, he was introduced to the accomplished Philip Sidney; who, justly appreciating the talents of Spenser, recommended him to his uncle the Earl of Leicester. The poet was also invited

¹ See what E. K. relates of this hard-hearted fair, in his notes on the first Eclogue, vol. 1. p. 30. The author of the *Life of Spenser*, prefixed to Church's edition of the *Faerie Queene*, observes, in consequence of E. K.'s information, *that the name being well ordered will betray the VERY NAME of Spenser's Love and Mistress*, "that as *Rose* is a common Christian name, so in *Kent* among the Gentry under Henry VI. in Fuller's *Worthies*, we find in *Canterbury* the name of *John Lynde*."—If *Rose Lynde* be the person designed, she has the honour also to have her poetical name adopted by Dr. Lodge, a contemporary poet with Spenser, who wrote a collection of Sonnets entitled *Rosalind*; and by Shakspeare, who has presented us with a very engaging *Rosalind*, in *As you like it*.

to the family-seat of Sidney at Penshurst in Kent, where he was probably employed in some literary service, and at least assisted, we may suppose, the Platonick and chivalrous studies of the gallant and learned youth who had thus kindly noticed him. We may thus understand the passage, as well the old commentators remark, in the fourth Eclogue, ver. 21.

Colin thou kenst, the *southerne shepherds boye*;
Him Love hath wounded &c.

“ Seemeth hereby,” says E. K., “ that Colin *pertaineth* to some Southern nobleman, and perhaps in Surrey, or *Kent* the rather, because he so often nameth the *Kentish* downes, and before *As lithe as lasse of KENT*.” In the sixth Eclogue also, where Hobbinol advises Colin to forsake the soil that had bewitched him, and to repair to vales more fruitful, the commentator informs us that this is no poetical fiction, but a true description of the advice to which the poet had wisely listened. In the tenth Eclogue, Spenser celebrates the Earl of Leicester as “ the Worthy whom the Queen loves best;” according to E. K.’s illustration. The eleventh is conjectured to have been written at Penshurst. Nor was the poet unnoticed, in regard to his advancement in the world, by this nobleman; as we shall presently see.

The Dedication, therefore, of the Shepherds Calender to "Maister Philip Sidney" is a proof of gratitude as well as of judgement; to which the poet, "not obvious, not obtrusive," modestly subscribes himself *Immerito*; by which appellation also Harvey afterwards addresses him in his Letters. The commentator on the Calender has prefixed to the Poem a Letter to Harvey, which displays with remarkable acuteness the design of the Pastoral; in which Spenser is stiled the *unknown* and *new* poet, but who, "as soon as he shall be known, shall be beloved of all, embraced of the most, and wondered at of the best." Congenial as we may suppose the studies of Sidney and Spenser to have been, Sidney has not however given unqualified^m praise to the Calender. "The Shepherds Kalender," he says, in his *Defence of Poesie*, "hath much *poetrie* in his Eclogues, indeede

^m Sir Philip, however, in his *Defence of Poesie*, evidently alludes, with particular commendation, in the following passage, to the satirical turn of the *Shepherds Calender*: "Is it then the *Pastorall Poeme* which is misliked? (For perchance where the hedge is lowest they will soonest leap over.) Is the poor pipe disdained, which sometimes, out of Melibeus' mouth, can shewe the miserie of people under hard lords and ravening souldiers? And againe by *Tityrus*, what blessednesse is derived to them that lye lowest, from the goodnesse of them that sit highest? Sometimes, under *the prettie tales of wolves and sheepe*, can include the whole considerations of wrong doing and patience; sometimes shew that contentions for trifles can get but a trifling victorie, &c."

worthie the reading if I be not deceived. That same framing of his stile to an old rusticke language, I dare not allow; since neither Theocritus in Greeke, Virgil in Latin, nor Sannazarius in Italian, did affect it." Yet Webbe, in his *Discourse of English Poetry*, can find no blemish existing in it; and Francis Meres, in his *Wit's Treasury*, says, "As Theocritus is famed for his Idyllia in Greek, and Virgil for his Ecloges in Latin; so Spenser, their imitator in his Shepheards Calendar, is renowned for the like argument, and honoured for fine poetical invention and most exquisite wit." The Poem indeed gained so many admirers as to pass through ⁿ five editions while Spenser lived. Yet the *name* of Spenser, as the author, appears for some time to have been not generally known. For to a manuscript translation of the poem into Latin verse by John Dove, preserved in the ° Library of Caius College Cambridge, a Dedication to the Dean and Subdean of

* Viz. in 1579, 1581, 1586, 1591, 1597.

° Numbered 595 in the valuable collection of manuscripts belonging to this society. While I was at Cambridge in the summer of 1803, in search of materials for this edition, the manuscript had been mislaid. On its being afterwards found, the Master of the College very obligingly committed it to the care of one of the Fellows who was coming to London, in order that I might, without further trouble, make such use of it as I should think proper. I am proud to acknowledge this mark of literary kindness.

Christ Church Oxford is prefixed, which shews that the translator had never heard of *Spenser*, and had never seen the *first* edition of what he had translated. The Dean and Subdean, to whom this translation is addressed, are Dr. James and Dr. Heton, of whom the former held the Deanery from 1584 to 1596. It is remarkable that the translator speaks of this *unowned* poem (to adopt the translator's own allusion) as almost buried in oblivion: "Prodiit (ornatissimi viri) anno salutis 1581 libellus quidam ἀδελφοποιος rithmo Anglicano elegantèr compositus, qui vulgari nomine et titulo Calendarium Pastorum inscribebatur, insignissimo D. P. Sidneio dedicatus, cui tum noviter divulgato docti vehementèr applauserunt. Quia illustrissimus eques suo patrocínio non indignum iudicavit, eundem etiam latinitate donatum in vestri nominis dignitate apparere volui, vestrum nomen conjunctim affari, vos patronos asciscere, partim ut aliquam observantiæ meæ significationem vobis darem quibus me plurimum debere agnosco, partim ut *hoc opusculum jam penè deletum et quasi sepultum* de novo vestræ lectioni secundo commendarem; vel, si non integrum, saltem *Æglogas 7, 9, etc.* quibus sensus inest longè divinissimus. Spero vobis non ingratum fore hoc meum studium, quum non fitis Morrelli,

non Davides, non Palinodi, et pseudapostoli; sed Algrindi, sed Pierci, et Thomalini, orthodoxi pastores, &c." The poetical translation is by no means indifferent; and there is subjoined to it an Elegy, in very respectable Latin hexameters, on the death of *Algrind*, that is, Archbishop *Grindal*, whom Spenser designs, in his fifth Eclogue, under ^p that anagrammatick name; as in the seventh he also designs Bishop Elmer or Aylmer, under ^q that of *Morrell*.

If Mr. Dove's translation has represented the fame of the Shepherds Calender as sleeping, let us oppose to his evidence the acknowledged

^p Archbishop Grindal appears, by these commendations of Spenser and Dove, to have been greatly respected on account of the mildness of his disposition. The puritans claimed him, unjustly, as their own. Dr. Drant, another contemporary poet, (of whom further mention is presently made,) wrote and published a poem also in praise of Grindal, which he named, by way of eminence, *Praesul*. The memory of Grindal indeed will continue to be the theme of gratitude, while Queen's College Oxford, and Pembroke Hall Cambridge, shall exist. See Strype's Life of this prelate.

^q Dr. Elmer or Aylmer, Bishop of London, excited the displeasure of Spenser perhaps, in consequence of his ceasing to inveigh against the superior clergy; for "when he first became a preacher," says Sir John Harington, "he followed the popular phrase and fashion of the younger divines of those tymes, which was to *inveigh against the superfluities of the churchmen*:—of which not long after, by reading and conference, he was thoroughly cured.—Certain it is, no bishop was more persecuted and taunted *by the puritans of all sorts* then he was, by lybells, by scoffs, by open railing, and privy backbiting." *Briefe View of the State of the Ch. of Eng.* 12mo. 1653, p. 18. See also a slander upon this bishop refuted in Fulke's *Retentive to stay good Christians in true Faith*, 12mo. Lond. 1580, p. 59.

utility of the poem, within the period in which he deplores its *supposed burial*, as subservient not only to the solacing the troubled spirit, but to the illustration of perhaps the most abstruse subject within the circle of English literature, *The Logick of the Law!* Abraham Fraunce, (a poet as well as a barrister, and the friend of Sir Philip Sidney,) who tells us that “ seven yeares were almost overgone him since he began to be a medler with Logicall meditations,” published in 1588 “ *The Lawiers Logike;*” and in his Preface he says he had read his meditations six times over within the seven years, “ thrise at S. Iohns colledge in Cambridge, thrise at Grays Inne in London. After application of Logike to Lawe,” he continues, “ and examination, of Lawe by Logike, I made playne the precepts of the one by the practise of the other, and called my booke, *The Lawyers Logike;* not as though Logike were tyed

“ *The Lawiers Logike, exemplifying the præcepts of Logike by the practise of the common Lawe, by Abraham Fraunce, Lond. 1588.*” 4to. A poetical Dedication to Henry Earle of Pembroke is prefixed. Fraunce is a writer of verses, and shines particularly as an English *hexametrift*. His *Countesse of Pembrokes Yvychurch*, and his translation of part of Heliodorus, are written in melodious dactyls and spondees, to the no small admiration of Sidney, Harvey, &c. Sidney adopted, in his *Arcadia*, almost every kind of Latin verse for his English songs. Fraunce appears to have been intimate with Spenser, and to have seen the *Faerie Queene* long before it was published. See the note on *Faer*, Qu. B. i. C. vii. st. 32.

only unto Law, but for that our Law is most fit to expresse the præcepts of Logike. Yet, because many love Logike that never learne Lawe, I have reteyned those ould examples of *the new Shepherds Kalender*, which I first gathered; and thereunto added thease also out of our Law bookes, which I lately collected.”—I select a pithy illustration from the tenth chapter of the first book: “Of Opposites. Opposites are eyther Disparates or contraries. Disparates are fundry opposites wherof one is equally and in like manner opposed unto many. Hobbinoll in Aprill in his song of Elifa:

Bring here the pincke, and purple cullambine,
with gelliflowres:
Bring coronations, and fops in wine, &c. &c.

All which herbes bee equally differing one from another, and are therefore Disparates. M. Plowden, Fol. 170. a. b. Mes vn grosse nosme poyet conteigner diuers choses corporall, come Manor, Monastery, Rectory, Castell, Honor, et tiels semblables. Car eux font choses compound, et poyent conteyner tout ensemble messuages, terres, prees, bois, et tiels semblables.” I will add another instance, which may perhaps entitle me to the thanks of the next editor of Plowden, as it exhibits a *correction* of that great lawyer! “Of Contraries.

Repugnant arguments bee fuch contraries, whereof one is fo opposite to one, or at the most to two, as that there can never any agreement bee found betweene them. So warre is onely opposite to peace: but covetousness to liberality and prodigality, yet more to prodigality. Perigot in August:

Ah Willy, when the hart is ill assayde,
How can bagpipe or ioyns be well apayde?

Maister Plowden, Fol. 467. a. Et issint il apiert *diversitie*, (hee should have sayde rather *Repugnancy*;) enter les deux equities; car l'un abridge, l'auter enlarge; l'un dymynisha, l'auter amplifie; l'un tolla de le letter, l'auter ad al ceo."

These remarkable circumstances relating to the first publication, by which Spenser became distinguished, being noticed; it is now necessary to turn to his correspondence with Harvey. And the following Letter will at once inform us of his situation, his employment of time, and his expectations.

*"To the Worshipfull his very singular good friend,
Maister G. H. Fellow of Trinitie Hall in Cambridge.*

"GOOD Maister G.—I perceive by your most curteous and frendly letters your good

will to be no lesse in deed, than I alwayes esteemed. In recompence wherof, think I beseech you, that I wil spare neither speech nor wryting, nor aught else, whensoever and wheresoever occasion shall be offred me: yea, I will not stay till it be offred, but will seeke it in al that possibly I may. And that you may perceiue how much your counsel in al things preuaileth with me, and how altogether I am ruled and over-ruled thereby; I am now determined to alter mine owne former purpose, and to subscribe to your advizement: being notwithstanding resolved stil to abide your farther resolution. My principal doubts are these. First, I was minded for a while to have intermitted the uttering of my writings, leaste, by over-much cloying their noble eares, I should gather a contempt of myself, or else seeme rather for gaine and commoditie to doe it, for some sweetnesse that I have already tasted. Then also me seemeth the work too base for his excellent^s lordship, being made in honour of a private personage unknowne, which of some yl-willers might be upbraided, not to be so worthe, as you knowe she is; or the matter not so weightie, that it should be offred to so weightie a personage, or the like. The selfe

^s The Earl of Leicefter, I suppose.

former title still liketh me well ynough, and your fine addition no lesse. If these, and the like doubtles, maye be of importaunce in your seeming, to frustrate any parte of your advice, I beseeche you, without the leaste selfe love of your own purpose, counsell me for the beste: and the rather doe it faithfullye, and carefully, for that, in all things, I attribute so muche to your iudgement, that I am evermore content to adnihilate mine owne determinations, in respecte thereof. And indeede for your selfe, to, it fitteth with you now, to call your wits and senses together (which are alwaies at call) when occasion is so fairely offered of estimation and preferment. For whiles the yron is hote, it is good striking, and minds of nobles varie as their estates. *Verùm ne quid durius.*

I pray you bethinke you well hereof, good Maister G. and forthwith write me those two or three special points and caveats for the nonce; *De quibus in superioribus illis mellitissimis longissimisq litteris tuis.* Your desire to heare of my late beeing with hir Maiestie, must dye in it selfe. As for the twoo worthy gentlemen, ' Maister Sidney, and Master Dyer,

' Sidney and Dyer appear to have been particular friends. Harvey calls them "the Castor and Pollux of poetry." In Davison's *Poetical Rapsodie*, edit. 1602, two pastoral Odes are to be found, made "by Sir P. Sidney upon his meeting with his two worthy friends, and fellow-poets, Sir Edward Dier and M. Fulke Grevill."

they have me, I thanke them, in some use of familiarity: of whom, and to whome, what speache passeth for youre credite and estimation, I leave your selfe to conceive, having alwayes so well conceiv'd of my unfained affection, and zeale towardses you. And nowe they have proclaimed in their ἀρειωπαγῶν a general surceasing and silence of balde rymers, and also of the verie beste to: in steade whereof, they have, by authoritie of their whole senate, prescribed certaine lawes and rules of quantities of English fillables, for English verse: having had thereof already great practise, and drawen mee to their faction. Newe bookes I heare of none, but only of ^uone, that writing a certaine booke, called *The Schoole of Abuse*, and dedicating it to Maister Sidney, was for hys labor scorned; if at leaste it be in the goodnesse of that nature to scorne. Such follie is it, not to regarde aforehande the inclination and qualitie of him, to whome wee dedicate oure bookes. Suche mighte I happily incurre, entituling *My* ^x *Slumber*, and the other pamphlets, unto his honor.

^u Stephen Gosson; whose book was first published in 1579. He was a preacher, and a writer of verses; noted, according to Antony Wood, for his admirable penning of pastorals; yet very severe "against Poets, Pipers, Players, and their Excusers," as he is pleased thus to class them, in his *Schoole of Abuse* and in his *Apologie* (published in the same year) for the said didactick work!

^x *A Sennights Slumber*, as it is entitled in the bookseller's

I meant them rather to Maister Dyer. But I am, of late, more in love wyth my Englithe^v verififying, than with ryming: whyche I should have done long fince, if I would then have followed your counsell. *Sed te solum iam tum suspicabar cum Aschamo sapere; nunc Aulam video egregios alere Poëtas Anglicos.*

Maister^z E. K. hartily desireth to be commended unto your Worshippe, of whom, what accompte he maketh, your selfe shall hereafter perceive, by hys paynefull and dutifull verses of your selfe.

Thus much was written at Westminster yesternight; but comming this morning, beeyng the sixteenth of October [1579] to Mystresse Kerkes, to have it delivered to the carrier, I receyved youre letter, sente me the laste weeke; whereby I perceive you other whiles continue

address to the reader, prefixed to the *Complaints*. See the List of editions.

^v We lament the perverted taste of Spenser in this respect. But he afterwards paid little or no attention to this *versifying*. He means, by *versifying*, the unnatural adaptation of English verse to Latin prosody; of which further notice is presently taken.

^z The commentator on the *Shepherds Calender*, whose labours were joined to the poem on its first appearance. By the mention of Mystresse *Kerkes*, in the next paragraph, some have been led to assign the name of *Edward Kerke* to the old scholiast. Some also have not failed to suppose that *King* might be the name; and, that the force of guessing might no further go, to imagine even the poet and the commentator the same person!

your old exercise of versifying in English; whych glorie I had now thought shoulde have bene onely ours heere at London, and the Court.

Truste me, your verses I like passingly well, and envye your hidden paines in this kinde, or rather maligne and grudge at your selfe, that woulde not once imparte so muche to me. But, once or twice, you make a breache in Maister ^a Drant's rules: *quod tamen condonabimus tanto Poëtæ, tuæq; ipsius maximæ in his rebus auctoritati.* You shall see, when we meete in London, (whiche, when it shall be, certifie us) howe fast I have followed after you in that course: beware, leaste in time I overtake you. *Veruntamen te solùm sequar, (ut sæpenumerò sum professus,) nunquam sanè assequar, dum vivam.* And nowe requite I you with the like, not with the verye beste, but with the verye shortest, namely, with a fewe Iambickes. I dare warrant, they be precisely perfect, for the feete, (as you can easily iudge) and varie not one inch from the rule. I will imparte yours to Maister Sidney, and

^a Among the many publications by Drant, I have not discovered *these Rules*; which may be a subject of deep lamentation to English hexametrist, and pentametrist, atque id genus omne, unless they have been more fortunate in their search! Tanner's list of his publications is copious. Drant was of St. John's College, Cambridge, afterwards prebendary of Chichester and archdeacon of Lewes. See his character in Warton's *Hist. of Eng. Poetry*, vol. iii. p. 429.

Maister Dyer, at my nexte going to the courte.
I praye you, keepe mine close to your selfe, or
your verie entire friendes, Maister ^b Preston,
Maister ^c Still, and the reste.

Iambicum Trimetrum.

^d Unhappie Verse! the witnesse of my unhappie state,
Make thy selfe fluttring wings of thy fast flying
Thought, and fly forth unto my Love whersoever she be :

Whether lying reastleffe in heavy bedde, or else
Sitting so cheerelesse at the cheerfull boorde, or else
Playing alone carelesse on hir heavenlie vjrginals.

If in bed ; tell hir, that my eyes can take no reste :
If at boorde ; tell hir, that my mouth can eate no meate :
If at hir vjrginals ; tel hir, I can heare no mirth.

^b Preston, first of King's College, Cambridge, afterwards Master of Trinity Hall, was the author of "A Lamentable Tragedy mixed ful of pleasant mirth, conteyning the life of Cambyses king of Percia, &c." which is said to have rendered the author an object of ridicule. He wrote also "A geliflower or swete marygolde, wherein the frutes of teranny you may beholde." See the *Biographia Dramatica*, Art. Preston, (Thomas) and Cambyfes. See also *Bibliograph. Poetica*.

^c Still, who was afterwards bishop of Bath and Wells, is believed to be the author of *Gammer Gurtons Needle*, the earliest exhibition of what "looks like a regular comedy" in our language. See *Biograph. Dram.* Art. Still, (John) and Malone's *Hist. Acc. of the Eng. Stage*. "His breeding," says Sir John Harington, "was from his childhood in good litterature, and partly in musick, which was counted in those days a preparative to divinitie.—To conclude of this bishop, without flatterie, I hold him a rare man for preaching, for arguing, for learning, for living." *Briefe View of the State of the Church of England in Q. Eliz. time, &c.* edit. 1653. 12mo. p. 119.

^d Admitted into Davison's *Poetical Rapsodie*, edit. 1611. And since reprinted in Warton's *Observations on the Faerie Queene*, in Waldron's *Literary Muscum*, and in Neve's *Cursorory Remarks on the English Poets*.

Asked why? say, Waking love suffereth no sleepe :
 Say, that raging love dothe appall the weake stomacke :
 Say, that lamenting love marreth the musicall.

Tell hir, that hir pleasures were wonte to lull me asleepe :
 Tell hir, that hir beautie was wonte to feede mine eyes :
 Tell hir, that hir sweete tongue was wonte to make me
 mirth.

Now doe I nightly wafte, wanting my kindely reste :
 Now doe I dayly starve, wanting my lively foode :
 Now doe I alwayes dye, wanting thy timely mirth.

And if I wafte, who will bewaile my heavy chaunce?
 And if I starve, who will record my cursed end?
 And if I dye, who will saye, *This was Immerito?*

I thought once agayne here to have made an ende, with a heartie *Vale*, of the best fashion : but loe ! an ylfavoured mischaunce. My last farewell, whereof I made great accompt, and much marvelled you shoulde make no mention thereof, I am nowe tolde, (in the Divels name) was thorough one man's negligence quite forgotten, but shoulde nowe undoubtedly have beene sent, whether I hadde come, or no. Seing it can now be no otherwise, I pray you take all together, wyth all their faultes : and nowe I hope you will vouchsafe mee an answer of the largest size, or else I tell you true, you shall bee verye deepe in my debte ; notwithstanding thys other sweete, but shorte letter, and fine, but fewe verses, But I woulde

rather I might yet see your own good selfe,
and receive a reciprocall farewell from your
owne sweete mouth.

*Ad Ornatissimum virum, multis jam diu nominibus
Clarissimum, G. H., Immerito fui, mox in Gallias
Navigaturi, ΕΥΤΥΧΕΩ.*

SIC malus egregium, sic non inimicus amicum,
Sicq; novus veterem jubet ipse Poeta Poetam
Salvere; ac cœlo, post sæcula multa, secundo
Jam reducem, cœlo magè quàm nunc ipse, secundo
Utier; Ecce deus (modo sit deus ille, renixum
Qui vocet in scelus, & juratos perdat amores,)
Ecce deus mihi clara dedit modo signa marinus,
Et sua veligero lenis parat æquora ligno:
Mox fulcando suas etiam pater Æolus iras
Ponit, & ingentes animos Aquilonis——
Cuncta vijs sic apta meis; ego solus ineptus.
Nam mihi nescio quo mens faucia vulnere, dudum
Fluctuat ancipiti pelago, dum navita proram
Invalidam validus rapit, huc Amor & rapit illuc;
Consilij Ratio melioribus usa, decusq;
Immortale levi diffissa Cupidinis arcu,
Angimur hoc dubio, & portu vexamur in ipso.
Magne pharetrati nunc tu contemptor Amoris
(Id tibi dij nomen precor haud impune remittant)
Hos nodos exsolve, & eris mihi magnus Apollo:
Spiritus ad summos, scio, te generosus honores
Existimulat, majusq; docet spirare Poëtam.
Quàm levis est Amor, & tamen haud levis est amor omnis!
Ergo nihil laudi reputas æquale perenni,
Præq; sacro sanctâ splendoris imagine, tanti
Cætera quæ vecors uti numina vulgus adorat;
Prædia, Amicitias, Urbana peculia, Nummos,

Quæq; placent oculis, Formas, Spectacula, Amores,
 Conculcare soles ut humum, & ludibria sensûs ;
 Digna meo certe Harveio, sententia digna
 Oratore Amplo, & generoso pectore, quam non
 Stoica formidet veterum sapientia, vinculis
 Sancire æternis ; sapor haud tamen omnibus idem,
 Dicitur effæti proles facunda Laërtæ,
 Quamlibet ignoti jactata per æquora cœli,
 Inq; procelloso longum exful gurgite, ponto
 Præ tamen amplexu lachrymosæ conjugis, ortus
 Cælestes, divûmq; thoros sprevisse beatos :
 Tantùm Amor, & Mulier, vel amore potentior, Illum ;
 Tu tamen illudis (tua Magnificèntia tanta est)
 Præq; subumbratâ splendoris imagine, tanti
 Præq; illo, meritis famosis, nomine parto ;
 Cætera quæ vecors uti numina vulgus adorat,
 Prædia, Amicitias, Armentâ, Peculia, Nummos,
 Quæq; placent oculis, Formas, Spectacula, Amores,
 Quæq; placent ori, quæq; auribus, omnia temnis ;
 Næ tu grande sapi ! (*sapor at sapientia non est*)
 Omnis & in parvis bene qui scit desipuisse,
 Sæpe supercilijs palmam sapientibus aufert ;
 Ludit Aristippum modo tetrica turba sophorûm ;
 Mitia purpureo moderantem verba tyranno,
 Ludit Aristippus dictamina vana sophorum,
 Quos levis emensi male torquet culicis umbra.
 Et quisquis placuisse studet heroibus actis,
 Desipuisse studet ; sic gratia crescit ineptis.
 Deniq; laurigeris quisquis sua tempora vittis
 Insignire volet, populoq; placere faventi,
 Desipere insanus dicit, turpemq; pudendæ
 Stultitiæ laudem quærit. Pater Ennius unus
 Dictus, innumeris sapiens ; laudatur at ipse
 Carmina vesano fudisse loquentia vino :
 Nec tu, (pace tuâ,) nostri Cato maxime sæcli,
 Nomen honorati sacrum mereare Poëtæ,

Quantumvis illustre canas, & nobile carmen,
 Ni stultire velis; sic *stultorum omnia plena!*
 Tuta sed in medio superest via gurgite; nam qui
 Nec reliquis nimium vult desipuisse videri,
 Nec sapuisse nimis, sapientem dixeris; unum
 Hinc te merferit unda, illinc combusserit ignis;
 Nec tu delicias nimis aspernare fluentes,
 Nec serò Dominam venientem in vota, nec aurum,
 Si sapis, oblatum: Curijs ea Fabricijsq;
 Linque, viris miseris miseranda sophismata, quondam
 Grande sui decus ij, nostri sed dedecus ævi;
 Nec sectare nimis; res utraq; crimine plena.
 Hoc bene qui callet (si quis tamen hoc bene callet)
 Scribe vel invito sapientem hunc Socrate solum.
 Vis facit una pios; justos facit altera, & alt'ra
 Egregie cordata, ac fortia pectora; verùm
Omne tulit punctum qui miscuit utile dulci.
 Dij mihi dulce diu dederant, verùm utile nunquam;
 Utile nunc etiam, ó utinam quoq; dulce dedissent!
 Dij mihi, quippe dijs æqualia maxima parvis,
 Ni nimis inuideant mortalibus esse beatis,
 Dulce simul tribuisse queant, simul utile; tanta
 Sed Fortuna tua est, pariter quæq; utile quæq;
 Ducle dat ad placitum: sævo nos sydere nati
 Quæsitum imus eam per inhospita Caucafa longè,
 Perq; Pyrenæos montes, Babylonáq; turpem;
 Quod si quæsitum nec ibi invenerimus, ingens
 Æquor inexhaustis permenfi erroribus ultra
 Fluctibus in medijs focij quæremus Ulyffis:
 Passibus inde deam fessis comitabimur ægram,
 Nobile cui furtum quærenti defuit orbis:
 Namq; finu pudet in patrio, tenebrisq; pudendis,
 Non nimis ingenio Juvenem infœlice virentes
 Officijs frustra deperdere vilibus annos;
 Frugibus & vacuas speratis cernere spicas.
 Ibimus ergò statim; (quis eunti fausta precetur?)

Et pede clivofas feffo calcabimus Alpes.
 Quis dabit intereà conditas rore Britanno,
 Quis tibi Litterulas, quis carmen amore petulcum !
 Mufa fub Oebalij defueta cacum ne montis,
 Flebit inexhausto tam longa filentia planctu,
 Lugebitq; facrum lacrymis Heliconæ tacentem :
 Harveiusq; bonus (charus licet omnibus idem)
 Idq; fuo merito prope fuavior omnibus, unus
 Angelus & Gabriel, quamvis comitatus amicis
 Innumeris, Genitumq; choro ftipatus amæno,
Immerito tamen unum abfentem sæpè requiret;
 Optabitq; *Utinàm meus his EDMUNDUS adefset,*
Qui nova fcripiffet, nec amores conticuiffet
Ipfe fuos ; & sæpe animo verbisq; benignis
 Faufta precaretur, *Deus illum aliquando reducat ! &c.*

Plura vellem per Charites, fed non licet per Mufas. Vale,
 Vale plurimùm, Mi amabiliffime Harveie, meo cordi, meorum
 omnium longè chariffime.

I was minded alfo to have fent you fome
 Englifh verfes, or rymes, for a farewell : but,
 by my troth, I have no fpare time in the world,
 to thinke on fuch toyes, that you knowe will
 demaund a freer head than mine is prefently.
 I befeeche you by all your curtefies and graces,
 let me be answered, ere I goe : which will be,
 (I hope, I feare, I thinke) the next weeke, if I
 can be^e difpatched of my Lorde. I goe thither,
 as fent by him, and maintained moft-what of
 him : and there am to employ my time, my

^e See the quotation, however, prefently cited from Harvey's
 answer to this Letter.

body, my minde, to his honours service. Thus, with many superhartie commendations and recommendations to your selfe, and all my friendes with you, I ende my last farewell, not thinking any more to write to you before I goe: and with all committing to your faithfull credence the eternall memorie of our everlasting friendship; the inviolable memorie of our unspotted friendship; the sacred memorie of our vowed friendship; which I beseech you continue with usuall writings, as you may; and of all things let me heare some newes from you. As gentle M. Sidney, I thanke his good worship, hath required of me, and so promised to doe againe. *Qui monet, ut facias, quod jam facis*; you knowe the rest. You may alwayes send them most safely to me by Mistresse Kerke, and by none other. So once againe, and yet once more, farewell most hartily, mine owne good Master H. and love me, as I love you, and thinke upon poore *Immerito*, as he thinketh upon you.

Leycester House, this 16 of October, 1579 ^f.

Per mare, per terras,

Vivus, mortuusq;

Tuus IMMÉRITO."

^f He says in a former part of this letter that it was the sixteenth day of month. See p. xxi. The date 5 at this conclusion, in the original publication, is therefore a mistake.

In Harvey's answer to this Letter, dated "Trinitie Hall, 23. Octob. 1579," he desires Spenser to give him "leave to playe the counsaylour a while;" and he conjures him, "by the contents of the Verses and Rymes enclosed," (viz. *Certaine Latin Verses, of the fraillie and mutabilitie of all things, saving onely vertue*; written by M. Doctor Norton, paraphrastically varied by M. Doctor Gouldingham, translated by olde Maister Wythepol, and paraphrastically varied in English by Harvey himself;) "and by al the good and bad Spirites that attende upon the Authors themselves, immediately upon the contemplation thereof, to abandon all other fooleries, and honour Vertue, the onely immortall and suriving Accident amonst so manye mortall and ever-perishing Substances." After this judicious advice, he presently notices the English poem which Spenser had sent him: "Your Englishe *Trimetra* I lyke better than perhappes you will easily believe; and am to requite them wyth better or worse, at more convenient leysure. Marry, you must pardon me, I finde not your warrant so sufficiently good and substantiall in lawe, that it can persuade me they are all so precisely for the feete, as your selfe over-partially weene and over-confidently avouche;" and he accordingly specifies some errors committed by Spenser in this ex-

ample of English verse composed according to Latin rules; an attempt, which, however once the favourite employment of our poets in the age of Elizabeth, will be always too repulsive to gain many admirers or imitators; requiring, as it generally requires, a pronunciation most dismal, most unmusical, or most ridiculous; an attempt indeed, which has not escaped the lash of ^s just and indignant satire. From the unprofitable criticism of Harvey I therefore turn to a more important remark in his Letter, in which he appears to have been justified: "As for *your speedy and hasty travell*, methinks I dare stil wager al the books and writings in my

^s See bishop Hall's *Satires*, B. i. Sat. iv. where he rightly calls effusions of this kind, "*rhymeless numbers*;" and adds,

"Unbid *iambics* flow from careless head!"

And in *Sat.* vi. having ridiculed those who scorn "the home-spun thread of rhymes," he proceeds:

"Whoever saw a colt, wanton and wild,

"Yok'd with a slow-foot ox on fallow field,

"Can right areed how handsomely besets

"Dull *spondees* with the English *dactylets*!

"If Jove speak English in a thundring cloud,

"*Thwick thwack*, and *riff raff*, roars he out aloud!

"Fie on the forged mint that did create

"New coin of words never articulate."

See also a judicious observation of Nash, in his *Four Letters confuted*, 1592. Sign. G. 3. "The hexamiter verse I graunt to be a gentleman of an auncient house, (so is many an english beggar,) yet this clyme of ours hee cannot thrive in; our speech is too craggy for him to fet his plough in; hee goes twitching and hopping in our language like a man running vpon quagmiers vp the hill in one syllable, and down the dale in another; retaining no part of that stately smooth gate, which he vaunts himselfe with amongst the Greeks and Latins."

study, which you know ^h I esteeme of greater value than al the golde and silver in my purse or chest, *that you wil not, that you shall not, I saye, bee gone over sea, for al your saying, neither the next nor the nexte weeke.*" And indeed it may justly be doubted whether Spenser was ever employed on this intended commission; which, some of his biographers have asserted, constituted him Agent for the Earl of Leicester in France and other foreign countries. For, by the date of Spenser's next Letter to Harvey, we find him still in London; and an interval of less than six months onely had elapsed, since his mention of an appointment; a period hardly sufficient to have allowed him the exercise of *such an appointment*, even in a small degree; in regard to which we have also no further memorial.

^h Dr. Percy, the present bishop of Dromore, possesse, as I have been informed by Mr. Cooper Walker, some books which belonged to Harvey; in which are manuscript notes by this friend of Spenser. I have seen the following pieces, which were also part of Harvey's library, and are now (bound in one volume) in the possession of James Bindley, Esq., in which are several observations written likewise by Harvey, applicable to the subjects of the several pieces; incidentally commending Gascoigne, bishop Watson, Cheke, and Ascham; and shewing a great attachment to Italian literature, the taste indeed of that period.

1. Medea, Tragedia di M. Lodovico Dolce, Venet. 1566.
2. Thieste, Tragedia di M. L. Dolce, Venet. 1566.
3. Hecuba, et Iphigenia in Aulide, Erasmo Roterodamo interprete, &c. 1507.
4. An Italian Grammar, written in Latin by Scipio Lentulo, a Neapolitan, and turned into English by H. G. 1575.

Before I present the reader with Spenser's next Letter to Harvey, it is necessary to observe that his first Letter, already given, affects the credibility of his ⁱ pretended introduction to Philip Sidney, on account of his presentation to him of the ninth Canto of the first Book of the *Faerie Queene*; for it shews that he was known to Sidney previously to the publication of the *Shepherds Calender* in 1579. This incontrovertible fact refutes the opinion also of a very elegant writer, and of others less known to fame, ^k that "*the Dedication of the Shepherds Calender* seems to have procured Spenser his first introduction to Sir Philp Sidney."

In Spenser's second Letter to Harvey, some interesting remarks concerning his works occur. "*To my long approved and singular good frende, Master G. H. Good Master H. I doubt not but you have some great important matter in hande, which al this while restraineth youre penne, and wonted readinesse in provoking me unto that, wherein your selfe now faulte. If there bee any such thing in hatching, I pray you hartily, lette us knowe, before al the worlde see it. But if happily you dwell altogither in*

ⁱ Life of Spenser, prefixed to the folio edition of his Works in 1679; and Hughes's Life of Spenser, prefixed to both his editions of the Works.

^k Ellis's *Specimens of the early English Poets*, Art. Spenser.

Justinians courte, and give your felfe to be devoured of fecreate studies, as of likelyhood you doe: yet at least imparte some your olde, or newe, Latine, or Englishe, eloquent and gallant poesies to us, from whose eyes, you saye, you keepe in a manner nothing hidden.

“ Little newes is here stirred; but that olde greate matter still depending. His ¹ Honoure never better. I thinke the Earthquake was also there wyth you, (which I would gladly learne,) as it was here with us; overthrowing divers old buildings, and peeces of churches. Sure very straunge to be hearde of in these countries, and yet I heare some saye, (I know not howe truely) that they have knowne the like before in their dayes. *Sed quid vobis videtur magnis Philosophis?*

“ I like your late Englishe Hexameters so exceedingly well, that I also enure my penne sometime in that kinde: whyche I fynd indeede, as I have heard you often defende in worde, neither so harde nor so harsh, that it will easily and fairely yeelde it felfe to oure moother tongue. For the onely, or chiefest hardnesse, whyche seemeth, is in the accent; whyche sometime gapeth, and as it were yawneith ilfavouredly; comming shorte of that it should, and sometime exceeding

¹ The Earl of Leicester.

the measure of the number, as in *Carpenter*, the middle fillable being used shorte in speache, when it shall be read long in verse, seemeth like a lame gosling, that draweth one legge after hir: and *Heaven*, beeing used shorte as one fillable when it is in verse, stretched out with a diaftole, is like a lame dogge that holdes up one legge. But it is to be wonne with custome, and rough words must be subdued with use. For, why a God's name may not we, as ^m else the Greekes, have the kingdome of our owne language, and measure our accentes by the founde, reserving the quantitie to the verse?—Loe here I let you see my olde use of toying in rymes, turned into your artificial straightnesse of verse by this *Tetrafticon*. I beseech you tell me your fancie, without partialitie.

See yee the blindefoulded pretie god, that feathered archer,
Of lovers miseries which maketh his bloodie game?

Wote ye why, his moother with a veale hath covered his
face?

Truste me, leaft he my Looove happely chaunce to be-
holde."—

I should have omitted the preceding paragraph, for the same reason as I have omitted Harvey's criticism, if I had thought it justifiable to withhold from the reader any *poetical*

^m *Else* is perhaps a misprint for *als* or *also*.

fragment of Spenser ; for to the name of *pœtry* these English hexameters and pentameters, by the expression of the author, evidently pretend ; as does the wretched couplet immediately following :

“ That which I eate, did I ioy, and that which I greedily gorged ;

“ As for those many goodly matters leaft I for others.”

Spenser afterwards requests Harvey to fend him the Rules and Precepts of Art which he observes in quantities ; or else to follow those which Drant had devised, Sidney improved, and himself augmented ; lest their discrepancy in this *important* point should destroy each other's system ! Spenser proceeds :

“ Truste me, you will hardly beleeve what greate good liking and estimation Maister Dyer had of youre ⁿ *satyricall verses*, and I, since the viewe thereof, having before of my selfe had speciall liking of *Englishe versifying*, am even nowe aboute to give you some token what, and howe well therein, I am able to doe : for, to

ⁿ Spenser, it seems, had prefixed to these satyricall verses a Sonnet. See Harvey's *Four Letters, and certaine Sonnets*, 1592. Sign F. 3. b. where Harvey, having given a dozen of his own hexameters, adds ; “ the verse is not vnknown ; and runneth in one of those *vsatyricall Satyres*, which M. Spencer long since embraced with an overlooving Sonnet : a token of his affection, not a testimony of hys iudgement.” The Sonnet is lost ; as is another poem also, of which E. K. has given us a line in his notes on the sixth Eclogue of the *Shepheards Calender*.

tell you trueth, I mynde shortly, at convenient leysure, to sette forth a booke in this kinde, whyche I entitle, *Epithalamion Thamefis*; whyche booke I dare undertake wil be very profitable for the knowledge, and rare for the invention, and manner of handling. For, in setting forth the marriage of the Thames, I shewe his first beginning and offspring, and all the countrey that he passeth thorough, and also describe all the rivers throughout Englande, whyche came to this wedding, and their righte names, and right passage, &c. a worke, beleve me, of much labour, wherein, notwithstanding, Master Holinshed hath mucche furthered and advantaged me, who therein hath bestowed singular paines, in searching oute their course, til they fall into the sea.

*O Tite, siquid, ego,
Ecquid erit pretii?*

But of that more hereafter. Nowe, my *Dreames*, and *Dying Pellicane*, being fully finished, (as I partelye signified in my laste letters) and presentlye to bee imprinted, I wil in hande forthwith with my ° *Faerie Queene*,

° This is a direct proof that Spenser had begun his great poem; he desires the opinion of his friend upon it; which, as we shall presently see, was not calculated to encourage the ardour of the poet.

whyche I praye you hartily fend me with al expedition; and your friendly letters, and long expected judgement withal, whyche let not be shorte, but in all pointes such as you ordinarilye use, and I extraordinarily desire. *Multum vale.* Westminster. *Quarto non. Aprilis* [Apr. 10,] 1580. *Sed, amato te, Meum Corculum tibi se ex animo commendat plurimum: jamdiu mirata, te nihil ad literas suas responsi dedisse. Vide queso, ne id tibi Capitale sit: mihi certè quidem erit, neque tibi hercle impune, ut opinor. Iterum vale, et quàm voles sæpè.*

Yours alwayes to commaunde,

IMMERITO.

Postcripte.

I take best my *Dreames* shoulde come forth alone, being growen by means of the *Glosse*, (running continually in manner of a paraphrase,) full as great as my *Calendar*. Therin be some things excellently, and many things wittily, discoursed of E. K., and the pictures so singularly set forth and purtrayed, as, if Michael Angelo were there, he could (I think) nor amende the best, nor reprehend the worst. I know you woulde lyke them passing wel. Of my ^p *Stem-*

^p This work appears, by a subsequent extract from Harvey's Letter to Spenser, to have been written in Latin. It was, no doubt, a curious and valuable description of the Earl of

mata Dudleiana, and especially of the fundry apostrophes therein, addrested you knowe to whom, muste more advisement be had, than so lightly to sende them abroade: howbeit, trust me (though I doe never very well) yet, in my owne fancie, I never dyd better: *Veruntamente sequor solùm; nunquam verò assequar.*"

While this Letter was on its way to Harvey, Harvey had dispatched a long epistle to Spenser, dated the 7th of April, the day after the earthquake had happened; to which event Spenser has^q adverted. The fluency of Harvey's abuse respecting the state of learning and discipline at that time in the Univerfity, exclusive of his "short but sharpe and learned judgement of Earthquakes, forms the greater part of this epistle; from which I have^r already extracted what relates to Spenser's apparent disappoint-

Leicester's genealogy; and "the fundry apostrophes therein" we may reasonably suppose to have been addrested to Sir Philip Sidney.

^q See p. xxxiv. The date is ascertained by a copy of verses on the event in Yates's "Castell of courtesie, whereunto is adioyned the holde of humilitie, &c." 4to. 1582. Nash is equally severe in regard to Harvey's *judgement*, and to his brother Richard Harvey's *Astrological discourse*: he calls Gabriel "a roguish commenter upon earthquakes," and Richard's discourse "a lewd piece of prophecie—John Doleta's prophesie of flying dragons, commets, *earthquakes*, and inundations; of which every miller made a comment, and not an oyster-wife but mockt it." See the *Four Letters confuted*, 1592; and *Have with you to Saffron-Walden*, 1596.

^r See p. iii, &c.

ment at Cambridge; and of which species of illiberal remark no other specimen, I conceive, is necessary. What he says of Spenser's finished and intended poetry, is too important to be omitted: "Commende mee to thine owne good selfe, and tell thy *Dying Pellicane*, and thy *Dreames*, from me, I wil now leave dreaming any longer of them, til with these eyes I see them forth indeede: And then againe, I imagine your ^s *Magnificenza* will holde us in suspense as long for your ^t *nine English Comædies*, and your Latine *Stemmata Dudleiana*; whiche two shal go for my mony, when all is done; especialle if you woulde but bestow one sevensights polishing and trimming upon eyther: Whiche, I pray thee, doe for my pleasure, if not for their sake, nor thine owne profite." There is also an allusion in it (worthy of quotation) to the *puritanical* controversies which had existed at Cambridge; in regard to one of which Spenser had already expressed a strong opinion: "No more adoe about ^u *cappes*

^s An allusion to the *Faerie Queene*. See Spenser's Letter to Sir Walter Raleigh: "In the person of Prince Arthure I sette forth *Magnificence* in particular, &c."

^t See further remarks on these *nine Comedies* in a subsequent page.

^u The opposition to the "*apparell and garments*" prescribed by the Church of England, had indeed risen to such a height, as to occasion "A Declaration in the name and defence of certaine Ministers in London, refusing to weare the apparell

*and surplusses: Maister * Cartwright nighe forgotten: The man you wot of, conformable, with his square cappe on his rounde heade, and non resident at pleasure, &c."*

After the Letter, from which the preceding extracts have been made, there follows, in the same publication, another without date, entitled "A gallant familiar Letter, containing an answer to that of M. Immerito, with fundry proper examples, and some precepts, of our Englishe reformed Verifying." Of examples which supply occasion principally for animadversion, and of precepts which administer no service to English literature, extensive notice, as I have before hinted, is hardly requisite. Prefixed, however, to the author's *Encomium Lauri*, (one of his *examples*,) is a curious remark addressed to Spenser: "Thinke uppon Petrarches

Arbor vittoriosa, triomfale,

Onor d' imperadori e di poete:

prescribed by the lawes and orders of the realme:" which gave rise to "A brieve examination" of the same, in which the judgements of Peter Martyr and Bucer, on the point, are introduced, 4to. bl. l. Impr. by R. Jugge. Spenser's affection to the non-conformists in this circumstance, is visible in the seventh Eclogue of his *Shepheards Calender*.

* Cartwright was a noted non-conformist as well as a scholar, and is said to have been encouraged by the Earl of Leicester (Spenser's friend) in the well-known opposition to Whitgift. See Isaac Walton's *Life of Hooker*. Cartwright had been fellow of Trinity College, Cambridge; and was Lady Margaret's Professer of Divinity, in the year when Spenser became a member of the Univerfity.

and perhappes it will advaunce the wynges of your Imagination a degree higher; at the least if any thing can be added to the loftinesse of his conceite, *whom gentle Mistresse Rosalinda once reported to have all the Intelligences at commaundement, and an other time christened him Segnior Pegaso.*" This alludes to the pleafant days of love that were gone and past. And it is rather strange that Harvey should introduce a subject, of which the remembrance could not be very pleafing to a deserted lover. The *Encomium Lauri* thus commences; which I cite, in order to introduce Nash's happy burlesque of it:

"What might I call this Tree? A *Laurell*? O bonny
Laurell:

"Needes to thy bowes will I bow this knee, and vayne my
bonetto."

And accordingly Nash, in the *Foure Letters confuted*, describes Harvey walking under the "ewe-tree at Trinitie Hall," and addressing it in the very same terms; and as making "verses of weathercocks on the top of steeples, as he did once of the weathercocke of Allhallows in Cambridge:

"O thou weathercocke, that stands on the top of All-
hallows,

"Come thy waies down, if thou dar'st for thy crowne, and
take the wall on us!"

Harvey's *Encomium Lauri* is followed by what he calls *Speculum Tuscanismi*, in other words, a representation of the Earl of Oxford, as Nash assures us, and as it was believed by others; although Harvey protests, on finding that "a company ^y of speciall good fellowes would needes forsooth very courtly persuade the Earle that the *Mirroure of Tuscanismo* was palpably intended against him," he never meant to dishonour that nobleman with the least prejudicial word of his tongue or pen; and acknowledges his obligations to him while at Christ's College. The *Mirroure*, to whomsoever the application belongs, presents a curious description of a person whom (to adopt the phrase of Shakspeare) we must suppose "the glass of fashion," in those days, according to the Italian style; "a nobleman," says Nash, adopting the phrases of Harvey, distinguished by "new-fashioned apparell and Tuscanish gestures, *cringing side necke, eyes glauncing, fisnomie smirking*;" and again, speaking of these Letters to Spenser, he names the Earl of Oxford expressly: Harvey "a came verie short but yet sharpe upon my

^y Four Letters, &c. 1592.

^z Four Letters confuted, &c. 1592.

^a Have with you to Saffron-Walden, 1596. The same fact is repeated in this publication, and in the Four Letters confuted.

Lord of Oxford, in a rattling bundle of English hexameters!" Of which here follows a specimen, as it respects the *new-fashioned apparel* :

- " For life *Magnificoes*, not a beck but glorious in shew.—
 " Straite to the dock, like a shirte; and close to the britch,
 like a diveling :
 " A little apish hatte, cowched fast to the pate, like an
 oyster :
 " French camarick ruffles, deepe with a witnesse, starched
 to the purpose.
 " Delicate in speach, queynte in araye, conceited in all
 poyntes ;
 " In courtly guyles, a passing singular odde man ;
 " For Gallantes a brave Myrroure, &c."

In the next observable part of Harvey's Letter, is a metamorphosis of Spenser's Emblems to his third Eclogue into the new-fangled hexameters ; an insult to simplicity, not indeed directly offered by Harvey himself ; as it is the production, it seems, of his pupil *in this art of versifying* ; which, however, he transcribes with apparent ecstasy, and complacently adds, in respect to the barbarous transformation, and to other specimens of his disciple's rapid progress, "*not passing a worde or two corrected by mee!*"

After jesting with Spenser on the probability of his "*living by Dying Pellicanes*, and purchasing great landes and lordshippes with the money which his *Calendar* and *Dreames* have

[afforded] and will affourde him ;” he proceeds with the criticism on the *Dreams* ^b already cited ; and he adds this cold and tasteless remark upon the *Faerie Queene* : “ In good faith I had once againe nigh forgotten *your Faerie Queene* : howbeit, by good chaunce I have nowe sent hir home at the laste, neither in better nor worse case than I founde hir. And must you, of necessitie, have my judgement of hir in deede ? To be plaine ; I am voyde of al judgement, if your ^c *nine Comædies*, whereunto, in imitation of Herodotus, you give the names of the Nine Muses, (and in one mans fanfie not unworthily,) come not neerer Ariosto’s *Comædies*, eyther for the fineness of plausible elocution, or the rareness of poetical invention, than that *Elvish Queene* doth to his *Orlando Furioso* ; which, notwithstanding, you wil needes seeme to emulate, and hope to overgo, as you

^b See p. v. &c.

^c “ It is to be lamented,” says Mr. Cooper Walker in a letter to me, “ that Spenser’s *nine Comedies*, so much extolled by Harvey, are lost. It is supposed they were not dramatick poems, but a series of lines in nine divisions like the *Tears of the Muses*, and that to each division was given the denomination of *Comedy* ; the author using that term in the wide sense in which it was employed by Dante, Boccaccio, and other early Italian writers. But I think the words of Harvey are decisive in regard to the form of these pieces. For the *Comedies* of Ariosto, to which he compares the *Comedies* of Spenser, and to which he thinks they *come so near*, are *regular dramas* ; as are the *Comedies* of Bibiena, Machiavelli, and Aretino, with which he classes them.”

flatly professed yourself in one of your last Letters. Besides that, you know it hath bene the usual practise of the most exquisite and odde wittes in all nations, and specially in *Italie*, rather to shewe and advaunce themselves that way than any other; as namely, those three dyscoursing heads, Bibiena, Machiavel, and Aretine, did, (to let Bembo and Ariosto passe,) with the great admiration and wonderment of the whole countrey; being indeede reputed matchable in all points, both for conceyt of witte and eloquent decyphering of matters, either with Aristophanes and Menander in Greek, or with Plautus and Terence in Latin, or with any other in any other tong. But I wil not stand greatly with you in your owne matters. If so be the *Faery Queene* be fairer in your cie than the Nine Muses, and Hobgoblin runne away with the garland from Apollo; marke what I saye; and yet I will not say that [which] I thought; but there an end for this once, and fare you well till God, or some good Aungell, putte you in a *better mind.*"

To this injudicious opinion of the Faerie Queene, are subjoined some amatory couplets, written by Harvey at the request of "an honest countrey gentleman" his friend, (as he relates,) who desired to present his mistress with a

rhyming token of his affection. They are addressed "To my good Mistresse Anne, the very lyfe of my lyfe, &c." and begin;

"Gentle Mistresse Anne, I am plaine by nature :

"I was never so farre in love with any creature, &c."

and I have mentioned them only to rescue Spenser from the charge of having composed them; for Mr. Chalmers has ^d said, that Shakspeare doubtless saw *these verses of Spenser*; which he contends are the precedent for Shakspeare's epistle, and the archetype of his verses, to Anna Hatherrewaye. To the poetical offences of Spenser, however, these rhymes are clearly not to be added.—

To return to Spenser's employments: If, as ^e it has been supposed, his journey to the continent did not take place; he did not, however, remain long a stranger to the business of active life. In July 1580, ^f Arthur, Lord Grey of Wilton, departed from England as Lord Lieutenant for Ireland; ^g to whom Spenser

^d Apology for the Believers of the Shakspeare MSS. p. 176.

^e See the Life of Spenser, prefixed to Church's edition of the Faer. Qu. and the Biograph. Brit.

^f The very important Instructions to this Nobleman, on his appointment to the vice-royalty, are in the manuscript Library at Lambeth Palace; and numbered 600. p. 236. Dr. Wilkins, formerly Librarian at Lambeth, has confounded this nobleman with Lord Leonard Gray.

^g Phillips, the nephew of Milton, in his *Theatrum Poetarum Anglicanorum*, published in 1675, relates that Sir Philip Sidney procured Spenser the appointment of Secretary to Sir Henry Sidney; and that, upon Sir Henry's return to England, Spen-

was appointed Secretary. In the Sidney Papers, published by Collins, there is an excellent ^h Letter of Sir Henry Sidney to this nobleman, on account of his promotion, and with a view to assist his administration; Sir Henry having acted in that kingdom, as Lord Justice or Lord Deputy, about eleven years. To Sir Henry Sidney also Lord Grey was allied; and Sir Henry had married the Earl of Leicester's sister. Spenser, therefore, we may reasonably suppose, was particularly indebted, on this occasion, to the recommendation of Lord Leicester. Lord Grey was recalled in 1582. And with him Spenser probably returned to England.

Of this nobleman Spenser has made frequent mention in his View of the State of Ireland; defending his reputation against hasty censures; asserting, with affectionate zeal, his glory; and expressing, with amiable gratitude, his obligations to him; on which point he dwells more

fer's employment also ceased. This account is evidently erroneous. It is worthy of remark, however, that a *Mr. Spencer* was employed in a confidential capacity, under the Irish administration soon after Sir Henry's time. But this person was an aged man. See an account of the important employments on which he was deputed to England in the Lambeth MSS, No. 597. pp. 360, 361, 362, 366, &c. Sir William Pelham, Lord Justice of Ireland, speaks of this *Mr. Spencer* with great respect, styling him "his brother Spenser, as now growinge into yeares, and having many waies deserved some consideration from her Ma-iestie." This letter is dated July 14, 1580.

^h Vol. i. p. 279, &c.

particularly in the Sonnet sent to his Lordship with the first edition of the *Faerie Queene*. To the interest of Lord Grey, joined to that of Lord Leicester and Sir Philip Sidney, Spenser probably owed the grant from Queen Elizabeth of 3028 acres in the county of Cork, out of the forfeited lands of the Earl of Desmond. The grant is said to be dated ^k June 27. 1586. In the October following he lost his friend and patron, Sir Philip Sidney; whose death he has tenderly lamented in the pastoral *Elegy*, entitled *Astrophel*; and whom he has taken many opportunities of introducing into his poetry as a model of virtue and honour and learning, as well as the theme of his own affection. Sidney indeed was universally ^l admired and beloved. After this melancholy event, he repaired again

ⁱ It has been lately mentioned by an elegant critick, speaking of the poet's situation under Lord Grey in 1580, that "he wrote a *Discourse on the State of Ireland*, containing many judicious observations on the schemes of policy proper for that country. His services to the crown were rewarded with a grant of 3028 acres in the county of Cork, &c." Dr. Aikin's account of Spenser's Life, &c. prefixed to the edition of the poems in 1802. This seems to imply that Spenser's *View of the State of Ireland* had occasioned the royal bounty. But that is a mistake. The *View of the State of Ireland* was not written before 1596, as I shall presently shew in my remarks on this eminent proof of Spenser's political abilities.

^k Dr. Birch's *Life of Spenser*, prefixed to the edition of the *Faerie Queene* in 1751; and the *Biograph. Brit.*

^l Oldys, in his manuscript additions to Winstanley's *Lives of the English Poets*, says "that he could muster up two hundred authors who had spoken in praise of Sir Philip Sidney."

to Ireland, being indeed obliged, by the royal patent, to ^m cultivate the land assigned to him.

The residence of Spenser was at Kilcolman in the County of Cork. It is thus described by an able topographer. ⁿ “ Two miles Northwest of Doneraile is Kilcolman, a ruined castle of the Earls of Desmond; but more celebrated for being the residence of the immortal Spenser, where he composed his divine poem *The Faerie Queene*. The castle is now almost level with the ground. It was situated on the North side of a fine lake, in the midst of a vast plain, terminated to the East by the county of Waterford mountains; Bally-howra hills to the North, or, as Spenser terms them, the mountains of Mole; Nagle mountains to the South; and the mountains of Kerry to the West. It commanded a view of above half of the breadth of Ireland; and must have been, when the adjacent uplands were wooded, a most pleasant and romantick situation; ^o from whence, no doubt, Spenser drew several parts of the sce-

^m The persons, to whom the forfeited lands were granted, were accordingly named *Undertakers*. See Dr. Birch's *Life* ut supr. and the *Biogr. Brit.* It appears that the annual rent of Spenser's 3028 acres was valued at £.17.7s. 6d.

ⁿ Smith's *Nat. & Civ. Hist. of the County and City of Cork*, vol. i. p. 333. edit. Dublin, 1774.

^o See the *Sonnets to the Earl of Ormond and Lord Grey*; *Colin Clouts come home again*; and the *Faer. Que.* iv. xi. 41, vii. vi. 36, &c.

nery of his poem. The river Mulla, which he more than once has introduced in his poems, ran through his grounds." Here indeed the poet has described himself, as ^p keeping his flock under the foot of the mountain Mole, amongst the cool shades of green alders by the shore of Mulla; and charming his oaten pipe (as his custom was) to his fellow shepherd-swains.

In this delightful retreat he was visited by Sir Walter Raleigh, with whom he had formed an intimacy on his first arrival in Ireland;

^p *Colin Clouts come home again*, ver. 57, &c. Mr. Thomas Warton has, with much elegance, represented him forming the following poetical wish in regard to this pleasant spot. The lines have not appeared in the late edition of Mr. Warton's Poems. They have been communicated to me by his nephew, the Rev. John Warton.

VOTUM SPENSERI.

Hoc cecinit facili Spenserius arundine carmen,
 Quà virides saltus lucida *Mulla* rigat:
 Dii facite, inter oves interque armenta capendo
 Deficiam, et sylvis me premat atra dies;
 Ut mihi muscoso fiat de cespite bustum,
 Quà recubat prono quercus opaca jugo;
 Quin ipso tumuli de vertice pullulet ultro
 Laurus, et injusæ profoliant hederæ:
 Spissaque pascentes venerentur clausa capellæ,
 Et propter cineres plurima balet ovis.
 Exultent alii prædivite marmore manes,
 Quà reges, validi quà jacuere duces;
 Ingentis quà latè operosa per atria templi
 Funereum ingeminant organa ritè melos;
 Quà sub fornicibus sublimibus, ordine crebro,
 Suspensum aureolis fulget aplustre notis:
 Mí fat erit, veteres Rosalinda agnoscat amores,
 Conferat et vernas ante sepulchra rosas.

¹ Dr. Birch's Life of Spenser prefixed to the edit. of the Faer. Qu. 1751, and Biograph. Brit.

Raleigh being at that time a captain in the Queen's army. As Raleigh had greatly contributed, by his activity, to suppress the rebellion of Desmond; a considerable portion of that nobleman's forfeited property had been granted to him. Whether Raleigh came voluntarily to take a view of his late-acquired feignory; or whether he retired from the Court of England in consequence of a disagreement with the Earl of Essex, which some writers believe; it appears, that his visit to Kilcolman occasioned an event of high importance in the history of literature; the determination of Spenser to prepare his first three Books of the *Faerie Queene* for immediate publication.

In a Letter, dated August 17. 1589, from Captain Francis Allen to Antony Bacon, Esqr. it is related that "My Lord of Essex hath chased Mr. Raleigh from the Court, and confined him into Ireland." Perhaps then Raleigh did not directly touch upon the Irish coast, in his return from the Portugal expedition, as

^r Holinshed's Chron. fol. 1586. *Ireland*, pp. 168, 170, 171.

^s Twelve thousand acres in the counties of Waterford and Cork. See Cox's, and from him Leland's, *Hist. of Ireland*. The *Biographia Britannica* asserts, on no authority however, that Raleigh's division was no less than thirty thousand acres. The forfeited property of Desmond is said to have consisted of near five hundred and eighty thousand acres.

^t Dr. Birch's *Memoirs of Q. Eliz.* Vol. i. p. 55. But see Raleigh's own Letter, dated in 1589, presently cited.

some assert; but probably left England in the summer of 1589. A poet himself, and the author of a poem^x in praise of the Queen, he could not but listen with delight to the design which Spenser had formed. Spenser tells us that Raleigh, sitting beside him under the shady alders on the banks of Mulla, often “^y provoked him to play some pleasant fit;

“ And, when he heard the musicke which I made,
 “ He found himselfe full greatly pleasd at it:
 “ Yet, æmuling my pipe, he tooke in hond
 “ My pipe, before that æmuled of many,
 “ And plaid thereon; (for well that skill he cond;)
 “ Himselfe, as skilfull in that art as any.”

Encouraged by the judgement of this accomplished person, as he had probably long before been by that of Sidney, Spenser soon afterwards committed his *Faerie Queene* to the press; for at the end of the third Book, which was the conclusion of the first edition, he explains the general nature of his poem in a Letter to Sir Walter, dated Jan. 23. 1589-90. Before the reader, who is unacquainted with Spenser's

^u The writers in the *Biograph. Brit.*

^x Entitled *Cynthia*. See Spenser's *Sonnet to Raleigh*, sent with the first three Books of the *Faerie Queene*; his *Letter to him explaining the design of the Poem*; *Colin Clouts come home again*, ver. 166; and the *Introduction to the third Book of the F. Q.* This poem, which Spenser has highly commended, was never published.

^y *Colin Clouts come home again*, ver. 69; &c.

² allegorical manner, shall peruse the poem; it is adviseable for him to attend to this explanatory epistle. Both the title-page of the Work, and this Letter to Raleigh, inform us that the *Faerie Queene* was to have been “disposed into *twelve Books*, fashioning XII Morall Vertues.” But this intention was not accomplished; of which circumstance I shall presently take further notice. I know not whether Spenser might be influenced, in his division of the Moral Virtues, by a work which specifies *the twelve virtues* becoming a man of rank and courage; for I have not been able to procure a sight of this rare and curious publication. But I think it right to mention the existence of such a book; and I cite ^a De Bure as my authority: “Le Livre de droit d’Armes, &c. Paris, Verard, 1488. in fol. Cette édition est assez recherchée à cause de son antiquité, qui la rend recommandable. Il se trouve à la fin des exemplaires une petite pièce qui contient en abrégé *les XII Vertus que doit avoir un homme pour être Noble, & de noble courage*. Cette dernière petite Pièce est en Rithme Françoisé.”

² See also Warton’s Preliminary Essay on Spenser’s allegorical character, in the second volume of this edition.

^a Bibliograph. Instructive, Sciences et Arts, No. 2130.—Spenser’s design probably suggested a hint to the author of the following work: “*Vertue Triumphant, or a lively description of the Four Vertues Cardinall*, dedicated to the Kings Maiesie, 4to. Lond. 1693.” The dedication is signed, William Leighton.

To the end of the third Book were annexed, beside the Letter to Raleigh, the poetical commendations of friends to whose opinion the Poem had been submitted; as of Raleigh himself, in two copies of verses subscribed W. R.; of Gabriel Harvey, under the name (by which he is repeatedly distinguished in Spenser's works) of Hobynoll; and of others, whose names it is now impossible to unravel with certainty by the help only of initial letters. These are followed by Spenser's Sonnets to various persons of distinction; the number of which is augmented in the ^b next edition. It appears to have been the custom of the time for an author to present, with a copy of his publication, ^c poetical addresses of this kind to his superiors.

That Spenser then *completed* the first three Books of his Faerie Queene in Ireland, is not only presumable from the visit of Raleigh, and from the Sonnets to the Earl of Ormond and the Lord Grey; but is further illustrated in

^b See the List of Editions.

^c The reader, who is conversant with ancient English poetry, must often have observed the numerous Sonnets prefixed, or subjoined, to works published in the age of Elizabeth. It was the age of adulation. I have had occasion to notice, in the instance of Henry Lok's *Ecclesiastes paraphrased*, which was published in 1597, the circumstance of the Sonnet to each particular person being also detached from the rest, and transferred accordingly to the first leaf of the Copy of the work presented by the author.

his friend Lodowick Bryskett's ^d *Discourse of Civill Life; containing the Ethike part of Morall Philosophie*; a book published in 1606, but written, as Mr. Malone ingeniously conjectures, between 1584 and 1589. The Discourse is "written to the right honorable Arthur late Lord Grey of Wilton." The introduction describes a party assembled at the author's cottage near Dublin; consisting of "Dr. Long, Primate of Ardmagh; Sir Robert Dillon, Knight; M. Dormer, the Queenes Sollicitor; Capt. Christopher Carleil; Capt. Thomas Norreis; Capt. Warham St. Leger; Capt. Nicholas Dawtrey; and M. Edmond Spenser, late your Lordships Secretary; and Th. Smith, apothecary." Of this remarkable and valuable publication, in which Spenser describes, or is made to describe, the moral intention of his Poem, little notice has hitherto been ^e taken. Some extracts from it, I am persuaded, will be highly acceptable to the reader. They bear eminent testimony to the amiable temper, as well as to the extensive learning, of Spenser.

^d Lond. Printed for Ed. Blount, 1606. 4to. The book is not often to be met with.

^e Dr. Birch mentions the book, at the end of his *Life of Spenser*, prefixed to the edition of the *Faerie Queene* in 1751; but his account of it is very brief and unsatisfactory.

The conversation having been directed to the writings of the ancient philosophers, Bryskett makes this remark. † “ Herein do I greatly envie the happineffe of the Italians, who have in their mother-tongue late writers that have, with a singular easie method, taught all that which Plato or Aristotle have confusedly or obscurely left written. Of which, some I have begun to reade with no small delight ; as Alexander Piccolomini, Gio. Baptista Giraldi, and Guazzo ; all three having written upon the Ethick part of Morall Philosophie both exactly and perspicuously. And would God that some of our countrimen would shew themselves so well affected to the good of their countrie, (whereof one principall and most important part consisteth in the instructing of men to vertue,) as to set downe in English the precepts of those parts of Morall Philosophy, whereby our youth might, without spending of so much time as the learning of those other languages require, speedily enter into the right course of vertuous life. In the meane while I must strugge with those bookes which I understand, and content myselfe to plod upon them, in hope that God (who knoweth the sincerenesse of my desire) will be pleased to open my understanding so as

† Page 24, &c.

I may reape that profit of my reading, which I travell for. Yet is there *a gentleman in this company*, whom I have had often a purpose to intreate, that, as his leisure might serve him, he would vouchsafe to spend some time with me to instruct me in some hard points which I cannot of myselfe understand; knowing *him to be not onely perfect in the Greeke tongue, but also very well read in Philosophie both morall and naturall.* Nevertheles, such is my bashfulnes as I never yet durst open my mouth to disclose this my desire unto him, though I have not wanted some hartning thereunto from himselfe. For, of his love and kindnes to me, he encouraged me long sithens to follow the reading of the Greeke tongue, and *offered me his helpe to make me understand it.* But now that so good an opportunitie is offered unto me to satisfie in some sort my desire, I thinke I should commit a great fault, not to myselfe alone, but to all this company, if I should not enter my request thus farre as to move him to spend this time, which we have now destined to familiar discourse and conversation, in declaring unto us the great benefites which men obtaine by the knowledge of Morall Philosophie, and in making us to know what the same is, what be the parts thereof, whereby vertues are distinguished from vices.—There-

fore, said I, turning my selfe to *M. Spenser*, It is you, sir, to whom it pertaineth to shew your selfe courteous now unto us all, and to make us all beholding unto you for the pleasure and profit which we shall gather from your speeches, if you shall vouchsafe to open unto us the goodly cabinet, in which this excellent treasure of vertues lieth locked up from the vulgar sort. And thereof in the behalfe of all, as for my selfe, I do most earnestly intreate you not to say us nay. Unto which words of mine every man applauding, most with like words of request, and the rest with gesture and countenances expressing as much, *M. Spenser* answered in this manner.

“ Though it may seeme hard for me to refuse the request made by you all, whom, every one alone, I should for many respects be willing to gratifie; yet, as the case standeth, I doubt not but, with the consent of the most part of you, I shall be excused at this time of this taske which would be laid upon me. For sure I am that it is not unknowne unto you, that I have already undertaken A WORK TENDING TO THE SAME EFFECT, which is in *heroical verse*, under the title of a *Faerie Queene*, TO REPRESENT ALL THE MORAL VERTUES; assigning to every Virtue a Knight, to be the patron and

defender of the same; in whose actions and feates of armes and chivalry, the operations of that vertue, whereof he is the protector, are to be expressed; and the vices and unruly appetites, that oppose themselves against the same, to be beaten downe and overcome. Which work, as I have ^s already well entered into, if God shall please to spare me life that I may finish it according to my mind; your wish, M. Bryskett, will be in some fort accomplished, though perhaps not so effectually as you could desire. And the same may very well serve for my excuse, if at this time I crave to be forborne in this your request; since any discourse, that I might make thus on the sudden in such a subiect, would be but simple and little to your satisfactions. For it would require good advisement and premeditation for any man to undertake the declaration of these points that you have proposed, containing in effect the Ethicke part of Morall Philosophie. Whereof since I have taken in hand to discourse at large *in my poeme before spoken*, I hope the expectation of that work may serve to free me at this time from speaking in that matter, notwithstanding your motion and all your intreaties. But I will tell you how I thinke by himselfe he may very well

^s See his Letter to Harvey, already cited, dated April 10, 1580.

excuse my speech, and yet satisfie all you in this matter. I have seene, as he knoweth, a translation made by himselfe out of the Italian tongue, of a dialogue comprehending all the Ethick part of Moral Philosophy, written by one of those three he formerly mentioned; and that is by Giraldi, under the title of a dialogue of civil life. If it please him to bring us forth that translation to be here read among us; or otherwise to deliver to us, as his memory may serve him, the contents of the same; he shal, I warrant you, satisfie you all at the ful; and himselfe will have no cause but to thinke the time well spent in reviewing his labors, especially in the company of so many of his friends, who may thereby reape much profit; and the translation happily fare the better by some mending it may receive in the perusing, as all writings else may do, by the often examination of the same. Neither let it trouble him, that I so turne over to him againe the taske he would have put me to: for it falleth out fit for him to verifie the principall part of all this apologie, even now made for himselfe; because thereby it will appeare that he hath^h not withdrawne himself

^a The commencement of this Discourse explains the allusion of Spenser, "When it pleased you, my good Lord," says Bryskett to Lord Grey, "upon the decease of Maister Iohn Chalons, her Maiesties Secretarie of this State, which you

from service of the State to live idle, or wholly private to himselfe, but hath spent some time in doing that which may greatly benefit others; and hath served not a little to the bettering of his owne mind, and increasing of his knowledge; though he for modesty pretend much ignorance, and pleade want in wealth; much

then governed as Lord Députie of this Realme, to make choico of me to supply that place, and to recommend me by your honorable letters to that effect, I received a very sufficient testimonie of your good opinion and favourable inclination towards me. And albeit your intention and desire in that behalfe tooke not effect, whether through my unworthinesse, or by the labour and practise of others; yet because your testimonie was to me *instar multorum Iudicum*, and because that repulse served you as an occasion to do me after a greater favour, I have evermore sithens caried a continual desire to shew myselfe thankfull to your Lordship. For when, at my humble sute, you vouchsafed to graunt me libertie without offence to resign the office which I had then held seven yeares, as Clerke of this Councell, and to withdraw myselfe from that thanklesse toyle to the quietnes of my intermitted studies, I must needs confesse, I held myselfe more bound unto you therefore then for all other the benefits which you had bestowed upon me, and all the declarations of honorable affection, whereof you had given me many testimonies before." Bryskett, in his address "to the gentle and discreet reader," relates that "the work had long layne by him." Among the Carew manuscripts in the Library at Lambeth palace, there is a Letter from Secretary Cecil to Sir George Carew, dated Nov. 19. 1600, (No. 604, p. 59,) wherein Cecil expresses "the regard he has of Mr. Bryskett as an ancient servitor in Ireland and well deserving;" and recommends his cause, respecting an interest which the Queen had granted him in the Abbey of Bridgetown, very strongly to Sir George; Bryskett being absent, and "now imploied by her Ma^y, into the partes beyond the seas for her service." He appears to have held the office also of Clerk to the Council of Munster, after Spenser; of which circumstance I shall have occasion to take further notice.

like some rich beggars, who either of custom or for covetousnes, go to begge of others those things whereof they have no want at home.

“ With this answer of *M. Spensers*, it seemed that all the company were wel satisfied: for after some few speeches, whereby they had shewed an extreme longing after his worke of the *Faerie Queene*, whereof some parcels had bin by some of them seene, they all began to presse me to produce my translation mentioned by *M. Spenser*, that it might be perused among them; or else that I should, as neare as I could, deliver unto them the contents of the same, supposing that my memory would not much faile me in a thing so studied, and advisedly set downe in writing, as a translation must be.”

With this request Bryskett at length complied; and he accordingly proceeds to deliver his translation of Giraldi; premising that “ he must now presuppose that they, whom he esteems to be as those gentlemen introduced [in the dialogue] by this author, have likewise moved the same question which they did; to wit, What maner of life a gentleman is to undertake and propose to himselfe, to attaine to that end in this world which among wisemen hath bene, and is, accounted the best; beginning from the day of his birth, and so

guiding him therein untill he be meet to purchase the same end: And likewise, where any occasion of doubt or question for the better understanding may happen in the Discourse, that some one of them, desiring to be resolved therein wil demaund such questions as shal be needfull." A few questions are accordingly proposed by Spenser, arising principally from the discussion of the doctrines of Plato and Aristotle.

The first edition of the *Faerie Queene* being at length prepared for the press, it is probable that Spenser accepted the proposal of Raleigh to accompany him to England. The Dedication of *Colin Clouts come home again* represents that poem as "agreeing with the truth in circumstance and matter;" and the patronage of Raleigh is thus related ^k in the Pastoral:

" When thus our pipes we both had wearied well,
 " (Quoth he,) and each an end of singing made,
 " He gan to cast great lyking to my lore,
 " And great dyslyking to my lucklesse lot,
 " That banisht had my selfe, like wight forlore,
 " Into that waste, where I was quite forgot.
 " The which to leave, thenceforth he counfeld mee,
 " Unmeet for man, in whom was ought regardfull,
 " And wend with him, his Cynthia to see;
 " Whose grace was great, and bounty most rewardfull.—

ⁱ Pages 163, 271, &c. to the end of the book.

^k *Colin Clouts come home again*, ver. 178.

“ So what with hope of good, and hate of ill,
 He me perswaded forth with him to fare.—
 “ So to the sea we came, &c.”

Raleigh afterwards introduced him to the Queen; and the Queen inclined her ear, with satisfaction, to his ¹ “ simple song,” as Spenser modestly denominates his poetry.

It has been long a received opinion, that he was nominated Poet Laureate. His cotemporaries certainly considered him worthy of the title; and frequently speak of him in terms appropriate to that distinction. Thus Webbe, in his *Discourse of English Poetrie*, published in 1586, contends that Spenser “ may well wear the garlande, and step before the best of all English poets.” And, what is very remarkable, in the third edition of the *Shepherds Calender*, which was also published in 1586, the elder reading of the following verse in the twelfth Eclogue, “ The *rurall* song of carefull Colinet,” (where Colinet means Spenser,) is changed into “ The *laurell* song &c.” The writer of the Sonnet addressed to Florio in his *Second Frutes*, published in 1592, seems to point at Spenser by a similar expression:

“ So when that all our English witts lay dead,
 “ Except the *Laurell* that is ever greene,
 “ Thou with thy Frutes our barrennes o’re-spread, &c.”

¹ *Colin Clouts come home again*, ver. 192, &c.

And Nash, in his *Supplication of Pierce Pennelessse*, published in the same year, declares that he had intended to “decypher the ^m excesse of gluttonie at large, but that a *new Laureat* fav’d him the labor.” But the fact is, as Mr. Malone has accurately stated it: ⁿ “Undoubtedly Elizabeth had no Poet Laureate, till in February 1590-1 she conferred on Spenser a pension of fifty pounds a year, the grant of which was discovered some years ago in the Chapel of the Rolls; from which time to his death in 1598-9, he may properly be considered as filling this office, though, like most of his predecessors, and his two immediate successors, he is not expressly styled *Laureate* in his Patent.”

The discovery of this Patent by Mr. Malone, refutes the calumny which ^o several biographers of Spenser have thrown upon the character of Lord Burleigh, in their relation of the following pretended circumstances: That Burleigh told the Queen the pension was beyond example too great to be given to a *ballad-maker*: That the payment of the pension was intercepted by

^m An apparent allusion to *Faer. Qu. ii. xii. 3*, where the poet describes *the Gulfe of Greedinesse*.

ⁿ Life of Dryden, p. 84.

^o Life of Spenser prefixed to the folio edition of his Works in 1679; Winstanley's Lives of the English Poets; Hughes's Life of Spenser; Dr. Birch's Life of Spenser; Life of Spenser in the Universal Magazine, vol. xlix. &c.

Burleigh: That when the Queen, upon Spenser's presenting some poems to her, ordered him the gratuity of an hundred pounds, his Lordship asked, with some contempt of the poet, *What! all this for a Song?* and that the Queen replied, *Then give him what is reason:* That Spenser, having long waited in vain for the fulfilment of the royal order, presented to her this ridiculous memorial;

“ I was promis'd on a time
 “ To have reason for my rhyme;
 “ From that time unto this season
 “ I receiv'd nor rhyme nor reason:”

That these magical numbers produced the desired effect, in the immediate direction of payment to the insulted poet, as well as in the reproof of the adverse Lord Treasurer! Such is the substance of this marvellous opposition to the privilege conferred on Spenser by Elizabeth, varied and improved by the biographers; of which opposition the account originates, it seems, in the facetious^p Dr. Fuller's *Worthies of England*, (a work published at the distance of more than seventy years afterwards,) unsupported by requisite authority.

The generosity of Elizabeth would, doubtless, have been the theme of Puttenham's admiration,

^p Dr. Birch's *Life of Spenser*, p. xiii. But indeed the biographer seems not to rely implicitly on Fuller's testimony.

if it had been shewn a little sooner; for, in his *Art of English Poesie*, published in 1589, he has written ⁹ chapter, evidently with a view to excite her Majesty's attention to the neglected bards of that period, entitled "In what reputation Poesie and Poets were in old time with Princes, and otherwise generally; and how they be now become contemptible, and for what causes:" The object of the author, I say, is apparent by his enumeration of the bounty of *preceding* English monarchs to the poets: "In later times, how much were Jehan de Mehune and Guillaume de Loris made of by the French kings; and Geffrey Chaucer, father of our English poets; by Richard the second, who, as it was supposed, gave him the maner of new Holme in Oxfordshire.—And king Henry the 8. her Maiesties father, for a few Psalmes of David turned into English meetre by Sternhold, made him groome of his privy chamber, and gave him many other good gifts. And one Gray, what good estimation did he grow unto with the same king Henry, and afterward with the Duke of Sommerfet, Protectour, for making certaine merry Ballades, whereof one chiefly was, *The hunte is vp, the hunte is vp*. And Queene Mary, his daughter,

⁹ Chap. viii. p. 12.

for one Epithalamie or nuptiall Song made by Vargas, a Spanish Poet, at her mariage with king Phillip in Wincheſter, gave him during his life two hundred crownes penſion."

After the publication of the *Faerie Queene* in 1590, Spenser returned to Ireland. And ſuch was now the fame of his poetical character, that the bookſeller, for whom that work had been printed, eagerly collected together and published, in the ſucceeding year, "*COMPLAINTS, containing ſundrie ſmall Poemes of the Worlds Vanitie, viz.* 1. The Ruines of Time. 2. The Teares of the Muſes. 3. Virgils Gnat. 4. Proſopopoia, or Mother Hubberds Tale. 5. The Ruines of Rome, by Bellay. 6. Muiopotmos, or The Tale of the Butterflie. 7. Viſions of the Worlds Vanitie. 8. Bellayes Viſions. 9. Petrarches Viſions:" to which is prefixed the following addreſs of "The Printer to the Gentle Reader. Since my late ſetting forth of the *Faerie Queene*, finding that it hath found a favourable paſſage amongſt you; I have ſithence endeavoured, by all good meanes, (for the better encrease and accompliſhment of your delights,) to get into my handes ſuch ſmale Poemes of the ſame Authors as I heard were diſperſt abroad in ſundrie hands; and not eaſie to bee come by, by himſelfe; ſome of them

having bene diverslie imbeziled, and purloyned from him, *since his departure over sea*. Of the which I have, by good meanes, gathered together these fewe parcels present, which I have caused to bee imprinted altogeather, for that they al seeme to containe like matter of argument in them; being all complaints and meditations of the worlds vanitie, verie grave and profitable. To which effect I understand that he besides wrote fundrie others, namelie, ^r *Ecclesiastes*, and ^s *Canticum Canticorum*, translated; ^t *A Senights Slumber*; ^u *The Hell of Lovers*; *his Purgatorie*; being all dedicated to Ladies; so as it may seeme he meant them all

^r The spirit of verifying the Psalms, and other parts of the Bible, at the beginning of the Reformation, was, says Mr. Warton, almost as epidemick as psalm-singing. *Hist. of Eng. Poet.* vol. iii. p. 180.

Of *Ecclesiastes* I find Dr. Drant to have been a translator into Latin verse. See Tanner's *Bib. Brit.* p. 233. And I have seen a laboured poetical paraphrase of this Book in English, by Henry Lok, published in 1597.

^s In the age of Elizabeth, numerous were the poetical versions of the *Canticles*. See Warton's *Hist. of Eng. Poet.* vol. iii. p. 317, &c.

Tasso appears to have employed his pen in a very poetical manner in a Canzone, taken, in some degree, from the *Song of Songs*. See this beautiful Canzone, first printed from a manuscript in the Barberini Library at Rome, (N^o 3009.) in Maty's Review, May 1786. Art. iv.

^t See before, p. xx.

^u See his *Hymne in honour of Love*, ver. 265, where he describes the circumstances that "make a lovers life a wretches hell;" and where he adds, in his address to Love, ver. 278.

"So thou thy folke, through paines of *Purgatorie*,
"Dost beare unto thy blisse and heavens glorie."

to one volume: besides some other Pamphlets loofelie scattered abroad; as * *The Dying Pelican*; *The Howers of the Lord*; *The Sacrifice of a Sinner*; † *The Seven Pſalmes*, &c. which when I can, either by himſelfe or otherwiſe,

* See before, p. xxxvii.

† William Hunnis, a gentleman of the Chapel Royal under Edward the fixth, and afterwards Maſter of the Chapel under Elizabeth, might ſuggeſt to Spenser this employment of his time; for he wrote and published “Seven ſobs of a forrowfull ſoule for ſinne, comprehending thoſe *ſeven Pſalmes* of the princelie prophet David commonlie called Pœnitentiall; framed into a forme of familiar praiers, and reduced into meeter, &c.” It appears that Camoens, the unfortunate bard of Portugal, had undertaken alſo a tranſlation of theſe *ſeven Pſalmes*. The account is related in a manner ſo intereſting by Lord Strangford, the elegant tranſlator of part of Camoens’s poetry, as to require no apology for its introduction here: “A cavalier named Ruy de Camera, having called upon our author [Camoens] to finiſh *a poetical verſion of the ſeven penitential Pſalms*; raiſing his head from his miſerable pallet, and pointing to his faithful ſlave, he exclaimed, ‘Alas! when I was a poet, I was young, and happy, and bleſt with the love of ladies; but now I am a forlorn deſerted wretch. See! there ſtands my poor Antonio, vainly ſupplicating four-pence to purchaſe a little coals: I have them not to give him!’ The cavalier, as Souſa quaintly relates, cloſed his heart and his purſe, and quitted the room. Such were the grandees of Portugal!” *Poems &c.* from the Portugueſe of Luis de Camoens, &c. 12mo. 1803, p. 24.

With reſpect to the tranſlation of *ſeveral ſelect Pſalms* into Engliſh verſe, I think it not foreign to the ſubject of this note, and I conceive it due to the hiſtory of our Poetry, to mention that, among the numerous invaluable manuſcripts which belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford, there is a volume entitled, “The Soules Banquet, made up of divers divine Rarities;” in which are “Divers ſelect Pſalmes of David, in verſe, of a different compoſure from thoſe uſed in the Church, by Fra: Daviſon eſq. deceaſed, and other Gent.” Of theſe tranſlations, ſome are remarkably beautiful. The *Poetical Rapsodie* of Daviſon, already mentioned, (p. xxiii.) was published in 1602, and in 1611.

attaine to, I meane likewise, for your favour sake, to set forth; in the meane time praying you gentlie to accept of these, and graciouſlie to entertaine the * *new Poet.*"

Of the pieces contained in the *Complaints*, the *Muiopotmos* alone is said to be a re-publication. Dr. Birch, and the author of the *Life of Spenser* prefixed to Mr. Church's edition of the *Faerie Queene*, assert that it had been published in 1590; and indeed it differs from the rest in bearing on the title the date of that year. For this reason I have given it the precedency, in this edition of Spenser's smaller poems; at the same time not denying that the date may be an error of the press; inasmuch as in the *Visions of the Worlds Vanitie*, and in the *Visions of Petrarch*, there is an address apparently intended to the Lady to whom the *Muiopotmos* is dedicated; no separate title being affixed to the collection of *Visions* which immediately follow the *Muiopotmos*; of which circumstance the biographers have taken no notice.

The *Muiopotmos* is dedicated to Lady Carey; and is worthy of particular attention, on account

* Ponsonby, the bookseller, has adopted the name which is applied to Spenser on the publication of the *Shepherds Calendar*: See the title to the Epistle of E. K. to Master Gabriel Harvey; to whom E. K. commends "the patronage of the *new Poet.*"

of Spenser's elegant compliment to the Lady, connected with the avowal of his own honourable descent. "The faithfull minde and humble zeale, which I bear unto your Ladyship, may perhaps be more of price, as may please you to account and use the poor service thereof; which taketh glory to advance your excellent partes and noble vertues, and to spend it selfe in honouring you; not so much for your great bounty to myself, which yet may not be unminded; nor ^a FOR NAME OR KINDREDS SAKE BY YOU VOUCHSAFED *being also regardable*; as for that honorable name which yee have by your brave deserts purchast to yourselfe, and spread in the mouths of all men." Lady Carey is also the poet's *Phyllis* in *Colin Clouts come home again*; to whom he ^b repeats the declaration of his alliance. This Lady was Elizabeth, one of the six daughters of Sir John Spenser or ^c Spencer of Althorpe in North-

^a The nobility of the *Spencers* has been illustrated and enriched by the trophies of Marlborough; but I exhort them to consider the *Fairy Queen* as the most precious jewel of their coronet. Gibbon's *Memoirs of his own Life and writings*.

^b *Colin Clouts come home again*, ver. 538.

^c The name is spelt both ways, as well in the various publications of the poet which appeared while he lived, as in ancient deeds relating to the honourable family from which he is descended. I have followed that orthography, to which we have been accustomed in respect to *the poet's* name, and which is copied from both his own editions of the *Faerie Queene*. Sir John Spencer died in 1580, and left five sons as well as six

amptonshire; and was married to Sir George Carey, who became Lord Hunfdon on the death of his father in 1596. She was the second daughter. Her issue was an only daughter. Whether Lady Elizabeth Carew, to whom one of the dedicatory Sonnets accompanying the first edition of the *Faerie Queene* is inscribed, be the same person; has been a matter of doubt. Yet Nash's Dedication of his *Christs Tears over Jerusalem* "to the most honored and vertuous the Lady Elizabeth Carey," seems to over-rule the doubt. "Divers wel-deserving poets have consecrated their endeavours to your praise. *Fames eldest favourite*, MAISTER SPENCER, *in all his writings* he prizeth you." This Lady, as it appears in the Dedication of another curious and very scarce publication by Nash to her daughter,

daughters. The family was soon after ennobled. At the present period, the family of *Spencer* is also rendered more particularly interesting in the literary history of this country, by the noble possessor of Althorpe's well-known and judicious accumulation of rare and valuable books, and by the tenderness of the old poet again awakened in the strains of a learned nephew of the Duke of Marlborough.

^d See Brydges's edition of Phillips's *Theatrum Poetarum Anglicanorum*, 8vo. 1800, p. 154.

^e Entitled "The Terrors of the Night, or, A Discourse of Apparitions. Post tenebras dies. Tho. Nashe. London, printed by Iohn Danter for William Iones, &c. 1594." 4to. Of this work no other copy at present is known to exist, except that which belonged to the late Duke of Bridgewater, and now belongs to the Marquis of Stafford.

was also a poetess of Spenser's School. The testimony to the merits of a mother and a daughter peculiarly accomplished, is too interesting to be omitted. "To the new kindled cleare Lampe of Virginitie, and the excellent adored high Wonder of sharpe Wit and sweete Beautie, Mistres Elizabeth Carey, sole Daughter and Heire to the thrise noble and renowned Sir George Carey, Knight Marshall, &c.—Against your perfections no tung can except. Miraculous is your wit; and so is acknowledged by the wittiest poets of our age, who have vowed to enshrine you as their second Delia. Temperance her selfe hath not temperater behaviour than you; religious Pietie hath no humble hand-maide that she more delights in. *A worthie Daughter* are you of *so worthie a Mother*; borrowing, as another Phœbe, from her bright funne-like resplendaunce, the orient beames of your radiaunce. *Into the Muses societie her selfe she hath lately adopted, and purchast divine Petrarch another monument in England.*"

The *Ruines of Time*, which follow the *Muioptomos*, Spenser dedicates to the Countess of Pembroke, the amiable and † learned sister of Sir Philip Sidney. In this poem he deeply

† See the note on the *Ruines of Time*, ver. 316.

laments the loss of his early friend, Sir Philip; while he embalms, in a very interesting as well as grateful manner, the memory “of ^g his stocke and famous familie.” The poem is remarkable also for the judicious and honourable commendation which it gives of Camden.

The next poem is the *Teares of the Muses*, which Spenser inscribes to Lady Strange, who is Alice, the sixth daughter of Sir John Spenser; distinguished likewise in *Colin Clouts home again* by the pastoral name of *Amarillis*. And it is observable that, in this Dedication also, the poet introduces his connection with the family. “The causes, for which ye have thus deserved of me to be honoured, (if honour it be at all,) are, both your particular bounties, and also *some private bands of affinitie which it hath pleased your Ladiship to acknowledge.*” This Lady married Ferdinando, Lord Strange, who, by his father’s death, became Earl of Derby in ^h 1592. He died of poison ⁱ April 16. 1594. He is lamented under the name of *Amyntas* in *Colin Clouts come home again*; in the subsequent account of which poem I shall notice his accomplishments and his misfortune. He left

^g *Ruines of Time*, ver. 276.

^h Collins’s Peerage, Art. Earls of Derby, vol. 2. p. 470. edit. 1768.

ⁱ *Ibid.*

by this Lady three daughters his coheirs. Spenser, speaking of her widowhood, represents her as

————— ^k freed from Cupids yoke by fate;

“ *Since which she doth new bands adventure dread :*”

She conquered these poetical fears, however; and became ^l in 1600 the third wife to Sir Thomas Egerton, Lord Keeper of the Great Seal, afterwards Baron of Ellesmere, and Viscount Brackley; by whom she had no issue. John, the only surviving son of the Lord Keeper by his first wife, married the ^m Lady Frances, the second daughter of the Lady then his step-mother; and, almost immediately after the death of his father, was advanced to the Earldom of Bridgewater; an honour, which at the distance of about a century was elevated in his descendants to a Dukedom; but, in consequence of the late Duke dying unmarried, has returned to its original rank in the person of the Right Hon. John William Egerton, the present Earl; the amiableness of whose disposition, and the moral influence of whose publick and private character, will still further endear to society the honourable names of those who are

^k *Colin Clouts come home again*, ver. 566.

^l Collins, ut sup. p. 471. And MS. Pedigree of the Egerton family in the possession of the present Earl of Bridgewater.

^m Ibid.

thus connected with the history of Spenser, and whose family also has been celebrated by the muse of Milton. The mask or poem written by Milton, entitled *Arcades*, further illustrates the account of the Lady, to whose patronage Spenser acknowledges his obligations. The Lord Keeper and the Lady jointly purchased the seat, called "Harefield place, in Middlesex. Here, in the autumn of 1602, they were honoured with a ° visit by the Queen; who was received with all the accustomed pageantry of elder days; and, on her departure, was addressed with a *farewell speech*, and with the present of an *anchor jewel*, by "the place of Harvile personified, attired in black." And here the *Arcades* was performed, long after the death of her husband, by ^p persons of her own family, the children (it is conjectured) of the Earl of Bridgewater; on whose account the inimitable mask of ^q Comus also was composed, and by some of them represented.

Before I pass to the consideration of *Virgils Gnat*, which follows the *Teares of the Muses*;

ⁿ Lysons's Middlesex, p. 108, &c.

^o Lodge's Illustr. of Brit. Hist. vol. 3. p. 132. Talbot Papers, vol. 4. p. 43.

^p See the edition of Milton published in 1801, vol. 5. p. 146, &c.

^q Ibid. p. 194—204.

it is necessary to observe that these *tears* or declamations, however elegant, present a melancholy picture of fancied or real discouragements to learning as then existing; which circumstance I shall further notice in the account of *Mother Hubberds Tale*.

To the *Teares of the Muses* succeeds the translation of *Virgils Gnat*, LONG SINCE dedicated, as Spenser^r tells us, to the Earl of Leicester. The Dedication mentions an enigmatical wrong, which Spenser pretends to have received; and of which I do not consider myself the Oedipus, whom the poet challenges, to unfold the meaning. Mr. Upton conjectures this wrong, resulting from the Earl of Leicester's displeasure, to have been^s "owing to some kind of officious sedulity in Spenser, who much desired to see his patron married to the queen of England. The historians are full of the Queen's particular attachments to the Earl: She expressed, says Camden, such an inclination towards him, that some have imputed her regard to the influence of the stars. Melvil says, in his *Memoirs*, that queen Elizabeth freely declared that, had she ever designed to have married, her inclinations would have led

^r See the Dedication to the Poem.

^s Preface to his edition of the *Faerie Queene*, pp. xvi. xvii.

her to make choice of him for a husband.

For onely worthy you, through prowefs priefe,
(Yf living man mote worthie be,) to be her liefc.

Faer. Qu. i. ix. 17.

And, according to my plan, with respect to the historical allusions in the *Faerie Queene*, Prince Arthur means the Earl of Leicester."—Possibly the Earl's displeasure might have been excited, in consequence of Spenser's pleading in behalf of archbishop Grindal, who is believed to have incurred the Earl's enmity on account of his determination to prosecute an Italian physician, whom Leicester wished to protect, as a bigamist.

The next composition, in the *Complaints*, is *Mother Hubberds Tale*; which is dedicated to the Lady Compton and Mountegle. This Lady was Anne, the "fifth daughter of Sir John Spenser, distinguished also, in the Pastoral of *Colin Clouts come home again*, by the name of *Charillis*. She was married first to Sir William Stanley, Lord Mountegle; next to Henry Compton, Lord Compton; and lastly to Robert Sackville, Lord Buckhurst, after-

^c See Strype's *Life of Archbishop Grindal*, p. 224. And more particularly Harington's *Briefe View of the State of the Church*, &c. 1653, p. 5.

^u Dr. Birch's *Life of Spenser*, Upton's Pref. ut supr. *Biograph. Brit. &c.*

wards Earl of Dorset ; whom the author of the Life of Spenser, prefixed to Mr. Church's edition of the *Faerie Queene*, has confounded with his father, Thomas Lord Buckhurst. I cannot agree with Mr. Malone, * that this Lady was the widow of Lord Compton at the time of Spenser's inscribing this Poem to her ; because Spenser tells us, in the Dedication, that " he had *long sithens* composed this Poem *in the raw conceipt of his youth ;*" and Lord Compton died in 1589. But in the Poem there is an allusion to Sir Philip Sidney, under the description of *the brave Courtier*, as then living ; and he died in 1586. There seems also an allusion in it, by the expressions applied to the coxcomical Ape at Court, to the same person whom Harvey represents, in his answer to Spenser's Letter of April 7. 1580, as the mirrour of Tuscanism, as a † *Magnifico*, &c. The Lady therefore was now the wife of Lord Compton. But, in *Colin Clouts come home again*, she is the wife of Sackville. To this Lady, as to her Sisters, the Poem is inscribed, with " the humble affection and faithfull due-tie, which," the poet urges, " I have alwaies

* Inquiry into the authenticity of the pretended Shakspeare papers, &c. p. 63.

† See ver. 665. The precise expression also of Harvey, *Three Letters*, &c. 1580. p. 36. " For life *Magnificoes*, &c." already cited in p. xlv.

professed, and *am bound to beare to THAT HOUSE from whence yee spring.*"

In this ² satirical Poem, reflections on the general instability of Court-favour have often been cited as a proof of Lord Burleigh's opposition to Spenser :

- " Most miserable man, whom wicked fate
- " Hath brought to Court, to sue for *had-ywift*,
- " That few have found, and manie one hath mist !
- " Full little knowest thou, that hast not tride,
- " What hell it is, in suing long to bide :
- " To lose good dayes, that might be better spent ;
- " To waite long nights in pensive discontent ;
- " To speed to-day, to be put back to-morrow ;
- " To feed on hope, to pine with feare and sorrow ;
- " To *have thy Princes grace, yet want her Peeres* ;
- " To have thy asking, yet waite manie yeeres ;
- " To fret thy soule with crosses and with cares ;
- " To eate thy heart through comfortlesse dispaire ;
- " To fawne, to crowche, to waite, to ride, to ronne,
- " To spend, to give, to want, to be undonne.
- " Unhappie wight, borne to desastrous end,
- " That doth his life in so long tendance spend !"

This passage is ^a supposed to have been represented to Lord Burleigh as a censure upon him.

² Harvey appears not to have approved of this poetical satire. For he writes ; " I must needs say, *Mother Hubbard* in heat of choler, forgetting the pure sanguine of her sweete Faery Queene, wilfully overhott her malcontented selfe : as elsewhere I have specified at large, with the good leave of unspotted friendshipp."

^a See Dr. Birch's Life of Spenser.

But, at the close of the sixth Book of his *Faerie Queene*, Spenser denies that it was his intention, in any of his writings, to reflect on this "mighty peer." And, alluding to the monster Detraction who even "spares not the gentle Poet's rime," he proceeds;

" Ne may this homely Verse, of many meanest,
 " Hope to escape his venemous despite,
 " More than MY FORMER WRITS, all were they cleaneft
 " From blamefull blot, and free from all that wite
 " With which some wicked tongues did it backebite,
 " And bring into a mighty Peres displeasure,
 " That never so deserved to endite."

These "former Writs" are conjectured, by Mr. Upton, ^a to be the *Pastorals*; in which the poet's commendations of archbishop Grindal, and his reflections on bishop Aylmer, are the topicks that were offensive to Burleigh. Grindal, whom Spenser revered, had certainly experienced some opposition from Burleigh, long before the publication of the *Pastorals*. In a very spirited letter to that nobleman, dated ^b June 26. 1574, the prelate vindicates the attack made upon his character, to which Burleigh, it seems, had given credit; and demands, in consequence of his good name being thus unjustly blotted, and his office slan-

^a See the note on *Faer. Qu.* vi. xii. 41.

^b State-Papers, by Murdin, p. 275.

dered, an immediate trial. Three years afterwards, being then archbishop of Canterbury, he was ° confined to his house and sequestered. And to this disgrace, after describing the merits of Grindal, Spenser alludes in the seventh Eclogue of the *Shepherds Calender* :

Mor. But say mee, what is Algrind, hee

That is so oft bynempt ?

Tho. He is a *shepherd great in gree,*

But hath bene long ypent, &c."

The interference of the poet we must therefore suppose displeasing to the policy of the statesman.

But what can we say of the lines in the *Ruines of Time*, which evidently point at Burleigh ?

“ For he, that now welds all things at his will,

Scorns th' one and th' other in his deeper skill.

“ O grieve of griefes ! O gall of all good heartes !

“ To see that vertue should despised bee

“ Of him, that first was raise for vertuous parts,

^c Strype's Life of Grindal, p. 231.

^d These lines are inaccurately printed in many editions. But the first, and most flagrant, departure from the original is in the folio of 1611. In consequence of the alteration, the reader would look in vain for this allusion to a *particular* person ; for the application is rendered general :

“ For such as now have most the world at will,

“ Scorn th' one and th' other &c.”

And, in the remainder of the allusion, the singular number is discarded for the plural ; which Hughes and others follow. The editor of the first folio thought the passage perhaps, thus generalised, a *happy touch at the times* ; or was anxious, by the removal of particulars, to appease the shade of Burleigh !

“ And now, broad spreading like an aged tree,
 “ Lets none shoot up that nigh him planted bee :
 “ O let the man, of whom the Muse is scorned,
 “ Nor alive nor dead be of the Muse adorned !”

I consider the *Ruines of Time* to have been written almost immediately after the publication of the first edition of the *Faerie Queene*; for it could not have been written till ° after the death of Sir Francis Walsingham, who died in April 1590; and Spenser's Letter to Sir Walter Raleigh, at the end of this edition, is dated in January 1589-90. With the *Faerie Queene* a Sonnet had been transmitted to Burleigh, in which Spenser endeavours to sooth the lord treasurer to an acceptance of his “ idle rimes.” But in vain. The Introduction to the fourth Book of the *Faerie Queene*, the continuation of the former edition, published in 1596, bears testimony to the coldness of Burleigh :

“ The rugged forehead, that with grave foresight
 “ Weldes kingdomes causes and affaires of state,
 “ My looser rimes, I wote, doth sharply wite
 “ For praising love, &c.”

Burleigh's disapprobation was probably shewn at the first appearance of the *Faerie Queene*; and, to this disdain of his labours, I ascribe the honest indignation of the poet in the *Ruines of Time*. In the *Tears of the Muses*, (which

° See the note on the *Ruines of Time*, ver. 436.

I believe to be a much ^f earlier composition of Spenser,) the following lines, often cited as a corollary to the proof of the poet having offended the lord treasurer, are certainly too general to offend a particular person. The lord treasurer might, with equal propriety, have been offended at the title of the chapter in Puttenham's ^g *Arte of English Poesie*, already cited.

“ Their great revenues all in sumptuous pride
 “ They spend, that nought to learning they may spare;
 “ And the rich fee, which Poets wont divide,
 “ Now Parasites and Sycophants do share.”

Mr. Warton is of opinion ^h that Burleigh was a Puritan; and that the Puritans, who were numerous in the time of Elizabeth, were peculiarly characterised for their hatred of poetry, however instructive. Yet the Earl of Leicester, I must observe, was the friend of Spenser and of the ⁱ Puritans. And it has been justly observed by Dr. Birch, ^k that Burleigh's neglect of Spenser is not to be attributed so much to any personal prejudice against him or contempt of poetry, as to the poet's early attachment to

^f See my note on Willy in the *Tears of the Muses*, ver. 208.

^g See p. lxviii.

^h Manuscript remarks on the *Sonnets* prefixed to the *Faerie Queene*.

ⁱ See the note on Cartwright, p. xli.

^k Life of Spenser.

the Earl of Leicester, and afterwards to the Earl of Essex; who were both successively heads of a party opposite to the lord treasurer. Hence perhaps the expression of Spenser also in *Mother Hubberds Tale* :

“ Of men of armes he had but small regard,

“ But kept them lowe, and streigned verie hard.

“ For men of learning little he esteemed, &c.”

Mother Hubberds Tale must not be dismissed, without remarking the political knowledge which Spenser displays in it. Let the reader attentively peruse the poem from ver. 1119. to ver. 1224, and he will probably not deny the discernment of the poet, even if he applies his positions to the history of modern Europe. This Poem, I must add, was re-published in 1784, with a Dedication, highly satirical, to the Hon. Charles James Fox, by ¹ George Dempster, Esq. M. P.

The subsequent Poems in the *Complaints* have been already noticed.

By the date of the dedication of *Daphnaida*, (the next publication,) we find Spenser in London on the first of January, 1591-2. This beautiful Elegy was written upon the death of Douglas Howard, daughter and heir of Henry Lord Howard, Viscount Byndon; and wife of Arthur

¹ From the information of Charles Dilly, Esq. by whom the work was published.

Gorge or Gorges Esquire, afterwards knighted. It is dedicated to her ^m aunt, the Ladie Helena, Marchioness of Northampton. The afflicted husband is introduced into the Poem, under the name of *Alcyon*, as bewailing the death of a *White Lions* which he had been so happy as to find, and had tenderly nursed. The *White Lion* being one of the Duke of Norfolk's supporters to his armorial bearings, "the ⁿ riddle of the loved Lioness," as the poet calls it, is easily explained. In the Dedication Spenser avows the "goodwill which he bears unto Master Arthur Gorges, a lover of learning and vertue;" and again he notices him, with peculiar elegance, in *Colin Clouts come home again*, not only as inconsolable for the loss of his beloved Daphne, but as ^o known to the Muses and his comrades by notes of higher mood. Sir Arthur Gorges, however, has hitherto been recorded as a man of genius, without a proof of the assertion. I am happy to add his name to the list of English poets; and the reader will be pleased with the following specimen of his talents and his modesty. It is the Sonnet, addressed to the reader of "The Olympian Catastrophe, dedicated to the worthy

^m See the Dedication.

ⁿ See ver. 177.

^o See ver. 390, 391.

memory of the most heroical Lord Henry, late illustrious Prince of Wales, &c. By S^r Arthur Gorges, Knight, 1612 ;” a poem in manuscript of considerable length, together with some Sonnets ; preserved amongst numerous treasures of a similar nature, which belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford.

“ No praise of Poesie do I affect,
 “ Nor flatteries hoped meed doth me encite ;
 “ Such base-born thoughts as servile I reiect ;
 “ Sorrow doth dictate what my Zeale doth write :
 “ Sorrow for that rich tresor we have lost,
 “ Zeale to the memory of what wee had ;
 “ And that is all they cann, that cann say most :
 “ So sings my Muse in zeale and forrow clad ;
 “ So sunge Achilles to his silver harpe,
 “ When fowle affront had rest his faire delight ;
 “ So sings sweet Philomell against the sharpe ;
 “ So sings the Swann, when life is taking flight :
 “ So sings my Zeale the noats that Sorrowe weepes ;
 “ Which Antheam sunge, my Muse for ever sleepes.”

I come now to the consideration of the Pastoral, entitled *Colin Clouts come home again* ; the Dedication of which to Sir Walter Raleigh is dated December 27. 1591. But that date must be an error of the press. The Poem exhibits internal evidence of having been written at a subsequent period. In the first place, there is a lamentation in it on the death of Ferdi-

nando, Earl of Derby, who is styled *Amyntas*; an appellation by which Nash also appears to have distinguished him. This nobleman, as I have already stated, died in April 1594. He is described by Spenser as

_____ p " the noblest swaine,
 " That ever piped on an oaten quill :
 " Both did he other which could pipe, maintaine,
 " *And eke could pipe himselfe with passing skill.*"

Of his poetical abilities a specimen is preserved, in the ² Antiquarian Repertory, from a manuscript that belonged to Sir John Hawkins. Spenser incurred the gentle reproof of Nash, in consequence of his neglecting to salute this patron of learning in the same manner, as he had saluted other " English heroes," at the end of the *Faerie Queene*. Spenser perhaps felt the reproof; and resolved, in this Poem, to make some atonement for his neglect. The estimation in which this nobleman was held, is described in very lively terms by Nash; and is worthy of citation as well on the account of the party commended as of the party blamed. " From generall fame," says Nash, " let me digress to my private experience; and, with a

^p *Colin Clouts come home again*, ver. 440.

^q Lord Orford's Royal and Noble Authors.

^r *Supplication of Pierce Pennileffe*, &c. 4to. 1592, at the conclusion.

toong unworthy to name a name of such worthines, affectionateliē emblason, to the eies that woonder, the matchlesse image of honor and magnificent rewarder of vertue, Loves eagleborne Ganimed, thrice noble *Amyntas*.—None but Defert should fit in Fames grace; none but Hector be remembred in the chronicles of Prowesse; none but thou, most curteous *Amyntas*, be the second mysticall argument of the Knight of the Redcrosse.—And heere, heavenlie *Spencer*, I am most highlie to accuse thee of forgetfulnes, that, in that honourable catalogue of our English Heroes which insueth the conclusion of thy famous Faerie Queene, thou wouldst let so speciall a pillar of Nobilitie passe unsaluted. The verie thought of his far derived discent, and extraordinarie parts wherewith he astonieth the world, and drawes all harts to his love, would have inspired thy foreweariēd Muse with new furie to proceede to the next triumphs of thy stateliē Goddesse!—But, as I in favor of so rare a scholler suppose, with this counsell he refraind his mention in the first part, that he might with full faile proceed to his due commendations in the second. Of this occasion long since I happened to frame a Sonnet, which being wholie intended to the reverence of this renowned Lord, to whom I owe all the utmoste

powers of my love and dutie, I meant heere
for variety of stile to infert.

Perusing yesternight, with idle eyes,
The Fairy Singers stately-tuned verse ;
 And viewing, after chapmens wonted guise,
 What strange contents the title did rehearse ;
 I streight leapt over to the latter end,
 Where, like the queint comædians of our time,
 That when their Play is doone do fal to ryme,
 I found short lines to sundry Nobles pend,
 Whom he, as speciall mirrours, singled fourth
 To be the Patrons of his Poetry :
 I read them all, and reverenc't their worth ;
 Yet wondred he left out thy memory.
 But therefore, guest I, he supprest thy name,
 Because few words might not comprise thy fame!

Beare with me, *gentle Poet*, though I conceive
 not aright of thy purpose, or be too inquisitive
 into the intent of thy oblivion ; for however
 my coniecture may misse the cushion, yet shal
 my speech favour of friendship, though it be not
 alied to iudgement." In Lodge's *Illustrations*
of British History, there is preserved a Letter
 of this nobleman to the Earl of Effex, dated
 Decemb. 19. 1593 ; which, the learned editor
 observes, " abounds with good sense, high
 spirit, and sweetness of temper. An untimely
 death undoubtedly defrauded him of a con-
 spicuous situation in the history of his country."

^s Vol. 3. p. 31.

Indeed his accomplishments, as well as his unnatural end occasioned by the resentment of the Jesuits, have been recorded in many publications.

But, besides the date of this nobleman's death, there is another convincing proof that this Pastoral was written long after 1591 in the praise assigned to Daniel for his "*passionate mischance*," which means his "*Complaint of Rosamond*" published with his Sonnets in 1592; and for his "*tragick plaints*," which point out his first dramattick publication, the tragedy of "*Cleopatra*" in 1594.

The author of the Life of Spenser, prefixed to Mr. Church's edition of the Faerie Queene, considers the circumstance of Sir Walter Raleigh's disgrace at Court, in consequence of his criminal amour with the daughter of Sir Nicholas Throgmorton, as likewise refuting the date of 1591 in the Dedication of the Pastoral. And he is right in his conjecture, I think; but not exact in his statement. The disagreement between Raleigh and Lord Essex, although it occasioned Raleigh's departure from Court, could not, I conceive, be the subject of the

— "lamentable lay

"Of great unkindnesse, and of usage hard,

"Of Cynthia the Ladie of the Sea;"

† See Ritson's Bibliograph. Poetica, Art. *Daniel*.

‡ See Baker's Biograph. Dramatica, Art. *Daniel*.

which Spenser tells us was the ^x song of his friend. A private ^y Letter (as it is entitled) from Raleigh to Sir George Carew, dated Decemb. 27. 1589, of which our historians have taken no notice, seems to shew, that, however jealous Essex might be of him, he was still in favour with the Queen: “ Cousen George. For *my retrait from the Court*, it was upon good cause, to take order for my prize. If in Irlande they thincke that I am not worth the respectinge, they shall much deceve themselves. I am in place to be beleved, not inferior to any man to plesure or displeure the greatest; and my oppinion is so receved and beleved *as I can anger the best of them*; and therefore if the ^z Deputy be not as reddey to steed me as I have bynn to defend hym, be as it may, when S^r William ffitz Williams shalbe in England, I take mysealfe farr his bettres by the honorable offices I hold, as also *by that niceness to her Maiestye w^{ch} still I inioy, and never more.* I am willinge to continew to-

^x *Colin Clouts come home again*, ver. 164.

^y Carew MSS. in the Library at Lambeth Palace, N^o. 605. p. 140, erroneously entered p. 146 in Dr. Wilkins's Catalogue. On the top of this original Letter is written, “ A privatt Letter from S^r Walter Raleghe to S^r G. C. 27. Decemb. 1589.”

^z Namely, Sir William Fitzwilliams, presently mentioned; who had before been Lord Justice, and Lord Deputy, of Ireland; and who was again appointed Lord Deputy in 1588. He was succeeded by Sir William Russell, in 1594.

wards hym all friendly offices, and I doubt not of the like from hym as well towards mee as my frinds, &c." The displeasure of the Queen, then, is to be attributed to the culpability of Raleigh in regard to the lady whom I have mentioned; who also became an object of the royal anger, and was with Raleigh ^a committed to the Tower in July 1592. She was one of her Majesty's Maids of Honour. They were released from this confinement in the ^b September following; and Raleigh, though perhaps not formally admitted to the presence of the Queen, was soon afterwards able to prove the restoration of her favour to him by obtaining, from her, the manor of Sherborne in Dorsetshire, which Dr. Coldwell, on his promotion to the bishoprick of Salisbury, had consented to alienate to the Crown; from which prelate, however, there is a Letter, in the ^c Burleigh State-Papers published by Murdin, addressed to Mr.

^a See a letter from Sir Edward Stafford to Antony Bacon Esqr. dated July 30. 1592, in Birch's *Memoirs of Queen Eliz.* vol. 1. p. 79. "If you have any thing to do with Sir Walter Raleigh, or have any love to make to Mrs. Throckmorton; at the Tower to-morrow you may speak with them, if the countmand come not to-night; as some think will not be, and particularly he that hath charge to send them thither."

^b See Collins's *Sidney-Papers*, &c. vol. 2. pp. 54, 55, where Raleigh appears, by a letter dated June 2. 1597, fully reinstated in the Queen's favour, and graciously readmitted to her presence.

^c Page 575.

Henry Brooke, and dated April 10. 1594, in which the conduct of Raleigh on this occasion appears to have been rapacious. But to prove further the influence of Raleigh, and that *right well he had complained,*

“ That could great Cynthiaes fore displeasure breake,
“ And move to take him to her grace againe;”

I cite the contemporary authority of Sir John Harrington: “^d And to speak first of the Knight who carried the *spolia opima* of this bishoprick; having gotten Sherborne castle, park, and parsonage; *he was in those dayes in so great favour with the Queen,* as I may boldly say, that with lesse suit then he was faine to make to her ere he could perfect this his purchase, and with lesse money then he bestowed since in Sherborne in building and buying out leases and in drawing the river through rocks into his garden, he might have very justly, and without offence of the Church or State, have compassed a much better purchase.” It may be proper to add, that Sir Walter had made the only reparation in his power to the degraded character, and injured innocence, of the lady, by marrying her. Spenser has alluded to this intrigue, and

^d *Briefe View of the State of the Church of England, &c.* edit. 1653. p. 89.—In short, Raleigh seems to have illustrated the truth of what Spenser so much condemns in *Mother Hubberds Tale*, ver. 519, 520.

its consequences, in the conclusion of the seventh canto of the *fourth* Book of the Faerie Queene, which was first published in 1596. The situation of Raleigh, before he "is restored to former grace againe" in the subsequent canto, is described in Spenser's happiest manner. It is an interesting lamentation over a distressed and disgraced friend. It is the effusion of the Muse "in her sweetest saddest plight."

In consequence, then, of the facts which I have brought together, I am led to believe that Decemb. 27. 1594 or 1595 should be the date to the Dedication of *Colin Clouts come home again*. And, having attended to this point, I will now notice some of the contemporary characters which are introduced, under fictitious or real names, in this agreeable poem.

The Shepherd of the Ocean is Sir Walter Raleigh, who had introduced Spenser to the Queen.—Under the name of *Astrophel*, his other friend and patron, Sir Philip Sidney, "now dead and gone," is deplored; as, under the same title he is the subject of Spenser's Elegy on his death.—*Amyntas*, as I have before observed, denotes the deceased Earl of Derby.—Under the appellation of *Alcyon*, as in the Elegy entitled *Daphnaida*, the accomplished and afflicted Sir Arthur Gorges is

designed.—*Harpalus*, “now woxen aged” in the service of the Queen, is probably Barnaby Googe, who was^e first a retainer to Cecil, and afterwards in 1563 a gentleman-pensioner to the Queen; in which year he published his “Eglogs, Epitaphs, and Sonnets.”—By *Corydon*, who is described as “meanly waged, yet ablest wit of most” whom Spenser knew, perhaps Abraham Fraunce is intended; who was the friend of Sidney, and the writer of several poems in English hexameters, as *The Lamentations of Amintas, &c.* *The Countesse of Pembrokes Ivychurch, &c.* *The Lamentations of Corydon, &c.* He was called to the Bar of the Court of the Marches of Wales; and, in 1590, was recommended by Henry Earl of Pembroke as a man in every respect qualified to be the Queen’s Solicitor in that Court.^f But what became of him afterwards does not appear.—*Palin*, whom Spenser pronounces

————— “worthie of great praise

“Albe he envie at my *rustlick* quill;”

may mean Thomas Chaloner; a poet, whom Puttenham, in his *Arte of English Poesie*, ranks with Spenser; selecting, as patterns “for

^e See Brydges’s edition of Phillips’s *Theatrum Poetarum Anglicanorum*, p. 126.

^f *Ibid.* p. 108. And *Biograph. Dram. Art. Fraunce.*

æglogue and pastorall poefie, Sir Philip Sydney and Maister Challener; and that other gentleman who wrate the late Shepheardes Calender." And Meres, in his *Wits Treasury*, ranks Chalconer "amongst the best *for pastoral*." Thus commended, he might be led to "envie at the rustick quill" of a poet, whom he perhaps considered a rival in this species of fame.—*Alcon*, I am induced to think, is intended for Thomas Watfon; a writer of numerous sonnets and madrigals, and ^g commended as the English Petrarch. He is also numbered among the principal writers of pastoral poetry; and is classed ^h with Harvey, Leland, Newton, and others of his countrymen, for having attained good report, and honourable advancement, as a Latin poet. Spenser apparently wished him to "raise his tunes from lays," from songs and sonnets, to loftier themes. He has bestowed on Spenser a very neat ⁱ encomium, which I have given in the note below.—*Old Palemon* seems to point

^g By Meres, in his *Wits Treasury*, 1598. See also Brydges, ut supr. p. 213.

^h Ibid.

ⁱ "Sed quid *ÆAM* [the Queen] refero, quæ, nostro carmine maior,

"Est cantanda tuo, dulcis *SPENCERE*, cothurno,

"Cuius inest numeris *Hiblæi* copia mellis.

"Tu quoq; nobiscum (quoniam tu noster *Apollo*)

"Lugentem solare *DEAM*, quoties *Melibæi*

"Tristia lacrymulis preciosis funera deflet.

"Dic illi (tu namque potes *fœlice camœna*)

at Thomas Churchyard, who wrote a prodigious number of poetical pieces; of which the bare^k list is sufficient to justify the humorous remark of Spenser, after he has observed that the melancholy pipe of this aged bard may make the hearer rew:

“ Yet he himfelfe may rewed be more right,

“ That fung fo long untill quite hoarfe he grew !”

Having been a most laborious writer for half a century, he is^l said to have died, poor, in 1604.

To these fictitious appellations succeed the real names of *Alabaster* and *Daniel*; of whom the former is^m represented by Antony Wood as “ the rarest poet and Grecian that any one age or nation produced.” He was educated in Trinity College, Cambridge. Of this distinguished person I will relate some circumstances, which were not known to Wood. Of his poem in manuscript, the *Eliseis*, which Spenser highly celebrates, I have given an account in theⁿ note on its introduction into this Pastoral. He ap-

“ Arcadas innumeros, quanquam Melibæus obiuit,

“ Præstantes superesse viros, similes Melibæi.

“ Damætam memora, quo non præclarior alter, &c.”

Melibæus Thomæ Watsoni, five Ecloga in Obitum Honoratissimi Viri, Domini Francisci, Walsinghami, Equitis Aurati, &c. 4to. Lond. 1590. Sign. D.

^k See the Bibliographia Poetica, Art. *Churchyard*.

^l Ibid.

^m Athen. Ox. Fasti, vol. 1. col. 144.

ⁿ See *Colin Clouts come home again*, ver. 403.

pears to have received an offer of the rectory of Brettenham in Suffolk from the Lord Keeper Egerton, which he declined, as being not agreeable to his expectation, in a ° Letter accompanied with a copy of elegant Latin hexameters to his Lordship. He relinquished, as Wood relates, the Church of England for that of Rome; but afterwards returned to his deserted mother, and obtained considerable ecclesiastical preferments. He died in 1640. His conversion to Popery had probably taken place about 1598, in which year he published his motives for his conduct. In 1604 he was engaged in a controversy, on account of his new profession of faith, with an antagonist of the highest reputation as a scholar and Protestant Divine, Dr. Will. ^p Bedell, afterwards Bishop of Kilmore; an admirer and ^q imitator also of Spenser. Alabaster was undoubtedly a man of great learning. In his *Roxana*, however, which Dr. Johnson has greatly extolled, there is certainly much

• Among the Bridgewater manuscripts.

^p Among the Lambeth manuscripts (No. 772.) there is a valuable and curious work, entitled "A Defence of the Answer to Mr. Alabaster's Four Demands against a Treatise intituled The Catholicks Reply upon Bedel's Answer to Mr. Alabaster's four Demands." The Letter at the beginning is addressed "to the Worshipfull and my loveing friend Mr. Ambrose Jermyn;" and is dated, "Bury, this 25^t. February, 1604, yo^r Worshipps in Christ Jesus, William Bedell."

^q See the List of Imitations of Spenser, subjoined to this account of his life.

false taste, as Mr. Warton^r long since observed. Herrick, in his *Hesperides*, has addressed a poem to him on the subject of his great attainments and various labours.

Of *Daniel*, who is well known to the lovers of our elder poetry, and valued for his judicious reflections as well as the sweetness of his language, an extensive account is unnecessary. By Spenser's distinguishing him as "a new shepherd late up sprung," he alludes to his first publication, entitled "Delia, contayning certayne sonnets, with the complaint of Rosamond," in 1592.

The "last, though not least," in Spenser's enumeration of English poets, is *Action*; under which name I believe Michael Drayton is designed. Spenser's praise of him as "a gentle shepherd," applies to his "Shepherds Garland, fashioned in nine Eglogs, &c." published in 1593. And the subsequent commendation;

"Whose Muse, full of high thoughts invention,

"Doth like himselfe heroically found ;"

seems to point at his "Matilda, the faire and chaste daughter of the Lord Robert Fitzwater, &c." published in 1594; in the preface

^r Milton's *Smaller Poems*, 2d. ed. p. 430.

^s See also what has been already stated in regard to Spenser's commendation of Daniel, p. xciii.

to which, Drayton informs "the true favorers of Poësie," that their "kind and favourable acceptance of his late discourse of the life and death of *Piers Gaveston*, emboldened him to publish this tragicall historie of his *Matilda*." He pays the following compliment to Spenser, at the exordium of his *Matilda*, in an address to the Queen:

- "And thou, O Beta, soveraigne of his thought;
- "Englands Diana, let him thinke on thee!
- "By thy perfections let his Muse be taught;
- "And in his breast so deepe imprinted be,
- "That he may write of sacred Chastitie;
- "Though not *like Collin in thy Britomart*,
- "Yet loves as much, although he wants *his arte*."

Of the Ladies celebrated in *Colin Clouts come home again*, Cynthia, the queen, is the most conspicuous object, on account of the praise applied as well to her general conduct as to her particular skill in 'poetical composition. — "Urania, sister unto Astrofell," is Mary, Countess of Pembroke. — The "not less praiseworthy" *Theana* is Anne, the third wife of the Earl of Warwick who died in Feb. 1589-90; whose widow she remained till death. Spenser notices her exemplary widowhood in the *Ruines of Time*, as well as in this Pastoral. Nor

[†] See references to the poetical compositions of queen Elizabeth, in the note on *Colin Clouts come home again*, ver. 188.

has he omitted to mention her authority at Court; of which the reader may see several instances in the Sidney State-Papers, especially in the year 1595.—Her sister *Marian* is Margaret, Countess of Cumberland. To these Ladies Spenser dedicates his *Four Hymns*; which circumstance is further noticed in its place.—*Manfilia* is the Marchioness of Northampton, to whom *Daphnaida* is inscribed.—*Galathea* and *Neæra* appear to be Irish beauties, whose names I am not able to unravel.—To these succeeds the beautiful Lady Rich, under the poetical name of *Stella*, which was given her by Sir Philip Sidney; who, for “her sake, wrote the poem entitled *Astrophel and Stella*, which was first published in 1591, and to which Spenser alludes:

“ Ne lesse praiseworthy *Stella* do I read,
 “ Though nought my praises of *her* needed arre,
 “ Whom verse of noblest shepherd lately dead
 “ Hath prais’d and rais’d above each other starre.”

The early love of Sir Philip to this Lady is converted into a beautiful fiction, as we shall presently see, in Spenser’s elegy on Sir Philip’s death.—After the commendation of *Stella*, the three daughters of Sir John Spenser, of whom

“ See the Biograph. Brit. Art. *Sydney*, (Philip,) and Brydges’s edit. of Phillips’s *Theatrum Poetarum Anglicanorum*, p. 138.

an account has been already given, are introduced to the reader's admiration. And the list of beauties concludes with the undiscovered names of *Flavia* and *Candida*.

The pastoral Elegy of *Astrophel*, devoted entirely to the memory of Sir Philip Sidney, and written perhaps on the immediate occasion in 1586, was, with *Colin Clouts come home again*, first published also in 1595. It is "dedicated to the most beautifull and vertuous Ladie, the Countess of Effex." This Lady had been the wife of Sidney, and was now married to the Earl of Effex. She was the daughter of the memorable Sir Francis Walsingham. Sir Philip left by her an only daughter. His affectionate attention to this Lady and to her family, is abundantly shewn in his Will, preserved by Collins in his *Memoirs of the Lives and Actions of the Sidneys*. It had been first proposed for Sir Philip to marry a * daughter of Secretary Cecil, on the recommendation of his uncle, the Earl of Leicester; and his own choice, in earlier days, is said to have been unsuccessfully fixed on Lady Rich. Of this latter circumstance Spenser makes an elegant use. It is necessary first to refute an error of a ludicrous

* Collins's Mem. of the Lives and Actions of the Sidneys, p. 113.

kind, which the author of the *Life of Spenser* prefixed to Mr. Church's edition of the *Faerie Queene* has committed, in saying that "the grief of *Stella*, the Countess of Warwick *his aunt*, for her *Astrophel*, (names which Sir Philip himself had rendered immortal,) makes a large part of this tender poem." *Stella* is Sir Philip's first love. And Spenser could not have been a stranger to this honourable attachment. Surely the poet would never have thus described the interview between *a nephew* and *an aunt*!

"They stopt his wound, (too late to stop it was!)

"And in their armes then softly did him reare:

"Then, as he will'd, unto *his loved las*,

"*His dearest love*, him dolefully did beere."

No. The poet, with inimitable pathos, thus relates a feigned event,

"To prove that death their hearts cannot divide,

"Which living were in love so firmly tide:"

He relates, that *Stella*, after many fruitless offices of tenderest love, barely witnessed the last pains of the wounded *Astrophel*, and followed him "like turtle chaste;" and then he most poetically adds:

"The gods, which all things see, this same beheld;

"And, pitying *this paire of lovers trew*,

"Transformed them there lying on the field

"Into one flowre that is both red and blew:

* Church's *Spenser*, vol. i. p. xxx.

" It first growes red, and then to blew doth fade,
 " Like *Astrophel*, which thereinto was made.
 " And in the midit thereof a star appeares,
 " As fairly formd as any star in skeyes ;
 " Resembling *Stella* in her freshest yeares,
 " Forth darting beames of beautie from her eyes :
 " And all the day it standeth full of deow,
 " Which is the teares that from her eyes did flow."

To this Elegy by Spenser are added the lamentations of Sir Philip's sister, the Countess of Pembroke, under the name of *Clarinda*; and also a collection of "flowers, that decked the herse" of Sidney, by Lodowick Bryskett and others.

Adhering to the chronological order in which Spenser's poems were published, I am now to mention the *Amoretti* or *Sonnets*. These are dated by Mr. Ball in 1592, who also represents the poet as married in 1593. But he is mistaken, I think, in both respects. The *Sonnets* were certainly not published before the year ^z 1595, but were written most probably in the years 1592 and 1593; and appear to have been sent from Ireland, for publication, to Ponsonby his former bookseller. The dedica-

^z See the List of Editions. See also Chalmers's *Supplemental Apology for the Believers in the Shakspeare-Papers*, p. 28.
 " On the 19th of November 1594, was entered for William Ponsonbye in the Stationers' Registers, a poem, entitled *Amoretti* and *Epithalamion*, written not long since by Edmond Spenser."

tion of them “ to the right worshipfull Robert Needham, Knight, ascertains this point.

“ Sir,

To gratulate your safe return from Ireland, I had nothing so ready, nor thought any thing so meet, as these sweete-conceited Sonnets, the deede of that wel deserving gentleman, maister Edmonde Spenser; whose name sufficiently warranting the worthinesse of the work, I do more confidently presume to publish in his absence.— This gentle Muse for her former perfection long wished for in Englande, now at the length crossing the seas in your happy companie, (tho’ to yourself unknowne,) seemeth to make choyse of you &c. Yours in all dutiful affection.

W. P.”

In these *Sonnets* the poet gives us the history of his courtship, not of a second *Rosalind*, but of a mistress eventually less obdurate though not less beautiful; whom, I conclude, he afterwards married. The *Sonnets* indeed often breathe the *conceited* as well as the delicate complaints of Petrarch. Still, however, they are verses addressed to the object of an honourable passion; verses dictated by the hopes of a wooer, who, testifying the most unbounded re-

gard for his mistress, is anxious to obtain her approval of his own axiom,

“ Sweet is the love that comes with willingness.”

In the sixtieth Sonnet he informs us that he had then attained his fortieth year, and that one year had elapsed since the commencement of his love, which, referring to the date of his birth, was therefore in 1592. The sixty-second Sonnet presents us with an allusion to the year that was gone, and with the poet's expectation of smiling days in regard to the progress of his love. That expectation reaches almost to reality in the next Sonnet; and, in the sixty-fourth expands itself into rapture, in enumerating the various charms of the lady, with whom “ he had found such grace” as to be indulged with “ a kiss.” The sixty-fifth Sonnet is an elegant specimen of amatory persuasion; an invitation to wedlock, in over-ruling the scruples of the lady who “ fondly fears to lose her liberty.” From this Sonnet to the eighty-third, the affection of the lady seems no longer doubtful, and the poet is eloquent in gratitude. The eighty-third Sonnet implies the delicacy of his sentiments in respect to some writing, or expression, with which the lady might have been offended; a composition, as Mr. Walker

has observed, in the very spirit ^a of Petrarch. In the eighty-fourth Sonnet, the praises of the lady are resumed. In the eighty-fifth, the indignation of the poet appears to be roused at the “forged lies,” with which some officious babbler “had stirred up coals of ire in his true Love.” With the three subsequent Sonnets the collection closes; and these three uniformly deplore the absence of the poet from his mistress.

The *Epithalamion*, published together with the *Sonnets*, bespeaks the happy termination of this courtship. It was written, Spenser says, “his owne Love’s prayes to refund.” He was married, as I suppose, in 1594; and though, at the close of *Colin Clouts come home again*, he calls on the shepherds to consider him *then* as the dying victim of *Rosalind’s* tyranny; I consider it only as a poetical fiction, adapted to the subject of the colloquy. His strains, no doubt, were melancholy even in Ireland, till he met with the fair ^b Elizabeth, the principal subject

^a See the introductory note on the *Sonnets*, vol. viii. p. 113.

^b That the name of his mistress was *Elizabeth* is evident by the discrimination which he makes, in his seventy-fourth Sonnet, between his *love*, his *mother*, and his *queen*; all bearing that “happy name:”

“The which three times thrise happy hath me made

“With gifts of body, fortune, and of mind.—

“Ye *three Elizabeths* for ever live,

“That three such graces did unto me give.”

of his *Sonnets* and of his *Epithalamion*. That the marriage took place in Ireland, is evident by the address to the nymphs of *Mulla* in the *Epithalamion*; that it was celebrated at *Cork*, near which his castle of *Kilcolman* was situated, may be gathered by his appeal, in the same poem, to the "merchants daughters of the town" in behalf of his spouse's beauty; and that the mistress and the bride are one and the same person, may be asserted on the comparison, almost identical, of personal accomplishments in the sixty-fourth *Sonnet* and in the 171st and following verses in the *Epithalamion*.

To those, who would deny that the *Sonnets* of Spenser are not addressed to the object of his love, I can only recommend the separation of the *Epithalamion* from the *Sonnets*; requesting, however, at the same time a satisfactory answer, why the poet should have thus transmitted them to posterity, united.

The marriage is described to have taken place on St. Barnabas's day; which I suppose to be that of 1594. Of the estimation in which Spenser held the charms of his beautiful Elizabeth, an eminent proof, besides those apparent in the *Sonnets*, occurs in the second part of the *Faerie Queene*, which was published in 1596, but had been written before the eightieth *Sonnet* was composed. He ranks her with the

three Graces ; at the same time not concealing the lowliness of her origin :

- “ Such were those goddesses which ye did see :
 “ But that *fourth Mayd*, which there amidst them traced,
 “ Who can aread what creature mote she bee,
 “ Whether a creature, or a goddesse graced
 “ With heavenly gifts from heven first enraced !
 “ But whatso sure she was, she worthy was
 “ To be the Fourth with those Three other placed :
 “ Yet was she certes but a country lassie ;
 “ Yet she all other country lasses far did passe.”

Faer. Qu. vi. x. 25.

These lines had been written during the period of courtship ; for, in his eightieth Sonnet, he alleges that, tired with his long race through Faery land which his *six books* compile, he wishes to refresh himself ; and, in his retirement, to divert his muse with the subject of his own Love's praise, adapted to strains of fuitable humility :

- “ But let her prayes yet be low and meane,
 “ Fit for the handmayd of the Faery Queene.”

That Spenser was a batchelor, before he was married to this person, I am persuaded by the circumstance of no love-verses having been addressed by him, in the interval between the faithlessness of Rosalind and his introduction to

Elizabeth, to any other lady. Some^c biographers, it seems, have asserted, without authority, that, having lost his first wife, the courtship of a second gave rise to the *Amoretti*.

The absence, which the three concluding Sonnets mention, is believed by the author of the Life prefixed to Mr. Church's edition of the *Faerie Queene* to allude to Spenser's visit to England, in July or August 1596, *soon after his marriage*, which he dates in that year; in order to print the second part of his *Faerie Queene*, and the other Poems which remain to be noticed. But to this supposition I cannot accede. Spenser must have been married at least as soon as at the period I have mentioned; as the account of children which he left, and the interference of the Privy Council in behalf of them and of their mother, presently cited, will justify me in believing.

The *Four Hymns on Love and Beauty*, which prove the author's zealous attachment to the Platonick school, are dated at Greenwich, Sep. 1. 1596, and are dedicated to the Countesses of Cumberland and Warwick; the name of the latter, however, being mistaken by the printer or the poet; as the Countess of War-

^c See Chalmers's *Supplemental Apology*, p. 30.

wick was certainly ^d Anne, the daughter of Francis Earl of Bedford. These sisters were also addressed by Henry Constable in a ^e Sonnet, descriptive of their uncommon accomplishments. The *Hymns*, as the poet informs us, “ were written in the greener times of his youth;” and are intended as a warning to thoughtless lovers, in the repeated reference which he makes in them to his own distress and disappointment in respect to *Rosalind*.

In the same year his *Prothalamion* was printed; a poem, or spousal verse, in honour of the double marriage of the Ladies Elizabeth and Catherine Somerset to H. Gilford and W. Peter, Esquires. And here he again notices, with commendable pride, his honourable descent:

“ At length they all to mery London came,
“ To mery London, my most kyndly nurse,

^d See the note on the *Ruines of Time*, ver. 244. And Collins's Mem. of the Lives and Actions of the Sidneys, p. 40.

^e I cite the close of this Sonnet, from a manuscript of Constable's poetry in my possession: It is the third of seven Sonnets written “ to celebrate the memory of perticular ladies whom the author most honoureth.”

“ *To the Countesses of Cumberland and Warwicke, sisters.*

“ Sisters of spotlesse fame! of whom alone
“ Malitiously tongues take pleasure to speake well;
“ How should I you commend, when eyther one
“ All things in heaven and earth so far excell.
“ The highest praise that I can give is this,
“ That one of you like to the other is.”

“ That to me gave this lifes first native fource,
 “ Though from another place I take my name,
 “ An house of auncient fame.”

The exertions of the Earl of Effex in the expedition to Cadiz, are also ingeniously introduced into this elegant little Poem.

In the same year likewise, the second part of the *Faerie Queene* appeared; which had been entered for the same bookfeller in the Stationers' Registers ^f on the 20th January, 1595-6. And a new edition of the former part accompanied it. Of the remaining six books, which would have completed Spenser's original design, two imperfect Cantos Of *Mutabilitie* are the only parts with which the publick has been gratified; and which were first inserted in the folio edition of the *Faerie Queene* in 1609, as a part of the lost Book, entitled *The Legend of Constancy*. Sir James Ware informs us, in his Preface to Spenser's *View of the State of Ireland* which he printed at Dublin in 1633, that the poet finished THE LATTER PART of the *Faerie Queene* in Ireland; “ which was soone after unfortunately lost by the disorder and abuse of his servant, whom he had sent before him into England;” being then *à rebellibus*, as Camden's words are, *è laribus ejectus et bonis*

^f Chalmers's *Supplemental Apology*, &c. ut supr.

spoliatus. Fenton, in his notes on Waller's poems, considers the assertion of Sir James Ware as entitled to no credit. "Instead of deploring," he says, "the fate of those six books which are supposed to be lost, I am entirely of opinion with Mr. Dryden, that, upon Sir Philip Sidney's death, Spenser was deprived both of means and spirit to accomplish his design. The story of their being lost in his voyage from Ireland, seems to be a fiction borrowed from the fate of Terence's Comedies, which itself has the air of a fiction, or at best is but a hearsay that passed upon the biographers without due examination." Dr. Birch contends, "that this ingenious poet and commentator will scarce convince his readers, that the death of Sir Philip Sidney was an event sufficient to prevent Spenser from finishing his Poem, when it is evident that he gave the world, after the loss of his patron, *six books* of it; at the same time promising the rest, of which we actually have remaining two Cantos upon *Mutability*, equal, if not superiour, to any of the rest; and two stanzas of another Canto. And the authority of so considerable a writer as Sir James Ware, who lived near the time and was in a situation of informing himself about the fact, cannot justly be rejected as a mere unsupported *hearsay*, propagated *without due examination*. It

is true in the 33d Sonnet of his *Amoretti*, written about the year 1592, [and addressed to his friend Lodowick Bryskett,] he speaks of the *finishing* of his *Faerie Queene* as prevented by the cruelty of his mistress; and in the 80th he desires a little refreshment after so long a task, as that of compiling the first six books of that Poem, and leisure to sing his ‘love’s sweet praise;’ the contemplation of whose beauty would ‘raise his spirit,’ and enable him to undertake his *second Work*

‘With strong endeavour and attention dew.’

But these Sonnets, allowing the subjects of them to have been real facts and not poetical fiction, were composed at least five or six years before the last six books of the *Faerie Queene* are supposed to have been lost; an interval long enough for so ready and inexhaustible a genius as our author’s to complete them, whose years bore no proportion to the number and perfection of his works. For the loss of those books could not have happened till after 1596, because he mentions, in the title-page of the edition of that year, that the Poem would contain *Twelve Books*. But they must have perished, as Sir James Ware intimates, when he sent his servant to England in 1598, before his own last journey thither from Ireland, upon

the plundering of his estate by the rebels there."

To these observations the author of the Life of Spenser in the Biographia Britannica makes the following reply. " I believe the reader is beforehand with me in his censure of Dr. Birch's reasoning, which is so notoriously inconsistent with the fact. The *Faerie Queene* was ^e begun in 1579 at latest; the first three books were finished in 1590; and the next three in 1596. This last, not to insist on the whole space, is an interval of six years, which is above twice the length of Spenser's life after 1596. Thus the doctor's argument, we see, instead of strengthening the testimony of Sir James Ware, serves rather to weaken it, and at the same time confirms the opinion of Mr. Fenton, that they were never finished; which therefore we have embraced."

Of a similar opinion was the late Dr. Farmer. " It is a ^h question of long standing," says that learned critick, " whether a part of the *Faerie Queene* hath been *lost*, or whether the work was left *unfinished*: which may effectually be answered by a single quotation. William Browne published some poems in fol. 1616,

^e See before, p. xxxvii.

^h Essay on the Learning of Shakspeare.

under the name of *Britannia's Pastorals*;—in one of which (B. ii. Song i.) he thus speaks of Spenser:

“ He sung th’ heroicke knights of faery land
 “ In lines so elegant, of such command,
 “ That had the Thracian plaid but halfe so well,
 “ He had not left Eurydice in hell.
 “ But, e’re he ended his melodious song,
 “ An host of *angels* flew the clouds among,
 “ And rapt this swan from his attentive mates,
 “ To make him one of their associates
 “ In heaven’s fair quire; where now he sings the
 praise
 “ Of Him that is the first and last of daies.”

I may add, to this testimony cited by Dr. Farmer, the same remark made by Sir Aston Cokain, in his *Poems*, published in 1658, p. 8.

“ If honour’d Colin, thou *hadst liv’d so long*
 “ *As to have finished thy Faery Song,*
 “ Not onely mine but all tongues would confesse,
 “ Thou hadst exceeded old Mæonides.”

But, however these extracts may seem to affect the authority of Sir James Ware, I shall produce the evidence of a writer, antierour to Browne and Cokain, in support of the narration that some of Spenser’s papers were destroyed in the rebellion of 1598; among which we may suppose certain parts of the remaining six books of the *Faerie Queene* to have existed.

We find that many detached parts of the first three books of the Poem had been ⁱ seen by several friends of Spenser, long before the publication of them in 1590. The same circumstance might have happened in regard to the concluding books; although I do not mean to contend that they were *finished*, or, to use the expression of Spenser to his friend Bryskett in regard to the first six books, that they were *compiled*, that is, collected into order for publication. The evidence which I offer, has escaped the notice of all who have written on this interesting subject. It is the evidence of a writer contemporary with Spenser; of a writer highly ^k respected as a scholar and a gentleman, John (afterward Sir John) Stradling; the friend of Camden and Sir John Harington. He appears as an author in 1597. In 1607 he published *Epigrammatum Libri quatuor*; of which epigrams many were evidently written before that year. He thrice addresses Spenser in this collection; and, in the following lines, clearly, however quaintly, bears testimony to a loss which must ever be deplored.

ⁱ See before, p. lxiii. See also the note on *Facr. Qu.* i. vii. 32.

^k Wood's *Athen. Ox.* vol. i. col. 504.

“ Ad *Edm. Spenser* eximium poëtam, DE EXEMPLARIBUS SUIS QUIBUSDAM MANUSCRIPTIS, ab *Hibernicis exlegibus igne crematis, in Hibernica defectione.*”

“ Ingenij tantum noram tibi flumen, vt ipsum

“ Absumi flammis non potuisse putem.

“ Flumen at ingenij partim tibi forbuit ignis :

“ Qualis, qui flumen devoret, ignis erat ?

“ Sylvestris populus sylvestres inijcit ignes :

“ Talibus obstitunt flumina nulla pyris.”

Epigr. Lib. iii. p. 100.

Two years after the publication of these Epigrams, the only manuscripts of Spenser which had escaped the fury of rebels were given to the publick, as I have already stated, under the title of *part of the Legend of Constancy.*

While Spenser was in England in 1596, he, without doubt, presented his political treatise, *The View of the State of Ireland*, to the queen, the great officers of state, and others. I thus account for the manuscript copy of the treatise in the Lambeth library ; and for that which was found among the Lord Keeper Egerton's papers, and now belongs to the Marquis of Stafford ; and for that also which exists in the Publick Library at ¹ Cambridge. That this treatise was finished in 1596, is proved by the

¹ Numb. Dd. 10. 60.

date which Sir James Ware has prefixed to it in the first edition of it in 1633, published at Dublin from a manuscript in Archbishop Usher's library; and by the concurrent dates of ^m four manuscripts, which I have inspected. In one of these manuscripts, a ⁿ note is inserted in an old and probably coeval hand-writing, which relates, that Spenser *at that time* held the following office in Ireland. "This booke was written by Edward [Edmund] Spencer, *Clarke of the Counsell of the Province of Mounster in Irland* in año 1596." To this office Mr. Boyle has been believed to be the immediate successour of the poet. But I find that Lodowick Bryskett, the friend of Spenser, was possessed of this situation after him. For it is affirmed, in Lodge's *Peerage of Ireland*, that ^o Bryskett surrendered the office of Clerk to the Council of Munster on March 31. 1600, in order that the queen might give it to Mr. Boyle, together with the custody of the Signet of the Province.

^m 1. The Lambeth MS. 2. The Marquis of Stafford's MS. 3. The Pub. Lib. Cambridge MS. 4. Gonville and Caius Coll. MS.—The manuscript in the Library of Trin. Coll. Dublin, I am informed, bears the same date.—Bishop Nicholson, in his *Irish Historical Library*, has made a great mistake in relating that Spenser's treatise extends the account of Ireland "to the year 1600," and that it is "dedicated to King James the first." Dublin edit. 8vo. 1724. p. 4.

ⁿ In the Library of Gonville and Caius College, Cambridge; now numbered, 188.

^o Vol. i. p. 81. edit. 1754.

The *View of the State of Ireland* exhibits Spenser as a most interesting writer in prose, as well as a politician of very extensive knowledge, and an antiquary of various and profound erudition. It was probably composed at the command of the queen; several representations of the disorders in Ireland, and several plans of reformation, written perhaps not without prejudice, and, I may add, (considering the behaviour of Desmond, Tyrone, and their adherents,) not without hypocrisy, ^p having been

^p Among the Lord Chancellor Egerton's manuscripts, which now belong to the Marquis of Stafford, there is a curious treatise of this kind, at the end of which is a petition by the author in favour of the Earl of Tyrone. It is dated in 1594, and the authors name is Tho. Lee. It is entitled "A Briefe Declaration of the Gouverment of Irelande, opening many Corruptions in y^e same; discovering y^e discontentments of the Irishry, and the causes mouing theis expected troubles: And shewing meanes how to establish quietnes in that kingdome honorably, to your Ma^{ties} profit without any encrease of charge."

In the same collection also, the following important manuscripts, connected with circumstances of which Spenser treats, exist.

- "Whether the quenes Ma^{tie} be to be counfelled to governe Ireland after the Irish māner as it hath bine accustomed, or to reduce it as neare as maye be to thenglishe gouñem^t." Dated "Menfe Decembr. 1573." Indorsed, "Edmond Tremaynes discourse, at the request of S^r Wa: Mildemay."
- "The Lawes of Irelande, with remarks."
- "Notes towching y^e miserable Estate of y^e Realme of Ireland by reason of Popish religion, and a briefe platforme for the reforming of it, &c."
- "A Demonstration how the warres of Ireland may be manteyned wth litle or no charge vnto her Ma^{tie}. or the Realme of England. Decēber, 1602." Signed, "Gerard de Malynes."

presented to the English government. Sir James Ware dedicated his publication of this treatise to Lord Wentworth, then Lord Deputy of Ireland; to whom he relates, that “the former turbulent and tempestuous times, with the miseries of several kindes incident unto them, are fully set out, and to the life, by Mr. Spenser, with a discovery of their causes and remedies, being for the most part excellent grounds of reformation. And so much may be justly expected from him in regard of his long abode, and experience of this kingdome.” In the Preface Sir James further observes, that Spenser’s “proofes, although most of them conjecturall, concerning the original of the language, customes of the nation, and the first peopling of the severall parts of the Iland, are full of good reading, and doe shew a sound judgement. They may be further confirmed by comparing them with Richard Creagh’s Booke *De lingua Hibernicâ*, which is yet extant in the original manuscript, and although mixed with matter

“A Survey of the present Estate of Ireland, Anno 1615, addressed to his most excellent Maiesy James the first &c. by his most humble subiect, E. S.”

To this list might be added numerous treatises of a similar nature, as well as of matters relating to the most remote antiquities of Ireland, from the Carew Manuscripts in the Archbishop’s Library at Lambeth; if they had not already been noticed by several writers who have discoursed of the political and antiquarian history of that country.

of story leaning too much to some fabulous traditions, yet in other respects worthy of light. Touching the generall scope intended by the author for the reformation of abuses and ill customes, this we may say; that although very many have taken paines in the same subject, during the raigne of Queene Elizabeth, and some before, as the author of the book intituled *Salus Populi*, and after him Patrick Finglas, chiefe baron of the Exchequer here and afterwards chiefe Iustice of the Common Pleas, yet none came so neere to the best grounds for reformation, a few passages excepted, as Spenser hath done in this."

From this favourable opinion the editor of Sir James Ware's ⁹ works in English differs. He allows that there are some things in it very well written, particularly in regard to the political design of reducing Ireland to the due obedience of the English Crown; yet that, in the history and antiquities of the country, he is often miserably mistaken, and seems to have indulged rather the fancy and licence of a poet than the judgement and fidelity requisite for an

⁹ Vol. iii. p. 327. Keating, Walsh, and O'Flaherty, object principally to the mistakes of Spenser in regard to his deducing the original of several absolutely Irish families from England and Wales. See Walsh's Preface to his *Prospect of the State of Ireland*, 1682. And O'Flaherty's *Ogygia*, &c. 1685. P. iii. c. 77.

historian; besides his want of moderation. If this character, Dr. Birch observes, be a true one, we have the less reason to regret that Spenser did not finish another treatise, which he promised at the conclusion of his *View*, expressly upon the antiquities of Ireland. At the distance of more than half a century, he, who subscribes not to the preceding remark, will find many supporters of his dissent. “^r Civilization,” says a modern writer, (who with great learning and success has discussed the *Antiquities of Ireland*,) “having almost obliterated every vestige of our ancient manners, the remembrance of them is only to be found in Spenser; so that he may be considered, at this day, as an Irish antiquary.” I join sincerely in the wish of Sir James Ware, that this treatise had, in some passages, been tempered with more moderation; but, as Sir James remarks, “the troubles and miseries of the time when he wrote it, doe partly excuse him.” In some manuscripts of the Treatise which I have seen, the severity indeed of Spenser as well in respect to certain families, as to the nation in general, is considerably amplified. But I have not thought it necessary to specify every particular

^r The observation of the Rev. Edward Ledwich to Joseph Cooper Walker, Esq; communicated to me by the latter.

of dormant, and perhaps not justifiable, harshness. It is evident that Sir James Ware also had seen more than one manuscript of the treatise; as he selects a various reading from *the best* *. And, in the library of Trinity College at Dublin, there is a manuscript of it, which, in the construction of some of the sentences, and in other instances, differs, as I have been † informed, from the printed copy; and abounds with corrections and interlineations.

This treatise, the result of nice observation and minute inquiry, wears the appearance of having been composed in England in 1596. For it opens with Eudoxus's address to Irenæus, under the latter of which names Spenser intends himself, in the following manner: "But if that countrey of Ireland, *whence you lately came*, be of so goodly and commodious a soyl as you report, I wonder that no course is taken for the turning thereof to good purposes, and reducing that nation to better government and civility." And it is probable that Spenser expected considerable promotion, in consequence of the zeal and ability which he had thus displayed as a

* See the View of the State of Ireland in this edition, vol. viii. p. 344.

† By Mr. Cooper Walker; who also transmitted to me a considerable specimen of this manuscript, which was obligingly transcribed by Dr. Barrett, the learned librarian of the College.

politician ; for he tells us, in his *Prothalamion*, published in 1596, of his “ fullen care

“ Through discontent of his *long fruitlesse stay*

“ *In Princes Court*, and expectation vain

“ Of idle hopes, &c.”

He had arrived in England, we may suppose, at the beginning of the year ; for the ^u entry of the second edition of the *Faerie Queene* in the Stationers' Registers will countenance this opinion ; and the *Prothalamion*, as is evident at the commencement of it, was written in the summer of that year.

In 1597 he is ^x said to have returned to Ireland. And he returned, probably, with the expectation of passing his days in comfort with his family at Kilcolman. In the following year he was destined to an honourable situation. For Mr. Malone has discovered a Letter from queen Elizabeth to the Irish government, dated the last day of September 1598, ^a recommending Spenser to be Sheriff of Cork. But, in the next month, the rebellion of the treacherous Tyrone burst forth with irresistible fury ; and occasioned the immediate flight of Spenser and his family from Kilcolman. In the confusion attending this calamity, one of his children ap-

^a Viz. on the 20. Jan. 1595-6.

^x Biograph. Brit.

pears to have been left behind. The rebels, after having carried off the goods, ^v burnt the house, and this infant in it. Spenser arrived in England with a heart broken in consequence of these misfortunes, and died in the January following ^z.

The date of Spenser's death, together with some circumstances attending it, has often been mis-stated. The precise day of his death is now asserted, for the first time, on the following authority communicated by the learned and reverend John Brand, Secretary of the Society of Antiquaries; which exists in the title-page of the second edition of the *Faerie Queene*, now in his possession, and which appears to have belonged originally to Henry Capell; after whose autograph, the date of 1598 is added. After the name of *Ed. Spenser* in the title-page, the following invaluable anecdote is preserved: "Qui obiit apud diversorium in platea Regia, apud Westmonasterium iuxta London, 16^o. die Ja-

^v See the conversation between Ben Jonson and Drummond of Hawthornden, presently cited.

^z "In opposition to the monumental inscription in Westminster Abbey," says Mr. Chalmers, "I concur with Sir James Ware, and Mr. Malone, in saying, that Spenser died in 1599, though towards the end rather than the beginning of that year: For the preface of *Belvidere, or, Garden of the Muses*, which was printed in 1600, speaks of Spenser as an *extant poet*." Suppl. Apolog. p. 34, 35. But this is not correct. The date of 1598 on the monument is right. And Mr. Malone has since admitted that Spenser died in London, between the 1st of January and the 25th of March, 1598-9. See his edit. of Dryden's *Prose Works*, vol. 3. p. 93.

nuarij 1598°. Juxtaq; Geffereum Chaucer, in eadem Ecclesia supradict. (Honoratissimi Comitis Effexiæ impensis) sepelit[ur.]” Henry Capell has added *apud diverforium* in the paler ink with which his own name is written. It appears then that the testimony of Camden, in regard to the place of Spenser’s death, is correct; which was in *King-street, Westminster*, as he relates; and not, as ^a others in opposition to his authority have reported, in King-street, Dublin. It appears also that he died *at an inn or lodging-house*, “*apud diverforium*,” in which he and his family had probably been fixed from the time of their arrival in England. It is remarkable that Mr. Capell should have omitted to notice a single circumstance of the extreme poverty in which Spenser is said to have died, if the bitterest circumstances of that kind had really attended his death. The burial having been ordered at the charge of the Earl of Essex, may surely be considered as a mark of that nobleman’s respect for the poet, without proving that the poet was starved. Of the man who had thus perished a *remarkable* funeral ^b might

^a Cibber’s Lives of the Poets. Warton’s Observ. on Spenser, vol. ii. p. 251. Brydges’s edition of Phillips’s *Theatrum Poet. Anglic.* p. 156, &c.

^b “*Poetis funus ducentibus*,” as Camden relates. See also the translation of his *Hist. of Q. Eliz.* p. 365. “His hearse [was] attended by poets, and mournfull elegies and poems with the pens that wrote: hem thrown into his tomb.”

seem almost mockery; and yet the päll was held up by some of the poets of the time.

But Camden has said, that Spenser returned to England, *poor*; “in Angliam inops reversus.” Deprived, by a general calamity, of his property in the province of Munster; he was, if we contrast his situation with better days, undoubtedly poor. Yet was he not without the certainty of at least a decent subsistence; and, I am persuaded, was not without friends. His annual pension of fifty pounds, granted him by the queen, was beyond the reach of the barbarous kerns of Munster; a sum by no means inconsiderable in those days. And we may at least believe, that a plundered servant of the Crown would not pass unnoticed by the government, either in regard to a permanent compensation, or to immediate relief if requisite. But the numerous narrators of Spenser’s death, both “in prose and rhyme,” have determined to give an unbounded meaning to Camden’s *inops*; and have accordingly represented the poet as dying in extreme indigence and want of bread. Nor are the melancholy accounts of these narrators unattended with a prefatory remark on his life, which confutes itself. Camden says generally that, by a fate *peculiar to*

poets, Spenser was always poor. But he notices no other situation that Spenser held than the secretariship under Lord Grey. Thus the author of his Life in the Biographia Britannica says, "that this admirable poet and worthy gentleman had struggled with poverty all his life-time." And thus, in the notes to that life, are cited the pretended corroborations of the fact, which Dr. Birch and the author of the Life prefixed to Mr. Church's edition of the Faerie Queene have triumphantly produced from an old play, entitled *The Return from Parnassus, &c.* acted at St. John's College, Cambridge, in 1606; and from Fletcher's *Purple Island*, a poem printed in 1633: in the former of which, the "foile," that is, England, is described as

"Denying maintenance for his deare relief,"

and as

"Scarce deigning to shut up his dying eye:"

And in the latter, he is exhibited to the pity of the reader, as one, whom though all the Graces and Muses nurs'd and all the great and learned admired,

"Yet all his hopes were crost, all suits denied;

"Discourag'd, scorn'd, his writings vilified;

"Poorly (poore man) he liv'd; poorly (poore man) he died."

To these may be added the lamentation of Jos. Hall, another poet, in his address to Dr. Will. Bedell on his pastoral "in Spenser's style," entitled "A Protestant Memorial, &c." first published in 1713.

"Thine be his [*Spenser's*] Verse; not his Reward be thine!

"Ah! me, that, after unbeseeming care

"And secret want which bred his last misfare,

"His relicks dear obscurely tombed lie

"Under unwritten stones, that who goes by

"Cannot once read, *Lo! here doth Collin lie!*"

But all these remarks are far exceeded by Mr. Pennant, who has conjectured, that what had been *published* in 1590 might have been *composed* in consequence of his distresses at a subsequent period! Speaking of the portrait of Spenser at Dupplin Castle, he calls the poet "the sweet, the melancholy, romantick bard of a romantick queen; the moral, romantick client of the moral, romantick patron, Sir Philip Sidney; fated to pass his days in dependence, or in struggling against adverse fortune, in a country insensible to his merit; either at Court 'to lose good days, &c.' or in Ireland to be tantalized with the appearance of

* See the List of Imitations of Spenser, subjoined to this account of the Life.

† Pennant's Tour in Scotland, Part 2d. p. 81.

good fortune ; to be seated amidst scenery indulgent to his fanciful muse ; yet, at length, to be expelled by the barbarous Tyrone ; to have his house burnt, and his innocent infant perish in the flames ; to return home ; to die in deep poverty ; lamenting

—— ‘ that gentler wits should breed

‘ Where thick-skin chuffes laugh at a scholler’s need.’

May it not be imagined, *that, in the anguish of his soul, he composed his Cave of Despair, as fine a descriptive poem as any in our language, F. Q. i. ix. 33, &c.*”

The authority of Mr. Warton has also countenanced the belief of Spenser’s dying in abject poverty. But from his statement I am compelled, in more than the present instance, to dissent. “ Spenser himself,” says Mr. Warton, “ ‘ died *in Ireland*, in the most wretched condition, amid the desolations of the rebellion in Munster ; as appears from the following curious anecdote in Drummond, who has left us the heads of a conversation between himself and Ben Jonson. ‘ ^f B. Jonson told me that Spenser’s goods were robbed by the Irish in Desmond’s rebellion ; his house, and a little

^e Observations on the Faerie Queene, vol. 2. p. 251.

^f Works. fol. p. 224. “ Heads of a conversation between the famous poet Ben Jonson, and William Drummond of Hawthornden, January, 1619.” We should read *Tyrone’s* instead of *Desmond’s* rebellion.

child of his burnt, and he and his wife nearly escaped; that he afterwards died in Kingstreet, [*Dublin,*] by absolute want of bread; and that he refused twenty pieces sent him by the Earl of Essex, and gave this answer to the person who brought them, 'That he was sure he had no time to spend them.' Camden informs us, that Spenser was in Ireland when the rebellion broke out under Tyrone in 1598; but that, being plundered of his fortune, he was obliged to return to England, where he died in the same or the next year. Camden adds, that he was buried in the abbey of Westminster, with due solemnities, at the expence of the Earl of Essex. If Drummond's account be true, it is most probable, that the Earl, whose benefaction came too late to be of any use, ordered his body to be conveyed into England, where it was interred as Camden relates. It must be owned that Jonson's account, in Drummond, is very circumstantial; and that it is probable, Jonson was curious enough to collect authentick information on so interesting a subject. At least his profession and connections better qualified him to come at the truth. Perhaps he was one of the poets who held up Spenser's pall."

The preceding account, given by Drummond, requires further examination. In the first

place, Mr. Warton's insertion of *Dublin* into the narrative is unjustifiable; and erroneously leads the reader to bestow a greater weight on mere conversation, than on historical testimony. I cannot but question also the authority of Jonson, in regard to the pretended answer of Spenser to the messenger who brought him money from Lord Essex; *that he was sure he had no time to spend it.* Jonson relates, that the poet *and his wife* escaped the violence of the rebels; although he notices no other child than that which was burnt. But two children, at least, were preserved; for a wife and *children*, as we shall presently discover, survived the poet. What then! would the tender-minded Spenser, with a wife and children[§] participating his temporary distress, think *only of himself* on the melancholy occasion, and decline the offer of assistance so seasonable at least *to them*? I must require the corroboration of such a fact from the mouth of more witnesses than that of Jonson; especially when I consider what Drummond has recorded of his friend Ben, that he was guilty of "h interpreting the best sayings, and

§ Mr. Chalmers is entirely of this opinion. "The Irish of Munster, rising universally in October 1598, laid waste the country and expelled the English. Neither Kilcolman nor Spenser were spared. He was thus *constrained to return with his wife, and family, to England*; but in ruined circumstances." *Supplemental Apolog.* p. 34.

h See Drummond's character of Jonson in Brydges's edition

deeds, often to the worst." If the Earl of Essex sent Spenser a donation, which is very probable, I am persuaded that it was not declined with the ungrateful and unnatural answer alleged by Jonson. To fugitives from their own abode, not possessed of an immediate supply for their wants, and resident at *an inn*, the generosity of Essex was well-timed; and it corresponds with the friendship which he had always shewn to Spenser. It would be an aid till the accustomed time of the payment of the royal pension to Spenser, and till his case had undergone an inquiry necessary to entitle him to publick remuneration.

But, leaving for a moment the particular point of Essex's generosity, may we not suppose that the poet experienced, in his present accidental want, the kindness "of the auncient house" of Spencer? In his earlier days he had been often obliged by persons of that noble family; and he appears not, by any subsequent circumstance, to have forfeited their notice. It is an extraordinary assertion of a late biographer of Spenser, where, speaking of the Spencers of Althorp, he says, "ⁱ It does not appear that

of Phillip's *Theatrum Poetarum Anglicanorum*, p. 248, which, however disadvantageously, is not, in the opinion of the learned editor, very unjustly drawn.

ⁱ Dr. Aikin, in his *Life of Spenser*, prefixed to the edition of Spenser's Poetical Works in 1802.

the poet ever claimed kindred with that house, or was acknowledged by it." The claim of kindred with that house, as we have seen, was the ^k favourite theme of Spenser; and the admission of that claim was also ^l repeatedly avowed by him. In his utmost need, then, can we believe him to have been so deserted as to ^m want a morsel of bread? Was his poverty, the effect of national misfortune, a crime? Would none of those, who had "ⁿ acknowledged the private hands of his affinitie and honoured him with particular bounties," listen to the representation of the misery, in which a kinsman of whom they could not be ashamed, (a man of exemplary taste and learning and a man of blameless character,) was now involved?—When to this expectation of alleviated calamity we add the means of Spenser ^o already mentioned, and the probability of Essex's generosity being not slighted; common sense and humanity seem to revolt at the supposition of Spenser's dying in want of bread.

^k See before, pages lxxiii, lxxvi, lxxxii, &c.

^l See the same pages.

^m See before, p. cxxxii, cxxxiii. The reader might be also led into this belief of Spenser's being starved by Oldham's Satire against Poetry; by Granger's Biographical History; by Dunster's edition of Philips's Cider, p. 88, &c. &c.

ⁿ See the Dedications to *Muipotmos*, and the *Tears of the Muses*.

^o See before, p. cxxxii.

Of Effex's friendly interference Mr. Warton has continued a mis-statement, in his ^P History of English Poetry; subjoined to a very elegant discrimination between the accomplishments and the errors of that nobleman. "A few of his Sonnets are in the Ashmolean Museum, which have no marks of poetick genius. He is a vigorous and elegant writer of prose. But if Effex was no poet, few noblemen of his age were more courted by poets. From Spenser to the lowest rhymers, he was the subject of numerous sonnets or popular ballads. I will not except Sidney. I could produce evidence to prove, that he scarce ever went out of England, or even left London, on the most frivolous enterprise, without a pastoral in his praise, or a panegyrick in metre, which were sold and sung in the streets. Having interested himself in the fashionable poetry of the times, he was placed high in the ideal Arcadia now just established; and, among other instances which might be brought, on his return from Portugal in 1589 he was complimented with a poem, called, 'An Egloge gratulatorie entituled to the right honorable and renowned shepherd of Albions Arcadie, Robert earl of Effex; and for his returne lately into England.' This is a light in

which Lord Effex is seldom viewed. I know not if the queen's fatal partiality, or his own inherent attractions, his love of literature, his heroism, integrity, and generosity, qualities which abundantly overbalance his presumption, his vanity, and impetuosity, had the greater share in dictating these praises. If adulation were any where justifiable, it must be when paid to the man who *endeavoured to save Spenser from starving in the streets of Dublin*, and who buried him in Westminster abbey with becoming solemnity." By the death of the poet I can conceive Lord Effex to have been much affected. From his ingenuous and liberal mind the praises of such a man as Spenser would not easily be effaced. He was now on the eve of his departure to Ireland in the character of Lord Lieutenant; the appointment of which exalted station Spenser is believed to have recommended, in his *View of the State of Ireland*, to be bestowed on him, as "upon whom the eye of all England is fixed, and our last hopes now rest." Effex therefore was deprived of Spenser's political assistance; a circumstance (as I conceive) of great disappointment, if not of distress, to a vice-roy nominated at a period so critical. Nor can I read the following Letter, which Effex had occasion to write in the Autumn after

his arrival in Ireland, without thinking that, in the general allusion to the dearest friends whom he has outlived, Spenser also is intended. It is an ^a original Letter to the Lord Keeper Egerton, on the loss of his eldest son Sir Thomas Egerton, who had accompanied Essex into Ireland, and who died there on the 23d of August, 1599, at the age of 25.

“ Whatt can you receive from a cursed country butt vnfortunate newes? whatt can be my stile (whom heaven and earth are agreed to make a martyr) butt a stile of mourning? nott for myself thatt I smart, for I wold I had in my hart the sorow of all my frends, but I mourne thatt *my destiny is to overlive my deereft frendes*. Of y^r. losse yt is neither good for me to write nor you to reade. But I protest I felt myself sensibly dismembred when I lost my frend. Shew y^r. strenght in lyfe. Lett me, yf yt be Gods will, shew yt in taking leave of the world and hasting after my frends. Butt I will live and dy

More y^r. lps then any
mans living,

ESSEX.

“ Arbrackan this last of August,” [1599.]

^a In the collection of the Marquis of Stafford.

Little did the generous but unfortunate Essex then imagine, that the learned statesman, to whom this letter of condolence was addressed, would be directed very soon afterwards to issue an order for his execution. The original † warrant, to which the name of Elizabeth is prefixed, is now in the possession of the Marquis of Stafford; and the queen has written her name, not with that firmness observable in numerous documents existing in the same and other collections, but with apparent tremor and hesitation. Perhaps no apology will be expected for the long digression I have made on the history of Spenser's friend, and indeed the general friend of literature.

What became of the wife and children of Spenser immediately after his death, does not appear. The following original Letter proves, what I have asserted throughout this account of the Life of the poet, that he had † *children* besides the infant which is said to have perished

† This Warrant is in the most perfect preservation. It is one of the numerous important documents, subservient to the history of this country, which were carefully preserved by Lord Chancellor Egerton, and were bequeathed by the late Duke of Bridgewater to the present Marquis of Stafford.

‡ “We think,” says the author of the Life of Spenser prefixed to Mr. Church's edition of the Faerie Queene, “that Spenser could hardly leave *more than one son*; considering that, as before stated, one child was burnt.” But this opinion is not correct.

in the flames; which has induced me to fix the date of his marriage earlier than in 1596. The Letter is from the Lords of the Privy Council in England to Sir George Carew, Lord President of Munster, "in the behalf of Mrs. Spenser."

"After o^r. Right hartie Comendaçons to y^r lordship. By the inclosed Petition it may appeare vnto you the humble sute that is made vnto vs in the behalf of the wyff and children of Edmond Spenser late Clerke of the Councell of that Provynce: In regard he was a Servitor of that Realme, we have ben moved to recomend the consideraçon of the Sute made vnto vs, vnto y^r lordship and withall to praye you, that you will vpon due informaçon of the state of the Cause, and the wronges pretended to be done in preiudice of the wyff and children of Spenser, afforde them that favour and assistance w^{ch} the iustice and equitie of the Cause shall deserve for recovery and holdinge those thinges w^{ch} by right ought to app^teyne to them. And so we byd

¹ In the Carew manuscripts at Lambeth Library, the original of this Letter and the copy exist. It is worthy of observation, that Sir George Carew, while he was Lord President of Munster, preserved the originals, and directed copies to be made of all the letters sent to him "from the lordes of her Ma^{ties}, mosse Honorable Pryvie Councell." See Memorand. in MS. No. 620.

you right hartely fare well : ffrom the Court at
Whytehall, the xxixth of March 1601.

[" Received in July 1601."]

" Yo^r lordship's very lovinge frendes

" Jo Cant. Tho. Egerton, C.S.

" T. Buckhurst. Notingham.

" W. Knollys. Ro. Cecyll.

" I. Fortescue. I. Herbert."

To this Letter the *inclosed Petition* is unfortunately not an accompaniment. It was probably deposited among the Munster records by the Lord President. I am inclined to think that the Petition was presented before the widow and children departed from England.

In regard, however, to the family, I am enabled to state that two sons certainly survived the poet; *Silvanus* and *Peregrine*; of whom the former was probably a native of the *woody Kilcolman*; and the latter perhaps was born in England soon after the arrival of Spenser and his wife from Ireland, or might be a posthumous child, and received his name from the *strange* and unexpected place of his birth. In " two manuscripts preserved in the library of Trinity College at Dublin, it appears that *Silvanus*,

" MS. F. 4. 18. Page 118. Entitled, *Irish Pedigrees*. MS. F. 3. 27. Page 42.

the son of Edmund Spenser, married Ellen Nangle, eldest daughter of David Nangle of Moneanymy in the county of Cork and of Ellen Roche who was daughter to William Roche of Ballyhowly in the county of Cork; and by that marriage he had two sons, Edmund and William Spenser. It further appears in Smith's History of the County and City of Cork, as the learned librarian Dr. Barrett remarks, that this family, called in the manuscripts Nangle of Moneanymy, is otherwise called Nagle; and the historian mentions "Ballygriffin, a pretty feat of Mr. David Nagle, below which is the ruined church of Monanimy, with a large chancel, and in it is a modern tomb of the Nagles." And Monanimy appears, in Smith's map of the county, a little way to the south of Kilcolman, the residence of Spenser. From the * manuscript depositions relative to the rebellion of 1641, still remaining in the library just mentioned, persons of the name of Nagle of Monanimy, and also of the name of Roche, (the families to which Spenser's son was by marriage connected,) appear to have taken a part in those disturbances; and probably might, some of them at least, have forfeited their property. The biographers of Spenser

* MS. F. 2. 15. Pages 1511, 1563, 1573, 1667.

have informed us that his ^y grandson Hugolin Spenser, was, after the restoration of King Charles the second, restored by the Court of Claims to so much of the lands as could be found to have been his ancestor's. This circumstance seems to prove that the estate had again been seized by rebels, as it had been in the time of the poet; for Peregrine Spenser, the father of Hugolin, is described, in the ^z last-mentioned manuscript, by an attestation dated May 4. 1642, as "a Protestant, resident about the barony of Fermoy, and so impoverished by the troubles as to be unable to pay his debts;" and a part of the estate had been assigned to him by his elder brother Silvanus, as the Case of William Spenser, his nephew, will presently demonstrate. It no where appears that Silvanus, notwithstanding his connection with the popish families of Roche and Nagle, was involved in the rebellion of 1641. Hugolin, however, followed the example of Sir Richard Nagle, the attorney-general of James the second and the great persecutor of the Irish Protestants, in re-

^y The biographers call him, inaccurately, the great-grandson of Spenser. See Birch, Church's edit. Faer. Qu., Biograph. Brit. &c.

^z Namely, MS. F. 2. 15. page 1667. And for all these notices in the Dublin manuscripts I am highly obliged, through the kind application of Joseph Cooper Walker, Esq., to the Rev. Dr. Barrett.

sisting the designs of the Prince of Orange; and was accordingly, after the revolution, outlawed for treason and rebellion. On this event his cousin William Spenser, the son of Silvanus, became a suitor for the forfeited property. The affair brought him to England; and his *name* is ^a said to have procured him a favourable reception. By the poet Congreve he was introduced to Mr. Montague, afterwards Earl of Halifax, then at the head of the Treasury, through whose interest he obtained his suit. Dr. Birch has described him as a man somewhat advanced in years, and as unable to give any account of the works of his ancestor which are wanting. The ^b *Case of William Spenser*, printed on a single sheet, and since deposited by the republisher of it in the British Museum, has been accepted by the publick as a proof of that active perseverance, and liberal curiosity, by which Mr. George Chalmers is animated; and is too interesting to be omitted here.

“ The *Case of William Spencer, of Kilcolman, in the county of Cork, in the kingdom of Ireland, Esq. grandson and heir to Edmond Spenser the poet:—*

^a Dr. Birch, Church's edit. Faer. Qu., and Biograph. Brit.

^b See the Supplemental Apology for the Believers in the Shakspeare-Papers, &c. 1799, pp. 35, 36, &c.

“ THAT Sylvanus Spencer, Esq. father of William, in his life-time, in order to prefer his second brother Peregrine in marriage, did give and assign to him part of his estate in the said county of Cork.

“ Peregrine dies, and that part of the estate that was settled on him by Sylvanus, descended and came to Hugoline, son of the said Peregrine.

“ Hugoline, being seized and possessed of the said estate, was outlawed for treason and rebellion after the late revolution.

“ William Spencer finding Hugoline's estate vested in the king, and being the next protestant heir, as also heir at law to him, that part of the estate being formerly vested in Sylvanus, (to whom William was eldest son and heir) did apply himself to his Majesty for a grant thereof, and by his petition did set forth his claim to the said estate, and also his services, sufferings, and losses, in the late rebellion in Ireland, in behalf of the government, which are very well known.

“ Upon which petition his Majesty was graciously pleased to refer the same to the Lords Commissioners of the Treasury in England, and they were pleased to refer it further to the Earls of Montrath, Drogheda, and Galloway, then Lords Justices of Ireland, to examine the matter, and make their report.

“ The Lords Justices reported it back to the Lords of the Treasury of England: wherein they recommend the said William to his Majesty for his great services, sufferings, and losses, in the late troubles, and that he was next protestant heir to Hugoline, and to deserve his Majesty’s grace and favour.

“ His Majesty was thereupon graciously pleased to grant the said Hugoline’s estate to the said William, by his letters patent bearing date at Dublin the fourteenth day of June, in the ninth year of his reign.

“ That the said estate was then of the yearly value of sixty-seven pounds, seventeen shillings and six-pence.

“ That there is a mortgage upon the said estate for five hundred pounds, which is yet unpaid.

“ That it cost the said William above six hundred pounds, the best part of his fortune, in improving the said estate, and procuring the said grant, and hath received little or no profit thereof.

“ For by a late act of parliament, all grants were made void in Ireland, and the forfeited estates were vested in trustees, to be sold for the use of the public; and whilst that act was in agitation, the said William was so disabled

by sickness, that he could not apply himself to this honourable House for a saving clause, whereby the trustees have dispossessed the said William of the said estate, without any manner of consideration for his improvements and other charges about the same, to his utter ruin and impoverishment.

“ That this is conceived to be the only case of this nature in the whole kingdom of Ireland, he being the next protestant heir, and whose grandfather, Edmond Spencer, by his book, entituled, A View of Ireland, modled the settlement of that kingdom, and these lands were given him by Queen Elizabeth, of blessed memory, for his services to the crown.

“ That your petitioner having applied himself to this honourable House last sessions of parliament for relief herein :

“ The petitioner was referred to the trustees then in England, who reported the same to this honourable House ; and, upon further consideration of that report, the same was refer'd to the trustees in Ireland, who now have made their report to this effect :—

“ That the petitioner was very serviceable to the publick, by being a guide to his Majesty's General the Earl of Athlone, during the late wars in that kingdom.

“ That he had 300 head of black cattle, and 1500 sheep taken from him, and had several houses burnt: That his family was stript, his house plundered, and his only son had above twenty wounds given him by the Irish army.

“ That in consideration of his said services and sufferings, and of his being next protestant heir to Hugoline Spenser attainted, his Majesty was pleased to grant the forfeited estate of the said Hugoline to the petitioner in 1697, now set at sixty pounds per ann.

“ That there is a claim heard and allowed as an incumbrance of 300 l. absolute, on the said estate, and 200 l. more in case Hugoline, who is very old and unmarried, dies without issue male.

“ That the petitioner has expended near the sum mentioned in his petition, in making jorneyes into England to procure his grant, in passing his patent in Ireland, and in building a house and planting an orchard on the premises, so that his grant has hitherto been a charge to him, and not an advantage; all which they submit to this honourable House.

“ And the petitioner humbly hopes this honourable House will be pleased to take his case into consideration, and re-establish him in his said estate, or otherwise relieve him as to your great wisdom shall seem meet.”

Dr. Birch informs the reader in 1751, that some ^e of the descendants of Spenser were then remaining in the county of Cork. An Edmund Spenser of Mallow is ^d yet remembered in Dublin; and the daughter of this gentleman, the last lineal descendant of the poet, is now married, as I am ^e informed, to Mr. Burne, who fills, or lately filled, some office in the English Custom-house; in whose possession an original picture of Spenser ^f has been said to exist; but an inquiry after it has not been attended with success. Whether it may be confounded with the painting, reported to ^g be at Castle-Saffron in the neighbourhood of Kilcolman, the seat of John Love, Esq., I am unable to say.

To the memory of Spenser a handsome monument, with an inscription, was erected in Westminster Abbey by Anne, Countess of Dorset. This mark of respect had been usually ascribed to the Earl of Effex, till ^h Fenton, in his notes on Waller, related the discovery which he had made in the manuscript diary of Stone,

^e Life of Spenser, prefixed to the edition of the Faerie Queene in 1751.

^d From the information of Joseph Cooper Walker, Esq.

^e By the gentleman mentioned in the preceding note.

^f As Mr. Walker had been informed.

^g Smith's Hist. of Cork, and Dr. Birch's Life of Spenser.

^h See the Life of Spenser prefixed to Church's edition of the Faerie Queene, and the Biographia Britannica.

master-mason to King Charles the first; that the monument was set up above thirty years after the poet's death, and that the Countess of Dorset paid forty pounds for it. In the inscription, however, the dates both of his birth and his death, owing to the blunder of the carver or the writer of the brief memorial, were false. For he was stated to have been born in 1510, and to have died in 1596. This interval presents a lengthened span, of which little more than half was allotted to Spenser. "Obiit *immatura morte*," says Camden in his little treatise describing the monuments of Westminster in 1600, "anno salutis 1598;" which expression, *his dying an untimely death*, is used not without propriety when we consider that Spenser died at the age of forty-five. The inscription as it now stands on the monument in the Abbey, is as follows.

HEARE LYES (EXPECTING THE SECOND COM-
MINGE OF OVR SAVIOVR CHRIST JESVS) THE BODY
OF EDMOND SPENCER THE PRINCE OF POETS IN
HIS TYME WHOSE DIVINE SPIRRIT NEEDS NOE
OTHR WITNESSE THEN THE WORKS WHICH HE
LEFT BEHINDE HIM HE WAS BORNE IN LONDON
IN THE YEARE 1553 AND DIED IN THE YEARE
1598.

ⁱ Viz. "Reges, Reginae, Nobiles, et alii in Eccl. Coll. B. Petri Westmon. sepulti, &c." 4to. Impr. E. Bollifant, 1600.

It should be observed that Camden's treatise just mentioned, does not pretend to give the monumental inscription of the poet; but introduces a suitable eulogium on a man so celebrated, in order to guide the curious, as it has been ingeniously^k conjectured, to that part of the Abbey in which his remains were deposited; for at that time no monument was erected to him. The whole eulogium in prose is this. "Edmundus Spenser Londinensis, Anglicorum Poetarum nostri seculi facile princeps, quod eius poemata fauentibus Musis & victuro genio conscripta comprobant. Obiit immatura morte anno salutis 1598, & prope Galfredum Chaucerum conditur; qui felicissime poesin Anglicis literis primus illustravit." Then follow two copies of verses, which I shall have occasion presently to cite.

The death of Spenser appears to have been deeply lamented^l by poets who lived near the

^k In the note (τ.) on Spenser's Life in the Biographia Britannica.

^l See Weever's *Mirror of Martyrs*, published in 1601. See also a beautiful poem, re-printed in Ellis's *Specimens of the early English poets*, vol. 2d. p. 255, 1st. edit. The concluding stanza judiciously discriminates the powers of this great poet:

- "Farewel, art of poetry,
- "Scorning idle foolery;
- "Farewel, true-conceited reason,
- "Where was never thought of treason;
- "Farewel judgement, with invention
- "To describe a heart's intention;

time, and probably were acquainted with him ; by none, with greater tenderness, than William Browne, the most accomplished disciple in the school of Spenser. Describing him snatched from his admiring audience, in the midst of his sweetest minstrelsy, by the hand of death, he adds :

“ A dampe of wonder and amazement strooke
 “ Thetis’ attendants ; many a heavy looke
 “ Follow’d sweet Spenser, till the thickning ayre
 “ Sight’s further passage stopp’d. A passionate teare
 “ Fell from each Nymph ; no Shepherd’s cheek was dry ;
 “ A doleful Dirge, and mournfull Elegie,
 “ Flew to the shore.”——

Britannia’s Pastorals, edit. 1616. B. ii. p. 27.

And in another part of the same work, alluding to the pastoral strains of Spenser, he has thus recorded his affection :

“ Had Colin Clout yet liv’d, (but he is gone !)
 “ The best on earth could tune a lovers mone ;
 “ Whose sadder tones inforc’d the rocks to weepe,
 “ And laid the greatest griefes in quiet sleepe :
 “ Who, when he fung (as I would do to mine)
 “ His truest loves to his fair Rosaline,
 “ Entic’d each shepherds eare to heare him play, &c.
 “ Heaven rest thy foule ! if so a swaine may pray :
 “ And, as thy workes live here, live there for aye !”

“ Farewel wit, whose found and sense

“ Shew a poet’s excellence ;

“ Farewel, all in one together,

“ And with Spenser’s garland wither !”

See likewise P. Fletcher’s *Purple Island*, published in 1633, B. i. ft. 19, 20, 21.

The circumstance of his being buried near the grave of Chaucer, which is said to have been observed at his^m own desire, gave rise also to several encomiastick epitaphs; the first of which, some writers have been hastily led to consider asⁿ the poet's monumental inscription.

“ Hic prope Chaucerum, Spensere poeta, poetam

“ Conderis, et versu quàm tumulo propior.

“ Anglica, te vivo, vixit plaufitque Poëfis;

“ Nunc moritura timet, te moriente, mori.”

Again:

“ ° Hic prope Chaucerum fitus est Spenserius, illi

“ Proximus ingenio, proximus ut tumulo.”

Again:

“ p Spenserius cubat hïc, Chaucero ætate priori

“ Inferior, tumulo proximus, arte prior.”

^m See the Lives of Spenser prefixed to the folio edition of his Works in 1679, and to Church's edition of the Faer. Qu. in 1758.

ⁿ Winstanley, in his Lives of the English Poets; and Sir T. Pope Blount, in his Remarks on Poetry, &c.—This and the two following epitaphs were probably among the verses, which were thrown into the poet's grave.—The two last lines of this epitaph are, as Fenton has remarked, a fervile imitation of Cardinal Bembo's epitaph on Sannazarius, and the immortal painter of Urbino.—In the Biographia Britannica, the two epitaphs from Camden's book are printed together as one, without distinction.

° This and the preceding epitaph are given by Camden in his “ Reges, Reginae, Nobiles, et alii in Eccl. Coll. B. Petri Westmon. sepulti, &c.”

p This occurs in the Book of *Cenotaphia*, subjoined to Fitzgeffray's *Affanica, five Epigrammata*, published in 1601.

Nor was the character of Spenser treated without particular respect, while he lived. He was seldom mentioned without the epithet of “⁹ great” or “learned.” And indeed what poet of that period could pretend to his learn-

⁹ See the Shepherds Content at the end of the *Affectionate Shepherd*, &c. 1594. 4to. Speaking of love:

“ By thee *great Collin* lost his libertie;
“ By thee sweet *Astrophel* forwent his ioy.”

See also Drayton’s *Shepherds Garland*, 1593.

“ For *learned Collin* laies his pipes to gage,
“ And is to fayrie gone a pilgrimage.”

And in the *Lamentation of Troy* &c. 1594, he is invoked as “the only Homer living,” and intreated to write the story “with his fame-quickninge quill.” And Sir John Davies in his *Orchestra*, 1596, exclaims;

“ O that I could old *Gefferies Muse* awake,
“ Or borrow *Colins fayre heroike stile*,
“ Or smooth my rimes with *Delias fervants file*.”

In Camden’s Remains published by Philipot, we are likewise presented with the following proof of the high estimation, in which he was held while living.

“ *Upon Master Edmund Spenser the famous Poet.*
“ At Delphos shrine one did a doubt propound,
“ Which by the Oracle must be released;
“ Whether of Poets were the best renown’d,
“ Those that survive, or those that be deceafed.
“ The god made answer by divine suggestion,
“ *While Spenser is alive*, it is no question.”

William Smith has dedicated his *Chloris, or, The Complaint of the passionate despised Shepherd*, in 1596, to Spenser, under the title of “the most excellent and learned Shepherd, Collin Cloute;” and, in a concluding Sonnet, considers his friendly patronage as a shield against “raging Envie.” Let me not omit the spirited address of bishop Hall, in his first Book of Satires, published in 1597.

“ But let no rebel fatyr dare traduce
“ Th’ eternal legends of thy faerie muse,
“ Renowned Spenser! whom no earthly wight
“ Dares once to emulate, much less despight.”

ing? In the list of all our most eminent poets indeed, an admirable critick has assigned, in respect to their erudition, the first place to Milton, the ^r second to Spenser. And therefore ^s considering the exquisite taste, as well as the extensive learning of Spenser, the loss of his critical discourse entitled ^t *The English Poet*, is, as the same author has remarked, much to be regretted. Perhaps he would have there illustrated, by examples drawn from the writings of his countrymen who were distinguished in either school, the manner both of the Provençal and Italian poetry. But if his art of criticism has been lost, his own example as a poet has contributed to the production, in succeeding times, of the sublimest as well as the sweetest strains to which the lyre of English poesy has been tuned. To Dryden Milton acknowledged that Spenser was his original. In ^u Cowley, in ^x Dryden, in

^r Dr. Joseph Warton, *Life of Pope*, p. xxiv.

^s Dr. Joseph Warton's edit. of *Pope*, vol. i. p. 175.

^t See before, p. vii.—“What authority Mr. Wood has for Io: Puttenham's being the author of the *Art of English Poesy*, I do not know. Mr. Wanley, in his *Catalogue of the Harley Library*, says *he had been told, that Edm: Spenser was the author of that book, which came out anonymous*. But Sir John Harington, in his *Preface to Orlando Furioso* P. 2. gives so hard a censure of that book, that Spenser could not possibly be the author.” Letter from Tho. Baker to the Hon. James West, printed in the *Europ. Magazine*, April, 1788.

^u Cowley tells us, he was made a poet by the delight he took in the *Faerie Queene*. “*Essay xi. Of myself.*”

^x Bishop Hurd has in his Library, at Hartlebury, a copy of

the facetious Butler, in Prior, in Pope, in Thomson, in Shenstone, in Gray, and in Akenfide, obligations of importance to the "oaten reed" and the "trumpet stern" of Spenser may without difficulty be traced. It is indeed a just observation, that ^y more poets have sprung from Spenser than all our other English writers.

the folio edition of the Faerie Queene, which had been *Dryden's* and *Pope's*; but there is not a note by either. *Manuscript note by Dr. Farmer, prefixed to the sixth vol. of Hughes's Spenser, now in the possession of Isaac Reed, Esqr.*

^y See Dr. Sewell's remark cited by Mr. Chalmers, *Suppl. Apolog.* p. 38. I might add the zealous testimony also of several poetical writers in regard to the fame of Spenser. See Henry More's Preface to his Philosophical Poems. See also his *Antidote &c.* at the end of his *Dissertation on the Seven Churches*, in the preface to which Sign. O. 3. there is much allusion to Spenser. See likewise the Preface to Dr. Woodford's *Paraphrase on the Canticles &c.* in the preface to which the highest commendations are bestowed on Spenser, and much sorrow expressed that his version of the Canticles is lost.—Some imagine that Bunyan, in his *Pilgrim's Progress*, has been indebted to Spenser. See Boswell's *Life of Johnson*, vol. 2. p. 237. 3d. edit. And *The Looker-on*, vol. i. p. 304. But Bunyan, I think, may be traced to another source. See what I have said on this point, in the second volume of this edit. p. cxxv.—The following curious extract, describing Elysium in an uproar, may serve to shew the opinion, which was entertained of those who belonged to the school of Spenser, in the middle of the seventeenth century. "The fire of emulation burnt fiercely in every angle of this paradise: The Brittish Bards (forsooth) were also engaged in quarrel for superiority; and who, think you, threw the apple of discord amongst them, but *Ben Johnson*, who had openly vaunted himself the first and best of English Poets: this Brave was resented by all with the highest indignation; for *Chawcer* (by most there) was esteemed the Father of English Poetrie, whose onely unhappines it was, that he was made for the time he lived in, but the time not for him: *Chapman* was wondrously exasperated at *Ben's* boldness, and scarce refrained to tell (his own *Tale of a Tub*) that his *Isabel and Mortimer* was now compleated by a knighted poet,

Mr. Warton has remarked that, after the *Faerie Queene*,^z allegory began to decline; and, I may add, that romantick expeditions and adventures found no second Spenser to celebrate them. I am much mistaken, if the prevailing taste for enchantments and “hard affays” did not give rise to a publication, soon after the appearance of the second edition of Spenser’s great Poem, intended to ridicule the tales of giants, magicians, and dragons; and to expose also the^a affected language with which

whose soul remained in flesh; hereupon *Spencer* (who was very busie in finishing his *Fairy Queen*) thrust himself amid the throng, and was received with a showt by *Chapman, Harrington, Owen, Constable, Daniel, and Drayton*, so that some thought the matter already decided; but behold *Shakespear* and *Fletcher* (bringing with them a strong party) appeared, as if they meant to water their bayes with blood, rather than part with their proper right, which indeed *Apollo* and the *Muses* had (with much justice) conferred upon them, so that now there is like to be a trouble in *Triplex*; *Skelton, Gower, and the Monk of Bury*, were at daggers-drawing for *Chawcer*; *Spencer* waited upon by a numerous troop of the best bookmen in the world; *Shakespear* and *Fletcher* surrounded with their Life-Guard, viz. *Goffe, Massinger, Decker, Webster, Sucklin, Cartwright, Carew, &c.* O ye *Pernassides!* what a curse have ye cast upon your *Helliconian water-bailiffs!* that those, whose names (both *Sir* and *Christian*) are filed on *Fame’s trumpet*, and whom *Envy* cannot wound, shall now perish by intestine discord and homebred dissention!” *Don Zara del Fogo, or, Wit and Fancy in a Maze, &c.* A Mock Romance, 12mo. Lond. 1656, pp. 101, 102.

^z See the 2d vol. of this edit. p.

^a The affected language, in the time of Elizabeth, is treated with much humour, and at considerable length, in a very curious and scarce pamphlet (in *Sion Coll. Lib. Z. 6. 32.*) entitled “Questions of profitable and pleasant concernings, talked of by two olde Seniors, the one an ancient retired

our ^b old romances abound. We therefore precede Cervantes in the rough treatment of knight-errantry, if my conjecture be right: for the ^c *Knicht of the Sea*, the publication which I mean, was printed in 1600; and the first edition of *Don Quixote* was not printed before 1605. In vain, however, shall we look into this English performance for any sparks of the wit and imagination which distinguish the inimitable Spanish burlesque. That the reader may judge of the tendency of this *Knicht of*

Gentleman, the other a midling or new upstart Frankeling, under an oake in Kenelworth Parke, where they were met by an accident to defend the partching heate of a hoate day, in grasse or buck-hunting time, called by the reporter *The Display of vaine life*; together with a panacea or suppling plaister to cure, if it were possible, the principall diseases wherewith this present time is especially vexed. Lond. 1594." 4to. It is dedicated to Spenser's friend, Robert Earl of Essex.

^b The reader may see, by the following extract from "A Letter, wherain part of the entertainment vntoo the Queens Maiesty at Killingwoorth Castl, &c. in 1575 is signified," 12mo. bl. l., what were the romances then read, or at least held in estimation. The writer is speaking of Captain Cox, p. 34. "Great ouersight hath he in matters of storie: For as for king *Arthurs book*, *Huō of Burdeaux*, *The fvoour Sons of Aymon*, *Beuys of Hampton*, *The squyre of lo degree*, *The knight of courtesy*, and *The Lady Faguell*, *Frederick of Gene*, *Syr Eglamour*, *Syr Tryamour*, *Syr Lamwell*, *Syr Isembras*, *Syr Gawyn*, *Olyuer of the Castl*, *Lucres and Eurialus*, *Virgils Life*, *The Castl of Ladies*; *The wido Edyth*, *The King and the Tanner*, *Frier Rous*, *Howleglas*, *Gargantua*, &c."

^c The title of this mock-romance, (for such I consider it,) is extremely verbose; and not worth the repetition here. Dr. Farmer had a copy of it, which in his Catalogue was said to be *unique*; and which I believe was purchased for the King, or the late Duke of Roxburgh. The Marquis of Stafford, however, has another copy.

the Sea, I will select a few passages; as, a description of the sun rising, p. 31. "On the next morrow, so soone as the fyre-breathing palfreys of Apollo, with their horned hooves, had stricken *the Hunts up*, &c." Again, of an English female warrior, p. 152. "So valourously did the worthy English damozell distribute her iron almes amongst the thickest of that rabble multitude, as in a moment shee brought more then nineteene of them with crated crownes to their *Beso las tierras!*" Again, of a lady complaining in prison, p. 44.

"Helpe, therefore, oh ye heavenly Governours,

"And from the *vertice* of Olympus hye,

"Yielding regard vnto my plaintfull cry,

"Powre downe your mercies most incessantly;

"Least, wanting that *adjument* heavenly,

"And sacred *auxill* of celestiaall powers,

"Like *Biblis*, I be turned into showers,

"Through the *efflucion* of my watery eyes;

"Which, hauing powred forth continually

"Whole *riverets* of teares, *denotifyes*

"Dire death shall o'er my soule soon tyrannize!"

It has been asserted by ^dcriticks of great discernment, that Spenser's *Faerie Queene* will not often be *read through*; that to many readers

^d See Hume's Hist. of England, Dr. Drake's Literary Hours, and Dr. Aikin's Life of Spenser. The French criticks appear to have followed the severe and unjust opinion of Hume in regard to Spenser. See Nouv. Dict. Hist. Caen, art. Spenser.

it will prove not unfrequently very tedious; but that detached parts, after repeated perusals, will continue to give pleasure. To such assertions let me be permitted to subjoin the dissentient opinion of Pope, who, without any repulsive remarks on the want of unity and compression, and on the infelicity of ancient diction, thus acknowledges how much Spenser was his favourite from his early to his later years: "There is something in Spenser that pleases one as strongly in one's old age as it did in one's youth. I read the *Faerie Queene* when I was about twelve with a vast deal of delight; and I think it gave me as much, when I read it over about a year or two ago." Nor may I omit a few more remarks in regard to the language of the *Faerie Queene*, which is asserted to be cast in a mould more antique than that in which the writer lived. This is but a repetition of Dryden's hasty censure; which is to be attributed to Jonson's condemnation of Spenser's obsolete language, directed, as Mr. Malone remarks, merely against the *Pastorals*; but since indiscriminately brought against all his works. "The language of the *Faerie*

* Dr. Warton's edition of Pope's Works, vol. 6. p. 59.

† Dr. Aikin's Life of Spenser.

‡ Dryden's Prose-Works, vol. 3. p. 94.

Queene,” as Mr. Malone judiciously adds, “was the language of the age in which Spenser lived; and, however obsolete it might appear to Dryden, was, I conceive, perfectly intelligible to every reader of poetry in the time of Queen Elizabeth, though the *Shepherds Calender* was not even then understood without a commentary.”

But it is also asserted, that “^h Spenser did not possess that rare elevation of genius, which places a man above the level of his age.” In this remark, however, the support of Dryden is wanting; for Dryden says expressly of Spenser, “ⁱ no man was ever born with a greater genius, or had more knowledge to support it.” And it has been well observed by a very judicious critick, that “^k where the works of Spenser are original, they shew that he possessed energy, copiousness, and sublimity sufficient, if he had taken no model to follow, that would rank him with Homer and Tasso and Milton; for his greatest excellence is in those images which are the immediate foundation of the sublime: Fear, confusion, and astonishment, are delineated by him with a most masterly

^h Dr. Aikin’s Life of Spenser,

ⁱ Discourse on Epick Poetry, Prose-Works, edit. Malone, vol. 3. p. 525.

^k Neve’s Curfory Remarks on the ancient English Poets.

pen." To these marks of elevated powers I may add the attractive minuteness of Spenser's descriptions, which rarely terminate in the object described, but give an agreeable activity to the mind in tracing the resemblance between the type and anti-type. This, as the learned ^l translator of Dante has observed to me, is an ^m excellency possessed by Spenser in an eminent degree; and hence may be deduced the superiority of his descriptions over those of Thomson, Akenfide ⁿ, and almost all other modern poets.

^l The Rev. Henry Boyd.

^m The balance of the poets is ingeniously represented in Doddsley's Museum, vol. 2. p. 169. The author supposes twenty to be the absolute degree of perfection, and eighteen the highest that any poet has attained. Under the circumstances necessary to form a balance, the excellencies of Spenser are thus rated:

Critical ordonnance	-	8.
Pathetick ordonnance	-	15.
Dramatick expression	-	10.
Incidental expression	-	16.
Taste	-	17.
Colouring	-	17.
Verification	-	17.
Moral	-	17.
Final estimate	-	14.

The final estimate places him *one* above Dante, Ariosto, and Pope; and *two* above Tasso.

ⁿ I except, at the suggestion of Mrs. Anna Seward, the following descriptive scenery of Akenfide; and I will subjoin the elegant and judicious criticism contributed by that lady. It is necessary to premise that Akenfide is indebted to the *Faerie Queene*, B. 5. C. 3. st. 19. The description of Akenfide is this;

“ As when a cloud
 “ Of gathering rain, with limpid crusts of hail
 “ Inclos'd, and obvious to the beaming sun,
 “ Collects his large effulgence; straight the heavens,

If our conceptions of Spenser's mind may be taken from his poetry, I shall not hesitate to pronounce him entitled to our warmest admiration and regard for his gentle disposition, for his friendly and grateful conduct, for his humility, for his exquisite tenderness, and above all for his piety and morality. To these amiable points a fastidious reader may, perhaps, object some petty inadvertencies; yet can he never be so ungrateful as to deny the efficacy, which Spenser's general character gives to his writings; as to deny that Truth and Virtue are graceful and attractive, when the road to them is pointed out by such a guide. Let it always be remem-

“ With equal flames, present, on either hand,
 “ The radiant visage. Persia stands at gaze,
 “ Appall'd; and, on the brink of Ganges, doubts
 “ The snowy-vested seer, in Mithra's name,
 “ To which the fragrance of the South shall burn,
 “ To which his warbled orisons ascend.”

Pleasures of Imagination, B. 3. ver. 426.

“ Here is great transcendence of poetic beauty, on the part of the modern. First, by the philosophick truth, which, in extremely harmonious numbers, accounts for the phenomenon. Next, in the happiness with which he introduces a graceful picture of the Persian worship. And lastly, in the exquisite musick of the two closing lines. So Milton borrowed from his great predecessors, and rose above the sources which supplied him.

“ It is curious that *Akenfide* should have excluded so lovely an imitation from the last edition of his great work. If it was not pride, revolting from a conscious debt to Spenser, it would be difficult to account for *this* as for many other instances, in which the matured poet has thrown away the gems of his youthful fancy.”

bered that this excellent poet inculcates those impressive ° lessons, by attending to which the gay and the thoughtless may be timely induced to treat with scorn, and indignation, the allurements of intemperance and illicit pleasure. Subservient as the poetry of Spenser is to the interests of private life, let it be cited also as the vehicle of sound publick spirit:

————— “ Deare Countrey! O how dearely deare
 “ Ought thy remembraunce and perpetuall band
 “ Be to thy foster childe, that from thy hand
 “ Did commun breath and nouriture receive!
 “ How brutish is it not to understand
 “ How much to her we owe, that all us gave;
 “ That gave unto us all whatever good we have!”

Faer. Qu. ii. x. 69.

To the friends of Spenser, already mentioned in this account of his Life, we must add the name of John Chalkhill, Esq. the author of “*Thealma and Clearchus, a Pastoral History, in smooth and easy verse,*” published long after his death by Isaac Walton, who calls him “an acquaintant and friend of Edmund Spenser.”

It is worthy of remark, that John Wesley, in the plan which he offers to those Methodists who design to go through a course of *academical learning*, recommends, (together with the Historical Books of the Hebrew Bible, the Greek Testament, Homer's *Odyssy*, *Vell. Paterculus*, *Euclid's Elements*, &c. &c.) to students of the second year, Spenser's *Faerie Queene*. See the second volume of *Whitehead's Life of the Rev. John Wesley*, &c. 1796.

In this poem, says Walton, the reader will find many hopes and fears finely painted and feelingly expressed. It is an unfinished work; but, in what is presented to us, the attention of Mr. Chalkhill to the qualifications of his friend is obvious in many passages of a most attractive description, as well in regard to language as to taste. Of this author Walton gives a very engaging character; ^p that he was well known in his time, and well beloved; for he was humble and obliging in his behaviour, a gentleman, a scholar, very innocent and prudent; and whose whole life indeed was useful, quiet, and virtuous. The friends of Spenser, omitting the Earl of Leicester, appear indeed to have been all men of unequivocal merit. And the reader is better pleased, when he considers ^q Sir Philip Sidney as the Prince Arthur of the *Faerie Queene*, than when he is led to subscribe to the probable arguments of Mr. Upton that, under that character, Leicester is intended. “The great figure,” he says, “which Leicester made in the Low Countries, added to his being a favourite of Elizabeth, made persons call him *Arthur of Britain*; and this I learn from Holinshed, where he is giving an account of the various

^p See Zouch's Life of Isaac Walton, prefixed to his edition of Walton's Lives, 1796, p. xxviii.

^q As Dryden and others have considered him.

shews and entertainments with which they received this magnificent peer: 'Over the entrance of the court-gate was placed aloft upon a scaffold, as if it had been in a cloud or skie, *Arthur of Britaine*, whom they compared to the Earl.' This passage is highly in point for my conjecture in making Prince Arthur often covertly to allude to the Earl of Leicester, and apparently so where he is brought in to assist Belgè and restore her to her right." But Mr. Upton has not denied the culpability of Leicester's character. The Christian Knight, he observes, 'gives Prince Arthur the New Testament; a present, of which Leicester undoubtedly stood in need. Not such was Sidney; whose valour and 'generosity were equalled by

† See *Faer. Qu.* i. ix. 19.

* The generosity of Sir Philip Sidney towards Spenser in particular, has not escaped exaggeration. In the *Life of Spenser* prefixed to the folio edition of his Works in 1679, in Hughes's *Life of Spenser*, and in the *Life of Sidney* given in the *Biographia Britannica*, it is asserted that Spenser's description of the Cave of Despair introduced him to Sir Philip; that the reading a few stanzas occasioned Sir Philip to order him a payment of fifty pounds; and that a continuation of the reading extended Sir Philip's bounty to two hundred pounds, which, however, he directed his steward to pay the poet *immediately*, lest he should bestow the whole of his estate on the writer of such verses. "To shame this *idle tale*," says the writer of the *Life of Spenser* in the *Biographia Britannica*, "we need only observe that the *Faerie Queene* may be said even to owe its birth to Sir Philip Sidney, who, quickly after his acquaintance with Spenser, discovered his genius to be formed for higher subjects than those lesser pieces which he had then written; and persuaded him for trumpet *sterne* to chaunge his oaten reedes."—I admit that

his piety. And, while protected by such a patron, Spenser, I am persuaded, enjoyed his happiest days. But when he was gone, the remembrance of such a loss, and the coldness

the *Faerie Queene* owed its progress to the judicious encouragement of Sidney. But, although the pecuniary incident wears undoubtedly the appearance of an *idle tale*, I do not see why the description of the *Cave of Despair* might not have been one of the earliest poetical pieces which he had submitted to Sir Philip's inspection, as he had certainly begun the poem in 1579, and had received Harvey's opinion of it in 1580; and this passage is also in the first book; and thus, the very description, which is considered in an unqualified manner as an *idle tale*, might perhaps be one of those specimens of his genius by which Sir Philip was forcibly struck, and was induced to recommend him to sing no more his rural ditties, but to "build the *loftiest rhyme*." And Spenser it seems, was "by Sidney's speeches won."

It seems unnecessary to remark, as Mr. Chalmers has acutely observed, that, if the lord treasurer Burleigh had set himself against Spenser, he never would have obtained either his pension or his land. *Suppl. Apolog.* p. 369. But Burleigh would not countenance the poet; and the reason has been assigned. See p. lxxxvi. Let us look back to the situations which Spenser held, and then we may judge whether his complaints, if they were complaints respecting himself, were not rather highly coloured.

At the age of 26 he was admitted into the household of Leicester, and was patronised by that nobleman as well as Sidney.

At the age of 27 he was secretary to the lord lieutenant of Ireland.

At the age of 33 a grant of land was issued to him by the Crown.

At the age of 37 a pension of fifty pounds per annum was settled upon him by the royal bounty for life.

At the age of 43 or sooner he was Clerk of the Council of Munster, an office then reputed to be worth twenty pounds per annum.

"Slander therefore," as Mr. Chalmers judiciously remarks, "ought no longer to cast her obloquy on Elizabeth and Burleigh, but on the Irish rebellion." *Suppl. Apolog.* ut supr.

of Burleigh, gave rise to those querulous tones which sometimes deprive the poet's harp of half its sweetness.

It remains to observe, that Spenser is the author of four Sonnets, which are admitted into this edition of his Works; of which "three are prefixed to separate publications, and the fourth occurs in Letters by his friend Harvey. He is " conjectured to be the author also of a Sonnet, signed E. S., addressed to Master Henry Peacham, and entitled "A * Vision upon his Minerva." Fame has also assigned to him a

" See vol. viii. p. 178, &c. The last of these Sonnets was prefixed to a work, which did not appear till the year after his death.

" By Mr. Waldron, in his *Literary Museum*, p. 9.

* Mr. Waldron grounds his opinion partly on *this title*, that the verses are Spenser's; as the poet has written *Visions of the Worlds Vanity*, &c. To these might be added, as of a kindred nature, his *Dreams*. It may not be improper to recapitulate the lost pieces of Spenser.

1. His translation of Ecclesiastes.
2. His translation of Canticum Canticorum.
3. The Dying Pelican.
4. The Hours of our Lord.
5. The Sacrifice of a Sinner.
6. The Seven Psalms.
7. Dreams.
8. The English Poet.
9. Legends.
10. The Court of Cupid.
11. The Hell of Lovers.
12. His Purgatory.
13. A Sennights Slumber.
14. Pageants.
15. Nine Comedies.
16. Stemmata Dudleiana.
17. Epithalamion Thamesis.

string of miserable couplets on Phillis, in a miserable publication called "Chorus Poetarum, &c. 1684." The verses on Queen Elizabeth's picture, in the gallery of royal personages at Kensington, have been likewise given to Spenser; but, with greater propriety, are ascribed by ^y Lord Orford to the queen herself. *Britain's Ida* has usually been printed with the Works of Spenser, but it is agreed by the critics that the poem was not composed by him. I should have added, to the present collection, the translation of *Axiochus* attributed to him, if my endeavours to obtain it had been attended with success. In respect to this Socratick dialogue, as ^z Mr. Upton calls it, it may be proper to offer a few words. In Herbert's ^a *Typographical Antiquities*, it is called "Plato's Axiochus; on the shortness and uncertainty of Life:" printed in Scotland in 1592. In Dr. Johnson's ^b *Harleian Catalogue*, it is entitled "Dialogue concerning the shortness and uncertainty of this Life, by Plato, translated by Edw. Spenser." In Mr. Steevens's account of ^c *Ancient Translations of the classick writers*, it

^y Anecdotes of Painting in England, vol. i. p. 151, &c. 2d. edit. 4to. 1765.

^z Preface to his edition of the Faerie Queene, p. ix.

^a Vol. 3d. p. 1512.

^b No. 6218. Vol. 3. p. 365.

^c Prefixed to the Plays of Shakspeare, in the editions of 1793, and 1803.

is alleged to be "*Axiochus, a Dialogue attributed to Plato, by Edm. Spenser.*" Some readers will wonder when it is asserted that Plato wrote no Dialogue of this name. The *Axiochus* is the composition of Æschines Socraticus, and is one of the three Dialogues which have come down to us from that author. And if Edmund Spenser, the poet, be really the English translator, we cannot but be surpris'd that a scholar so accomplished should be misled in regard to the author of the original.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is essential for the proper management of the organization's finances and for ensuring compliance with applicable laws and regulations.

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8. The eighth part of the document discusses the importance of financial forecasting. It explains that forecasts provide management with a clear picture of the organization's expected financial performance over a period of time. It also discusses the factors that can affect the accuracy of financial forecasts.

9. The ninth part of the document discusses the importance of financial risk management. It explains that financial risks are those events or conditions that could result in financial loss or damage to the organization's reputation. It also discusses the various strategies that can be used to identify, assess, and mitigate financial risks.

10. The tenth part of the document discusses the importance of financial transparency. It explains that transparency is essential for building trust and confidence among the organization's stakeholders. It also discusses the various ways in which the organization can ensure that its financial information is transparent and accessible to all interested parties.

LIST OF EDITIONS.

The Shepheardes Calender.

- I. THE Shepheardes Calender. Conteyning twelve Æglogues proportionable to the twelve monethes. Entitled to the Noble and Vertuous Gentleman, most worthy of all titles, both of learning and cheualrie, M. Philip Sidney. At London. Printed by Hugh Singleton, dwelling in Creede Lane neere unto Ludgate at the Signe of the gylden Tunne, and are there to be folde. 1579. 4to.
- II. The Shepheardes Calender. Conteyning twelve Æglogues proportionable to the twelve monethes. Entitled to the Noble and Vertuous Gentleman, most worthy of all titles, both of learning and cheualrie, M. Philip Sidney. Imprinted at London for Iohn Harison the younger, dwelling in Paternoster Roe, at the signe of the Anker, and are there to be folde. [s. d.] But at the end, viz. on fol. 52. Imprinted at London by Thomas East for Iohn Harrison, &c. 1581. 4to.
- III. The Shepheardes Calender. Conteyning twelue Æglogues proportionable to the twelue Monethes. Entitled To the noble and vertuous Gentleman, most worthie of all titles, both of learning and chivalry, Maister Philip Sidney. Imprinted at London by Iohn Wolfe for Iohn Harrison the yonger, dwelling in Paternoster Roe, at the signe of the Anker. 1586. 4to.
- IV. The Shepherds Calender. Conteyning twelve Aeglogues proportionable to the twelve Monethes. Entituled to the noble and vertuous Gentleman, most worthie of all titles, both of learning and chivalry, Maister Philip Sidney. Lon-

- don, Printed by Iohn Windet for Iohn Harrifon the yonger, dwelling in Paternoster Roe, at the figne of the Anker. 1591. 4to.
- v. The Shepheards Calender. Conteyning twelve Aeglogues proportionable to the twelve Moneths. [Entituled to the noble and vertuous Gentleman, moft worthy of all tytles, both of learning and chivalrie, Maifter Philip Sidney. London, Printed by Thomas Creede for Iohn Harrifon the yonger, &c. 1597. 4to.
- vi. The Shepheards Calendar, &c. by Edmund Spencer, Prince of English Poets, accompanying "Calendarium Pastorale, five Æglogæ duodecim, totidem anni mensibus accommodatæ. Anglicè olim scriptæ ab Edmundo Spensero, Anglorum Poetarum Principe; nunc autem eleganti Latino carmine donatæ à Theodoro Bathurst, Aulæ Pembrokianæ apud Cantabrigienfes aliquando socio. Londini, 1653." 8vo. The editor of this translation, as well as the original, appears to have been, by the preface, William Dillingham, of Emanuel College, who, in the same year, was elected master of that society. At the end of the volume a Glossary, or Alphabetical Index of unusual words, is added.
- vii. Calendarium Pastorale, &c. A republication of the preceding article by John Ball: to which is prefixed a Latin dissertation *De Vita Spenseri, et Scriptis*, and an augmented Glossary is subjoined. This handsome publication has appeared with an undated title-page, viz. "Typis Londoniensibus. Prostant apud Ch. Rivington, & Joh. Knapton, Bibliop. & J. Fletcher, Oxon." But it has appeared also with another title-page, in which the date is 1732, and the printer is W. Bowyer. 8vo.

The Faerie Queene.

- i. The Faerie Queene. Disposed into twelve books, fashioning XII. Morall Vertues. London, Printed for William Ponsonbie. 1590. 4to. This contains only the three first books.

- ii. The same, with the addition of the fourth, fifth, and sixth bookes. By the same printer, 1596. 4to.
- iii. The Faerie Queene. Disposed into XII. bookes, fashioning twelve Morall Vertues. At London. Printed by H. L. for Mathew Lownes, 1609. This is the first folio edition, and contains the first edition of "Two Cantos of Mutabilitie, which, both for forme and matter, appeare to be parcell of some following Booke of the Faerie Queene, under the Legend of Constancie." There is no preface to this edition. I have sometimes thought, that Gabriel Harvey might be the editor. But, probably, he would have furnished us with further information in regard to the "never-before-imprinted" Cantos, if he had undertaken such an office.
- iv. The Faerie Queene, by Edmund Spenser. With an exact collation of the two original editions, &c. To which are now added a new Life of the Author, [by Dr. Birch,] and also a Glossary. Lond. 1751. 3 vols. 4to.
- v. The Faerie Queene, by Edmund Spenser. A new edition, with Notes critical and explanatory, by Ralph Church, M.A. Late Student of Christ Church, Oxon. Lond. 1758. 4 vols. 8vo.
- vi. Spencer's Faerie Queene. A new edition, with a Glossary and Notes explanatory and critical, by John Upton, Prebendary of Rochester, and Rector of Great Riffington in Gloucestershire. Lond. 1758. 2 vols. 4to.
- vii. The Fairy Queen. Written by Edmund Spenser. With a Glossary explaining the old and obscure words. Lond. 1758. 2 vols. 8vo.

Miscellanies.

- i. Complaints. Containing sundrie small Poemes of the Worlds Vanitie. By Ed. Sp. Lond. Impr. for William Ponsobnie, &c. 1591. 4to. These Complaints are, 1. The Ruines of Time. 2. The Teares of the Muses. 3. Virgils Gnat. 4. Profopopoa, or Mother Hubberds Tale. 5. The Ruines of Rome, by Bellay. 6. Muiopotmos, or The Tale of the

- Butterflie. 7. Visions of the Worlds Vanitie. 8. Bellayes Visions. 9. Petrarches Visions. The Muiopotmos bears the date of 1590 in its title, and is said to have been separately printed in that year. But see the Life, p. lxxii.
- II. Colin Clouts come home againe, &c. Lond. 1595. Printed for W. Ponfonbie, 4to. With this Poem, Astrophel and the subsequnt Elegies on Sir Philip Sidney's death were also published.
- III. Amoretti and Epithalamion. Written not long since by Edmunde Spenser. Printed for William Ponfonby. 1595. 12mo.
- IV. Prothalamion, &c. Lond. 1596. 4to.
- V. Fowre Hymnes, &c. 4to. Lond. 1596.
- VI. Mother Hubberds Tale, selected from the works of Edmund Spenser, with the obsolete words explained. With a dedication to the Right Hon. C. J. Fox, by the editor. Lond. Printed for C. Dilly, 1784. 12mo.

Works published together.

- I. The Faerie Queen: The Shepherds Calendar: Together with the other Works of England's Arch-Poët, Edm. Spenser. Collected into one Volume, and carefully corrected. Printed by H. L. for Mathew Lownes, 1611. This is the second folio edition of the Faerie Queene. And the first folio of the other poems. And to the Sonnets are here prefixed two commendatory Sonnets by G. W. senr. and junr.
- II. The Faerie Queen, &c. as in the preceding article, dated in 1617; but in the title to the second part of the Faerie Queene, and at the end of it, the dates of 1612 and 1613 are found in all the copies which I have seen; so that we may consider this edition the same as the former, with the addition merely of a new title-page. In this collection of the smaller Poems, the titles also bear various dates.
- III. The Works of that famous English Poet, Mr. Edmond Spenser. Viz. The Faery Queen, the Shepherds Calendar, the History of Ireland, &c. Whereunto is added an ac-

count of his Life, with other new additions never before in print. Lond. Printed by H. Hills for Jonathan Edwin, &c. 1679. This is properly the third folio edition of the Faerie Queene.

- IV. The Works of Spenser. With a Glossary explaining the old and obscure words. To which is prefixed the Life of the Author, and an Essay on Allegorical Poetry, by Mr. Hughes. Lond. 1715. 6 vols. 8vo.
- V. The same, Lond. 1750. 6 vols. 12mo.
- VI. The Poetical Works, in Bell's edition of the British Poets, 12mo. Edinb. 1778, &c.
- VII. The Poetical Works, in Dr. Anderson's British Poets, 8vo. Lond. 1795.
- VIII. The Poetical Works, in Dr. Aikin's British Poets. 12mo. Lond. 1802.

Alterations of Spenser.

- I. Spencer Redivivus, containing the First Book of the Fairy Queen; his essential design preserv'd, but his obsolete language and manner of verse totally laid aside. Deliver'd in Heroick Numbers. By a Person of Quality. Lond. 1687. 8vo.—This *person of quality* complains that Spenser's style is no less unintelligible than the obsoletest of our English or Saxon dialect, and that to the *politely judicious* he presents the poet as "he ought to have been instead of what is to be found in himself!" I must confess, however, that such an exhibition of *Spencer Redivivus*, however *politely* intended, bears no very flattering testimony to the *judgment* of this reformer. Let him speak for himself. The revived poem thus opens:

" A worthy knight was riding on the plain,
 " In armour clad, which richly did contain
 " The gallant marks of many battels fought,
 " Tho' he before no martial habit fought, &c.

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“ Yet with his comely looks appeared sad,
“ Without the sign of fear or *being bad*.—
“ Near to his side an ass, more white than snow,
“ A lovely Lady’s weight did *undergo* !—

On their approach to the cave of Errour, the Dwarf is re-
presented

“ Begging that instant they’d for safety fly.
“ Since his soul, tho’ in his small bulk, could spy
“ Vast mischiefs did within that cave *abscond*,
“ And must, if fought, best human strength confound.”

And this is the dress forsooth in which poor Spenser *ought* to
to have appeared!!

II. Spenser’s Fairy Queen attempted in Blank Verse, with
Notes, Critical and Explanatory. Lond. 1783. 8vo. The
Copy, which I have seen, proceeds no further than to the
end of the fourth canto of the first book. And, I believe,
no more was published. The Introduction relates that “ The
following cantos are presented for the approbation of the
publick, in which case they will be followed by the re-
mainder of the poem. The first of these cantos was pub-
lished some years ago, and the transposer has since added
some notes from the best writers on the subject, &c. &c.—
The whole of this work will be comprised in sixteen numbers,
and will be published with all convenient speed, should *this*
first number meet with a moderate share of encouragement.
A short account of the Life of Spenser will be subjoined to
the last number.” The four first lines will be a sufficient
specimen of this alteration.

“ No more my Muse her shepherd’s weeds shall wear,
“ But change her ~~oaten~~ pipe for trumpets loud,
“ And sing of noble deeds which long have slept;
“ Fierce wars and faithful loves shall grace my song.”

III. Prince Arthur, an allegorical Romance. In prose. The
story from Spenser. Lond. 8vo. 2 vols. 1779. To each
volume an introduction is prefixed; the first on allegory,
the second on romance.

Pieces of Criticism relating to Spenser.

- Observations on the 22 Stanza in the 9th. Canto of the 2d. Book of Spencers Faery Queen. Full of excellent Notions concerning the Frame of Man, and his rationall Soul. Written by the Right Noble and Illustrious Knight Sir Kenelme Digby, at the request of a Friend. [Sir Edward Esterling, *alias* Stradling.] Lond. 1644. 12mo. This is printed in the vol. of this edition, p. .
- Remarks on Spenser's Poems, [by Dr. Jortin,] Lond. 1734. 8vo.
- Observations on the Faerie Queene of Spenser, by Tho. Warton, M. A. &c. Lond. 1754. 8vo.
- The Observer observed, or, Remarks on a certain curious Tract, intituled, Observations on the Faerie [sic] Queene of Spenser. By T. Warton, &c. Lond. 1756. 8vo. This is a violent attack upon Warton's quotations from the Italian writers. Warton is greatly abused on account of his false spelling of Italian. The writer of this pamphlet deserves severer reprehension for mis-spelling his own language; even in the title-page of his pamphlet, and in the first page, and in the seventh page, &c. &c. It is attributed to Mr. Huggins, a translator of Ariosto. See Boswell's *Life of Johnson*, 3d, edit. vol. 4. p. 6.
- Letters on Chivalry and Romance, [by Dr. Hurd,] Lond. 1760, 1762, &c. &c.
- Observations on the Faerie Queene, by Tho. Warton, M. A. &c. The second edition, corrected and enlarged. Lond. 1762. 2 vols. 8vo.

Professed Imitations of Spenser.

- Cynthia, with the Legend of Cassandra, Certaine Sonnets, &c. by R. Barnefield, 1595. Barnefield in his address "to the courteous gentlemen readers," hopes that his rude conceit of *Cynthia* will be borne with, "if for no other cause, yet

for that it is *the first imitation* of the verse of that excellent Poet, Maister Spenser, in his *Fayrie Queene*."

The Ant and the Nightingale, or Father Hubbard's Tales.

8vo. Lond. 1604. This little work is a mixture of prose and rhyme, and is of a satirical nature. The author, who signs himself T. M., informs us, "Why I call these *Father Hubbard's Tales*, is not to have them cald in againe, as the Tale of *Mother Hubbard*; the worlde would shewe little iudgement in that yfaith, &c." The poetry in this curious work is often extremely beautiful. I have never heard of any copy of this rare publication, except the two which belonged to the late Duke of Bridgewater; one of which is now in the possession of the Marquis of Stafford, and the duplicate was sold for five pounds.

The Purple Island, an allegorical Poem, by Phineas Fletcher, 4to. Lond. 1633.

Henry More's *Platonical Song of the Soul*, 8vo. Lond. 1642, and afterwards.

Psyche, or Love's Mystery, by Jos. Beaumont, fol. 1651.

A Canto of *The Progress of Learning*, in *Fanshaw's Poems*, annexed to his translation of the *Pastor Fido*, &c. Lond. 8vo. 1676.

The Legend of Love, in three Cantos; in the Poems of Samuel Woodford, D. D. Lond. 8vo. 1679.

A Protestant Memorial, or, *The Shepherd's Tale of the Powder-Plott*. A Poem in Spenser's style. Written by the Right Reverend Dr. William Bedell, Lord Bishop of Kilmore in Ireland. Published from an original manuscript, found among the papers of the late Dr. Dillingham, Master of Emmanuel College in Cambridge. 8vo. Lond. 1713. This poem is a very ingenious and elegant imitation of the poetry in the *Shepherds Calender*.

An Original Canto of Spenser, design'd as part of his *Fairy Queen*, but never printed. Now made publick, by Nestor Ironside, Esqr. Lond. 4to. 1714. 3d. edit. This and the next article are political poems; and, if we may rely on Giles Jacob's information in his *Lives of the Poets*, are the production of the Revd. Mr. Croxall. "The first poetical

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pieces he published, were two Original Cantos of Spenser, under a fictitious character; being satires on the Earl of Oxford's administration."

Another Original Canto of Spenser, designed, &c. as before. Lond. 1714.

Pope's Imitation of Spenser, entitled, *The Alley*: on a part of which Dr. Joseph Warton has made this remark: "How different from those enchanting imitations of Spenser, *The Castle of Indolence* and the *Minstrel*!"

A [pretended] new Canto of Spenser's *Fairy Queen*, fol. Lond. 1739.

In the "*Pietas Academiae Cantabrigiensis in Funere Serenissimae Principis Wilhel. Carolinae et Luctu August. Georgii II. Brit. Reg.* fol. 1738, "there is an elegant imitation of Spenser's pastoral elegy, entitled *Thenot & Cuddy*, of which the author is John Whalley, D. D. Master of St. Peter's College.

The Castle of Indolence, by Thomson.

A [pretended] New Canto of Spenser's *Fairy Queen*. Now first published. 4to. Lond. 1747. Mr. Upton is stated to be the author, in Lockyer Davis's Catalogue, 1783, p. 242. I think it very probable. The motto is a quotation from Plutarch. The argument is,

"From ill to ill, through various scenes,
"Led is the Fairy Knight:
"Him Arthur heaven-directed faves
"From Archimago's spite."

The Notes also bespeak the hand of Upton.

Philander, a poem on the death of Mr Levinz, by the Revd. T. Warton, father of the Poet Laureate, 1748.

Thales, a Monody on Dr. Pococke, in imitation of Spenser, by Edm. Smith. 4to. Lond. 1751.

The Seasons, [by Mr. Mendez,] in imitation of Spenser, fol. Lond. 1751.

The Mirror, a poetical Essay, in the manner of Spenser. Dedicated to David Garrick by C. Arnold, 4to. 1755.

An *Hymn to May*, by William Thompson, M. A. late Fellow

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of Queen's College, Oxford. See his Poems, 8vo. Oxford, 1757. This beautiful poem is preceded by a few remarks on Spenser, which are as judicious as they are elegant. "Shakspeare is the *poet of nature*, in adapting the affections and passions to his characters; and Spenser, in describing her delightful scenes and rural beauties. His lines are most musically sweet; and his descriptions most delicately abundant, even to a wantonness of painting; but still it is the musick and painting of nature. We find no ambitious ornaments, or epigrammatical turns, in his writings; but a beautiful simplicity, which pleases far above the glitter of pointed wit."

A Dream, in the manner of Spenser; at the end of Wilkie's Epigoniad, 2d. edit. 1759.

The School-Mistress, a Poem, in imitation of Spenser. By William Shenstone, Esqr.

The Abuse of Travelling. A Canto, in imitation of Spenser. By Gilbert West, Esq. Doddsley's Collection of Poems, 1763. vol. 2. p. 80.

Pfyché, or, The Great Metamorphosis, [by Gloster Ridley, D.D.] A poem, written in imitation of Spenser. Doddsley's Collection of Poems, 1763. vol. 3. p. 23. Afterwards, Melampus, or, The Religious Groves, was added to it; and the whole publication, entitled, Melampus, a Poem, in four books. with notes, by the late Gloster Ridley, D. D. appeared in 1781.

The Squire of Dames, a Poem, in Spenser's stile, by Moses Mendez, Esqr. In Doddsley's Collection of Poems, 1763. vol. 4. p. 117.

Another Imitation of Spenser, by Moses Mendez, Esqr. is in Fawkes and Woty's Poetical Calender, 1763. vol. 5. p. 35.

The Education of Achilles, by Mr. Bedingfield, in Doddsley's Collection of Poems, 1763. vol. 3. p. 121.

Education. A Poem in two Cantos, written in imitation of the style and manner of Spenser's Fairy Queen. By Gilbert West, Esqr. In Doddsley's Collection of Poems, 1763, vol. 4. p. 9.

A Farewell Hymne to the Country. Attempted in the manner

- of Spenser's Epithalamion. In Fawkes and Woty's Poetical Calender, 1763. vol. 5. p. 51.
- An Imitation of Spenser's Fairy Queen, a fragment; the first poem in Ralph's Miscellany.
- The House of Superstition, by Mr. Denton, in Mendez's Miscellany.
- The Transformation of Lycon and Euphormius, by William Melmoth, Esqr.
- The Land of the Muses, by Hugh Downman, B. A. in the manner of Spenser. 4to. Edinb. 1768. This is a poem of great merit; and might, as the criticks of the time have well observed, be properly inserted between the eleventh and twelfth Cantos of the second Book of the Faerie Queene.
- The Land of Liberty, an allegorical Poem, in the Manner of Spenser. In two Cantos. Dedicated to the people of Great Britain. 4to. Lond. 1775.
- Sir Martyn, or, The Progress of Dissipation, by William Julius Mickle, Esqr. 4to. 1777. This had been printed before under the title of The Concubine.
- The Jordan, in the Oxford Sausage, 1777.
- The Minstrel, or, The Progress of Genius, by James Beattie, LL. D.
- A Pastoral, in the manner of Spenser, from Theocritus, Idyll. xx. by the Revd. Tho. Warton. See Mr. Mant's valuable edition of Warton's Poems, vol. i. p. 112.
- Richard the first, an historical Poem, by Sir James Bland Burges. In this interesting poem, the versification of Spenser is very successfully imitated.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection practices and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure that the data management processes remain effective and up-to-date.

COMMENDATORY VERSES

ON SPENSER.

IF musick and sweet poetry agree,
As they must needs, the sifter and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
SPENSER to me, whose deep conceit is such,
As, passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound
That Phœbus' lute, the queen of musick, makes;
And I in deep delight am chiefly drown'd,
Whenas himself to finging he betakes.
One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

From Shakspeare's *Passionate Pilgrim*, first
published in 1599.

LIVE, SPENSER! ever, in thy Fairy Queene;
Whose like (for deep conceit) was never seene.
Crown'd mayst thou be, unto thy more renowne,
As king of poets, with a lawrell crowne!

From a "Remembrance of some English Poets,"
at the end of R. Barnfield's *Lady Pecunia*,
4to. Lond. 1605.

Ad Edm. Spencer, Homerum Britannicum.

SI nos Troiani, nova nobis Troia fit: Ipse
(Ut Græcis fuus est) noſter Homerus eris.
From Ioannis Stradlingi *Epigrammat. Libb. iv.*
12mo. Lond. 1607. Lib. i. p. 21.

Ad Spencer & Daniel, celeberrimos Poëtas.

DIVIDITIS primas inter vos, atque ſecundas:
Tertius à vobis quiſquis erit, fat habet.
Ibid. Lib. iv. p. 165.

The English Shepherds round the throne of Thetis:

————— all their pipes were ſtill;
And COLIN CLOUT began to tune his quill
With ſuch deepe art, that every one was given
To thinke Apollo (newly flid from heaven)
Had tane a humane ſhape to win his love,
Or with the Weſterne Swaines for glory ſtrove.
He ſung th' heroicke Knights of Faiery land
In lines ſo elegant, of ſuch command,
That had the Thracian plaid but halfe ſo well
He had not left Eurydice in hell.
But, ere he ended his melodious ſong,
An hoſt of Angels flew the clouds among,
And rapt this Swan from his attentive mates,
To make him one of their affociates
In heavens faire Quire; where now he ſings the praiſe
Of Him that is the firſt and laſt of dayes.
Divineſt SPENCER! heav'n-bred, happy Muſe!
Would any power into my braine infuſe

Thy worth, or all that Poets had before,
I could not praise till thou deserv'ft no more.

From Browne's *Britannia's Pastorals*, 1616.

Of Edmond Spencer.

OUR SPENCER was a Prodigie of wit,
Who hath the Fairy Queen so stately writ.
Yield, Grecian Poets, to his Nobler Style;
And, ancient Rome, submit unto our Ile.
You, modern wits, of all the four-fold earth,
(Whom Princes have made Laureates for your
worth,)

Give our great SPENCER place, who hath out-fong
Phœbus himself with all his Learned Throng.

From Sir Aston Cokain's *Poems*, 1658.

THOUGH daring Milton fits sublime,

In SPENCER native Muses play;

Nor yet shall Waller yield to time,

Nor pensive Cowley's moral lay.

From Pope's *Imitations of Horace*.

NOR shall my verse that elder bard forget,
The gentle SPENCER, Fancy's pleasing son,
Who, like a copious river, pour'd his song
O'er all the mazes of enchanted ground;
Nor thee, his ancient master, laughing Sage,
Chaucer, whose native manners-painting verse,
Well moraliz'd, shines through the Gothick cloud
Of time and language o'er thy genius thrown.

From Thomson's *Summer*.

*On the Cantos of Spenser's Fairy Queen, lost in the
passage from Ireland.*

WO worth the man, who in ill hour assay'd
To tempt that Western frith with ventrous keel;
And seek what Heaven, regardful of our weal,
Had hid in fogs and night's eternal shade:
Ill-ftarr'd Hibernia! well art thou appaid
For all the woes which Britain made thee feel
By Henry's wrath, and Pembroke's conquering steel,
Who sack'd thy towns, and castles difarray'd:
No longer now, with idle sorrow, mourn
Thy plunder'd wealth or liberties restrain'd,
Nor deem their victories thy loss or shame;
Severe revenge on Britain in thy turn,
And ample spoils thy treacherous waves obtain'd,
Which sunk one half of SPENSER's deathless fame.

From the *Sonnets* of Tho. Edwards, Esq. 1758.

GARDEN INSCRIPTIONS.

On Spenser's Faerie Queene.

LO! here the place for contemplation made,
For sacred musing, and for solemn song!
Hence, ye profane! nor violate the shade:
Come, SPENSER's awful genius, come along;
Mix with the musick of the aërial throng!
Oh! breathe a pensive stillness through my breast,
While balmy breezes pant the leaves among,
And sweetly sooth my passions into rest.

Hint purest thoughts, in purest colours drest;
 Even such as angels prompt, in golden dreams,
 To holy hermit, high in raptures blest,
 His bosom burning with celestial beams:

Ne less the raptures of my summer day,
 If SPENSER deign with me to moralize the lay.

By the Rev. William Thompson, M. A. late
 fellow of Queen's College, Oxford. From
 Fawkes and Woty's *Poetical Calendar*, vol. 8.
 p. 97. edit. 1763.

On Spenser's Shepherd's Calendar.

AT large beneath this floating foliage laid
 Of circling green, the crystal running by,
 (How soft the murmur, and how cool the shade!)
 While gentle-whispering winds their breath apply
 To swage the fever of the sultry sky;
 Smit with the sweet Sicilian's simple strain,
 I try the rural reed, but fondly try
 To match his pastoral airs and happy vein:
 Next I assay the quill of Mantua's swain
 Of bolder note, and of more courtly grace:
 Ah, foolish emulation! They disdain
 My awkward skill, and push me from the place.

Yet boast not, thou of Greece, nor thou of
 Rome;

My sweeter COLIN CLOUT outpipes you both
 at home.

By the same, *ibid.* p. 98.

HERE Chaucer first his comick vein display'd,
 And merry tales in homely guise convey'd ;
 Unpolish'd beauties grac'd the artless song ;
 Though rude the diction, yet the sense was strong.
 To smoother strains, chastising tuneless prose,
 In plain magnificence great SPENCER rose :
 In forms distinct, in each creating line,
 The virtues, vices, and the passions shine :
 Subservient Nature aids the poet's rage,
 And with herself inspires each nervous page.

From *The Progress of Poetry*, in Fawkes and
 Woty's Poetical Calendar, vol. 3. p. 22.
 edit. 1763.

THROUGH Pope's soft song though all the Graces
 breathe,
 And happiest art adorn his Attick page ;
 Yet does my mind with sweeter transport glow,
 As, at the root of mossy trunk reclin'd,
 In magick SPENSER's wildly-warbled song
 I see deserted Una wander wide
 Through wasteful solitudes, and lurid heaths,
 Weary, forlorn ; than when the * fated fair
 Upon the bosom bright of silver Thames
 Launches in all the lustre of brocade,
 Amid the splendours of the laughing Sun :
 The gay description palls upon the sense,
 And coldly strikes the mind with feeble bliss.

From the Rev. T. Warton's *Pleasures of
 Melancholy*.

* Pope's *Belinda*, Rape of the Lock.

THOUGH join'd by magick skill, with many a
rime,

The Druid frame, unhonour'd, falls a prey
To the slow vengeance of the wifard Time,
And fade the British characters away;
Yet SPENSER'S page, that chants in verse sublime
Those Chiefs, shall live, unconscious of decay!

From the Rev. T. Warton's *Sonnet on King
Arthur's Round Table at Winchester.*

*Ode, sent to Mr. Upton, on his edition of the
Faerie Queene.*

AS oft, reclin'd on Cherwell's shelving shore,
I trac'd romantick SPENSER'S moral page,
And sooth'd my sorrows with the dulcet lore
Which Fancy fabled in her elfin age;
Much would I grieve, that envious Time so soon
O'er the lov'd strain had cast his dim disguise;
As lowering clouds, in April's brightest noon,
Mar the pure splendours of the purple skies.
Sage Upton came, from every mystic tale
To chase the gloom that hung o'er fairy ground:
His wifard hand unlocks each guarded vale,
And opes each flowery forest's magick bound.
Thus, never knight with mortal arms essay'd
The castle of proud Busyrane to quell,
Till Britomart her beamy shield display'd,
And broke with golden spear the mighty spell:
The dauntless maid with hardy step explor'd
Each room, array'd in glistering imagery;

And through the enchanted chamber, richly stor'd,
 Saw Cupid's stately Maske come sweeping by.—
 At this, where'er, in distant regions sheen,
 She roves, embower'd with many a spangled bough,
 Mild Una, lifting her majestick mien,
 Braids with a brighter wreath her radiant brow.
 At this, in hopeless sorrow drooping long,
 Her painted wings Imagination plumes;
 Pleas'd that her laureate votary's rescued song
 Its native charm and genuine grace resumes.

By the Rev. T. Warton.

*The contest of the Shepherds for the daughters
 of Menalcas.*

HE [Tityrus] ended; and, as rolling billows loud,
 His praise resounded from the circling croud.
 The clamorous tumult softly to compose,
 High in the midst the plaintive COLIN rose,
 Born on the lili'd banks of royal Thame,
 Which oft had rung with ROSALINDA's name;
 Fair, yet neglected; neat, yet unadorn'd;
 The pride of dress, and flowers of art, he scorn'd:
 And, like the nymph who fir'd his youthfull breast,
 Green were his buskins, green his simple vest:
 With careless ease his rustick lays he sung,
 And melody flow'd smoothly from his tongue:
 Of June's gay fruits, and August's corn he told,
 The bloom of April, and December's cold;
 The loves of Shepherds, and their harmless cheer
 In every month that decks the varied year.

Now on the flute with equal grace he play'd,
 And his soft numbers died along the shade;
 The skilful dancers to his accents mov'd,
 And every voice his easy tune approv'd;
 Ev'n Hyla, blooming maid, admir'd the strain,
 While through her bosom shot a pleasing pain.
 Now all was hush'd: no rival durst arise;
 Pale were their cheeks, and full of tears their
 eyes:

Menalcas, rising from his flowery seat,
 Thus, with a voice majestically sweet,
 Address'd th' attentive throng: "Arcadians, hear!
 "The sky grows dark, and beamy stars appear:
 "Haste to the vale; the bridal bowers prepare,
 "And hail with joy Menalcas' tuneful heir.
 "Thou, Tityrus, of swains the pride and grace,
 "Shalt clasp soft Daphne in thy fond embrace:
 "And thou, YOUNG COLIN, in thy willing arms
 "Shalt fold my Hyla, fair in native charms:
 "O'er these sweet plains divided empire hold,
 "And to your latest race transmit an age of gold.
 "What splendid visions rise before my sight,
 "And fill my aged bosom with delight!
 "Henceforth of wars and conquest shall you sing,
 "*Arms and the Man* in every clime shall ring:
 "Thy Muse, bold Maro, Tityrus no more,
 "Shall tell of Chiefs that left the Phrygian shore,
 "Sad Dido's love, and Venus' wandering son,
 "The Latians vanquish'd, and Lavinia won.
 "And thou, O COLIN, heaven-defended youth,
 "Shalt hide in fiction's veil the charms of truth;

- “ Thy notes the sting of sorrow shall beguile,
“ And smooth the brow of anguish till it smile ;
“ Notes, that a sweet Elyfian dream can raise,
“ And lead th’ enchanted soul through fancy’s
 maze ;
“ Thy verse shall shine with GLORIANA’s name,
“ And fill the world with Britain’s endless fame.”

From Sir William Jones’s *Arcadia*.

THE
SHEPHEARDS CALENDER:

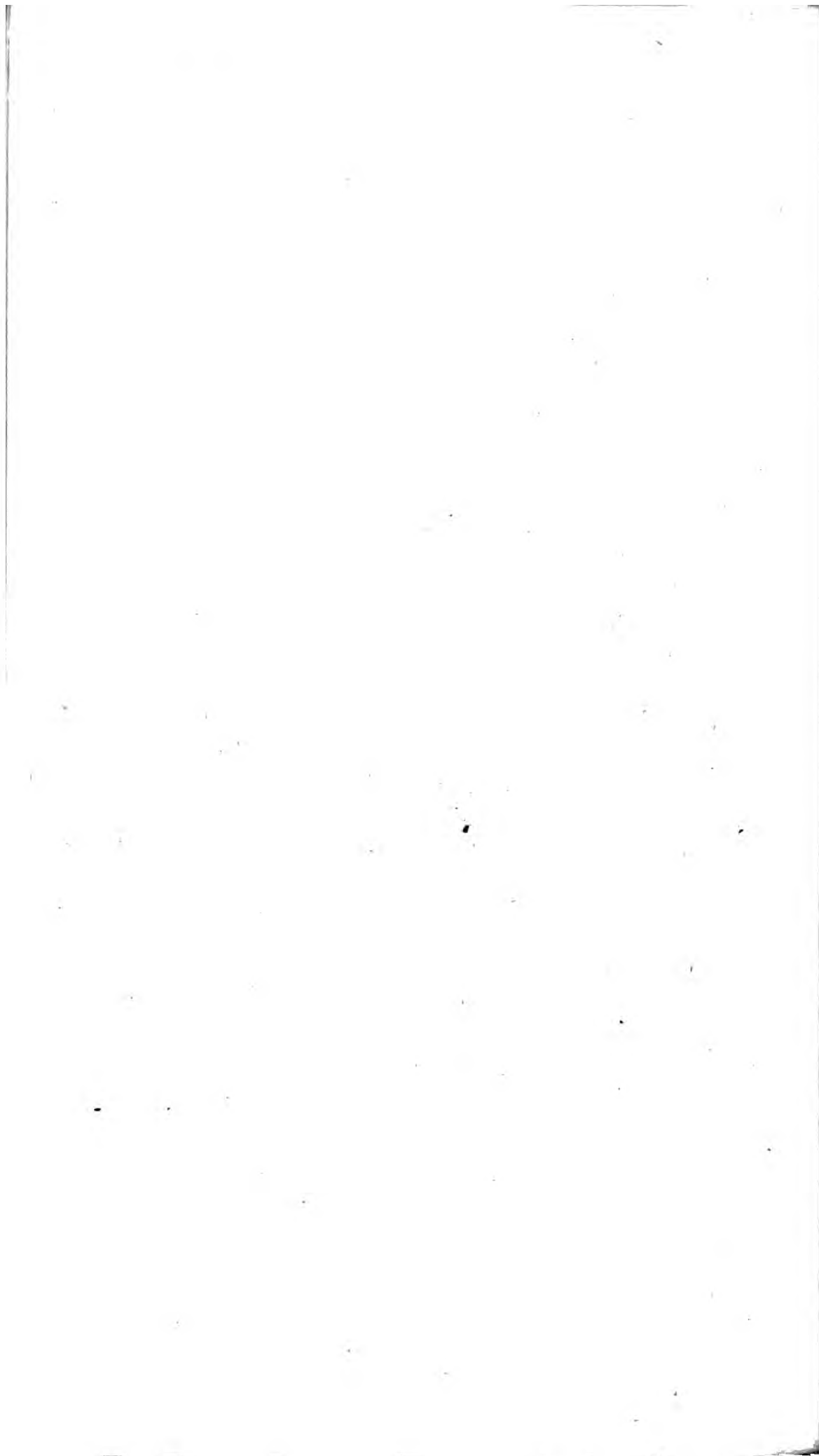
CONTAINING

TWELVE AEGLOGUES,

PROPORTIONABLE TO THE TWELVE MONETHES.

Entitled to the noble and vertuous Gentleman, most worthie of
all titles both of learning and chivalry,

MAISTER PHILIP SIDNEY.



TO HIS BOOKE.

*GOE, little Booke ! thy selfe present,
As childe whose parent is unkent,
To him that is the President
Of Noblenesse and Chevalree :
And if that Envie barke at thee,
As sure it will, for succour flee
Under the shadow of his wing.
And, asked who thee forth did bring,
A shepherds swaine, say, did thee sing,*

Ver. 1. *Goe, little Booke ! &c.*] Our old writers generally usher their works into the world in this manner. Thus Skelton, *Workes*, edit. 1736, p. 57.

“ Go, little quaire,

“ Demeane you faire, &c.”

See also *ibid.* p. 91. And thus, in *The Morale Prouerbes of Cristyne*, impr. by Caxton :

“ Go, thou litil quayer, and recommaund me

“ Vnto the good grace of my special lorde, &c.”

So likewise in the last stanza of *The Prouerbes of Lydgate*, impr. by Wynkyn de Worde :

“ Go, lytell byll, without tyle or date,

“ And of hole herte recōmaūde me, &c.”

Again, in his *Luf of our Lady*, impr. by Caxton :

“ Goe, lityl book, & submytte thee

“ Vnto all them that the shal rede, &c.”

And at the end of his *Troy Boke*, impr. by Pynson :

“ Go, lytell boke, and put the in the grace

“ Of him that is moſte of excellence, &c.”

Thus also, in *The Defence of Peace*, fol. bl. l. 1535, “ The louer of trouthe ſpeketh to the boke :

“ Go forth, boke ; all good men gladly ſhall the reteyne

“ With louynge embrafynges, &c.” TODD.

TO HIS BOOKE,

*All as his straying flocke he fedde :
And, when his Honour has thee redde,
Crave pardon for thy hardy-hedde.
But, if that any aske thy name,
Say, thou wert base-begot with blame ;
Forthy thereof thou takest shame.
And, when thou art past ieopardee,
Come tell me what was said of mee,
And I will send more after thee.*

IMMÉRITO.

TO THE MOST EXCELLENT AND LEARNED,

BOTH ORATOR AND POET,

MAISTER GABRIEL HARVEY,

His verie speciall and singular good friend E. K. commendeth the good lyking of this his good labour, and the patronage of the new Poet.

**UNCOUTH, unkist, said the old famous poet Chaucer: whom for his excellencie and wonderfull skill in making, his scholler Lidgate, a worthie scholler of so excellent a master, calleth the loadstarre of our language: and whom our Colin Clout in his Eglogue calleth Tityrus the god of shepheards, comparing him to the worthinesse of the Roman Tityrus, Virgil. Which proverb, mine owne good friend M. Harvee, as in that good old poet it serued well Pandares purpose for the bolstering of his ^b bawdie brocage, so very well taketh place in this our new Poet, who for that hee is uncouth (as sayde Chaucer) is unkist, and unknowne to most men, is regarded but of a fewe. But I doubt not, so*

^a *Uncouth, unkist, &c.] See Chaucer's Troilus and Creseide, L. i. 810. TODD.*

^b *bawdie brocage,] Brocage here signifies pimping. So, in Mother Hubberds Tale, ver. 851. "And filthie brocage." See also the Glossary to Urry's Chaucer. Shakspeare uses the word broker in a similar sense. TODD.*

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soone as his name shall come into the knowledge of men, and his woorthinesse bee founded in the trumpe of Fame, but that hee shall bee not onely kist, but also beloved of all, imbraced of the most, and wondered at of the best. No lesse, I thinke, deserveth his wittinesse in devising, his pithinesse in uttering, his complaints of love so lovely, his discourses of pleasure so pleasantly, his pastoral rudenes, his morall wisenesse, his due observing of Decorum everie where, in personages, in seasons, in matter, in speech; and generallie, in all seemely simplicities of handling his matters, and framing his wordes: the which of many things which in him be straunge, I know will seeme the strangest, and wordes themselves being so auncient, the knitting of them so short and intricate, and the whole period and compassse of speech so delightfom for the roundnesse, and so grave for the stangenesse. And first of the wordes to speake, I graunt they bee something hard, and of most men unused, yet both English, and also used of most excellent authours, and most famous poets. In whom, when as this our Poet hath bin much travailed and throughly read, how could it be, (as that worthie Oratour sayde) but that walking in the Sunne, althouth for other cause he walked, yet needes he mought be sunburnt; and, having the sound of those auncient poets still ringing in his eares, he mought needes, in singing, hit out some of their tunes. But whether he useth them by such casualtie and custome, or of set purpose and choise, as thinking them fittest for such rustical rudenesse of shepheards, either for that their rough sound

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would make ^c his rimes more ragged and rusticall; or else because such old and obsolete wordes are most used of Country folke, sure I thinke, and thinke I think not amisse, that they bring great grace, and, as one would say, authoritie to the verse. For albe, amongst many other faults, it specially be objected of Valla against Livie, ^a and of other against Salust, that with over much studie they affect antiquitie, as covering thereby credence and honour of elder yeares; yet I am of opinon, and eke the best learned are of the like, that those auncient solemne words, are a great ornament, both in the one, and in the other: the one labouring to set forth in his worke an eternall image of antiquitie, and the other carefully discoursing matters of gravity and importance. For, if my memorie faile not, Tully in that booke, wherein he endevoureth to set forth the patterne of a perfect Orator, saith that oftentimes an ancient worde maketh the stile seeme grave, and as it were reverend, no otherwise then we honor and reverence gray haire for a certaine religious regard, which we have of old age. Yet neither every where must old wordes be stuffed in, nor the common Dialect and maner of speaking so corrupted thereby, that, as in olde buildings, it seeme disorderly and ruynous. But all as in most exquisite pictures they use to blaze and portraict not only the daintie lineaments

^c his rimes &c.] Sir D. Lindsay, in his *Prol. to the Monarchie*, has "my rural RAGGED verse." See also the notes on F. Q. i. xii. 23. TODD.

^a and of other against Salust,] He alludes perhaps to a criticism of Sir I. Cheke on Sallust in Afcham's *Schole-Master*, p. 200, Upton's edit. which is admirable. T. WARTON.

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of beautie, but also round about it to shadowe the rude thickets and craggy clifts, that, by the basenes of such parts, more excellencie may accrew to the principall: for oftentimes we find our selves, I know not how, singularly delighted with the shew of such naturall rudenesse, and take great pleasure in that disorderly order. Even so doo those rough and harsh tearmes enlumine, and make more clearly to appeare, the brightnesse of brace and glorious wordes. So oftentimes a discorde in musike maketh a comely concordance: so great delight tooke the worthie poet Alceus to behold a blemish in the ioynt of a well shaped bodie. But, if any will rashly blame such his purpose in choise of olde and unwonted wordes, him may I more iustly blame and condemne, or of witleffe headinesse in iudging, or of heedles hardinesse in condemning: for, not marking the compasse of his bent, he will iudge of the length of his cast: for in my opinion it is one especiall praise of many, which are due to this Poet, that he hath labored to restore, as to their rightfull heritage, such good and naturall English wordes, as have beene long time out of use, and almost cleane disherited. Which is the only cause, that our mother tongue, which truly of itself is both full inough for prose, and stately inough for verse, hath long time been counted most bare and barren of both. Which default when as some endeoured to salve and recure, they patched up the holes with peeces and rags of other languages, borrowing here of the French, there of the Italian, every where of the Latin; not weighing how ill

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*those tongues accord with themselves, but much worse with ours: * So now they have made our English tong a gallimaufrey, or hodgepodge of all other speeches. Other some not so well seene in the English tongue, as perhaps in other languages, if they happen to heare an olde word, albeit very naturall and significant, cry out straightway, that we speake no English, but gibberish, or rather such as in olde time Evanders mother spake: whose first shame is, that they are not ashamed, in their own mother tongue, to bee counted strangers and aliens. The second shame no lesse then the first, that what so they understand not, they streightway deeme to be senselesse, and not at all to be understoode. Much like to the Mole in Aesops fable, that, being blind herself, would in no wise be perswaded, that any beast could see. The last, more shamefull then both, that of their owne country and natural speach, which together with their nurses milke they sucked, they have so base regard & bastard iudgement, that they wil not only themselves not labor to garnish and beautifie it, but also repine, that of other it should be embellished. Like to the dogge in the maunger, that himselfe can eate no hay, and yet barketh at the hungrie bullock, that so faine would feed: whose currish kinde, though it cannot be kept from barking, yet I conue them thanke that they refraine from byting.*

* So now they have made our English tong a gallimaufrey, &c.] See this point illustrated in the second volume of this edition, pp. cxxxiv, cxxxv; &c. And the notes, p. cxxxii. *ibid.* See also the *Life of the Poet.* TODD.

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Now, for the knitting of sentences, which they call the ioynts and members therof, & for all the compasse of the speech, it is round without roughnesse, and learned without hardnesse, such in deede as may be perceyved of the least, understood of the most, but iudged onely of the learned. For what in most English writers useth to be loose, and as it were unright, in this Authour is well grounded, finely framed, and strongly trussed up together. In regarde whereof, I scorne^f and spew out the rakehelly rout of our ragged rymers (for so themselves use to hunt the letter) which without learning boast, without iudgement iangle, without reason rage and fume, as if some instinct of poetical spirit had newly ravished them above the meannesse of common capacitie. And being, in the midst of all their braverie, suddenly, either for want of matter, or rime; or having forgotten their former conceit; they seem to be so pained and travailed in their remembrance, as it were a woman in childbirth, or as that same Pythia, when the traunce came upon her. "Os rabidum fera corda domans, &c."

Nethlesse, let them a Gods name feed on their owne folly, so they seeke not to darken the beams of others glorie. As for Colin, under whose person the Authors selfe is shadowed, how farre he is from such vaunted titles and glorious shewes, both himselfe sheweth, where he sayth :

^f and spew out &c.] Our translators of the Bible have not scrupled to employ this expression. See Levit. xviii. 28, Rev. iii. 16. Todd.

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“ Of Muses Hobbin, I conne no skill.” *And*
“ Enough is me to paint out my unrest, &c.”

*And also appeareth by the baseness of the name, wherein it seemeth he chose rather to unfold great matter of argument covertly then, professing it, not suffice thereto accordingly. Which moved him rather in Æglogues then otherwise to write doubting perhaps his ability, which he little needed, or minding to furnish our tongue with this kinde, wherein it faulteth; or following the example of the best and most ancient poets, which devised this kinde of writing, being both so base for the matter, and homely for the maner, at the first to trie their abilities; and as yong birdes, that bee newly crept out of the nest, by little first prove their tender winges, before they make a greater flight. So flew Theocritus, as you may perceyve hee was alreadie full fledged. So flew Virgil, as not yet well feeling his wings. So flew Mantuane, as not being ful somd. So Petrarque. So Boccace. So Marot, Sanazarius, and also diverse other excellent both Italian and French poets, whose footing this author everie where foloweth: yet so as few, but they be well sented, can trace him out. So finally flieth this our new Poet as a birde whose principals be scarce growne out, but yet as one that in time shall be able to keepe wing with the best. Now, as touching the general drift and purpose of his Æglogues, I mind not to say much, himself laboring to conceal it. Only this appeareth, that his unstayed youth had long wandred in the common **L**abyrinth of Love, in which time to*

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mitigate and allay the heate of his passion, or else to warne (as he saith) the yong shepherds, his equals and companions, of his unfortunate folly, hee compiled these twelve Aeglogues, which, for that they be proportioned to the state of the twelve Moneths, he tearmeth it the Shepherds Calender, ^e applying an olde name to a new work. Hereunto have I added ^h a certaine Glossse, or scholion, for the exposi-

^e *applying an olde name to a new work.] Namely, "The Boke of Shepherdes Kalender;" a medley of verse and prose; containing, as Mr. Warton has related, among many other curious particulars, the fairs of the whole year, the moveable feasts, the signs of the zodiack, the properties of the twelve months, rules for blood-letting, a collection of proverbs, a system of ethicks, politicks, divinity, physiognomy, medicine, astrology, and geography. *Hist of Eng. Poet.* vol. ii. 195. Mr. Warton adis that Wynkyn de Worde certainly published the first edition of this work. I will present the reader with some account of the improved edition, viz. "HEERE BEGINNETH the Kalender of Sheephards: Newly augmented and corrected." Underneath is a wood cut of a shepherd with his flock playing on an instrument very much resembling a modern bag-pipe, looking upward at the stars and moon. On the back of the title another wood cut intended to represent the author and his book in his study. Next: "Heer beginneth the prologue—This booke (gentle reader) was first corruptly printed in France, and after that, at the cost and charges of Richard Pinson, newly translated and reprinted, although not so faithfully as the originall copie required. Wherefore it is once againe overseene and perused, that the same may be at length correspondent to the authors minde and very profitable for the reader, because this booke doth teach many things that we be bound to learne and know one payne of everlasting death, &c. &c." Then the Table of Contents of 57 Chapters. And Additions. We learn from the calculations of the Astronomical Tables the Original French was compiled in 1497. At the end imprinted at London by John Walley no date: but he printed books from 1546 to 1575. Mr. Warton therefore inaccurately supposes this edition to have been printed in 1516. TODD.*

^h *a certaine Glossse, or scholion, &c.] This Glos is here re-*

THE EPISTLE.

tion of olde wordes; and harder phrases which maner of glossing and commenting, well I wote, will seeme strange and rare in our tongue: yet, for so much as I knewe many excellent and proper devises, both in wordes and matter, would passe in the speedie course of reading either as unknowne, or as not marked; and that in this kinde, as in other, we might be equal to the learned of other nations; I thought good to take the paines upon me, the rather for that by meanes of some familiar acquaintance I was made privie to his counsaile and secret meaning in them, as also in sundrie other works of his. Which albeit I know he nothing so much hateth, as to promulgate, yet thus much have I adventured upon his friendship, himselfe being for long time farre estraunged; hoping that this will the rather occasion him to put foorth diverse other excellent works of his, which sleep in silence; as ¹ his Dreams, his Legends, his Court of Cupid, and sundrie others, whose commendation to set out were verie vaine, the things

printed; and is subjoined, as it appeared in the original edition, at the end of each Pastoral. Hughes has omitted these observations of E. K. And no subsequent edition has been found to contain them. TODD.

¹ *his Dreams,*] “I take best my *Dreames* should come forth alone, being grown, by means of the Glos, full as great as my Kalendar: therein be many things excellently and many things wittily discours’d of E. K. and the pictures so sett forth, as, M. Angelo were there, he could not mend the best nor reprehend the worst.” Spenser’s *Letter to G. Harvey*, 1580. And Harvey to Spenser: “Extra jocum, I like your *Dreams* passing well; and the rather, because they favour of that extraordinary vein and invention, which I ever fancy’d most &c.” See the character of Spenser’s *Nine Comedies*, (unpublished,) *ibidem*. T. WARTON.

THE EPISTLE.

though worthie of many, yet beeing knowne to fewe. These my present paines, if to any they be pleasurable or profitable, be you iudge, mine owne maister Harcey, to whom I have both in respect of your worthines generally, and otherwise upon some particular and speciall considerations, vowed this my labour, and the maidenheade of this our common friends poetrie; himselfe having alreadie in the beginning dedicated it to the noble and worthie Gentleman, the right worshipfull maister Philip Sidney, a speciall fauourer and maintainer of all kinde of learning. Whose cause, I pray you, sir, if envie shall stirre up any wrongfull accusation, defend with your mightie rhetoricke and other your rath gifts of learning, as you can, and shield with your good will, as you ought, against the malice and outrage of so many enemies, as I know will bee set on fire with the sparkes of his kindled glorie. And thus recommending the Authour unto you, as unto his most speciall good friend, and my selfe unto you both, as one making singular account of two so very good & so choise friends, I bid you both most hartily fare well, and commit you and your commendable studies to the tuition of the Greatest.

Your owne assuredly to be commaunded,

E. K.

Post scr.

NOW I trust, M. Harcey, that upon sight of your speciall friends and fellow poets doings, or else

THE EPISTLE.

for envie of so many unworthy Quidams, which catch at the garland which to you alone is due, you wil be perswaded to plucke out of the hatefull darknes those so many excellent English poems of yours which lie hid, and bring them forth to eternal light. Trust me, you do both them great wrong, in depriving them of the desired sun; and also your selfe, in smothering your deserved praises; and all men generally, in withholding from them so divine pleasures, which they might conceyve of your gallant English verses, as they have alreadie done of your Latin poems, which, in my opinion, both for invention and elocution are verie delicate and super-excellent. And thus againe I take my leave of my good M. Harvey. From my lodging at London this tenth of Aprill, 1579.

10

THE
GENERALL ARGUMENT
OF THE
WHOLE BOOKE.

LITTLE, I hope, needeth me at large to discourse the first originall of Aeglogues, having already touched the same. But, for the worde Aeglogues I know is unknowen to most, and also mistaken of some of the best learned, (as they thinke,) I will say somewhat thereof, beeing not at all impertinent to my present purpose.

They were first of the Greekes, the inventours of them, called ^k *Aeglogai*, as it were *Aegon*, or *Aeginomon logi*, that is, Gotheardes tales. For although in Virgil and others the speakers be more Shepheards then Goatheards, yet Theocritus, in whom is more ground of authoritie then in Virgil, This specially from That deriving, as from the first heade and wellspring, the whole invention of these Aeglogues, maketh Goatheards the persons and authors of his tales. This being, who seeth not the grosseffe of such as by colour of learning would make us beleeve, that they are more rightly tearmed

^k *Aeglogai*, as it were *Aegon*, or *Aeginomon logi*, that is, *Gotehardes tales*, &c.] A mistaken etymology; and derived from Petrarch. See Heinfius on Theocritus discussing this point, and the commentators on Virgil's Pastorals.

T. WARTON.

GENERALL ARGUMENT.

Eclogai, as they would say, extraordinarie discourses of unneccessarie matter: which definition albe in substance and meaning it agree with the nature of the thing, yet no whit answereth with the analyfis and interpretation of the worde. ¹ For they be not tearmed *Eclogues*, but *Aeglogues*; which sentence this Authour verie well observing, upon good iudgement, though indeede fewe Goatheardes have to doe herein, neverthelesse doubteth not to call them by the used and best knownen name. Other curious discourses hereof I reserve to greater occasion.

These twelve Aeglogues, every where aunswearing to the seasons of the twelve Moneths, may be well divided into three formes or rankes. For either they be Plaintive, as the first, the sixt, the eleventh, and the twelfth; or Recreative, such as all those bee, which containe matter of love, or commendation of speciall personages; or Morall, which for the most part be mixed with some Satyricall bitterness; namely, the second, of reverence due to olde age; the fift, of coloured deceyte; the seventh and ninth, of dissolute Shepheards and Pastors; the tenth, of contempt of Poetrie and pleasant Wittes. And to this division may everie thing herein bee reasonably applyed; a few onelie except, whose speciall

¹ For they be not tearmed *Eclogues*, but *Aeglogues*;] E. Johnson, in his Verses prefixed to Browne's *Shepheards Pipe*, a set of Pastorals, published in 1620, thus compliments the author:

“ Not *ÆGLOGUES* your, but *ECLOGUES*: To compare:

“ Virgil's *selected*, yours *electd*, are.

“ He *imitates*, you *make*; and this your creature

“ Expresseth well your name; and theirs, their nature.”

TODD.

GENERALL ARGUMENT.

purpose and meaning I am not privie to. And thus much generally of these twelve Aeglogues. Now will we speake particularlie of all, and first of the first, which hee calleth by the first Monethes name, Ianuarie: wherein to some hee may seeme fouly to have faulted, in that he erroneously beginneth with that Moneth, which beginneth not the yeare. For it is well knowne, and stoutlie maintained with strong reasons of the learned, that the yeare beginneth in March; for then the sunne reneweth his finished course, and the seasonable spring refresheth the earth, and the pleasure thereof, being buried in the sadnesse of the dead winter now worne away, reliveth.

This opinion maintaine the olde Astrologers and Philosophers, namely, the reverend Andalo, and Macrobius in his holy dayes of Saturne; which account also was generally observed both of Grecians and Romans. But, saving the leave of such learned heades, wee maintaine a custome of counting the seasons from the Moneth Ianuarie, upon a more speciall cause then the heathen Philosophers ever could conceyve, that is, for the Incarnation of our mightie Saviour, and eternall Redeemer the Lorde Christ, who as then renewing the state of the decayed worlde, and returning the compasse of expyred yeares to theyr former date and first commencement, left to us his Heyres a memoriall of his byrth in the end of the last yeare and beginning of the next. Which reckoning, beside that eternall Monument of our saluation, leaneth also upon good prooffe of speciall iudgement.

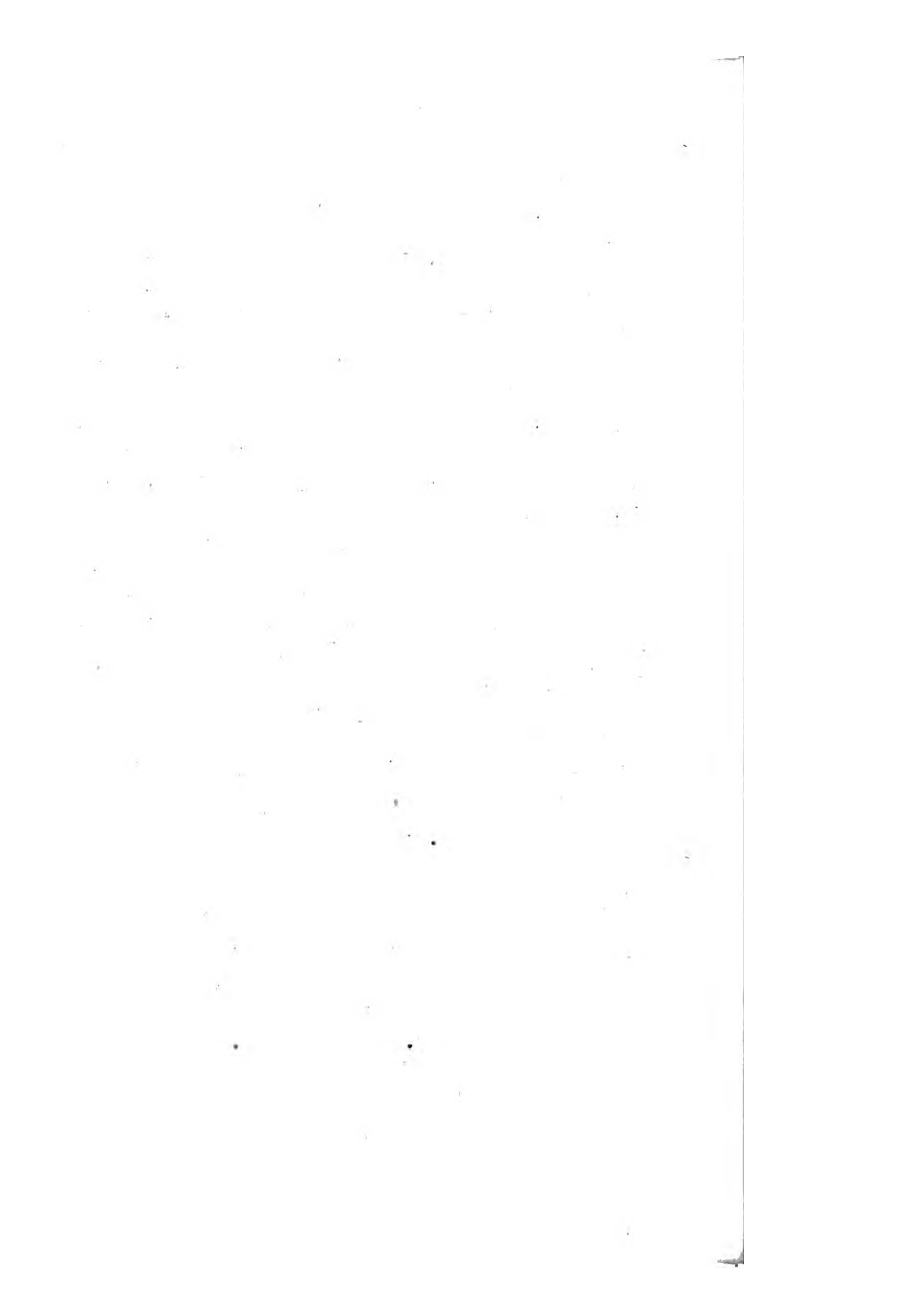
GENERALL ARGUMENT.

For albeeit that in elder tymes, when as yet the count of the yeare was not perfected, as afterward it was by Iulius Caesar, they began to tell the Monethes from Marches beginning, and according to the same God (as is sayde in Scripture) commaunded the people of the Iewes, to count the Moneth *Abib*, that which wee call March, for the first Moneth, in remembraunce that in that Moneth hee brought them out of the lande of Aegypt: yet, according to tradition of latter times it hath been otherwise observed, both in government of the Church and rule of mightiest realmes. For from Iulius Cæsar who first observed the leape yeare, which he called *Bissextilem Annum*, and brought into a more certaine course the odde wandring dayes which of the Greekes were called *Hyperbainontes*, of the Romans *Intercalares*, (for in such matter of learning I am forced to use the tearmes of the learned,) the Moneths have beene numbred twelve, which in the first ordinance of Romulus were but ten, counting but 304 dayes in everie yeare, and beginning with March. But Numa Pompilius, who was the father of al the Romane Ceremonies and Religion, seeing that reckoning to agree neither with the course of the Sunne nor the Moone, thereunto added two Moneths, Ianuarie and Februarie; wherin it seemeth, that wise king minded upon good reason to begin the yeare at Ianuarie, of him therefore so called *tanquam Ianua anni*, the gate and enteraunce of the yeare; or of the name of the god *Ianus*, to which god for that the olde Paynims attributed the birth and beginning of

GENERALL ARGUMENT.

all creatures new comming into the world, it seemeth that he *therefore* to him assigned the beginning and first entrance of the yeare. Which account for the most part hath hitherto continued: Notwithstanding that the Egyptians beginne their yeare at September; for that, according to the opinion of the best Rabbines and verie purpose of the Scripture it selfe, God made the worlde in that Moneth, that is called of them *Tisri*. And therefore he commanded them to keepe the feast of Pavilions in the ende of the yeare, in the xv. day of the seventh Moneth, which before that time was the first.

But our Authour respecting neither the subtiltie of the one part, nor the antiquitie of the other, thinketh it fittest, according to the simplicitie of common understanding, to begin with Ianuarie; weening it perhaps no *decorum* that Shepheards should be seene in matter of so deep insight, or canvase a case of so doubtful iudgement. So therefore beginneth he, and so continueth he throughout.



THE
SHEPHERDS CALENDER.

JANUARIE.

AEGLOGA PRIMA.

ARGUMENT.

IN this first Aeglogue Colin Clout, a Shepherds Boy, complaineth himselfe of his unfortunate love, being but newly (as seemeth) enamoured of a Country Lasse called Rosalinde: with which strong affection being verie sore travelled, he compareth his careful case to the sad season of the yeare, to the frostie ground, to the frosen trees, and to his owne winterbeaten flocke. And lastly, finding himselfe robbed of all former pleasance and delight, he breaketh his Pipe in peeces, and casteth himselfe to the ground.

COLIN CLOUT*.

A SHEPHERDS Boy, (no better doe
him call,)

When winters wastful spight was almost spent,
All in a funneshine day, as did befall,
Led forth his flock, that had bene long ypent:

* *Colin Clout* is Spenser himself. See the *Glosse* of E. K. The name seems to have been adopted from Skelton's poem, entitled *The Boke of COLYN CLOUT*: See his Works, Lond. 1736, p. 179. T. WARTON.

So faint they woxe, and feeble in the folde, 5
 That now unnethes their feete could them
 uphold.

All as the sheepe, such was the shepherds looke,
 For pale and wanne he was, (alas the while !)
 May seeme he lov'd, or else some care hee tooke;
 Well couth hee tune his pipe and frame his stile:
 Tho to a hill his fainting flocke hee ledde, 11
 And thus him playnde, the while his sheepe
 there fedde :

“ Yee gods of love ! that pitie lovers paine,
 (If any gods the paine of lovers pitie,)
 Looke from above, where you in ioyes remaine,
 And bow your eares unto my dolefull dittie. 16
 And, Pan ! thou shepherds god, that once
 didst love,
 Pitie the paines that thou thy selfe didst prove.

“ Thou barraine ground, whom winters wrath
 hath waisted,
 Art made a mirror to behold my plight: 20

Ver. 9. *May seeme he lov'd,*] The impersonal *seem* was often used without *it*. So, in *Februarie*: “ Seemeth thy flocks thy counsel can.” And, in *May*: “ Seemed she saw &c.” See also *F. Q. i. i. 4.* T. WARTON.

Ver. 11. *Tho]* *Tho* is *then*. And is constantly so used by Spenser. He follows Chaucer. See the *Kn. Tale*, v. 2393. edit. Tyrwhitt.

— “ thilke forwe that was *tho* in thy herte.” TODD.

Whilome thy fresh spring flowrd, and after hasted
 Thy fommer prowde, with diffadillies dight;
 And now is come thy winters stormie state,
 Thy mantle mard wherein thou maskedst late.

“ Such rage as winters raigneth in my hart, 25
 My life-bloud freeing with unkindly cold;
 Such stormie stoures do breede my balefull smart,
 As if my yeare were waft and woxen old;
 And yet, alas! but now my spring begonne,
 And yet, alas! it is already donne. 30.

“ You naked trees, whose shadie leaves are lost,
 Wherein the birds were wont to build their
 bowre,
 And now are clothd with moffe and hoarie frost,
 In steede of blosomes, wherewith your buds did
 flowre;
 I see your teares that from your boughes do
 raine, 35
 Whose drops in drerie yficles remaine.

Ver. 25. ————— winters] Some editions read, improperly, *winter*. TODD.

Ver. 34. ————— blosomes,] The edition of 1586 reads *blossomes*; to which the subsequent quartos and the folios conform. Hughes reads *blosmes*; and perhaps the genuine reading, by omitting an *s* in the word, intended this pronunciation; or rather intended the two *o*'s to precede the *s*, as in *December*, ver. 103, where some editions again corruptly read *blossomes*. But see edit. 1581, fol. 50.

“ My boughs with *blosmes* that crowned were at first.”

TODD.

" All so my lustfull leafe is drie and fere,
 My timely buds with wayling all are wasted ;
 The bloffome which my braunch of youth did
 beare,
 With breathed fighes is blowne away and
 blasted ; 40
 And from mine eyes the drizling teares de-
 scend,
 As on your boughes the yficles depend.

" Thou feeble Flocke ! whose fleece is rough
 and rent,
 Whose knees are weake through fast and evill
 fare,
 Maist witnesse well, by thy ill government, 45
 Thy maisters mind is overcome with care :

Ver. 37. *All so*] So the words are printed in the elder editions; not *also*, as in the modern. Again, in *December*, ver. 75. "*All so* my age, &c." TODD.

Ibid. ——— *my lustfull leafe*] So, in Sackville's Induction, *Mir. for Magistrates*, edit. 1559.

" And forowing I to see the summer flowers,

" The liuely greene, the *lusty* leas forlorne:"

A later edition reads "*lustie leafe*." Grove, in his *Epigrams and Sonets*, bl. 12mo. 1587, has also " the *lusty* flowers greene," Sign. E. i. TODD.

Ver. 43. *Thou feeble Flocke ! whose fleece is rough and rent, Whose knees are weake through fast and evill fare,*] The former part of the last verse resembles the following passage in our translation of the *Psalms*: " My knees are weak through fasting." This expression was not perhaps uncommon, in our author's age, to denote a weak and emaciated body.

T. WARTON.

Thou weake, I wanne; thou leane, I quite
forlorne:

With mourning pyne I; you with pyning
mourne.

“ A thousand fithes I curfc that carefull houre
Wherein I longd the neighbour towne to fee, 50
And eke tenne thousand fithes I bleffe the ftoure
Wherein I fawe fo faire a fight as thee:

Yet all for naught: fuch fight hath bred my
bane.

Ah, God! that love should breed both ioy
and paine!

“ It is not Hobbinol wherefore I plaine, 55
Albee my love hee feeke with dayly fuit;
His clownifh gifts and curtfies I difdaine,
His kiddes, his cracknelles, and his early fruit.

Ah, foolifh Hobbinol! thy giftes bene vaine;
Colin them gives to Rofalind againe. 60

“ I love thilke Laffe, (alas! why doe I love?)
And am forlorne, (alas! why am I lorne?)

Ver. 55. ———— Hobbinol] *Hobbinol* is our author's
friend, Gabriel Harvey; who is often introduced, under the
fame fictitious name, in thefe Pastorals. T. WARTON.

Ver. 60. ———— Rofalind] *Rofalind* is
our poet's miftrefs, whom he is fuppofed to have fallen in love
with, foon after his departure from the Univerfity; and whose
cruelty is frequently lamented in the courfe of thefe Pastorals.

T. WARTON.

She deignes not my good will, but doth reprove,
And of my rurall mufick holdeth fcorne.

Shepheards devise fhe hateth as the fnake, 65
And laughs the fongs that Colin Clout doth
make.

“ Wherefore, my Pype, albee rude Pan thou
pleafe,

Yet for thou pleafest not where moft I would ;
And thou, unluckie Mufe, that wontft to eafe
My mufing minde, yet canft not when thou
fhould ; 70

Both Pype and Mufe fhall fore the while
abye.”—

So broke his oaten pype, and down did lye.

By that, the welked Phœbus gan availe
His wearie waine ; and now the froftie Night
Her mantle black through heaven gan over-
haile : 75

Which feene, the penfive Boy, halfe in defpight,

Ver. 65. ————— *She hateth as the fnake,*] Ac-
cording to the Latin form of fpeech, Hor. *Od.* i. viii. 9.

“ Sanguine viperino

“ Cautius vitat ———”

Again, “ Cane pejus et angue.” T. WARTON.

Ver. 74. ————— *and now the froftie Night*

Her mantle black &c.] Copied perhaps from

Chaucer’s *Marchants Tale* :

“ Night with his mantel, that is derke and rude,

“ Gan oversprede the hemifpere about.” TODD.

Arose, and homeward drove his sunned sheepe,
 Whose hanging heades did feeme his carefull
 case to weepe. 78

Ver. 77. ————— *his sunned sheepe,*] This is the genuine reading. The folio of 1611 has converted *sunned* into *funny*; and Hughes reads *fullen*. TODD.

COLINS EMBLEME.

Anchora speme.

GLOSSE.

Colin Clout, is a name not greatly used, and yet have I seene a poesie of M. Skeltons under that title. But in deede the worde Colin is French, and used of the French poet Marot (if hee bee worthie of the name of a poet) in a certaine Aeglogue. Under which name this Poet secretly shadoweth himselfe, as sometime did Virgil under the name of Tityrus, thinking it much fitter then such Latin names, for the great unlikelihood of the language.

Unmethes, scarcely.

Couth, commeth of the verbe *Conne*, that is, to know, or to have skil. As well interpreteth the same, the worthy Sir Tho. Smith, in his booke of government: whereof I have a perfect copie in writing, lent mee by his kinsman, and my very singular good friend, M. Gabriel Harvey; as also of some other his grave and excellent writings.

Sith, time.

Neighbour towne, the next towne: expressing the Latin *Vicinia*.

Stoure, a fit.

Sere, withered.

His clownish gifts, imitateth Virgil's verse.

“*Rusticus es Corydon, nec munera curat Alexis.*”

Hobbinoll, is a fained country name, whereby, it being so common and usuall, seemeth to be hidden the person of some his very especiall and most familiar friend, whom he intirely and extraordinarily beloved, as peradventure shal be more largely declared hereafter. In this place seemeth to be some

favor of disorderly love, which the learned call *Pæderastice*: but it is gathered beside his meaning. For who hath read Plato his Dialogue called *Alcibiades*; Xenophon, and Maximus Tyrius, of Socrates opinions; may easily perceive, that such love is to be allowed and liked of, specially so ment, as Socrates used it: who saith, that indeede he loved Alcibiades extreemely, yet not Alcibiades person, but his foule, which is Alcibiades owne self. And so is *Pederastice* much to be preferred before *Gynæastice*, that is, the love which inflameth men with lust toward womankind. But yet let no man thinke, that herein I stand with Lucian, or his divelish disciple Unico Aretino, in defence of execrable and horrible finnes of forbidden and unlawfull fleshlineffe. Whose abhominable error is fully confuted of Perionius, and others.

I love, a pretie Eponorthosis in these two verses, and withal a paronomasia or playing with the word, where he saith *I love thilke luffe alas*, &c.

Rosalinde, is also a fained name, which, being well ordered, will bewray the verie name of his love and mistress, whom by that name he coloureth. So as Ovid shadoweth his love under the name of Corynna, which of some is supposed to be Iulia, the Emperor Augustus his daughter, and wife to Agrippa. So doth Aruntius Stella every where call his Ladie, Asteris and Ianthes, albeit it is well knowne that her right name was Violantilla: as witnesseth Statius in his *Epithalamium*. And so the famous paragon of Italy, Madonna Cælia, in her letters envelopeth her self under the name of Zima, and Petrona under the name of Bellochia. And this generally hath bene a common custome of counterfeiting the names of secrete personages.

Avail, bring downe.

EMBLEME.

Overhaile, draw over.

His Embleme or *Posie* is here under added in Italian, *Anchóra speme*, the meaning whereof is, that notwithstanding his extreame passion and luckelesse love, yet, leaning on hope, he is somewhat recomforted.

FEBRUARIE.

ÆGLOGA SECUNDA.

ARGUMENT.

THIS Æglogue is rather morall and generall then bent to anie secret or particular purpose. It speciallie containeth a discourse of olde age, in the person of Thenot, an old shepheard, who, for his crookednesse and unlustinesse, is scorned of Cuddie, an unhappie heardmans boy. The matter verie well accordeth with the season of the moneth, the yeare now drooping, and as it were drawing to his last age. For as in this time of yeare, so then in our bodies, there is a drie and withering cold, which congealeth the crudled blood, and frieseth the weatherbeaten flesh, with stormes of Fortune and hoare frosts of Care. To which purpose the olde man telleth a tale of the Oake and the Brier, so livelie, and so feelinglie, as, if the thing were set forth in some picture before our eies, more plainlie could not appeare.

CUDDIE, THENOT.

CUDDIE.

AH for pittie! will rancke winters rage
These bitter blastes never gin t' asswage?

Of winters wracke for making thee sadde. 10
 Must not the worlde wend in his common course,
 From good to bad, and from bad to worse,
 From worse unto that is worst of all,
 And then returne to his former fall?
 Who will not suffer the stormie time, 15
 Where will he live till the lustie prime?
 Selfe have I worne out thrise thirtie yeres,
 Some in much ioy, many in many teares,
 Yet never complained of cold nor heate,
 Of sommers flame, nor of winters threate, 20
 Ne ever was to Fortune foeman,
 But gently tooke that ungently came;
 And ever my flocke was my chiefe care;
 Winter or sommer they mought well fare.

CUD. No marveile, Thenot, if thou can
 beare 25

Cherefully the winters wrathfull cheare;
 For age and winter accord full nie,
 This chill, that cold; this crooked, that wrye;
 And as the lowring wether lookes downe,
 So seemest thou like Good Friday to frowne: 30
 But my flourishing youth is foe to frost,
 My shippe unwont in stormes to be tost.

Ver. 30. *So seemest thou like Good Friday to frowne;*] This I presume is a proverbial expression. *Good-Friday* is said to frown, as being a *fast-day*. Thus a *Lenten* face is used to denominate sourness and severity of aspect. T. WARTON.

THE. The soveraigne of seas he blames in
vaine,
That, once sea-beate, will to sea againe :
So loytring live you little heardgroomes, 35
Keeping your beastes in the budded broomes ;
And, when the shining funne laugheth once,
You deemen, the spring is come attonce ;
Tho ginne you, fond Flies ! the cold to scorne,
And, crowing in pypes made of greene corne, 40
You thinke to be lords of the yeare ;
But est, when ye count you freed from feare,
Comes the breme Winter with chamfred browes,
Full of wrinckles and frosty furrowes,
Drerily shooting his stormie darte, 45
Which cruddles the bloud and pricks the harte :
Then is your carelesse courage accoyed,
Your carefull heards with cold bene annoyed :
Then pay you the price of your surquedrie,
With weeping, and wailing, and miserie. 50
CUD. Ah ! foolish old man ! I scorne thy skill,

Ver. 35. *So loytring live you little heardgroomes,*] See the note on F. Q. vi. ix. 5. T. WARTON.

Ver. 43. _____ chamfred] *Chamfred* here signifies *wrinkled*. See the Glossé of E. K. Its most literal signification is *indented*, according to Mr. Lye, in Junius's *Etymologicon*, who interprets CHAMFER, *striare*. T. WARTON.

Ver. 47. _____ accoyed,] E. K. informs us that this word is used for *daunted*. And thus Bathurst translates the passage: "Tum demum *cadet* inconsulta ferocia vobis." The word has a very different signification, F. Q. iv. viii. 59. But Drayton uses it, like Spenser, *Shep. Garland*, 1593. p. 47. "My iolly peacocks trayne shall be *acoyd*." TODD.

That wouldst me my springing youth to spill :
 I deeme thy braine emperished bee
 Through rustie elde, that hath rotted thee ;
 Or sicker thy head verie tottie is, 55
 So on thy corbe shoulder it leanes amiffe.
 Now thy selfe hath lost both lopp and topp,
 Als my budding braunch thou wouldest cropp ;
 But were thy yeres greene, as now bene mine,
 To other delightes they would encline : 60
 Tho wouldest thou learne to caroll of love,
 And hery with hymnes thy lasses glove ;
 Tho wouldest thou pype of Phillis praise ;
 But Phillis is mine for many dayes ;
 I wonne her with a girdle of gelt, 65
 Embost with buegle about the belt :
 Such an one shepheards would make full faine ;
 Such an one would make thee young againe.
 THE. Thou art a fon, of thy love to bofte ;
 All that is lent to love will be losse. 70

Ver. 55. ————— *verie tottie is,*] Very *wavering*.
 See the same expression, F. Q. vii. vii. 39., and the note there.
 In the *Canting Dictionary*, the phrase TOTTY-HEADED for
giddy-headed is to be found. TODD.

Ver. 56. — corbe] *Crooked*. So Gower, in his *Florent*,
 v. 273. "Her neck is short, her shoulders *courb*." TODD.

Ver. 65. *I wonne her with a girdle of gelt,*] With a *golden*
 or *gilded* girdle. Skelton uses *gelt* for *gold*. See his *Elin.*
Rumming, Poems, edit. 1736. p. 140.

"But some than fat righte sad

"That nothyng had

"There of theyr one

"Neyther *gelt* nor *pawne*." T. WARTON.

Ver. 69. ————— *fon,*] *Fool*. He uses the same word

CUD. Seest how brag yond bullocke beares,
 So smirke, so smoothe, his pricked eares?
 His hornes bene as broade as rainebow bent,
 His dewelap as lythe as lasse of Kent:
 See how he venteth into the winde; 75
 Weeneft of love is not his minde?
 Seemeth thy flocke thy counfell can,
 So lustlesse bene they, so weake, so wan;
 Clothed with cold, and hoarie with frost,
 Thy flockes father his courage hath lost. 80
 Thy ewes, that woont to have blowen bags,
 Like wailefull widdowes hangen their crags;
 The rather lambes bene starved with cold,
 All for their maister is lustlesse and old.

THE. Cuddie, I wote thou kenst little good,
 So vainely to advaunce thy headlesse hood; 86

in *September* and *October*, and in *Colin Clouts come home again*.
 So Chaucer, *Reves Tale*, v. 981.

“ Ill haile, Alein, by God thou is a *fonne*.”

T. WARTON.

Ver. 84. ———— lustlesse] *Languid* or *lifeless*.
 Sidney, in his poem, entitled *A Dialogue betweene two Shep-
 herds*, has “ a *lustlesse* song.” So, in the *Faerie Queene*, we
 have “ *lustlesse* limbes.” And, in B. Riche’s *Simonides*, bl. l.
 1584, P. 2d. Sign. G. i. b. the phrase, “ *lustlesse* lookes,”
 occurs:

“ And if by chaunce a slender sleape surprise

“ My *lustlesse* lookes, in fighyng dreames I say

“ Repulsed wretch, diddaine this hatefull light, &c.”

TODD.

Ver. 86. ———— *thy headlesse* hood;] For “ *thy
 heedlessness*.” HOOD is a termination denoting *estate*; as
manhood, &c. T. WARTON.

For youngth is a bubble blowne up with breath,
 Whose witte is weakenesse, whose wage is death,
 Whose way is wilder nesse, whose ynne penaunce,
 And stoope gallaunt Age, the hoast of Greevaunce.

But shall I tell thee a tale of truth, 91

Which I cond of Tityrus in my youth,
 Keeping his sheepe on the hilles of Kent?

CUD. To nought more, Thenot, my minde
 is bent

Then to heare novells of his devise; 95

They bene so well thewed, and so wise,

What ever that good old man bespake.

THE. Many meete tales of youth did hee
 make,

And some of love, and some of chevalrie;

But none fitter then this to applie. 100

Now listen a while and hearken the end.

“ There grewe an aged tree on the greene,
 A goodly Oake sometime had it bene,

Ver. 89. *Whose way is wilder nesse, whose ynne penaunce,*

And stoope gallaunt Age, the hoast of Greevaunce.]

The meaning of the last verse seems to be this: The tamer of whose gay gallantries is Old Age, the guest or companion of Misery. Theodore Bathurst gives us a translation of the passage to this effect:

“ Cui via Desertum; cui diverforia Pæna;

“ Infatique Ætas domitrix, solita hospita Curis.”

T. WARTON.

Ver. 102. *There grewe &c.]* E. K. justly observes that this Tale of the Oak and Briar, which the Shepherd pretends to have learned from Chaucer, is rather in the manner of a fable of Æsop, than of a tale of Chaucer. The characters of

With armes full strong and largely displayd,
 But of their leaves they were difarayde : 105
 The bodie bigge, and mightily pight,
 Thoroughly rooted, and of wonderous hight ;
 Whilome had bene the king of the felde,
 And mochell maft to the husbände did yielde,
 And with his nuts larded many fwine : 110
 But now the gray moffe marred his rine ;
 His bared boughes were beaten with ftomres,
 His toppe was bald, and wafte with wormes,
 His honour decayed, his braunches fere.

Hard by his fide grewe a bragging Brere,
 Which proudly thruft into th' element, 116
 And feemed to threat the firmament :
 It was embellisht with bloffomes fayre,
 And thereto aye wonted to repayre
 The fhepherds daughters to gather flowres,
 To painte their girlonds with his colowres ; 121

the latter are moft commonly men and women, whofe actions are moulded into ftories of humour and pleafantry ; while the former makes ufe of beafts, and often inanimate things, as in the prefent cafe, for the veil and vehicle of moral inftruction.

T. WARTON.

Ver. 108. *Whilome had bene &c.*] Here is an elleipfis of a very important word. *It*, (that is, *the Oak*,) fhould have been inferted before *had*. T. WARTON.

Ver. 116. _____ into th' element,] The *sky* or *air*. So Milton, in his *Comus*, ver. 298.

“ I took it for a faery vifion

“ Of fome gay creatures of the *element*.” TODD.

Ver. 119. _____ wonted] This is Hughes's emendation. The old editions read *wonned*. TODD.

And in his small bushes used to shrowde
 The sweete nightingale finging so lowde ;
 Which made this foolish Brere wexe so bold,
 That on a time hee cast him to scold 125
 And snebbe the good Oake, for hee was old.

‘ Why standst there (quoth he) thou brutifh
 blocke ?
 ‘ Nor for fruit nor for shadowe serves thy stocke ;
 ‘ Seest how fresh my flowers bene spreadde,
 ‘ Dyed in lilly white and cremfin redde, 130
 ‘ With leaves engrained in lustie green ;
 ‘ Colours meete to clothe a mayden queene ?
 ‘ Thy waste bignes but combers the ground,
 ‘ And dirks the beautie of my blossomes round :
 ‘ The mouldie moffe, which thee accloyeth, 135
 ‘ My sinamon smell too much annoyeth :
 ‘ Wherefore soone I rede thee hence remove,
 ‘ Least thou the price of my displeasure prove.’

Ver. 126. *And snebbe &c.*] *Snebbe* is *chide* or *revile*, as in *Mother Hubberds Tale*:

“ That list at will them to revile and *snib*.”

And thus Chaucer, of the parish-priest, *Parf. Prol.* v. 524.

“ But if were any person obstinate,

“ Whether he were of high or low estate,

“ Him wouldin he *snibb* sharpely for the nones.”

T. WARTON.

Ver. 134. ——— dirks] *Darkens*. The word *dercked* for *darkened* is used by Chaucer, in his *Boethius*. See the Glossary to Urry’s Chaucer. TODD.

Ver. 135. ————— accloyeth, &c.] So Chaucer, *Affemb. Foules*, v. 518.

“ And whofo it doth ful foule himselfe *accloyeth* :

“ For office uncommittid oft *annoyeth*.” T. WARTON.

So spake this bold Brere with great difdaine :
 Little him aunswered the Oake againe, 140
 But yeilded, with shame and grief adawed,
 That of a weede hee was overcrowed,

It chaunced after upon a day,
 The husbandman felse to come that way,
 Of custome for to survewe his grounde, 145
 And his trees of state in compasse rounde :
 Him when the spightefull Brere had espyed,
 Causelesse complayned, and lowdly cryed
 Unto his lord, stirring up sterne strife :

‘ O my liege Lord ! the god of my life, 150
 ‘ Pleaseth you ponder your suppliaunts plaint,
 ‘ Caused of wrong and cruell constraint,
 ‘ Which I your poore vassall daylie endure ;
 ‘ And, but your goodnes the same recure,
 ‘ Am like for desperate doole to die, 155
 ‘ Through felonous force of mine enemye.’

Ver. 141. ————— *adawed,*] Used repeatedly by Chaucer for *awaked*, as the compiler of the Gloss, edit. Urr. has noticed ; but here, by Spenser, for *daunted* ; as also in other places. See the note, F. Q. v. ix. 35. TODD.

Ver. 142. ————— *overcrowed.*] So the edition of 1586 rightly amends the error of the preceding, *overawed*. See also F. Q. i. ix. 50. TODD.

Ver. 149. ————— *stirring up sterne strife :*] Chaucer’s expression, according to E. K. Compare also *Proverbs* x. 12. “ Evill will stirreth up strife.” And *Prov.* xv. 18, xxviii. 25. TODD.

Ver. 151. ————— *ponder*] This is the genuine reading. The folio of 1611 corrupted the word into *pond*. And hence Dr. Johnson has introduced *pond*, very improperly, into his Dictionary, as a word used by Spenser. TODD.

Greatly agast with this piteous plea,
 Him rested the goodman on the lea,
 And bad the Brere in his plaint proceede.
 With painted wordes tho gan this proude weede
 (As most usen ambitious folke) 161
 His coloured crime with craft to cloke.

‘ Ah, my Sovereaigne ! lord of creatures all,
 ‘ Thou placer of plants both humble and tall,
 ‘ Was not I planted of thine owne hande, 165
 ‘ To bee the primrose of all thy lande ;
 ‘ With flowring blossomes to furnish the prime,
 ‘ And scarlet berries in fommer time ?
 ‘ Howe falls it then that this faded Oake,
 ‘ Whose bodie is fere, whose braunches broke,
 ‘ Whose naked arms stretch unto the fire, 171
 ‘ Unto such tyrannie doth aspire ;
 ‘ Hindering with his shade my lovely light,
 ‘ And robbing mee of the sweete funnes light ?
 ‘ So beate his old boughes my tender side, 175
 ‘ That oft the bloude springeth from woundes
 wide ;

Ver. 160. ——— painted *wordes*] So, in T. Winter's translation of "The second day of the first Weeke of the most excellent, learned, and divine poet, William, Lord Bartas, &c." 4to. 1603, p. 36.

————— "Athenian *painted* eloquence,
 " And gilded lines, &c."
 And in the edition of Lidgate's *Life and Death of Hector*, as it is called, printed in 1614, p. 32.

" And though with *PAINTED words* I cannot glose,
 " Nor yet with phrases fine &c." TODD.

‘ Untimely my flowres forced to fall,
 ‘ That bene the honour of your coronall :
 ‘ And oft hee lets his cancker-wormes light
 ‘ Upon my braunches, to worke me more
 spight ; 180
 ‘ And oft his hoarie locks down doth cast,
 ‘ Wherewith my fresh flowrets bene defast :
 ‘ For this, and many more such outrage,
 ‘ Craving your goodlyhead to affwage
 ‘ The ranckorous rigour of his might ; 185
 ‘ Nought aske I, but onely to holde my right ;
 ‘ Submitting mee to your good sufferance,
 ‘ And praying to be garded from greevaunce.’
 To this this Oake cast him to replie
 Well as hee couth ; but his enemy 190
 Had kindled such coles of displeasure,
 That the goodman noulde stay his leasure,
 But home him hasted with furious heate,
 Encreasing his wrath with many a threate :

Ver. 181. *And oft his hoarie locks &c.*] The quartos read,
 “ And of his hoary locks &c.” TODD.

Ver. 189. ————— cast] *Considered.* See
 the note on *cast*, F. Q. i. vi. 3. TODD.

Ver. 191. *Had kindled such coles of displeasure,*] So, in
September, ver. 86.

“ But *kindle coles* of contēcke and ire.”

Thus, in the romance of *Palmerin of England*, Part the second,
 Ch. 2. “ Now Florendos stayed all this night in the Castle of
 the Princeesse Arnalte, more at her importunate sute then upon
 his owne voluntary pleasure, for that he well knew the little
coales of envy *kindled* on her stomacke, &c.” TODD.

His harmefull hatchet he hent in hand, 195
 (Alas! that it fo readie should stand!)
 And to the felde alone hee speedeth,
 (Ay little help to harme there needeth!)
 Anger nould let him speake to the tree,
 Enaunter his rage mought cooled bee; 200
 But to the roote bent his sturdie stroake,
 And made many woundes in the waste Oake.
 The axes edge did oft turne againe,
 As halfe unwilling to cutte the graine;
 Seemed, the fenseleffe yron did feare, 205
 Or to wrong holy eld did forbear;
 For it had been an auncient tree,
 Sacred with many a mysteree,
 And often croft with the priestes crewes,
 And often hallowed with holy-water dewe: 210
 But like fancies weren foolerie,
 And broughten this Oake to this miserie;
 For nought mought they quitten him from
 decay,
 For fiercely the goodman at him did laye.

Ver. 195. ————— *he hent in hand,*] The word *hent* for *seized*, *snatched*, or *took*, is repeatedly used by Chaucer, and is also employed by the Scottish writers. See Sibbald's *Gloss. Chronicle of Scottish Poetry*, 1802. The word repeatedly occurs in the *Faerie Queene*. TODD.

Ver. 201. *But to the roote bent his sturdie stroak,*] Gray, in his celebrated *Elegy*, has culled an expression from this *Eclogue*. Compare the seventh stanza of the *Elegy*:

"How bow'd the woods beneath their *sturdy-stroke!*"

TODD.

The blocke oft groned under the blow, 215
 And sighed to see his neere overthrow.
 In fine, the steele had pierced his pith,
 Tho downe to the earth hee fell forthwith.
 His wonderous weight made the ground to
 quake,
 Th' earth shronke under him, and seemed to
 shake:— 220

There lyeth the Oake, pitied of none!
 Now stands the Brere like a lord alone,
 Puffed up with pryde and vaine pleasaunce;
 But all this glee had no continuance:
 For estfoones winter gan to approche; 225
 The bluftring Boreas did encroche,
 And beate upon the solitarie Brere;
 For nowe no succour was seene him neere.
 Now gan hee repent his pride too late;
 For, naked left and disconsolate, 230
 The byting frost nipt his stalke dead,
 The watrie wette weighed downe his head,

Ver. 215. *The blocke oft groned &c.*] Virgil, *Æn.* ii. 628.

————— “ *Illa usque minatur,*

“ *Et tremefacta comam concusso vertice nutat;*

“ *Volneribus donec paullatim evicta supremum*

“ *Congemuit, traxitque jugis avolsa ruinam.*” JORTIN.

Ver. 218. *Tho downe to the earth*] So the quartos read.
 The folio of 1611 altered *earth* to *ground*. TODD.

Ver. 228. ———— *no succour was seene him neere.*] Some
 editions have omitted *scene*. TODD.

Ver. 230. *For, naked &c.*] The folio of 1611 unintelligibly
 reads, “ *Yore naked left &c.*” Which some editions
 have followed. TODD.

And heaped snowe burdned him so fore,
 That nowe upright hee can stand no more ;
 And, being downe, is trod in the durt 235
 Of cattell, and brouzed, and forely hurt.
 Such was th' end of this ambitious Brere,
 For scorning eld—”

CUD. Now I pray thee, shepheard, tell it not
 forth :

Here is a long tale, and little worth. 240
 So long have I listened to thy speche,
 That graffed to the ground is my breche ;
 My heartblood is well nigh frorne I feele,
 And my galage growne fast to my heele ;
 But little ease of thy lewde tale I tasted :
 Hie thee home, Shepheard, the day is nigh
 wafted. 246

Ver. 243. ————— frorne] *Fronne* is the true reading, and is a passive participle of the verb *freeze*. In Milton, Mr. Warton observes, *frone* is used as a passive participle of the same verb, *Par. L. B. ii. 565*. In the last edition of Spenser, *frorne* is modernised into *frozn*. TODD.

Ver. 244. ————— galage] *Galage* occurs also in *September*, ver. 131. It means a *wooden shoe*, from the French *galoche*. Chaucer probably introduced this word, *Squ. Tale*, v. 573.

“ Ne couth man, by the twenty thousand part,

“ Counterfete the sophisms of his art ;

“ Ne were worthy to unbokle his *galoche*.”

T. WARTON.

THENOTS EMBLEME.

Iddio, perche é vecchio,

Fa suoi al suo effempio.

CUDDIES EMBLEME.

*Niuno vecchio
Spaventa Iddio.*

G L O S S E.

Kene, sharpe.

Gride, pierced: an old word much used of Lidgate, but not found (that I know of) in Chaucer.

Ronts, yong bullockes.

Wrucke, ruine or violence, whence cometh shipwracke: and not wreake, that is vengeance or wrath.

Focman, a foe.

Thenot, the name of a Shepheard in Marot his Aeglogues.

The Sovereigne of Seas, is Neptune the god of the Seas. The saying is borrowed of Mimus Publilianus, which used this proverbe in a verse.

“Improbè Neptunum accusat, qui iterum naufragium facit.”

Heardgroomes, Chaucers verse almost whole.

Fond flies, He compareth carelesse fluggardes, or ill husbandmen, to flies that so soone as the sunne shineth, or it waxeth any thing warme, begin to flie abroad, when suddenly they be overtaken with cold.

But est when, a very excellent and lively description of Winter, so as may be indifferently taken, either for old age, or for Winter season.

Breme, Chill, bitter.

Chumfred, chapt or wrinckled.

Accoied, plucked downe and daunted.

Surquedrie, pride.

Eld, old age.

Siker, sure.

Tottie, wavering.

Corbe, crooked.

Herie, worship.

Phyllis, the name of some maid unknowne, whom Cuddie, whose person is secret, loved. The name is usuall in Theocritus, Virgil, and Mantuane.

Belt, a girdle or waste band.

A fon, a foole.

Lythe, soft and gentle.

Venteth, snuffeth in the wind.

Thy flocks father, the ram.

Crags, necks.

Rather lambs, that be ewed early in the beginning of the yeare.

Youth is, a verie moral and pithie Allegorie of youth, and the lusts thereof, compared to a wearie wayfaring man.

Tityrus, I suppose he meanes Chaucer, whose praise for pleasant tales cannot die, so long as the memorie of his name shall live, and the name of poetrie shall endure.

Well thewed, that is, *Bene morata*, Full of morall wifeness.

There grew, This tale of the Oake and the Brere, he telleth as learned of Chaucer, but it is cleane in another kind, and rather like to Aesops fables. It is verie excellent for pleasant descriptions, being altogether a certaine Icon or Hypotyposis of disdainfull younkers.

Embellisht, beautified and adorned.

To wonne, to haunt or frequent.

Snebbe, checke.

Why standst, The speach is scornfull and verie presumptuous.

Engrained, dyed in graine.

Accloieth, accumbreth.

Adawed, daunted and confounded.

Trees of state, taller trees fit for timber wood.

Sterne strife, said Chaucer, f. fell and sturdie.

O my liege, a maner of supplication, wherein is kindly coloured the affection and spech of ambitious men.

Coronall, garland.

Flourets, yong blossomes.

The Primrose, the chiefe and worthiest.

Naked armes, metaphorically meant of the bare boughs, spoiled of leaves. This colourably he speaketh, as adiudging him to the fire.

The blood, spoken of a blocke, as it were of a living creature, figuratively, and (as they say) *Kat' eikasmon*.

Hoarie lockes, metaphorically for withered leaves.

Hent, caught.

Nould, for would not.

Aye, evermore.

Wounds, gashes.

Enaunter, least that.

The priests crew, holy water pot, wherwith the popish priest used to sprinkle and hallow the trees from mischance. Such blindness was in those times, which the poet supposeth to have bin the final decay of this ancient Oake.

The blocke oft groned, a lively figure, which giveth sense and feeling to unfeeling creatures, as Virgil also saith: "*Saxa gemunt gravido*," &c.

Boreas, The Northern wind, that bringeth the most stormie weather.

Glee, Cheare and iollitie.

For scorning eld, And minding (as should seeme) to have made rime to the former verse, he is cunningly cut off by Cuddie, as disdainning to hear any more.

Galage, A startup or clownish shooe.

EMBLEME.

This Embleme is spoken of Thenot, as a morall of his former tale: namely, that God, which is himself most aged, being before all ages, & without beginning, maketh those, whom he loveth, like to himselfe, in heaping yeares unto their daies, & blessing them with long life. For the blessing of age is not given to all, but unto whom God will so blesse. And albeit that many evill men reach unto such fulnes of yeares, and some also waxe old in miserie and thraldome, yet therefore is not age ever the lesse blessing. For even to such evill men such number of years is added, that they may in their last dayes repent, and come to their first home: So the old man checketh the raw-headed boy for despising his gray and frostie haire.

Whom Cuddie doth counterbussie with a biting and bitter proverbe, spoken indeed at the first in contempt of old-age generally. For it was an old opinion, and yet is continued in some mens conceipt, that men of years have no feare of God at all, or not so much as yonger folke. For that being ripened with long experience, and having passed many bitter brunts and blasts of vengeance, they dread no stormes of Fortune, nor wrath of God, nor daunger of men, as being either by long and ripe wisedome armed against all mischaunces and adversitie, or with much trouble hardned against all troublesome tides: like unto the Ape, of which is said in Æsops fables, that, oftentimes meeting the Lion, he was at first fore agast and dismaid at the grimnesse and austeritie of his countenance, but at last, being acquainted with his lookes, he was so farre from fearing him, that he would familiarly gybe and iest with him: Such long experience breedeth in some men securitie. Although it please Erasmus, a great clark, and good old father, more fatherly and favourably, to construe it in his Adages, for his owne behoofe, That by the proverbe, "Nemo senex metuit Iovem," is not meant, that olde men have no feare of God at all, but that they bee farre from superstition and idolatrous regard of false gods, as is Iupiter. But his great learning notwithstanding, it is too plaine, to be ganesaid, that old men are much more enclined to such fond fooleries, then yonger heades.

MARCH.

AEGLOGA TERTIA.

ARGUMENT.

IN this Aeglogue two Shepheards Boyes, taking occasion of the season, beginne to make purpose of love, and other pleasance which to spring-time is most agreeable. The speciall meaning hereof, is, to give certaine marks and tokens, to know Cupid the poets god of Love. But more particularly, I thinke, in the person of Thomalin, is meant some secret Friend, who scorned Love and his Knights so long, till at length himselfe was entangled, and unwares wounded with the dart of some beautifull regard, which is Cupids arrow.

WILLYE. THOMALIN.

WILLYE.

THOMALIN, why fitten wee foe,
As weren overwent with woe,
Upon so fayre a morow?
The ioyous time now nigheth fast,

Ver. 2. *As weren &c.] We is omitted before weren.*

T. WARTON.

Ver. 4. ————— *nigheth]* So the folio of 1611 reads. The quartos, by mistake, *nighest*. That *nigheth* is the true reading, is evident by the use of the word in the last line but one of *May*, where see the note. TODD.

That shall alegge this bitter blast, 5
 And flake the winter forow.
 THO. Sicker, Willye, thou warneft well ;
 For winters wrath beginnes to quell,
 And pleafaunt fpring appeareth :
 The graffe nowe ginnes to be refresht, 10
 The fwallowe peepes out of her neft,
 And clowdie welkin cleareth.
 WIL. Seeft not thilke fame hawthorne ftudde,
 How bragly it begins to budde,
 And utter his tender head ? 15
 Flora nowe calleth forth eche flower,
 And bids make readie Maias bower,
 That newe is upryft from bedd :
 Tho shall wee sporten in delight,
 And learne with Lettice to wexe light, 20
 That fcornefully lookes askaunce ;
 Tho will wee little Love awake,
 That nowe fleepeth in Lethe lake,
 And pray him leaden our daunce.
 THO. Willye, I ween thou be affot ; 25

Ver. 5. ——— alegge] See F. Q. iii, ii. 15. and E. K.'s Gloffe. So Chaucer, *Rom. R.* 6626.

“ That of the paine hem woll *alege*.” TODD.

Ver. 13. ——— ftudde,] *Stud* is *stock* or *trunk*. Mr. Lye, in Junius's *Etymologicon*, renders it *palus*, *fudes*. T. WARTON.

Ver. 18. ——— newe] This is the genuine reading, which in the first folio has been converted into *now*. TODD.

Ver. 25. ——— affot :] *Stupefied*. Hughes has converted this ancient participle into a substantive ; and reads *a fot* : which corrupted reading all the subsequent modern

For lusty Love still sleepeth not,
But is abroad at his game.

WIL. Howe kenst thou, that hee is awoke?
Or hast thy selfe his slomber broke?

Or made privie to the same? 30

THO. No; but happily I him spide,
Where in a bush he did him hide,

With winges of purple and blewe;
And, were not that my sheepe would stray,
The privie markes I would bewray, 35
Whereby by chaunce I him knew.

WIL. Thomalin, have no care for-thy;
My selfe will have a double eye,
Ylike to my flocke and thine;
For, alas! at home I have a fyre, 40
A stepdame eke, as hote as fyre,
That dewly adayes counts mine.

THO. Nay, but thy seeing will not serve,
My sheep for that may chaunce to swerve,
And fall into some mischief: 45

For sithens is but the third morow
That I chaunst to fall asleepe with forow,
And waked againe with griefe;
The while thilke same unhappie ewe,
Whose clouted legge her hurt doth shewe, 50
Fell headlong into a dell.

editions follow. But see the *Hist. of Kynge Arthur*, bl. 1. fol. impr. by Tho. East, B. iv. Ch. 1. "How Merlyn was *assotted* and doted on one of the ladies of the lake." TODD.

And there unioynted both her bones :
 Mought her neck bene ioynted attones,
 She shoulde have neede no more spell ;
 Th' elfe was so wanton and so wood, 55
 (But now I trowe can better good,
 She mought ne gang on the greene,

Ver. 53. *Mought her neck bene ioynted attones,
 She shoulde have neede no more spell ;*] That is, I
 wish she had died in the fall. I then should never have had
 any further occasion of blessing her with a charm. *Spell*, as
 E. K. remarks, is a kind of verse or charm that in elder times
 they used to say over every thing that they would have pre-
 served ; as the night-*spell* for thieves, and the wood-*spell*.

T. WARTON.

E. K. adds, And hence, I think, is named the *Gospell*, or
 word. It may not be improper to illustrate this point, by
 showing the etymology which our old writers assigned to *Gospel*.
 Abraham Fraunce, in his *Lawyers Logike*, 1588, fol. 51. b.
 says ; “ *Gospell*, a good *spell*, or Gods *spell* or *saying*.” So, in
 the Readings on the Collects, “ empynted at Westminster by
 Wyllyam Caxton the laste day of July Meccclxxxviii. *Festum
 sancte Luce euangeliste* : Christe had four euangelistes, that are
 Marke, Mathewe, Luke, and Iohan ; they wrote the foure
 gospels, (a *gospel* is no more to say but *God spel* the worde
 of God,) they wrote &c.” The word is spelt *godspel* in *Pierce
 the Ploughmans Crede*, 4to. 1553. Sign. B. ii. See, however,
Spelmanni Gloss. in V. Gospel. TODD.

Ver. 55. *Th' elfe was so wanton and so wood,
 (But now I trowe can better good)
 She mought ne gang on the greene.*] That is, she
 was so proud and wanton (but this accident will, I suppose,
 warn her to behave better for the future) that she disdained to
 graze in company with the rest of the flock. Thus Bathurst
 translates it :

“ *Tam proçax nuper, petulans, proterva,*

“ *(Spero nunc frugi melioris esse)*

“ *Nollet ut nostro grege mista notum*

“ *Carpere gramen.*” T. WARTON.

Ver. 56. ————— can] *Knows*, as in *Februarie*,

ver. 77.

“ *Seemeth thy flocke thy counsell can.*” TODD.

WIL. Let be, as may be, that is past ;
That is to come, let be forecast :

Now tell us what thou hast seene. 60

THO. It was upon a holiday,
When shepheards groomes han leave to play,
I cast to go a shooting ;
Long wandring up and downe the land,
With bow and bolts in either hand, 65
For birdes in bushes tooting,

Ver. 61. *It was upon a holiday &c.*] The following story of the Shepherd shooting at a winged boy in a tree, is imitated from the second *Idyllium* of Bion, and not from Theocritus as E. K. remarks.

Ἰξυλάς ἐτι κωρός, ἐν ἀλσει δενδραστὶ
Ὀρεὰ θηρευῶν, τὸν ἀποτροπὸν εἶδεν Ἐρωτά
Ἐσδομένον πυξοιο ποτὶ κλάδον κ. τ. λ.

But Spenser has improved the tale with some pretty strokes of pastoral character. T. WARTON.

Ver. 65. *With bow and bolts in either hand,*] That is, with bow and arrows. Thus, in *The Affectionate Shepherd, &c.* 4to. 1594. Sign. C. i.

“ Or if thou wilt goe shoote at little birds

“ With bow and bolt —”

And, in Fletcher's *Faithful Shepherdess*, A. ii. S. i.

“ with bow and bolt

“ To shoot at nimble squirrels &c.” TODD.

Ver. 66. _____ tooting,] *Looking about.*
So Skelton, in his *Boke of Philip Sparrow* :

“ The poppingaye _____

“ That toteth oft in a glasse, &c.”

And, in *Pierce the Ploughmans Crede*, 4to. 1553. Sign. B. i. where the speaker, having seen the House of the Friars, says ;

“ Than turned I ayen, whan I had all ytoted.”

Again, Sign. B. iij.

“ Than toted I into a tauerne, and there I aspyede

“ Two frere Carmes, &c.”

Thus also Archbishop Cranmer, in his *Defence of the true and catholike doctrine of the Sacrament &c.* bl. l. 4to. 1550, fol. 101. a.

“ What made the people to runne from their seates to the

At length within the yvie todde,
 (There shrowded was the little god,)
 I heard a busie buftling ;
 I bent my bolt against the bush, 70
 Liftning if anie thing did rush,
 But then heard no more rustling.
 Tho, peeping close into the thicke,
 Might see the moving of some quicke,
 Whose shape appeared not ; 75
 But were it faerie, feend, or snake,
 My courage earnd it to awake,
 And manfully thereat shotte :
 With that sprang forth a naked fwayne,
 With spotted winges like peacocks trayne, 80
 And laughing lope to a tree ;
 His gylden quiver at his backe,
 And silver bowe, which was but slacke,
 Which lightly he bent at me :
 That seeing, I leveld againe, 85
 And shotte at him with might and maine,
 As thicke as it had hayled.
 So long I shott, that all was spent ;
 Tho pumie stones I hastily hent,

altar, and from altar to altar, and frō fakeryng (as they called it) to fakeryng, peepying, *tootyng*, and gaalyng at that thyng whiche the priest held vp in his hands, &c." And so Fairfax, from his master Spenser, B. xiv. 66.

" As in his spring Narcissus *tooting* laid."

Ver. 73. _____ *the thicke,*

Might see the moving of some quicke,] See the note on F. Q. ii. i. 39. See also F. Q. ii. x. 71. TODD.

And threw ; but nought avayled : 90
 He was so wimble and so wight,
 From bough to bough he lepped light,
 And oft the pumies latched :
 Therewith affrayd I ranne away ;
 But he, that earst seemd but to play, 95
 A shaft in earnest snatched,
 And hit me running in the heele :
 For then I little smart did feele,
 But soone it fore increased ;
 And now it ranckleth more and more, 100
 And inwardly it festreth fore,
 Ne wote I how to cease it.
 WIL. Thomalin, I pitie thy plight,
 Perdie with Love thou diddest fight ;
 I know him by a token : 105

Ver. 91. *He was so wimble and so wight,*] *Wimble* and *wight* are interpreted by E. K. *quick* and *deliver*. And Bathurst, in his Glossary at the end of his translation of the Calendar, says that *wimble* is *nimble*. I am not able to produce any other example of this word from our old writers. *Wight* is not uncommon for *quick* or *active*. Thus Gower, *Confess. Amant.* 177. b. where we have an instance also of the old adjective *deliver*, in the same sense as adopted by E. K. "Of hem that ben *deliver* and *wight*." And thus Chaucer, as Mr. Warton, in his manuscript notes, has also remarked, *Mon. T.* 380.

"Wrastill by very force and very might

"With any yong man, were he never so *wight*."

Again, in the *Courte of Love*, ver. 1300.

—————"no fwalow fwift ne fwan
 "So *wight* of wing——" TODD.

Ver. 100. *And now it ranckleth more and more, &c.*] So Britomart complains of the effects of love, F. Q. iii. ii. 39. Compare Milton, *Sams. Agon.* ver. 620, &c. TODD.

For once I heard my father fay,
 How he him caught upon a day,
 (Whereof he will be wroken,
 Entangled in a fowling net,
 Which he for carrion crows had fet 110
 That in our peare-tree haunted :
 Tho faid, he was a winged lad,
 But bowe and shaftes as then none had,
 Els had he fore been daunted.
 But see, the welkin thicks apace, 115
 And stouping Phœbus steepes his face ;
 Yts time to hafte us homeward. 117

Ver. 108. _____ wroken] *Revenged.*
 So Chancer, *Rem. of Love*, 350. edit. Urr.

_____ " for one word brokin
 " She woll not misse but she woll be *wrokin.*"

T. WARTON.

WILLYES EMBLEME.

*To be wise and eke to love,
 Is graunted scarce to gods above.*

THOMALINS EMBLEME.

*Of hony and of gaule in love there is store ;
 The hony is much, but the gaule is more.*

THOM. EMBL. *Of hony and of gaule &c.*] See F. Q. iv.
 x. 1. And compare Sir P. Sidney's *Wooeing-stuff*, written in
 1581, and printed in 1651.

" Faint Amorist ; what, do'ft thou think

" To taste Loves *honey*, and not drink

" One dram of *gall* ? or to devour

" A world of *sweet*, and tast no *sour* ?" TODD.

GLOSSE.

This Aeglogue seemeth somewhat to resemble that fame of Theocritus, wherein the boy likewise telling the olde man, that he had shot at a winged boy in a tree, was by him warned to beware of mischief to come.

Overwent, overgone.

Alegge, to lessen or assuage.

To quell, to abate.

Welkin, the skie.

The swallow, which bird useth to be counted the messenger, and as it were the forerunner, of spring.

Flora, the Goddesse of flowers, but indeed (as saith Tacitus) a famous harlot, which with the abuse of her bodie having gotten great riches, made the people of Rome her heire: who; in remembrance of so great beneficence, appointed a yearely feast for the memoriall of her, calling her, not as she was, nor as some do thinke, *Andronica*, but *Flora*: making her the Goddesse of flowers, and doing yearely to her solemne sacrifice.

Maias bower, that is, the pleasant field, or rather the May bushes. Maia is a Goddesse, and the mother of Mercurie, in honor of whom the moneth of May is of her name so called, as saith Macrobius.

Lettice, the name of some Countrey lasse.

Ascaunce, askew, or askint.

For thy, therefore.

Lethe, is a lake in hell, which the poets call the lake of forgetfulness. For *Lethe* signifieth forgetfulness. Wherein the foules being dipped, did forget the cares of their former life. So that by sleeping in *Lethe* lake, he meaneth he was almost forgotten, and out of knowledge, by reason of winters hardness, when all pleasures, as it were, sleepe and weare out of mind.

Affotte, to dote.

His slomber, to break loves slumber, to exercise the delights of love and wanton pleasures.

Wings of purple, so is he fained of the poets.

For als, he imitateth Virgils verse.

“ Est mihi namque domi pater, est iniusta noverca, &c.”

A dell, a hole in the ground.

Spell, is a kinde of verse or charme, that in elder times they used often to say over every thing that they would have preserved, as the nightspell for theeves, and the woodspell. And here hence, I thinke, is named the Godspel or word. And so saith Chaucer, Listeneth Lordings to my spel.

Gang, go.

An yvie todde, a thicke bush.

Swaine, a boy: For so is he described of the poets, to be a boy, f. alwayes fresh and lustie; blindfolded, because he maketh no difference of personages; with diverse coloured wings, f. full of flying fancies; with bowe and arrow, that is, with glauce of beautie, which pricketh as a forked arrow. He is faide also to have shaftes, some leaden, some golden: that is, both pleasure for the gracious and loved, and sorrowe for the lover that is disdained or forsaken. But who list more at large to behold Cupids colours and furniture, let him read either Propertius, or Moschus his Idyllion of *Wandering Love*, being nowe most excellently translated into Latine, by the singular learned man Angelus Politianus: Which worke I have seene amongst other of this Poets doings, verie well translated also into English rimes.

Wimble and wight, quicke and deliver.

In the heele, is very poetically spoken, and not without special iudgement. For I remember that in Homer it is said of Thetis, that she tooke her yong babe Achilles being newly borne, and, holding him by the heele, dipped him in the river of Styx. The vertue whereof is, to defend and keepe the bodies washed therein from any mortall wound. So Achilles being washed al over save onely his heele, by which his mother held, was in the rest invulnerable; therefore by Paris was fained to bee shotte with a poysoned arrow in the heele, whiles he was busie aboute the marrying of Polyxena in the Temple of Apollo. Which mysticall fable Eustathius unfolding, saith: that by wounding the heele, is meant lustfull love. For from the heele (as say the best physitions) to the privie partes there passe certaine veines and slender finewes, as also the like come from the head, and are caried like little pypes behind the eares; so that (as saith Hipocrates) if those veynes there be cut a funder, the partie straight becommeth cold and unfruitfull. Which reason our poet well weighing, maketh this shepheards boy of purpose to be wounded by Love in the heele.

Latched, caught.

Wroken, revenged.

For once: In this tale is set out the simplicity of shepherds opinion of love.

Stouping Phæbus, is a Periphrasis of the sunne setting.

EMBLEME.

Hereby is meant, that all the delights of love, wherein wanton youth walloweth, be but follie mixt with bitternesse, and for-

row sawced with repentance. For besides that the very affection of Love it selfe tormenteth the minde, and vexeth the bodie manie waies, with unrestfulnesse all night, and wearinesse all day, seeking for that wee cannot have, and finding that wee would not have: even the selfe things which best before us liked, in course of time, and change of riper yeares, which also therewithall chaungeth our wonted liking and former fantasies, will then seeme loathsome, and breed us annoyance, when youths flower is withered, and we find our bodies and wits answere not to such vaine iollitie and lustfull pleasance.

APRIL.

AEGLOGA QUARTA.

ARGUMENT.

THIS Aeglogue is purposely intended to the honour and prayse of our most gracious soveraigne, Queene Elizabeth. The speakers hereof bee Hobbinoll and Thenot, two shepheards: the which Hobbinoll, being before mentioned greatly to have loved Colin, is here set forth more largely, complaining him of that boyes great misadventure in love; whereby his mind was alienated and withdrawn not onely from him, who most loved him, but also from all former delights and studies, as well in pleasant pyping, as cunning ryming and singing, and other his laudable exercises. Whereby he taketh occasion, for prooffe of his more excellencie and skill in poetrie, to record a song, which the said Colin sometime made in honour of her Maiestie, whom abruptly he termeth Elisa.

THENOT. HOBBINOLL.

THENOT.

TELL me, good Hobbinoll, what garres thee
greete?

What! hath some wolfe thy tender lambes
ytorne?

Ver. 1. ————— *what garres thee*] What occasions or makes thee &c. See also F. Q. ii. v. 19. "And garre them

Or is thy hagpype broke, that foundes so fweete?

Or art thou of thy loved lassie forlorne?

Or bene thine eyes attemptred to the yeare, 5

Quenching the gasping furrowes thirst with
rayne?

Like Aprill showre so stream the trickling teares

Adowne thy cheeke, to quench thy thirstie
paine.

HOB. Nor this, nor that, so much doth make
me mourne,

But for the ladde, whom long I lov'd so
deare, 10

Now loves a lassie that all his love doth scorne:

He, plunged in paine, his tressed locks doth
teare;

Shepheards delights he doth them all forweare;

His pleasaunt pipe, which made us merriment,

He wilfully hath broke, and doth forbear. 15

His wonted songs wherein he all outwent.

disagree." The word is common in Scotland. Thus, in
Adagia Scotica, or A Collection of Scotch Proverbs, &c. 12mo.
Lond. 1668. "Need gars naked men run, and sorrow gars
websters spin." Chaucer uses it, *Reves T.* 4130. edit. Tyrwhitt.

"But specially I pray thee, hoste dere,

"Gar us have mete and drinke, and make us chere."

TODD.

Ver. 1. _____ greete?] *Weep*, a northern
word. See the Glossary at the end of *The Praise of YORK-*
SHIRE Ale, 12mo. York, 1697. p. 99. "To greet is to weep."
The word is also used by Chaucer, *Rom. R.* 4116. edit. Urr.

"And whan I think upon the kisse,

"And how much joie and how much blisse

"I hadde through the favour swete,

"For want of it I grone and grete." TODD.

THE. What is he for a ladde you so lament?

Ys love fuch pinching paine to them that
prove?

And hath he skill to make so excellent,

Yet hath so little skill to bridle love? 20

HOB. Colin thou kenst, the southerne shep-
heard's boye;

Him Love hath wounded with a deadly
darte:

Whilome on him was all my care and ioye,

Forcing with giftes to winne his wanton
heart.

But now from me his madding minde is start, 25

And woos the widdowes daughter of the
glenne;

So now fayre Rosalind hath bredde his smart;

So now his friend is chaunged for a frenne.

THE. But if his ditties bene so trimly dight,

I pray thee, Hobbinoll, recorde some one, 30

The whiles our flockes do graze about in fight,

And we close shrowded in this shade alone.

HOB. Contented I: then will I sing his laye

Of fair Elifa, queene of shepheards all,

Ver. 21. *Colin thou kenst, the southerne shepheards boye;*
Him Love hath wounded &c.] See the Life of the
Poet, and the Dialogue between Colin and Hobbinol in *June*.

TODD.

Ver. 31. _____ *graze]* The edition of 1586
has, by an error of the press, converted this word into *gaze*.

TODD.

Which once he made as by a spring he laye,
And tuned it unto the waters fall. 36

“ Ye daintie Nymphs, that in this bleffed
brooke

“ Doe bathe your brest,

“ Forfake your watrie bowres, and hether looke,

“ At my request. 40

“ And eke you Virgins, that on Parnasse dwell,

“ Whence floweth Helicon, the learned well,

“ Help me to blaze

“ Her worthy prayse,

“ Which in her sexe doth all excell. 45

“ Of fair Elifa be your silver fong,

“ That bleffed wight,

“ The flowre of virgins ; may she florish long

“ In princely plight !

“ For she is Syrinx daughter without spotte,

“ Which Pan, the shepheardes god, of her

begotte: 51

“ So sprong her grace

“ Of heavenly race,

“ No mortall blemishe may her blotte.

Ver. 36. *And tuned it &c.*] This is the original reading, and is more poetical than *turned*; which corrupt reading first occurs in the edition of 1586, and is followed by some others.

TODD.

Ver. 50. ————— *without spot,*] This is a frequent Scriptural expression. Spenser seems more particularly to allude to *Sol. Song*, iv. 7. TODD.

- “ See, where she sits upon the graffie greene, 55
 “ (O feemely fight !)
 “ Yclad in scarlot, like a mayden queene,
 “ And ermines white :
 “ Upon her head a cremofin coronet,
 “ With damaske rofes and daffadillies fet ; 60
 “ Bayleaves betweene,
 “ And primrofes greene,
 “ Embellish the sweete violet.

 “ Tell me, have ye feene her angelike face,
 “ Like Phœbe fayre ? 65
 “ Her heavenly haveour, her princely grace,
 “ Can you well compare ?
 “ The redde rofe medled with the white yfere,
 “ In either cheeke depeinçten lively chere :

Ver. 63. ——— *the sweete violet.*] This is the original reading. The folio of 1611 has converted *sweete* into *white*.

TODD.

Ver. 64. ———— *angelike*] This is also the true and original reading. The folio of 1611 reads *angel-like*.

TODD.

Ver. 68. *The red-rose &c.*] E. K. observes that Spenser here alludes to the union of the Houses of Lancaster and York, the white and red rose; queen Elisabeth being the daughter of King Henry VIII. in whom these two Families were first united. I should be inclined to think, that the lines are a mere compliment to the queen's complexion, which was remarkably delicate, though rather inclining to pale; and that the learned commentator was here guilty of too much refinement, but that he declares to have been most intimately acquainted with Spenser and “privie to all his desigus.” There is a Sonnet of Lord Brooke to this purpose, *Sonn.* lxxi. p. 228, *Workes, &c.* 1633.

- " Her modest eye, 70
 " Her majestie,
 " Where have you seene the like but there?

 " I sawe Phœbus thrust out his golden hede,
 " Upon her to gaze ;
 " But, when he saw howe broade her beames
 did sprede, 75
 " It did him amaze.
 " Hee blusht to see another sunne belowe,
 " Ne durst againe his fire face out showe.
 " Let him, if hee dare,
 " His brightnesse compare 80
 " With hers, to have the overthrowe.

 " Shewe thyself, Cynthia, with thy silver rays,
 " And be not abasht :

" Under a throne I saw a Virgin sit,
 " The red and white rose quarter'd in her face."

How susceptible this *admired heroine* was of the most absurd flattery paid to her person, may be seen from many curious proofs, collected by Mr. Walpole, *Royal and Nob. Authors*, edit. 2, Lond. 1759, vol. i. p. 141. More compliments are also paid to the queen's *beauty* in this Pastoral. She was then forty-five years old. This however was more allowable in a poem. The present age sees her charms and her character in their proper colours! T. WARTON.

Ver. 77. *Hee blusht to see another sunne belowe,*

Ne durst againe &c.] Mr. Bowle saw with me that Milton has copied this stanza in his *Hymn on the Nativity*, st. 7. See also G. Fletcher on a subject similar to Milton's, in his *Christs Victorie*, p. i. st. 78.

————— " Heaven awakened all his eyes

" To see another sunne at midnight rise."

T. WARTON.

- “ When shee the beames of her beautie displayes,
 “ O how art thou dasht! 85
 “ But I will not match her with Latonaes
 feede ;
 “ Such follie great forow to Niobe did breede.
 “ Now shee is a stone,
 “ And makes daylie mone,
 “ Warning all other to take heede. 90
- “ Pan may bee prowde that ever hee begot
 “ Such a bellibone ;
 “ And Syrinx reioyce, that ever was her lot
 “ To beare such an one.
 “ Soone as my younglinges cryen for the dam,
 “ To her will I offer a milkwhite lamb : 96
 “ She is my goddeffe plaine,
 “ And I her shepheardes fwain,
 “ Albee forswonck and forswatt I am.

Ver. 95. ————— cryen] For *cry*: the ancient termination of the verb, and what Mr. Tyrwhitt considers to have been the Teutonic; as, in the plural of *love*; *We loven, ye loven, &c.* See his Essay on the Language and Verification of Chaucer, 4to. edit. Ox. 1798, p. 24. Spenser often uses this form. Hughes, not attending to this point, has here injudiciously converted *cryen* into *crying*, to which the subsequent modern editions have conformed. TODD.

Ver. 99. *Albee forswonck and forswatt I am.*] From Chaucer's *Plowmans Tale*, ver. 1953. edit. Urr.

“ In scrippe he bare bothe bred and lekes,
 “ He was *forswonke* and all *forswat* ;
 “ Men might have sene through both his chekes, &c.”

This *Tale of the Plowman* was not printed till the year 1602, in A. Islip's edition; so that Spenser must have read it in Stowe's

“ I see Calliope speede her to the place, 100
 “ Where my goddeffe shines ;

library, where an authentick manuscript of it is said to have been preserved. It is natural to suppose that Spenser must have been intimate with Stowe, who joined taste to the study of antiquity, and who largely contributed his useful researches to complete the first good edition of Chaucer. Of this we are informed in his *Survey of London*. T. WARTON.

The Plowmans Tale was first printed in 1542, and was placed after the *Person's Tale*. The editor, whoever he was, had not assurance enough, it should seem, to thrust it into the body of the work. In the subsequent editions however, as it had probably been well received by the public, upon account of its violent invectives against the Church of Rome, it was advanced to a more honourable station, next to the *Manciple's Tale*, and before the *Person's*. The only account which we have of any manuscript of this Tale is from Mr. Speght, who says, (Note prefixed to *Plowmans Tale*,) that he had “ seene it in written hand in John Stowes Librarie in a booke of such antiquitie, as seemed to have been written neare to Chaucer's time.” He does not say that it was among the *Canterbury Tales*, or that it had *Chaucer's name* to it. We can therefore only judge of it by the internal evidence, and upon that I have no scruple to declare my own opinion, that it has not the least resemblance to Chaucer's manner, either of writing or thinking, in his other works. Though he and Boccace have laughed at some of the abuses of religion and the disorders of ecclesiastical persons, it is quite incredible that either of them, or even Wicliff himself, would have railed at the whole government of the Church, in the style of this *Plowmans Tale*. If they had been disposed to such an attempt, their times would not have borne it; but it is probable, that Chaucer, though he has been pressed into the service of Protestantism by some zealous writers, was as good a Catholick as men of his understanding and rank in life have generally been. The necessity of auricular Confession, one of the great scandals of Popery, cannot be more strongly inculcated than it is in the *Tale of the Person*. I will just observe, that Spenser seems to speak of the author of the *Plowmans Tale* as a distinct person from Chaucer, though, in compliance, I suppose, with the taste of his age, he puts them both on the same footing. In the epilogue to the *Shepherds Calender* he says to his book,

- “ And after her the other Muses trace,
 “ With their violines.
 “ Bene they not bay-braunches which they doe
 beare,
 “ All for Elifa in her hand to weare? 105
 “ So sweetelie they play,
 “ And sing all the way,
 “ That it a heaven is to heare.

 “ Lo, how finely the Graces can it foote
 “ To the instrument: 110
 “ They dauncen deffly, and singen foote,
 “ In their meriment.
 “ Wants not a fourth Grace, to make the
 daunce even?
 “ Let that rowme to my Lady bee yeven.
 “ She shalbe a Grace, 115
 “ To fill the fourth place,
 “ And reigne with the rest in heaven.

 “ And whither rennes this bevie of ladies bright,

“ Dare not to match thy pipe with *Tityrus* his stile,

“ Nor with the Pilgrim that *the Ploughman* playde awhyle.”

I know that Mr. Warton, in his excellent *Observations on Spenser*, vol. i. p. 125, supposes this passage to refer to *the Visions of Pierce Ploughman*; but my reason for differing from him is, that the author of the *Visions* never, as I remember, speaks of *himself* in the character of a *Ploughman*.

TYRWHITT.

Ver. 118. ——— bevie of ladies] See E. K.'s explanation of the word *bevy*. The expression seems to have

- " Raunged in a rowe ?
 " They bene all Ladyes of the Lake behight,
 " That unto her goe. 121
 " Chloris, that is the chiefeft nymph of all,
 " Of olive braunches beares a coronall :
 " Olives bene for peace,
 " When warres do furceafe : 125
 " Such for a princeffe bene principall.

 " Ye shepheards daughters, that dwell on the
 greene,
 " Hye you there apace :
 " Let none come there but that virgins bene,
 " To adorne her grace : 130
 " And, when you come whereas fhee is in
 place,
 " See that your rudeneffe doe not you disgrace :
 " Binde your fillets fafte,
 " And gird in your wafte,
 " For more finenefs, with a tawdrie lace. 135

been very commonly applied to the ladies, as I have shewn in a note on Milton's "*bevy of fair women*," *Par. L. B.* xi. 582.

TODD.

Ver. 119. ——— *all Ladyes of the Lake*] See an account of these Ladies in the second volume of this edition, pp. lxxiv, lxxv, lxxvi, and the notes there. TODD.

Ver. 135. ——— *a tawdrie lace.*] *Tawdrie lace* is thus described in Skinner by his friend Dr. Henshaw : "TAWDRIE LACE, *Astrigmenta, fimbriæ, seu fasciolæ, cinctæ nundinis fano Stæ Etheldredæ celebratis: Ut recte monet Doc. T. Henshaw.*" T. WARTON.

- “ Bring hether the pincke and purple cullam-
bine,
“ With gelliflowres ;
“ Bring coronations, and sops in wine,
“ Worne of paramoures :
“ Strowe mee the gronde with daffadown-
dillies, 140
“ And cowslips, and kingcups, and loved lillies :
“ The pretie pawnce,
“ And the chevifaunce,
“ Shall match with the fayre flowre Delice.

Ver. 138. _____ *sops in wine,*

Worne of paramoures :] In allusion perhaps to the custom of the bride and bridegroom, and persons present at the marriage, drinking wine in the church immediately after the ceremony ; *cakes*, or *sops* as they were called, being put into the bowl ; from which circumstances the flower borrowed its name, as Mr. Steevens asserts in a note on this ancient fashion in Shakspeare's *Taming of the Shrew*, A. iii. S. ult.

_____ “ Quaff'd off the *muscadel*,

“ And threw the *sops* all in the sexton's face—”

And Dr. Farmer adduces from an old canzonet on a wedding, set to musick by Morley in 1606, the following illustration :

“ *Sops in wine*, spice-cakes are a dealing.”

I may add, that Drayton, in his *Polyolbion*, noticing the manner in which Isis is dressed for her marriage with Tame, confirms the expression relating to these flowers, *worne of paramours* or *lovers*. See his fifteenth Song, fol. edit. p. 241.

“ Thus hauing told you how the bridegroome Tame was drest,

“ He shew you how the bride, faire Isis, they *invest* :—

“ In anadems for whom they curiously dispose

“ The red, the dainty white, the goodly damask rose,—

“ Sweet-william, *sops in wine*, &c.”

E. K. says that this flower is much like a carnation. In *The Affectionate Shepheard*, 1594. Sign. B. iij. it is described “ the speckled flowre cald *Sops in wine*.” TODD.

- “ Now rife up, Elifa, decked as thou art 145
 “ In royall aray ;
 “ And now yee daintie damfells may depart
 “ Eche one her way.
 “ I feare, I have troubled your troupes too
 long ;
 “ Let Dame Elifa thanke you for her fong: 150
 “ And, if you come hether
 “ When damfines I gether,
 “ I will part them all you among.”

THE. And was thilk fame fong of Colins
 owne making ?

Ah ! foolish Boy ! that is with love yblent ;
 Great pittie is, hee bee in fuch taking, 156
 For naught caren that bene fo lewdly bent.

HOB. Sicker I holde him for a greater fon,
 That loves the thing hee cannot purchafe.
 But let us homeward, for night draweth on,
 And twinckling ftarres the daylight hence
 chafe. 161

Ver. 148. *Eche one her way.*] Hughes frangely reads
 “ each one *his* way ;” and the modern editions have faithfully
 followed him. He was perhaps misled by the folio of 1611,
 which spells *her* differently from the old quartos, viz. *hir*.

Ver. 153. ————— *all you among.*] TODD.
 The omif-
 fion of *you* firft occurs in the edition of 1586. TODD,

THENOTS EMBLEME.

O quam te memorem Virgo!

HOBBINOLLS EMBLEME.

O Dea certe!

GLOSSE.

Gars thee greet, causeth thee weep and complaine.

Forlorne, left and forsaken.

Attempred to the yeare, agreeable to the season of the yeere, that is Aprill, which moneth is most bent to showers and seasonable raine: to quench, that is, to delay the drought, caused through drinesse of March winds.

The lad, Colin Clout.

The lassè, Rosalinda.

Tressed locks, withered and curled.

Is he for a lad? a strange maner of speaking, f. what maner of lad is he?

To make, to rime and versifie. For in this word, *making*, our olde English Poets were wont to comprehend all the skill of Poetrie, according to the Greeke word *Poiein*, to make, whence commeth the name of Poets.

Colin thou kenst, knowest. Seemeth hereby that Colin pertaineth to some Southern noble man, and perhaps in Surrey or Kent, the rather because he so often nameth the Kentish downes, and before, *As lithe as lassè of Kent*.

The widowes, He calleth Rosalinde the widowes daughter of the glenne, that is, of a countrey Hamlet or borough, which I thinke is rather said to colour and conceale the person then simply spoken. For it is well knowne, even in spight of Colin and Hobbinoll, that she is a gentlewoman of no meane house, nor endued with any vulgar and common giftes, both of nature and maners: but such in deede, as neede neither Colin be ashamed to have her made knowne by his verses, nor Hobbinoll be greeved, that so she should be commended to immortalitie for her rare and singular vertues: Specially deserving it no lesse, then either Myrto the most excellent Poet Theocritus his darling, or Lauretta the divine Petrarches goddesse, or Himera the worthy poet Stefichorus his idol; upon whom he

is said so much to have doted, that, in regard of her excellencie, he scorned and wrote against the beautie of Helena. For which his presumptuous and unheedie hardinesse, he is sayd by vengeance of the gods, thereat being offended, to have lost both his eies.

Frenne, a stranger. The word I thinke was first poetically put, and afterward used in common custome of speech for forrene.

Dight, adorned.

Laye, a song, as Roundelayes and Virelayes.

In all this song is not to be respected, what the worthinesse of her Maiestie deserveth, nor what to the highnesse of a prince is agreeable, but what is most comely for the meannesse of a shepherds wit, or to conceive, or to utter. And therefore hee calleth her Elifa, as through rudenesse tripping in her name; and a shepherds daughter, it being very unfit, that a shepherds boy, brought up in the sheepfold, should know, or ever seem to have heard of, a Queenes royaltie.

Ye daintie, is, as it were, an Exordium *ad præparandos animos*.

Virgins, the nine Muses, daughters of Apollo and Memorie, whose abode the Poets feigne to be on Parnassus, a hill in Greece, for that in that countrey specially flourished the honour of all excellent studies.

Helicon, is both the name of a fountaine at the foote of Parnassus, and also of a mountain in Bæotia, out of the which floweth the famous spring Castalius, dedicate also to the Muses: of which spring it is saide, that, when Pegafus the winged horse of Perfeus (whereby is meant fame and flying renownme) stroke the ground with his hoofe, sodainly therout sprang a well of most cleare and pleasant water, which from thence was consecrate to the Muses and Ladies of learning.

Your silver song, seemeth to imitate the like in Hesiodus *argurion melos*.

Syrinx, is the name of a Nymph of Arcadie, whom when Pan beeing in love pursued, she, flying from him, of the Gods was turned into a reede. So that Pan catching at the reeds, in stead of the Damofell, and puffing hard, (for he was almost out of winde,) with his breath made the reedes to pipe, which he seeing, tooke of them, and, in remembrance of his lost love, made him a pipe thereof. But here by Pan and Syrinx is not to bee thought, that the shepherds simplie meant those poetical Gods: but rather supposing (as seemeth) her graces progenie to be divine and immortall (so as the painims were wont to iudge of all kings and princes, according to Homers saying,

“ Thumos de megas esti diotrepheos basileos,
 “ Time d’ek dios esti, philei de e metieta Zeu,)”

could devise no parents in his iudgement so worthy for her, as Pan the shepheards God, and his best beloved Syrinx. So that by Pan is here meant the most famous and victorious king, her highnesse father, late of worthie memorie king Henrie the eight. And by that name, oftentimes (as hereafter appeareth) bee noted kings and mightie potentates: And in some place Christ himselfe, who is the very Pan and God of shepheards.

Cremosin coronet, he deviseth her crowne to bee of the finest and most delicate flowers, in stead of pearles and precious stones wherewith princes diademes use to be adorned and embost.

Embellish, beautifie and fet out.

Phebe, the Moone, whom the poets feign to be sifter unto Phœbus, that is, the Sunne.

Medled, mingled.

Yfere, together. By the mingling of the Redde rose and the White, is meant the uniting of the two principall houses of Lancaster and Yorke: by whose long discord and deadly debate this realme many years was sore travailed, and almost cleane decaied. Till the famous Henry the seventh, of the line of Lancaster, taking to wife the most vertuous princeesse Elizabeth, daughter to the fourth Edward of the house of Yorke, begat the most royall Henrie the eight aforesaid, in whom was the first union of the White rose, and the Redde.

Calliope, one of the nine Muses: to whom they assigne the honour of all poeticall invention, and the first glorie of the Heroical verse. Other say, that she is the Goddesse of Rethoricke: but by Virgill it is manifest, that they mistake the thing. For there, in his Epigrams, that Art seemeth to be attributed to Polymnia, saying:

“ Signat cuncta manu, loquiturque Polymnia gestu.”

Which seemeth specially to be meant of Action, and Elocution, both special parts of Rethoricke: beside that her name, which (as some construe it) importeth great remembrance, containeth another part. But I holde rather with them, which call her Polymnia, or Polyhymnia, of her good singing.

Bay branches, be the signe of honour and victorie, and therefore of mightie conquerours worne in their triumphs, and eke of famous poets, as faith Petrarch in his Sonets.

“ Arbor vittoriosa triumphale,

“ Honor d’ Imperadori et di Poeti, &c.”

The Graces, be three sisters, the daughters of Iupiter, (whose names are Agalaia, Thalia, Euphrosyne: and Homer onely

addeth a fourth. *f. Pafithea*, otherwise called *Charites*, that is, thankes. Whom the poets fained to be goddeffes of all beautie and comelineffe, which therefore (as faith Theodontius) they make three, to weete, that men first ought to bee gracious and bountifull to other freely; then to receive benefits at other mens hands curteously; and thirdly, to requite them thankfully: which are three fundrie actions in liberalitie. And *Boccace* faith, that they bee painted naked (as they were indeed on the tombe of *C. Iulius Cæfar*) the one having her backe towards us, and her face fromward, as proceeding from us: the other two toward us: noting double thanke to be due to us for the benefit we have done.

Defly, finely and nimbly.

Soute, sweete.

Meriment, mirth.

Bevie, a bevie of ladies, is spoken figuratively for a companie or a troupe; the terme is taken of larkes. For they fay a bevie of larkes, even as a covey of partridges, or an eye of phefants.

Ladies of the lake, be *Nymphes*. For it was an old opinion among the auncient heathen, that of every spring and fountaine was a goddeffe the Soveraigne. Which opinion stuck in the minds of men not many years sithence, by meanes of certaine fine fablers, and loude lyers, such as were the authors of *King Arthure the great*, and such like, who tell many an unlawfull leasing of the *Ladies of the Lake*, that is, the *Nymphes*. For the word *Nymph* in Greece, signifieth *Well-water*, or otherwise, a *Spouse* or *Bride*.

Bedight, called or named.

Chloris, the name of a *Nymph*, and signifieth greenesse, of whom is said, that *Zephyrus* the Westerne wind being in love with her, and coveting her to wife, gave her for a dowrie the chiefdome and soveraintie of all flowres, and greene hearbs, growing on the earth.

Olixes bene, the *Olive* was wont to be the ensigne of peace and quietnes, either for that it cannot be planted and pruned, and so carefully looked to as it ought, but in time of peace: or else for that the olive tree, they say, will not growe neare the *Firre tree*, which is dedicate to *Mars* the God of battaile, and used most for *Speares*, and other instruments of warre. Whereuppon is finely fained, that, when *Neptune* and *Minerva* strove for the naming of the Citie of *Athens*, *Neptune* striking the ground with his *Mace*, caused a horse to come forth, that importeth war, but at *Minervaes* stroke sprung out an *Olive*, to note that it should be a nurse of learning, and such peaceable studies.

Bind your, spoken rudely, and according to shepherds simplicitie.

Bring, all these be names of flowers. *Sops in wine*, a flower in colour much like to a Carnation, but differing in smell and quantitie. *Flowre delice*, that which they use to missterme flowre deluce, being in Latine called *Flos deliciarum*.

A bellibone, or a bonnibel, homely spoken for a fair maid, or bonilaffe.

Forfwonck, and *forfwatt*, overlaboured and funneburnt.

I saw Phæbus, the funne. A sensible narration, and a present view of the thing mentioned, which they call *Paroufia*.

Cynthia, the Moone, so called of *Cynthus* a hill, where she was honoured.

Latonæes seede, was Apollo and Diana. Whom when as Niobe the Wife of Amphion scorned, in respect of the noble fruit of her wombe, namely her seaven sonnes, and so many daughters; Latona, being therewith displeas'd, commaunded her sonne Phæbus to slay all the sonnes, and Diana all the daughters: whereat the unfortunate Niobe being sore dismaied, and lamenting out of measure, was fained by the Poets to be turned into a stone, upon the Sepulchre of her children: for which cause the Shepherd saith, he will not compare her to them, for feare of misfortune.

Now rise, is the conclusion. For, having so decked her with prayes and comparisons, he returneth all the thanke of his labour to the excellencie of her Maiestie.

When damfins, A base reward of a clownish giver.

Yblent, *Y*, is a poeticall addition, *blent*, blinded.

EMBLEME.

This poesie is taken out of Virgil, and there of him used in the person of Aeneas to his mother Venus, appearing to him in likenes of one of Dianaes damofels; being there most divinely set forth. To which similitude of divinity Hobbinoll comparing the excellencie of Elifa, and being through the worthinesse of Colins song, as it were, overcome with the huge-nesse of his imagination, bursteth out in great admiration, (*O quam te memorem virgo!*) being otherwise unable, then by sudden silence, to expresse the worthinesse of his conceite. Whom Thenot answereth with another part of the like verse, as confirming by his grant and approvance, that Elifa is no whit inferiour to the Maiestie of her, of whom the poet so boldly pronounced, *O dea certe*.

MAY.

AEGLOGA QUINTA.

ARGUMENT.

IN this fifth Aeglogue, under the person of two Shepherds, Piers and Palinode, be represented two formes of Pastours or Ministers, or the Protestant and the Catholike; whose chiefe talke standeth in reasoning, whether the life of the one must be like the other; with whom having shewed, that it is daungerous to maintaine any felowship, or give too much credite to their colourable and fained good wil, he telleth him a tale of the Foxe, that, by such a counterpoint of craftinesse, deceyced and devoured the credulous Kidde.

PALINODE. PIERS.

PALINODE.

IS not thilke the mery moneth of May,
When love-lads masken in fresh aray?

ARG. *In this fifth Aeglogue, &c.]* From the circumstance of Sports used on holidays, a relic of Popery, the poet takes occasion to inveigh against the fraud and laziness of Romish Priests. Milton, in his *Lycidas*, has plainly imitated the manner of this Pastoral. T. WARTON.

As Milton imitated Spenser, Spenser appears to have imitated the sentiments and language of the *Plowmans Tale*, which has been entitled "A complaint against the pride and covetousness of the Clergy;" but of which we do not exactly know who was the author. See the notes on *April*, ver. 99. TODD.

Ver. 1. *Is not thilke &c.]* This is the original reading;

How falles it, then, wee no merrier beene,
 Ylike as others, girt in gawdy greene?
 Our bloncket liveries bene all to fadde 5
 For thilke fame feafon, when all is ycladde
 With pleaufauce; the ground with graffe, the
 woods
 With greene leaves, the bufhes with bloofming
 buds.
 Youngthes folke now flocken in every where,
 To gather May-buskets and fmelling brere; 10
 And home they haften the postes to dight,
 And all the kirk-pillours eare day-light,

and E. K. has accordingly given us an explanation of *thilke*; yet the folio of 1611 reads "Is not *this* &c." And the modern editions follow it. TODD.

Ver. 5. _____ all to *fad*,] So the old quartos read. And *All-to* is *completely* or *entirely*; an expreffion often occurring in our old writers; and not difcontinued, when Milton wrote his *Comus*; for he has the following phrafe, "*all-to* ruffled," ver. 380, which was converted by feveral modern editors into "*all too* ruffled," but judiciously re-admitted into the text, with an ample illustration of its ancient ufage, by Mr. Warton. The modern editors of Spenser, here adopting the fame fupposed emendation, have likewise printed "*all too* fad." TODD.

Ver. 6. _____ when all is ycladde
 With pleaufauce; the ground with graffe, &c.] Compare F. Q. i. iv. 38. "With *pleaufauce* of the breathing fields &c." TODD.

Ver. 9. *Youngthes*] See the note, Nov. ver. 20. TODD.

Ver. 10. _____ *May-buskets*] *Busket*, a diminutive, as E. K. obferves; of *busk*, a word familiar with Chaucer. See *Rom. R.* 54. edit. Urr.

"For there is nethir *buske* nor hay

"In *May*, that it n'ill shroudid bene,

"And it with newe levis wrene."

Again, *ibid.* 102.

"The founne of briddis for to here,

"That in the *buskis* fingin clere." T. WARTON.

With hawthorne buds, and sweete eglantine,
 And girlonds of rofes, and foppes in wine.
 Such merimake holy faints doth queme, 15
 But wee here fitten as drownde in dreme.

PIERS. For younkens, Palinode, fuch follies
 fitte,

But wee tway bene men of elder witte.

PAL. Sicker this morowe, no lenger agoe,
 I fawe a shole of fhepheardes outgoe 20
 With finging, and shouting, and iolly chere:
 Before them yode a luftie tabrere,
 That to the many a horn-pype playd,
 Whereto they dauncen eche one with his mayd.
 To fee thofe folks make fuch iovyfaunce, 25
 Made my heart after the pype to daunce:
 Tho to the greene wood they fpeeden hem all,
 To fetchen home May with their muficall;
 And home they bringen in a royall throne,
 Crowned as king; and his queene attone 30

Ver. 15. *Such merimake holy faints doth queme,*] That is, fuch fports *please* the faint to whom the church is dedicated. To *queme* is to *please*, as in Chaucer's *Prol. Rem. of Love*, ver. 69. edit. Urr.

" Thus he fayith her husband for to *queme*."

T. WARTON.

So *misqueme* is used for *displease*. See the Gloss. to Urry's edition of Chaucer. TODD.

Ver. 28. *To fetchen home May &c.*] See the old custom of going a *maying*, &c. minutely illustrated, as it is also here, in Brand's *Observations on Bourne's Popular Antiquities*, p. 255. edit. 1777. TODD.

Ver. 29. *And home they bringen &c.*] There is the elleipsis of *him* [May] after *bringen*. T. WARTON.

Well it is feene their sheepe bene not their owne,
 That letten them runne at randon alone: 46
 But they bene hyred for little pay
 Of other, that caren as little as they,
 What fallen the flocke, so they han the fleece,
 And get all the gayne, paying but a peece. 50
 I muse, what account both these will make;
 The one for the hire, which he doth take,
 And th^e other for leaving his Lordes taske,
 When great Pan account of shepheards shall
 aske.

PAL. Sicker, now I see thou speakest of
 spight, 55

All for thou lackest fomdele their delight.
 I (as I am) had rather be envied,
 All were it of my foe, then fonly pitied;

Ver. 46. _____ at randon] *Without direction.*
 See also F. Q. ii. iv. 7. This is the old word for *random*. Fr.
randon, the swiftness or force of a strong and violent stream;
 whence the phrase, says Cotgrave, *Aller à la grand RANDON*,
 to goe very fast, &c. The modern editions improperly read
random. See G. Douglas's translation of Virgil, *Æn.* 10.

_____ "as thocht men hard the soun

"Of crannis crowping fleing in the are,

"With spedye fard *in randoun* here and thare."

And in other places. So, in the metrical romance of *Roberte
 the Devyll*:

"Another knyght thought Robert to assaylle:

"So yode they together with greate *raundone*." TODD.

Ver. 53. _____ *his Lordes taske,*] So the
 edition of 1586 reads; *Lordes*, the Saxon genitive. Other
 editions read, *Lord's*. TODD.

Ver. 54. _____ shall *aske.*] The edition
 of 1586 reads "*should aske*;" which some follow. TODD.

And yet, if neede were, pitied would be,
 Rather then other should scorne at me; 60
 For pittied is mishap that nas remedie,
 But scorned bene deedes of fond foolerie.
 What shoulden shepheards other things tend,
 Then, sith their God his good does them fend,
 Reapen the fruite thereof, that is pleasure, 65
 The while they here liven at ease and leafure?
 For, when they bene dead, their good is
 ygoe,
 They sleepe in rest, well as other moe:
 Tho with them wends what they spent in cost,
 But what they left behinde them is lost. 70
 Good is no good, but if it be spend;
 God giveth good for none other end.

PIERS. Ah! Palinode, thou art a worldes
 child:

Who touches pitch, mought needs be defilde;
 But shepheards (as Algrind used to say) 75
 Mought not live ylike as men of the laye.
 With them it fits to care for their heire,
 Enaunter their heritage doe impaire:
 They must provide for meanes of maintenaunce,
 And to continue their wont countenaunce: 80

Ver. 75. ——— Algrind] *Archbishop GRINDAL.*
 See the Life of the Poet. TODD.

Ver. 77. *With them it fits]* *Sits* is *becomes*: And is frequently so used in our elder poetry. See Mr. Upton's note on the word, F. Q. i. i. 30. Hughes has here converted it into *sits*, which all other modern editions have followed. TODD.

But shepheard must walke another way,
 Sike worldly sovenance he must for-fay.
 The sonne of his doines why should he regard
 To leave enriched with that he hath spard?
 Should not thilke God, that gave him that
 goods, 85
 Eke cherish his child, if in his waies he stood?
 For if he mislive in leudness and lust,
 Little bootes all the wealth, and the trust,
 That his father left by inheritaunce;
 All will be soon wasted with misgovernaunce: 90
 But through this, and other their miscreaunce,
 They maken many a wrong chevifaunce,
 Heaping up waves of wealth and woe,
 The floods whereof shall them overflow.
 Sike mens follie I cannot compare 95
 Better then to the apes foolish care,
 That is so enamoured of her young one,
 (And yet, God wote, such cause had shee none,)
 That with her hard hold, and straight embracing,
 Shee stoppeth the breath of her youngling. 100

Ver. 83. ————— *why should he regard,*] So the folio of 1611 has corrected the passage. It was before, "why *he should* regard." TODD.

Ver. 91. ————— *miscreaunce,*] *Dispraise* or *unbelief*, says E. K.—It is the old French word *mescreance*, which Cotgrave interprets *miscreancie*, misbelief, &c. TODD.

Ver. 92. ————— *chevifaunce,*] *Bargain*, as in Chaucer, *Shipm. T.* 2837, edit. Urr. Of a merchant:

"That nedis must he make a *chevesaunce*."
 Again, *ibid.* 2889.

"For that I to him spake of *chevesaunce*." T. WARTON.

So oftentimes, when as good is meant,
Evil ensueth of wrong entent.

The time was once, and may again retorne,
(For ought may happen, that hath been be-
forne,) (dt)

When shepheards had none inheritaunce, 105

Ne of land nor fee in sufferaunce,

But what might arise of the bare sheepe,

(Were it more or lesse) which they did keepe.

Well ywis was it with shepheards thoe :

Nought having, nought feared they to forgoe ;

For Pan himselfe was their inheritaunce, 111

And little them served for their maintenaunce.

The shepheards God so well them guided,

That of nought they were unprovided ;

Butter enough, honny, milke, and whay, 115

And their flockes fleeces them to araye :

But tract of time, and long prosperitie,

(That nource of vice, this of insolencie,)

Lulled the shepheards in such securitie,

That, not content with loyall obeyfaunce, 120

Some gan to gape for greedie governaunce,

And match them selfe with mightie potentates,

Ver. 122. *And match them selfe &c.*] So the old quartos read. The folios, and modern editions, *themselves*. But Spenser, in this instance, might perhaps be thinking of Chaucer's practice, which is that of applying the pronoun or pronominal adjective *self* both to the plural as well as the singular number ; as "*hem SELF*" for *they SELF*, or, as we usually say, *themselves*. See Tyrwhitt's *Essay on the Language and Versif. of Chaucer*,

Lovers of lordship, and troublers of states:
 Tho gan shepheards swaines to looke aloft,
 And leave to live hard, and learne to ligge
 soft: 125

Tho, under colour of shepheards, somewhile
 There crept in wolves, full of fraud and guile,
 That often devoured their owne sheepe,
 And often the shepheards that did hem keep:
 This was the first fourse of shepheards forow, 130
 That now nill be quitt with baile nor borow.

PAL. Three thinges to beare bene very bur-
 denous,
 But the fourth to forbear is outragious:
 Wemen, that of loves longing once lust,
 Hardly forbearen, but have it they must: 135

ed, supr. p. 24. By degrees, says Mr. Tyrwhitt, a custom was introduced of annexing *self* to pronouns in the singular number only, and *selves* to those in the plural. TODD.

Ver. 123. *Lovers of lordship,*] *Sovereignty.* So the old quartos read. The folios and the modern editions, *Lordships.* TODD.

Ver. 131. _____ baile nor borow.] *Bail nor pledge.* The word *borrow* is often used in this sense by Chaucer. See *Troil. and Cress.* L. ii. 963. edit. Urr.

_____ "the laid her faith to borow."

Again, *Rom. R.* 7309.

"For, though ye borowes take of me,

"The sikerer shall ye nevir be

"For hostagis, &c."

And in other places. In the old Morality of *Every-Man*, the word is used as a verb in the sense of *redeem* or *release*. See Hawkins's *Orig. of the Drama*, vol. i. 58. Contrition is thus described:

"It is a gament of sorowe;

"Fro payne it wyll you borowe." TODD.

So when cholere is inflamed with rage,
 Wanting revenge, is hard to affwage:
 And who can counsell a thirftie soule,
 With patience to forbear the offred bowle?
 But of all burdens, that a man can beare, 140
 Most is, a fooles talke to beare and to heare.
 I weene the geaunt has not such a weight,
 That beares on his shoulderes the heavens
 height.
 Thou findest fault where nys to be found,
 And buildest strong warke upon a weake
 ground: 145
 Thou rayleft on right withouten reason,
 And blamest hem much for small encheafon.
 How shoulde shepherdes live, if not so?
 What? should they pynen in payne and woe?
 Nay, say I thereto, by my dear borrowe, 150
 If I may rest, I nill live in forrowe.
 Sorrowe ne neede be hastened on,
 For he will come, without calling, anone.
 While times enduren of tranquillitie,
 Ufen we freely our felicitie; 155

Ver. 147. _____ encheafon.] *Occasion.*
 So Chaucer, *Tr. and Cress.* l. i. 349.

“ And yet if she for other *encheafon*

“ Be wroth—” T. WARTON.

Ver. 148. *How shoulde &c.*] So the quartos read. The
 rest, “ *How woulde &c.*” TODD.

Ver. 150. *Nay, say I thereto, &c.*] This is the emendation
 made by the folio of 1611. The quartos read, “ *Nay sayd
 I &c.*” TODD.

For, when approchen the stormie stowres,
 We mought with our shoulders bear off the sharp
 showres ;

And, footh to fayne, nought seemeth like strife,
 That shepherds so witen eche others life,
 And layen her faults the worlds beforne, 160
 The while their foes done eache of hem scorne.
 Let none mislike of that may not be mended ;
 So conteck soone by concord mought be ended.

PIERS. Shepherd, I list no accordaunce
 make ;

With shepheard, that does the right way for-
 sake ;

And of the twaine, if choise were to me, 166
 Had lever my foe then my friend he be ;
 For what concord han light and darke sam ?

Ver. 159. _____ witen] *Blame*. This is the original reading ; but the folio of 1611 has converted it into *twiten*, which the modern editions have followed. *Wite* is from the Anglo-Sax. *pičan*, *culpare*, as the Glossaries to the edition of G. Douglas's Virgil in 1710, and of Urry's Chaucer, inform us. The verb occurs in F. Q. ii. xii. 16, and in other places of the same poem. The substantive *wite*, that is, *blame* or *punishment*, is used by Chaucer, *Chan. Yem. Tale*, 16421. edit. Tyrwhitt: "And but I do, let me have the *wite*." It is also used by G. Douglas, ed. *supr.* p. 9. ver. 40. TODD.

Ver. 160. *And layen her faultes &c.*] Such is the original reading ; *her* for *their*, according to Chaucer. See E. K.'s remark on this expression. See also the notes on *her*, F. Q. ii. x. 26. The folio of 1611 and modern editions reject the old word, and read *their*. TODD.

Ver. 163. _____ conteck] *Contest*. See the note on this word, F. Q. iii. i. 64. T. WARTON.

Ver. 168. *For what concord &c.*] See II. Cor. vi. 14.

TODD.

Or what peace has the lion with the lambe?
Such faitors, when theyr false hearts bene
hidde, 170

Will doe as did the Foxe by the Kidde.

PAL. Now, Piers, of fellowship, tell us that
faying;

For the lad can keep both our flockes from
ftraying.

PIERS. Thilke fame Kidde (as I can well
devise)

Was too very foolish and unwise; 175

For on a time, in fommer feason,
The Gate her dame, that had good reason,
Yode forth abroad unto the greene wood,
To brouze, or play, or what she thought good:
But, for she had a motherly care 180
Of her young sonne, and wit to beware,

Ver. 169. *Or what peace &c.*] The quarto of 1586 corruptly reads "Or what peace *was* &c." The folio of 1611 restored the original reading. TODD.

Ver. 177. *The Gate*] Northernly spoken, says E. K., to turn *o* into *a*. The original reading is *Gate*; and yet, notwithstanding E. K.'s remark, the folio of 1611 has printed it *Goat* and retained the observation which decides it to be *Gate*. The modern editions have followed the supposed emendation. But I follow the genuine text. *Gait* is the Scottish spelling of *goat*. See *Two Ancient Scottish Poems*, edited, with very valuable remarks, by John Callander, Esq; Edinb. 1782. p. 109. "*Gaits*, goats. Sax. *geit*, *gat*; Il. *geit*, capra; Goth. *gateins*, hædus.—Gibson.—This [*gaits*] is one of the many examples where the Scots have retained the orthography and pronunciation of the mother language, more exactly than the English." TODD.

She fet her youngling before her knee,
 That was both fresh and lovely to see,
 And full of favour as Kidde mought be.
 His vellet head began to shoote out, 185
 And his wreathed horns gan newly sprout;
 The bloffomes of lust to bud did beginne,
 And spring forth ranckly under his chinne.
 " My Sonne," (quoth she, and with that gan
 weepe;
 For carefull thoughtes in her heart did creepe;)
 " God bleffe thee, poore Orphane! as he
 mought me, 191
 And fend thee ioy of thy iollitie.
 Thy father," (that worde she spake with payne,
 For a sigh had nigh rent her heart in twaine,)
 " Thy father, had he lived this day, 195
 To see the braunche of his body displaye,
 How would he have ioyed at this sweete sight?
 But ah! false Fortune such ioy did him spight,
 And cut off his dayes with untimely woe,
 Betraying him into the traynes of his foe. 200
 Now I, a wailefull widowe behight,
 Of my olde age have this one delight,

Ver. 185. *His vellet head*] His *velvet* head. *Vellet* is the ancient orthography, from the Fr. *velou*, *velouette*. See *velouettes* in Chaucer, *Cant. T.* 10958. ed. Tyrwhitt, who refers to Du Cange in *V. Villosa*, *Velluetum*. TODD.

Ver. 186. *wreathed*] The quarto of 1586 has converted this word into *wretched*. The folio of 1611 has restored the original reading. TODD.

To see thee succede in thy fathers steade,
 And flourish in flowres of lustihead;
 For even so thy father his head upheld,
 And so his hauty hornes did he weld.”

Tho marking him with melting eyes,
 A thrilling throbbe from her heart did arise,
 And interrupted all her other speche
 With some olde sorowe that made a new breache;
 Seemed she saw in her younglings face
 The old lineaments of his fathers grace.
 At last her solem silence she broke,
 And gan his new-budded beard to stroke.
 “ Kiddie, (quoth she) thou kenst the great care
 I have of thy health and thy welfare,
 Which many wilde beastes ligger in waite
 For to entrap in thy tender state:
 But most the Foxe, maister of collusion;
 For he has vowed thy last confusion.
 Forthy, my Kiddie, be rulde by me,
 And never give trust to his trecheree;
 And, if he chaunce come when I am abroad,
 Sperre the yate fast, for fear of fraude;

Ver. 219. ——— *the Foxe,*] It is worth remarking, that several books were written in and preceding the time of Spenser, in which Rome is particularly called the *Fox*. Such were, “The Hunting of the Romish Foxe,” “Yet a Course at the Romyshe Foxe,” &c. &c. TODD.

Ver. 220. *For he has vowed*] This is the original reading, which the quarto of 1586 converted into “*was vowed,*” and which the folio of 1611 restored. TODD.

Ver. 224. *Sperre the yate fast,*] To *speer*, or *spar*, is to

Ne for all his worst, nor for his best, 225
Open the dore at his request."

So schooled the Gate her wanton sonne,
That aunswer'd his mother, All should be done.
Tho went the penfive damme out of dore,
And chaunst to stamble at the threshold flore ;
Her stombling steppe somewhat her amazed, 231
(For such, as signes of ill lucke, bene dispraised ;)
Yet forth she yode, thereat half agast ;
And Kiddie the dore sperred after her fast.
It was not long, after she was gone, 235
But the false Foxe came to the dore anone ;
Not as a foxe, for then he had be kend,
But all as a poore pedler he did wend,
Bearing a trusse of trifles at his backe,
As bells, and babes, and glaffes, in his packe :
A biggen he had got about his braine ; 241
For in his headpeace he felt a fore paine :
His hinder heele was wrapt in a clout,
For with great cold he had got the gout :

fasten, shut, &c. And *gate* is the northern word for *gate*. Compare E. Q. v. x. 37. So Chaucer, *Troil. and Cress.* l. v. 531. edit. Urr.

——— "he saw her *doris sperrid* all."

And Skelton, *Crowne of Lawrell*, Poems, edit. 1736. p. 54.

"Whan the stede is stölen *sparre* the stable *dur*."

So likewise in *Adagia Scotica* &c. "A man may *speir* the *gate* to Rome." Again: "Many man *speirs* the *gate* he kens full well." And, in the Yorkshire Glossary of 1697, "to *spear* the *deaur* is to shut the door." TODD.

Ver. 240. [As *belles*, and *babes*,] The folios and modern editions read "As bells, and *babies*, &c." TODD.

There at the dore he cast me downe his pack, 245
 And layd him downe, and groned, "Alack!
 alack!

Ah! dear Lord! and fweet Saint Charitee!
 That some good body would once pitie mee!"

Well heard Kiddie all this fore constraint,
 And lengd to know the cause of his complaint; 250
 Tho, creeping close behinde the wickets clinck,
 Privily he peeped out through a chinck,
 Yet not so privily but the Foxe him spyed;
 For deceitfull meaning is double-eyed.

"Ah! good young Maister" (then gan he
 crye) 255

"Jefus bleffe that sweete face I espye,
 And keep your corpse from the carefull stounds
 That in my carrion carcas abounds."

The Kidd, pittying his heavineffe,
 Asked the cause of his great distresse, 260
 And also who, and whence that he were.

Ver. 247. ————— *sweet Saint Charitie,*] The
 common oath of the Catholicks, says E. K.—This faint is often
 introduced in our old poetry. Thus, in the ancient Morality
 of *Every-Man*, Hawkins's Orig. of Eng. Drama, vol. i. p. 41.

"Shewe me, for *saint Charite*,

"Sholde I not come agayne shortly?"

Again, *ibid.* p. 48.

"Therefore I praye you, go thyder with me

"To helpe to make myn accounte, for *saint Charitye*."

So likewise in *Gammer Gurtons Needle*, *ib.* p. 214.

—"help me to my neele for Gods sake, and *saint
 Charitie*."

This faint is also Ophelia's adjuration in *Hamlet*:

"By Gis, and by *saint Charity*, &c." TODD.

Tho he, that had well ycond his lere,
 Thus medled his talke with many a teare :
 “ Sicke, ficke, alas ! and little lacke of dead,
 But I be relieved by your beastlyhead. 265
 I am a poore sheepe, albe my colour donne,
 For with long travaile I am brent in the sonne ;
 And if that, my grandfire me fayd, be true,
 Sicker, I am very fybbe to you ;
 So be your goodlihead do not disdaine 270
 The base kinred of so fimple swaine.
 Of mercy and favour then I you pray,
 With your ayde to forestall my nere decay.”

Tho out of his packe a glasse he tooke,
 Wherein while Kiddie unwares did looke, 275
 He was so enamored with the newell,
 That nought he deemed deare for the iewell :
 Tho opened he the dore, and in came
 The false Foxe, as he were starke lame :

Ver. 267. *For with long travaile &c.*] Hughes reads *longer*, and subsequent editions conform to the mistake. TODD.

Ver. 269. ———— fybbe] *Related.* Sax. *ryb.* So, in Chaucer's *Tale of Melibeus*, edit. Tyrwhitt. “ And though so be that youre kinrede be more stedefast and siker than the kin of your adversaries, yet natheles your kinrede is but a fer kinrede; they ben but litel *fibbe* to you, and the kin of youre enemies ben nigh *fibbe* to hem.” So likewise, in Skelton's *Elinour Ruming*, Poems, edit. 1736. p. 126.

“ She is a tonnishe gyb :

“ The devell and she be *fib.*”

See also F. Q. iii. iii. 26. TODD.

Ver. 270. ———— *goodlihead*] The quarto of 1586 has converted this word into *godlyhead*. The folio of 1611 restored the original reading. TODD.

His tayle he clapt betwixt his legs twayne, 280
 Left he should be descried by his trayne.

Being within, the Kidde made him good glee,
 All for the love of the glasse he did see.

After his chere, the pedler can chat,
 And tell many leafinges of this and that, 285

And how he could shew many a fine knack;

Tho shewed his ware and opened his packe,

All save a bell, which he left behinde

In the basket for the Kidde to finde;

Which when the Kidde stouped downe to catch,

He popt him in, and his basket did latch; 291

Ne stayed he once the dore to make fast,

But ranne away with him in all hast.

Home when the doubtfull damme had her
 hide,

She mought see the dore stand open wide; 295

All agast, lowdly she gan to call.

Her Kidde; but he nould aunswere at all:

Tho on the flore she saw the merchaundise

Of which her sonne had sette too deere a prise.

What help! her Kidde she knew well was gone: 300

She weeped, and wayled, and made great mone.

Such end had the Kidde, for he nould warned be

Of craft, coloured with simplicitie;

And such end, perdie, does all hem remayne,

That of such falsers friendship bene fayne. 305

Ver. 284. ————— can] The modern editions corruptly read *gan*. See F. Q. i. i. 8, i. iv. 46, &c. TODD.

PAL. Truly, Piers, thou art beside thy wit,
 Furthest fro the marke, weening it to hit.
 Now, I pray thee, let me thy tale borowe
 For our Sir John, to fay to-morowe
 At the kerke when it is holiday ; 310
 For well he meanes, but little can fay.
 But, and if foxes bene so craftie as fo,
 Much needeth all shepheards hem to know.

PIERS. Of their falshode more could I re-
 count,
 But now the bright funne gynneth to difmount ;

Ver. 309. ———— *Sir John,*] A Popish Priest, says E. K.—And so the Popish priest is described in *Yet a course at the Romysh foxe*, &c. 12mo. printed at Zurik in 1543. fol. 54. b. “The enchyridion of Eckius that impudent proctour of antichrist offendeth yow nothyng at all. Yet cōtayneth yt all doctryne of deuylyshnesse, as the popes auctoryte, &c. Euerye where ys thys boke sought and enquiryed for 1 cyte, markett, and feyer. Euerye *ser Johan* must haue yt that can rede, to make hym therwith a Christen curate, a good ghostlye father, and a catholyck member of holy church. Verye fewe *popyshe prestes* within my lordes dyocese are at thys same houre without yt, &c.” TODD.

Ver. 311. ———— *can say.*] As in Milton’s *Lycidas*, ver. 129.

“ Besides what the grim wolf with privy paws

“ Daily devours apace, and nothing *sed.*”

The verb *fay* was a technical term for the performance of divine service, as in *Albions England*, B. ix. Ch. 53. p. 238. edit. 1602. He is speaking of ignorant enthusiasts intruding into the churches, and, in contempt of order, praying after their own way :

“ Each sot impugning order *saith*, and doth his fantasie ;

“ Our booke of Common Prayer, though most found diuinitie,

“ They will not reade ; nor can they preach, yet vp the pulpit towre,

“ There making tedious preachments &c.” T. WARTON.

And, for the deawie night now doth nye,
I hold it best for us home to hye. 317

Ver. 316. ————— now doth nye,] That is, now doth *advance*. The word *nye* is a verb, and is so used in *March*, ver. 4.

“ The ioyous time now *nigheth* fast.”

Yet the folio of 1611 has altered the original reading, and gives “ now *draw'th* nie.” The subsequent editions have all admitted the error into the text. TODD.

PALINODES EMBLEME.

Pas men apistos apistei.

PIERS HIS EMBLEME.

Tis d'ara piftis apisto;

GLOSSE.

Thilke, this same moneth. It is applied to the season of the moneth, when all men delight themselves with pleasure of fields, and gardens, and garments.

Bloncket liveries, gray coats.

Yclad, arrayed, *Y*, redoundeth, as before.

In every where, a strange, yet proper kind of speaking.

Buskets, a diminutive, i. little bushes of hawthorne.

Kirke, Church.

Queme, please.

A shole, a multitude, taken of fish, whereof some going in great companies, are said to swim in a shole.

Yode, went.

Iouiffaunce, Ioy.

Swinck, labour.

Inly, entirely.

Faitours, vagabonds.

Great Pan, is Christ, the very God of all shepherds, which calleth himselfe the great and good shepherd. The name is most rightly (methinkes) applied to him; for Pan signifieth all,

or omnipotent, which is only the Lord Iesus. And by that name (as I remember) he is called of Eusebius, in his fifth booke *De Preparat. Evange.* who thereof telleth a proper storie to that purpose. Which storie is first recorded of Plutarch, in his Booke of the ceasing of miracles: and of Lavatere translated, in his booke of walking spirits. Who sayth, that about the same time that our Lorde suffered his most bitter passion, for the redemption of man, certaine persons sayling from Italie to Cyprus, and passing by certaine isles called Paxæ, heard a voyce calling aloud Thamus, Thamus, (now Thamus was the name of an Aegyptian, which was Pylote of the ship,) who, giving eare to the crie, was bidden, when he came to Palodes, to tell that the great Pan was dead: which hee doubting to doe, yet for that when hee came to Palodes, there suddenly was such a calme of winde, that the ship stode still in the sea unmooved, he was forced to crie aloude, that Pan was dead: wherewithall there was heard such piteous outcries, and dreadfull shrieking, as hath not beene the like. By which Pan, though of some bee understoode the great Sathanas, whose kingdome was at that time by Christ conquered, the gates of hell broken up, and death by death delivered to eternall death, (for at that time, as hee sayth, all Oracles surceased, and enchanted spirites, that were wont to delude the people thenceforth held their peace:) and also at the demaund of the Emperor Tiberius, who that Pan should be, answer was made him by the wisest and best learned, that it was the sonne of Mercurie and Penelope: yet I thinke it more properly meant of the death of Christ, the only and verie Pan, then suffering for his flocke.

I as I am, seemeth to imitate the common proverbe, *Malim invidere mihi omnes, quàm miserescere.*

Nas, is a syncope, for *nehas*, or *has not*: as *nould* for *would not*.

Tho with them, doth imitate the Epitaph of the ryotous king Sardanapalus, which he caused to be written on his tombe in Greeke: which verses be thus translated by Tullie.

“ Hæc habui quæ edi, quæque exaturata libido

“ Hæc hæc, at illa manent multa ac præclara relicta.”

Which may thus be turned into English.

“ All that I eat did I ioy, and all that I greedily gorged:

“ As for those many goodly matters left I for others.

Much like the Epitaph of a good old Earle of Devonshire, which though much more wisedome bewrayeth then Sardanapalus, yet hath a smacke of his sensuall delights and beastlineffe: the rimes be these:

“ Ho, ho, who lies here ?

“ I the good Earle of Devonshire,

“ And Mauld my wife that was full deare :

“ We lived togethir lv. yeare.

“ That we spent, we had :

“ That we gave, we have :

“ That we left, we lost.”

Algrind, the name of a shepheard.

Men of the lay, Laymen.

Enaunter, least that.

Sovenance, remembrance.

Misceance, dispraise, or misbeleefe.

Chevisaunce, sometime of Chaucer used for gaine : sometime of other for spoile, or bootie, or enterpryse, and sometime for chiefedome.

Pan himselfe, God, according as is said in Deuteronomie, that, in division of the land of Canaan to the tribe of Levi, no portion of heritage should be allotted, for God himselfe was their inheritance.

Some gan, meant of the pope, and his antechristian prelates, which usurpe a tyrannicall dominion in the Church, and with Peters counterfeit keyes open a wide gate to all wickednesse and insolent government. Nought here spoken, as of purpose to denie fatherly rule and governance (as some maliciously of late have done, to the great unrest and hindrance of the Church,) but to display the pride and disorder of such, as, in stead of feeding their sheep, in deed feed of their sheepe.

Sourse, wellspring and originall.

Borrow, pledge or suretie.

The Geaunt, is the great Atlas, whom the poets feigne to be a huge Giant, that beareth heaven on his shoulders : being in deed a marvellous high mountain in Mauritania, that now is Barbarie, which to mans seeming pearceth the cloudes, and seemeth to touch the heavens. Other thinke, and they not amisse, that this fable was meant of one Atlas king of the same country, who (as the Greekes say) did first finde out the hidden courses of the starres, by an excellent imagination ; wherefore the poets feigned, that hee sustained the firmament on his shoulders : Many other coniectures needlesse be tolde hereof.

Warke, worke.

Encheason, cause, occasion.

Dear borow, that is our Saviour, the common pledge of all mens debts to death.

Wyten, blame.

Nought seemeth, is unseemly.

Conteck, strife, contention.

Her, their, as useth Chaucer.

Han, for have.

Sam, together.

This tale is much like to that in Aesops fables, but the catastrophe and ende is farre different. By the Kidde may bee understoode the simple sort of the faithfull and true Christians. By his damme Christ, that hath already with carefull watchwords (as here doth the Gote) warned her little ones, to beware of such doubling deceit. By the Fox, the false and faithlesse Papiſts, to whom is no credit to be given, nor fellowship to be used.

The Gate, the Gote: Northrenly spoken, to turne O into A.

Yode, went: aforesaid.

Shee set, a figure called *Fictio*, which useth to attribute reasonable actions and speeches to unreasonable creatures.

The blossomes of lust, be the yong and mossie haire, which then beginne to sprout and shoote forth, when lustfull heat beginneth to kindle.

And with, a very poetical pathos.

Orphane, a yongling or pupill, that needeth a tutor or governour.

That word, a patheticall parenthesis, to encrease a carefull hyperbaton.

The braunch, of the fathers bodie, is the childe.

For even so, alluded to the saying of Andromache to Asanius in Virgil.

“*Sic oculos, sic ille manus, sic ora ferebat.*”

A thrilling throb, a pearcing sigh.

Liggen, lie.

Maister of collusion, s. coloured guile, because the Foxe, of all beasts, is most wilie and craftie.

Sparre the yate, shut the doore.

For such, the Gotes stumbling is here noted as an evil signe. The like to be marked in all histories: and that not the least of the Lorde Hastings in King Richard the third his daies. For, beside his dangerous dreame (which was a shrewd prophesie of his mishap that folowed) it is said, that in the morning riding toward the tower of London, there to sit upon matters of counsell, his horse stumbled twise or thrise by the way: which of some, that riding with him in his company were privy to his neare destinie, was secretly marked, and afterward noted for memorie of his great mishap that ensued. For being then as merrie as man might be, and least doubting any mortal danger, he was, within two houres after, of the tyrant put to a shamfull death.

As belles, by such trifles are noted, the reliques and rags of popish superstition, which put no small religion in belles, and babies, s. Idoles, and glasses, s. Paxes, and such like trumperies.

Great cold, for they boast much of their outward patience, and voluntary sufferance, as a worke of merit and holy humbleness.

Sweet S. Charitie, the Catholiques common othe, and onely speach, to have charitie alwayes in their mouth, and sometime in their outward actions, but never inwardly in faith and godly zeale.

Clincke, a keyhole: whose diminutive is clicket, used of Chaucer for a key.

Stounds, fittes: afore said.

His lere, his lesson.

Medled, mingled.

Beastlikehead, a greeting to the person of a beast.

Sibbe, a kinne.

Newell, a newe thing.

To forestall, to prevent.

Glee, cheare: afore said.

Deare a price, his life which he lost for those toyes.

Such end, is an Epiphonema, or rather the moral of the whole tale, whose purpose is to warn the Protestant to beware, how he giveth credit to the unfaithfull Catholique: wherof we have dayly proofes sufficient, but one most famous of all practised of late yeares by Charles the ninth.

Faine, glad or desirous.

Our fir Iohn, a Popish priest. A saying fit for the grossness of a shepherd, but spoken to taunte unlearned priests.

Dismount, descend or set.

Nyc, draweth neere.

EMBLEME.

Both these Emblemes make one whole Hexametre. The first spoken of Palinode, as in reproach of them that be distrustfull, is a peece of Theognis verse, intending, that who doth most mistrust is most false. For such experience in falsehood breedeth mistrust in the minde, thinking no lesse guile to lurke in others then in himselfe. But Piers thereto strongly replieth with an other peece of the same verse, saying, as in his former fable, what faith: then is there in the faithlesse? For if faith be the ground of Religion, which faith they daily false, what hold is there of their religion? And this is all that they say.

IUNE.

AEGLOGA SEXTA.

ARGUMENT.

THIS Aeglogue is wholly vowed to the complayning of Colins ill successe in his love. For being (as is aforesaid) enamored of a country lassè Rosalind, and having (as seemeth) found place in her heart, hee lamenteth to his deare friend Hobbinoll, that he is now forsaken unfaithfully, and in his steade Menalcas another shepheard received disloyally. And this is the whole Argument of this Aeglogue.

HOBBINOLL. COLIN CLOUT.

HOBBINOLL.

LO! Colin, here the place whose plefaunt fyte
From other shades hath weand my wandring
minde,

Tell mee, what wants mee here to worke delyte?
The simple ayre, the gentle warbling winde,
So calme, so coole, as no where else I finde; 5
The graffie grounde with daintie dayfies dight,

ARG. *This Aeglogue &c.*] This is one of the most poetical and elegant of the Pastorals. T. WARTON.

Ver. 1. _____ fyte] *Situation.* The edition of 1586 improperly reads *fight*, which succeeding editions have also adopted. TODD.

The bramble bush, where byrdes of every kinde
To the waters fall their tunes attemper right.

COL. O happie Hobbinoll, I bleffe thy state,
That Paradise hast founde which Adam lost :
Here wander may thy flocke early or late, 11
Withouten dread of wolves to bene ytoft ;
Thy lovely layes here maist thou freely bofte :
But I, unhappie Man ! whom cruell Fate
And angrie gods pursue from coste to coste, 15
Can no where finde to shroude my lucklesse pate.

Ver. 8. *To the waters fall &c.*] So the shepherd's boy
"tuned his lay *unto the waters fall*," April v. 36. Browne,
who often imitates Spenser with great elegance, thus relates
the argument of Song iii. B. i. *Brit. Poet.* ed. 1616.

"The shepherds swain here singing on

"Tels of the cure of Doridon ;

"And then *unto the waters falls*

"Chaunteth the rusticke pastorals." TODD.

Ibid. ——— attemper] *Attemper*, or *temper*, in
this sense is disused at present ; though both seem commodious
words for poetry. Thus Milton, in *Lycidas* :

"Mean while the rural ditties were not mute,

"*Temper'd* to th' oaten flute."

And Fletcher, *Purp. Iff.* C. ix. st. 3.

"Hear'ft how the larks give welcome to the day,

"*Tempring* their sweetest notes unto thy lay."

T. WARTON.

Temper is used in this sense by the Italian writers. See the
notes on Milton's *Par. L.* B. vii. 598, and on *Lycidas*, ver. 33,
edit. 1801. TODD.

Ver. 9. *O happie Hobbinoll, &c.*] This stanza is much in
the stile of the first speech of Melibæus to Tityrus, in Virgil's
first Eclogue. T. WARTON.

Ver. 16. ——— *shroude*] The word is misprinted, in
most of the old editions, *shouder*. TODD.

Ibid. ——— pate.] *Pate* was not a
ludicrous or illiberal word formerly. It occurs in our transla-
tion of the Psalms : "His wickedness shall fall on his own
pate," Pf. vii. 17. T. WARTON.

HOB. Then, if by mee thou list advised bee,
 Forfake the foyle that so doth thee bewitch ;
 Leave mee those hilles where harbrough nis
 to see,

Nor holy-bush, nor brere, nor winding ditch ; 20
 And to the dales resort, where shepheards ritch,
 And fruitfull flocks, bene every where to see :
 Here no night-ravens lodge, more black then
 pitch,

Nor elvish ghosts, nor gastly owles doe flee ;

But friendly Faeries, met with many Graces, 25
 And lightfoote Nymphes, can chace the lin-
 gling Night

With heydeguyes, and trimly trodden traces,
 Whilst Syfters Nyne, which dwell on Parnasse
 hight,

Ver. 19. ————— *harbrough*] This word *harbrough*, or *herbrough*, is mentioned in the Glossary to Urry's Chaucer as signifying an *inn*, a *lodging*. The sense therefore is, Where you can see no habitation, no holly-bush, &c. TODD.

Ibid. ————— *nis*] *Ne is*, that is, *is not*. See the note on *nill*, F. Q. i. iii. 43. *Nis* is thus used by Chaucer ; as is *nart* for *ne art*, i. e. *art not* ; and *nad* for *ne had*. See Gloss. Urr. Chaucer. TODD.

Ver. 20. ————— *nor winding ditch* ;] *Ditch* is an emendation made by Hughes ; and the context proyes it to be right. It was before, in all the editions, " *nor winding witch*." TODD.

Ver. 27. *With heydeguyes, and trimly trodden traces*,] *Heydeguyes* are defined by E. K. a *country-daunce* or *round*. In Dr. Johnson's Dictionary, I find the word improperly printed *heydegives*. For see also Drayton, (as well as Spenser,) *Polyolb.* edit. 1621. p. 75.

Doe make them musick for their more delight;
 And Pan himfelfe to kisse their cristall faces 30
 Will pype and daunce, when Phœbe shineth
 bright:
 Such pierlesse pleasures have wee in these places.

COL. And I, whylst youth, and course of
 carelesse yeeres,
 Did let mee walke withouten lincks of love,
 In such delights did ioy amongst my peeres ; 35
 But ryper age such pleasures doth reprove:
 My fansie eke from former follies moove
 To stayd steps ; for time in passing weares,
 (As garments doen, which wexen olde above,)
 And draweth newe delights with hoarie hairés.

Tho couth I sing of love, and tune my pype 41
 Unto my plaintive pleas in verses made ;
 Tho would I seeke for queene-apples unrype ;

“ And whilst the nimble Cambrian Rills
 “ Dance *Hy-day-gies* amongst the Hills,
 “ The Muse them to Carmarden brings.”

Trace is also a technical term in dancing. Thus, in Hawes's
Historie of Graunde Amoure, &c. 1554. Sign. H. iij. b.

“ And dame Musike commaunded curteously
 “ La Bell Pucell with me then to daunce ;
 “ Whom that I toke, with all my pleasaunce,
 “ By her swete hande, beginnyng the *trace*,
 “ And long did daunce, &c.” TODD.

Ver. 29. ———— *their more delight* :] Their *greater*
 delight. *More* is often thus used by our old writers. See the
 note on F. Q. vi. vi. 12. Hughes and other modern editions in-
 accurately read “ their *mere* delight.” TODD.

To give my Rosalind, and in fommer shade
 Dight gaudie girlonds was my common trade,
 To crowne her golden locks; but yeeres more
 rype, 46
 And losse of her, whose love as lyfe I wayde,
 Those weary wanton toyes away did wype.

HOB. Colin, to heare thy rymes and roun-
 delayes,
 Which thou wert wont on wastefull hilles to
 sing, 50
 I more delight then larke in fommer dayes,
 Whose eccho made the neighbour groves to ring,
 And taught the byrdes, which in the lower spring
 Did shroude in shady leaves from sunny rayes,
 Frame to thy songe their cheerefull cheriping,
 Or holde their peace, for shame of thy sweete
 layes. 56

I sawe Calliope with Muses moe,
 Soone as thy oaten pype began to founde,
 Their yvory lutes and tamburins forgoe,
 And from the fountaine, where they sat around,

Ver. 59. ———— *tamburins*] Span. *tamborino*. But E. K. says that some suppose this instrument to be the *clarion*. Dr. Johnson says it is a *tabor* or *little drum*. What we now call the *tambourin*, is very different from the *tabor*; as it is played on with the hand or fingers, not with a stick; and is what we daily see in London in the hands of those itinerant musicians, male and female, who accompany the performers on

Renne after hastely thy silver found ; 61
 But, when they came where thou thy skill didst
 showe,
 They drewe abacke, as halfe with shame con-
 found
 Shepheard to see, them in their arte outgoe.

hand-organs. Perhaps the jingling additions to this species of drum were not unknown in B. Jonson's time ; for thus he describes them in his Pastoral, *The Sad Shepherd*, A. i. S. iii.

————— " I will study,
 " Though all the bells, pipes, tabours, TIMBURINES
 ring,

" That you can plant about me—"

He introduces the instrument again in the next Scene :

————— " to awake
 " The nimble horn-pipe and the *timburine*,
 " And mix our songs and dances in the wood."

In Drayton's Pastorals, it is called the *taburin*. The *tabourin* is certainly often used for a *drum* in our old romances. But Drayton, I conceive, means, after his master Spenser, the pastoral instrument, the *tambourin* : See his *Shepheards Garland*, 1593. Eclog. 4. p. 25.

" Our mirth is now depriv'd of all her glory,
 " Our *taburins* in dolefull dumps are drown'd :
 " Our viols &c." TODD.

Ver. 61. ————— *silver found* ;] This is a frequent expression in our old writers. Thus, in B. Young's translation of Boccace's *Amorous Fiametta*, 4to. bl. l. 1587. fol. 56. a. " Giuing a willing eare to the skilfull musicke, and the *silver foundes* of those instruments, &c." So, in Sir J. Davis's *Orchestra*, 12mo. edit. 1596. ft. 107.

" And, when your ivory fingers touch the strings
 " Of any *silver sounding* instrument,
 " Love makes them daunce &c."

And in Richard Edwards's SONG, cited by Shakspeare in *Romeo and Juliet* and printed in *The Paradise of Daintie Devices* ; " There Musick with her *silver found* &c." Spenser is fond of this phrase. See F. Q. ii. iii. 24, and *August* ver. 181. &c. TODD.

COL. Of Muses, Hobbinoll, I conne no
skill, 65

For they bene daughters of the highest Iove,
And holden scorne of homely shepheards quill;
For sith I heard that Pan with Phœbus strove,
Which him to much rebuke and daunger drove,
I never list presume to Parnassè hill, 70
But, pyping low in shade of lowly grove,
I play to please myselfe, all be it ill.

Nought weigh I, who my song doth praise or
blame,

Ne strive to winne renowne, or passe the rest:
With shepheard fittes not followe flying Fame, 75
But feede his flocke in fieldes where falls hem
best.

I wote my rymes bene rough, and rudely drest;
The fitter they my carefull case to frame:
Enough is mee to paint out my unrest,
And poure my piteous plaintes out in the fame.

The god of shepheards, Tityrus, is dead, 81
Who taught mee homely, as I can, to make:

Ver. 75. ——— *fittes*] This is the true reading. See the note on F. Q. i. i. 30. The edition of 1586 and subsequent editions read *fits*. TODD.

Ver. 82. ——— *to make*:] *Make* is manifestly used in the sense of *versify*; and for this we have moreover the testimony of E. K. Again, in *Colin Clouts come home again*:

“ Besides her peerlesse skill in *making* well, &c.”
That is, queen Elizabeth, whom in another part of the poem he calls a “ peerlesse *poetesse*.” See also *April*, ver. 19. Put-

But, if on mee some little drops would flowe
 Of that the spring was in his learned hedde,
 I soone would learne these woods to waile my
 woe, 95
 And teache the trees their trickling teares to
 shedde.

Then should my plaintes, cause of discourtesee,
 As messengers of this my plainfull plight,
 Flye to my love where ever that shee bee,
 And pierce her heart with poynt of worthy
 wight, 100
 As shee deserves, that wrought so deadly spight.
 And thou, Menalcas! that by trecheree
 Didst underfonge my lasse to wexe so light,
 Shouldst well be knowne for such thy villanee.

Ver. 98. ——— of this *my plainfull plight,*] In the old editions *this* is here wanting, and was supplied by Hughes: but Hughes and the modern editions have followed the mistaken reading in the first folio of "*painful plight:*" for Spenser's own word is *plainfull*. TODD.

Ver. 103. ——— underfonge] *Underfonge* means to *take*, to *undertake*, to *manage*, to *tamper with*. Chaucer uses the word, *Rom. R.* 5709.

" He UNDERFONGITH a grete pain
 " That undertakith to drinke up Seine."

And in *Gower's Ballade to K. Hen. IV.* 264.

" The hed above hem hath nat *undirfongen*
 " To fet pece, &c."

It occurs in the Old Form of Matrimony, printed by Henry Popwell in 1502. " I N *underfinge* thee N for my weddyd wyf." We find the word again in *November*, ver. 22.

T. WARTON.

The word is Saxon, *unberrenzan vel fon*. See Lye's *Sax. Dict.* edit. Manning, in which it is rendered *capere, captare*,

But since I am not as I wishe I were, 105
 Yee gentle Shepherds! which your flocks doe
 feede,
 Whether on hylles, or dales, or other where,
 Beare witnesse all of this so wicked deede;
 And tell the lasse, whose flowre is woxe a weede,
 And faultlesse faith is turn'd to faithlesse fere,
 That shee the truest shepherds heart made
 bleede 111
 That lyves on earth, and loved her most dere.

HOB. O! carefull Colin, I lament thy case;
 Thy teares would make the hardest flint to
 flowe!
 Ah! faithles Rofalind, and voyde of grace, 115
 That art the roote of all this ruthfull woe!
 But now is time, I gesse, homeward to goe:
 Then rise, yee blessed Flocks! and home apace,
 Left night with stealing steppes do you foresloe,
 And wett your tender lambs that by you
 trace. 120

sumere, accipere, recipere, suscipere, &c. In the Saxon reading of *Genesis* xxiv. 67, where Isaac marries Rebecca, the word *undepren̄g* expresses what our translation renders, "Isaac took Rebecca, and she became his wife:" which passage illustrates the adoption of this word in the Old Form of Matrimony.

TODD.

Ver. 119. ———— *with stealing steppes*] This is a very poetical as well as just expression. So, in the old ballad attributed to Lord Vaux, preserved among Lord Surrey's poems, and reprinted in Percy's *Reliques of Anc. Poetry*, entitled *The Aged Lover renounceth Love*:

“ For Age with *STELING steps*
 “ Hath clawde me with his crowch.”

So in the old poem, entitled *Charles and Julia, two Brittaines*, *Loouers*, bl. 1. 12mo. Sign. G. i. the motion of a ship is well described in the same words :

“ Approching neerer to the lande,
 “ each one his tackling plyes ;
 “ They stryke down sayles ; the bark rode on
 “ with *stealing steppes* likewise.” TODD.

COLINS EMBLEME.

Gia speme spenta.

GLOSSE.

Syte, situation and place.

Paradise, A Paradise in Greeke, signifieth a Garden of pleasure, or place of delights. So hee compared the foyle, wherein Hobbinoll made abode, to that earthly Paradise, in Scripture called Eden, wherein Adam in his first creation was placed ; which of the most learned is thought to be in Mesopotamia, the most fertile pleasant countrey in the world (as may appear by Diodorus Syculus description of it, in the historie of Alexanders conquest thereof,) lying betweene the two famous Rivers (which are said in Scripture to flow out of Paradise) Tygris and Euphrates, whereof it is so denominate.

Forfake the foyle. This is no Poeticall fiction, but unfeynedly spoken of the Poet selfe, who for speciall occasion of private affaires (as I have beene partly of himselfe informed) and for his more preferment, remooved out of the North partes, [and] came into the South, as Hobbinoll indeed advised him privately.

Those hilles, that is in the North countrey, where he dwelt.

Nis, is not.

The dales. The South parts, where he now abideth, which though they be full of hilles and woods (for Kent is very hilly and woody, and therefore so called, for *Kantsh* in the Saxons toong signifieth woody,) yet in respect of the North parts they be called dales. For indeed the North is counted the higher countrey.

Night Ravens, &c. By such hatefull byrdes, hee meaneth all misfortunes (whereof they be tokens) flying every where.

Friendly Faeries. The opinion of Faeries and Elfes is very olde, and yet sticketh very religiously in the mindes of some. But to roote that rancke opinion of Elfes out of mens harts, the truth is, that there be no such thing, nor yet the shadowes of the things, but onely by a fort of balde Fryers and knavish shavelings so faigned, which as in other things, so in that, sought to nousel the common people in ignorance, leaft, being once acquainted with the truth of things, they would in time smell out the untruth of their packed pelfe and Masse-peny religion. But the foothe is, that when all Italy was distract into the Factions of the Guelfes and the Gibelyns, being two famous houses in Florence, the name began through their great mischiefes and many outrages, to be so odious or rather dreadfull in the peoples eares, that, if their children at any time were froward and wanton, they would say to them that the Guelfe or the Gibelyne came. Which words now from them (as many things else) be come into our usage, and, for Guelfes and Gibelynes, we say Elfes and Goblins. No otherwise then the Frenchmen used to say of that valiant captaine, the verie scourge of Fraunce, the Lorde Thalbot, afterward Earle of Shrewsbury, whose noblenesse bred such a terror in the harts of the French, that oft times even great armies were defaicted and put to flight at the onely hearing of his name. In so much that the French women, to affray their children, would tell them that the Talbot commeth.

Many Graces, though there be indeed but three Graces or Charites (as afore is said) or at the utmost but foure, yet, in respect of many gifts of bountie, there may be said more. And so Musæus saith, that in Heroes either eye there sat a hundred Graces. And, by that authoritie, this same Poet in his Pageants saith "An hundred Graces on her eyelid sat," &c.

Heydeguiers, A countrey daunce or round. The conceipt is, that the Graces and Nymphs do daunce unto the Muses and Pan his musicke all night by Moonelight. To signifie the pleasantnesse of the soyle.

Peeres. Equals and fellow shepheards.

Queene-apples unripe, imitating Virgils verse.

"Ipse ego cana legam tenera lanugine mala."

Neighbour groves, a strange phraze in English, but word for word expressing the Latin *vicina nemora*.

Spring, not of water, but of yong trees springing.

Calliope, aforesaid. This staffe is full of very poetical invention.

Tamburines, an old kind of instrument, which of some is supposed to be the Clarion.

Pan with Phæbus: the tale is well knowne, how that Pan and Apollo, striving for excellencie in musicke, chose Midas for their iudge. Who, being corrupted with partiall affection, gave the victory to Pan undeserved: for which Phæbus set a paire of Asses eares upon his head, &c.

Tityrus: That by Tityrus is meant Chaucer, hath bene already sufficiently sayd, and by this more plaine appeareth, that he saith, he told mery tales. Such as be his Canterbury tales, whom he calleth the God of the Poets for his excellencie, so as Tully calleth Lentulus, *Deum vitæ suæ*, i. the God of his life.

To make, to versifie.

O why, A pretty Epanorthosis or correction.

Discurtesie: hee meaneth the falseness of his lover Rosalinde, who forsaking him had chosen another.

Point of worthie wite, the pricke of deserved blame.

Menalcas, the name of a shepheard in Virgil: but heere is meant a person unknowne and secret, against whom he often bitterly inveiyeth.

Underfong, undermine and deceive by false suggestion.

EMBLEME.

You remember, that, [in] the first Aeglogne Colins Poesie was *Anchora speme*: for that as then there was hope of favour to be found in time. But now being cleane forlorne and reiected of her, as whose hope, that was, is cleane extinguished and turned into despaire, he renounceth all comfort and hope of goodnesse to come; which is all the meaning of this Embleme.

IULY.

AEGLOGA SEPTIMA.

ARGUMENT.

THIS Aeglogue is made in the honour and commendation of good shepherds, and to the shame and dispraise of proud and ambitious Pastours: Such as Morrell is here imagined to be.

THOMALIN. MORRELL.

THOMALIN.

IS not thilke same a goteheard prowde,
That fittes on yonder bancke,
Whose straying heard them selfe doth shrowde
Emong the bushes rancke?
MOR. What, ho, thou iolly shepherdes swaine,
Come up the hill to me; 6

ARG. *This Aeglogue &c.]* This Pastoral resembles in some respects *The Plowman's Tale*. There is an absurdity, as Mr. Warton observes, in the shepherds being so skilled in profane and ecclesiastical history. TODD.

ARG. *Such as Morrell is here imagined to be.]* Elmer, or Aylmer, bishop of London, is supposed to be the person here described under the anagrammatick name of *Morrell*, as I have shewn in the *Life of the Poet*; although indeed *Morell*, as Mr. Warton also remarks, is a person introduced in the *Prologue to the Remedie of Love*, Urry's Chaucer, p. 526.

“ O suffre yet olde *Morell* for to plaie.” TODD.

Better is then the lowly plaine,
 Als for thy flocke and thee.
 THOM. Ah! God shield, Man, that I should
 clime,
 And learne to looke alofte; 10
 This rede is rife, that oftentime
 Great clymbers fall unsoft.
 In humble dales is footing fast,
 The trode is not so tickle,
 And though one fall through heedless haft, 15
 Yet is his misse not mickle.
 And now the Sunne hath reared upp
 His fierie-footed teme,
 Making his way between the Cupp
 And golden Diademe; 20
 The rampant Lyon hunts he fast,
 With dogges of noysome breath,
 Whose balefull barking bringes in haft
 Pyne, plagues, and dreerie death.
 Against his cruell scortching heate, 25
 Where thou haft coverture,
 The wastefull hilles unto his threate
 Is a plaine overture:
 But, if thee lust to holden chat
 With feely shepheardes fwayne, 30.

Ver. 14. ——— trode] *Tread* or *path*. See the same substantive, F. Q. iii. ix. 49, vi. x. 5. TODD.

Ver. 18. ——— fierie-footed] See the notes on the same fine compound, F. Q. i. xii. 2. TODD.

Come downe, and learne the little what,
 That Thomalin can fayne.
 MOR. Syker thous but a leafie loórd,
 And rekes much of thy fwinck,
 That with fond termes, and witleffe wordes, 35
 To blere mine eyes doeft thinke.
 In evill houre thou hentst in hond
 Thus holy hilles to blame,

Ver. 31. ————— *what,*] See the note on this expreffion, F. Q. vi. ix. 7. TODD.

Ver. 33. ————— *a leafie loord,*] See the Gloffe of E. K. And compare Skelton's *Poems*, edit. 1736, p. 86.

" I fay, thou *lewde lurdayne*,
 " That neither of you twayne, &c."

Again, p. 212.

" I fay, lyuetenaunt of the Toure,
 " Make this *lurden* for to loure,
 " Lodge him in litle eafe,
 " Fede him with beanes and peafe;—
 " The *villaine* preacheth openly, &c."

In *The Hospitall of Incurable Fools*, translated from the Italian, and published in 1600, we have the phrafe "*lourdish* fools," pp. 41 and 49. And the *fever-LOURDANE* is mentioned in Florio's Pref. to his Ital. and Eng. Dictionary. TODD.

Ver. 36. *To blere mine eyes*] This expreffion is frequent in our old poetry. Thus Chaucer, *Rom. R.* 3912:

" Lecherie hath yclombe fo hie;
 " That almost *blerid* is mine *eye*."

But see the *Prologue to the Remedie of Love*, edit. Urr. ver. 65. And *Songs &c. of Vncertain Authours*, first printed in 1557; reprinted in 1717, p. 248. An old lover to a young Gentlewoman:

" Ye are too yonge to bring me in,
 " And I too old to gape for flies;
 " I have too long a lover been,
 " If fuch yong babes should *bleare* mine *eyes*."

That is, deceive me. See also the note on Milton's expreffion, "to cheat the eye with *blear* illufion," *Com.* 155, edit. 1801. TODD.

For sacred unto saints they stond,
 And of them han their name. 40
 St. Michels Mount who does not know,
 That wardes the Westerne coaft?
 And of St. Brigets Bowre I trow
 All Kent can rightly boast:
 And they that con of Muses skill 45
 Sayne most-what, that they dwell
 (As gote-heardes wont) upon a hill,
 Befide a learned well.
 And wonned not the great good Pan
 Upon mount Olivet, 50
 Feeding the blessed flocke of Dan,
 Which did himselfe beget?
 THOM. O blessed Sheepe! O Shepheard great!
 That bought his flocke so deare,
 And them did save with bloudy sweate 55
 From wolves that would them teare.

Ver. 41. *St. Michels Mount &c.*] In Cornwall. Carew, in his Survey of that County, published in 1602, introduces the following lines relating to the Mount, fol. 155. b.

“ Who knowes not Mighels mount and chaire,

“ The Pilgrims holy vaunt?

“ Both land, and iland, twife a day;

“ Both fort, and port of haunt.”

These lines are probably the composition of Carew; they are not mentioned *as a quotation of old rhymes*, as Mr. Warton in his ingenious note on Milton's “vision of the guarded Mount,” (in *Lycidas*) would insinuate: and the late Mr. Headley, in his elegant Specimens of our old Poetry, was of opinion that this romantick place was introduced, for the first time, into our verse by Spenser. TODD.

Ver. 46. *Sayne*] This is the original reading, which the first folio has converted into *Faine*. Modern editions have also adopted *Faine*. TODD.

MOR. Beside, as holy Fathers sayne,
 There is a holy place
 Where Titan riseth from the mayne
 To renne his dayly race, 60
 Upon whose toppe the starres bene stayed,
 And all the skie doth leane ;
 There is the cave where Phœbe layed
 The shepheard long to dreame.
 Whilome there used shepherdes all 65
 To feede theyr flockes at will,
 Till by his folly one did fall,
 That all the rest did spill.
 And, sithens shepherds bene forefayd
 From places of delight, 70
 For-thy I weene thou be afrayd
 To clime this hill's height.
 Of Synah can I tell thee more,
 And of our Ladyes Bowre ;
 But little needes to strow my store, 75
 Suffice this hill of our.
 Here han the holy Faunes recourse,
 And Sylvanes haunten rathe ;
 Here has the salt Medway his course,
 Wherein the Nymphes doe bathe ; 80
 The salt Medway, that trickling stremes

Ver. 74. *And of our Ladyes Bowre :*] At Loretto.

T. WARTON.

Ver. 81. ———— *trickling*] The quarto of 1586 has converted this word into *strickling*, which some editions have followed. TODD.

Adowne the dales of Kent,
 Till with his elder baother Themes
 His brackish waves be meynt.
 Here growes melampode every where, 85
 And teribinth, good for gotes ;
 The one my madding kids to smere,
 The next to heale their throates.
 Hereto, the hilles bene nigher heaven,
 And thence the passage ethe ; 90
 As well can proove the piercing levin,
 That feldome falles beneath.
 THOM. Syker thou speakes like a lewd lorrell,
 Of heaven to demen so ;
 How be I am but rude and borrell, 95
 Yet nearer waies I know.

Ver. 93. _____ lorrell,] *A loose, contemptible fellow.* See Chaucer's *Boethius*, edit. Urr. p. 363. "Every lorell shapeth hym to fude newe fraudes, &c." See also *Wife of Bath's Prol.* 273. T. WARTON.

Ver. 95. _____ borrell,] *Rustick.* In Drayton's seventh Eglog, *Borrill* is the name of an old shepherd, *Shep. Garland*, edit. 1593. p. 45. So in Chaucer, *Frank. Prol.* 11028. edit. Tyrwhitt.

_____ "because I am a borel man,

"At my beginning first I you besече

"Have me excused of my rude speche."

And in Davison's *Poetical Rapsodie*, edit. 1611. p. 41, we have "borrell braines." The word is thus explained by a very ingenious commentator in the Glossary to *The Complaynt of Scotland*, Edinb. 1801. "*Borrel*, coarse, rude; belonging to the common people. From *borel*; Fr. *bureau*; Lat. Barb. *burellus*, see Ducange; coarse brown cloth worn by the common people. Hence *borel* folks, *borel* men, Chaucer; people dressed in such cloth. The original word is the Saxon *büre*, a clown, a husbandman." TODD.

To kerke the narre, from God more farre,
 Has bene an olde-faid fawe ;
 And he, that strives to touche a starre,
 Oft stombles at a strawe. 100
 Alsoone may shepheard climbe to skie
 That leades in lowly dales,
 As goteherd prowde, that, sitting hie,
 Upon the mountayne fayles.
 My feely sheepe like well belowe, 105
 They neede not melampode,
 For they bene hale enough, I trowe,
 And lyken their abode ;
 But, if they with thy gotes should yede,
 They foone might be corrupted, 110
 Or like not of the frowie fede,
 Or with the weedes be gluttet.
 The hilles, where dwelled holy faints,
 I reverence and adore,
 Not for themselfe, but for the faints 115
 Which han bene dead of yore.
 And now they bene to heaven forewent,

Ver. 99. ————— to touche a starre,] So the first folio reads. The quartos, "to touch *the starres*." TODD.

Ver. 111. ————— frowie] *Musty* or *mossy*. It is also used in the *Faer. Qu.* This word, as Dr. Johnson observes, is now obsolete, and *frouzy* is used in its stead. TODD.

Ver. 113. *The hilles, where dwelled holy faints,*
I reverence and adore,] Compare Petrarch's expression, *Son.* 192. Parte prima.

—————"e con preghiere oneste
 "L' adoro e 'nchino come cosa fanta." TODD.

Their good is with them goe ;
 Their fample onely to us lent,
 That als we mought doe foe. 129
 Shepherds they weren of the best,
 And lived in lowly leas ;
 And, fith they foules be now at rest,
 Why done we them difeafe ?
 Such one he was (as I have heard 125
 Old Algrind often fayne)
 That whilome was the firft ſhepherd,
 And lived with little gayne :
 And meeke he was, as meeke mought be,
 Simple as fimple ſheepe ; 130
 Humble, and like in eche degree
 The flocke which he did keepe.
 Often he ufed of his keepe
 A facrifice to bring,
 Now with a kidd, now with a ſheepe, 135
 The altars hallowing.
 So lowted he unto his Lord,
 Such favour couth he finde,
 That never fithens was abhord
 The fimple ſhepherds kinde. 140
 And fuch, I weene, the brethren were
 That came from Canaän,

Ver. 124. *Why done we them difeafe ?*] Why do we give them uneafinefs? why do we difturb them? Fr. *defaife*. See F. Q. vi. v. 40, &c. TODD.

The brethren Twelve, that kept yfere
 The flockes of mightie Pan.
 But nothing fuch thilke shepheard was 145
 Whom Ida hill did beare,
 That left his flocke to fetche a laffe,
 Whose love he bought too deare.
 For he was proud, that ill was payd,
 (No fuch mought shepheards be!) 150
 And with lewd luft was overlaid;
 Tway things doen ill agree.
 But shepheard mought be meek and mild,
 Well-eyed, as Argus was,
 With fleshly follies undefiled, 155
 And ftoute as steede of brasse.
 Sike one (sayd Algrind) Mofes was,
 That fawe his Makers face,
 His face, more cleare then cristall glaffe,
 And fpake to him in place. 160
 This had a brother (his name I knewe)
 The first of all his cote,
 A shepheard true, yet not fo true
 As he that earft I hote.
 Whilome all thefe were low and lief, 165
 And loved theyr flockes to feede;

Ver. 151. *And with lewd luft]* The first folio reads, "And with *lowd* luft;" which some editions have followed.

TODD.

Ver. 156. ————— *as steede of brasse.]* An allusion perhaps to the "wonderous horse of brasse," in the *Squiers Tale* attributed to Chaucer. TODD.

They never strouen to be chiefe,
 And simple was theyr weede :
 But now (thanked be God therefore !)
 The world is well amend, 170
 Theyr weedes bene not so nighly wore ;
 Such simpleffe mought them shend !
 They bene yclad in purple and pall,
 So hath theyr God them blift ;
 They reigne and rulen over all, 175
 And lord it as they list ;
 Ygyrt with beltes of glitterand gold.
 (Mought they good shepheards bene !)

Ver. 169. ——— [thanked &c.] Ironically. T. WARTON.

Ver. 177. ————— [glitterand] Spenser thus affectedly spells the participle *glittering*, in imitation of Chaucer. So, in the *Plowmans Tale*, 2073. edit. Urr.

“ That high on horse willeth ride

“ In *glitterande* gold, of great array.”

And in the same poem, 2103.

“ With *glitterande* gold as green as gall.”

Glitterand is very frequently used by our author. See F. Q. ii. vii. 42, ii. xi. 17, i. iv. 16. Many of Chaucer's active participles are thus terminated, viz. *sittande*, *smertande*, *laughande*, &c. for *sitting*, *smarting*, *laughing*. We meet with this termination of the active participle very frequently in the ancient Scottish poets. T. WARTON.

From inattention to this ancient termination, most editions read “ *glitter and* gold ;” which separation of the word *glitterand* is also to be found in some editions of the *Faerie Queene*, B. i. C. vii. st. 29. I do not conceive Spenser's usage of this word to be a *particular* affectation of Chaucer. For it remains first to be proved that the *Plowmans Tale* is Chaucer's composition. Gower also uses it, as E. K. remarks. In the next place this termination, as Mr. Warton allows, was common in the Scottish poetry, which was familiar to Spenser. Thus G. Douglas, in his translation of Virgil, p. 130. edit. Ruddiman.

Their Pan their sheepe to them has fold,
 I say as some have seene. 180
 For Palinode (if thou him ken)
 Yode late on pilgrimage
 To Rome, (if such be Rome,) and then
 He sawe thilke misusage;
 For shepherdes (sayd he) there doen lead, 185
 As lordes done other where;
 Their sheep han crufts, and they the bread;
 The chippes, and they the cheere:
 They han the fleece, and eke the flesh,
 (O feely sheepe the while!) 190
 The corne is theirs, let other thresh,
 Their handes they may not file.
 They han great store and thriftie stockes,
 Great friendes and feeble foes;
 What neede hem caren for their flockes, 195
 Theyr boyes can looke to those.

“Hir skalis *glitterand* brycht.” And in the ancient poem of *Christis Kirk on the Green*, p. 168. edit. Callander.

“Hir *glitterand* hair, that was sae gowden.”

The active participle is also often to be found thus terminated in Ben Jonson's Pastoral, *The Sad Shepherd*. TODD.

Ver. 191. *Their corne is theirs, let others thresh,*] So, in *The Plowman's Prolog*. edit. Urr. ver. 1983.

“Thei have the corne, and we the dust.” T. WARTON.

Ver. 192. ————— file.] *Defile*. See also F. Q. iii. i. 62. So the old Scotch Proverb, “A skabbed sheep *fyles* all the flock:” See *Adagia Scotica, or A Collection of Scotch Proverbs*, &c. 12mo. And in G. Douglas's *Virgil*, edit. Ruddiman, p. 48.

“Quhat hard mischance *filit* so thy plesand face?”

TODD.

These wifards welter in wealths waves,
 Pampred in pleasures deepe ;
 They han fat kernes, and leany knaves,
 Their fasting flockes to keepe. 200
 Sike mister men bene all misgone,
 They heapen hilles of wrath ;
 Sike fyrlic shepheard han we none,
 They keepen all the path.
 MOR. Here is a great deale of good matter
 Lost for lacke of telling ; 206
 Now ficker I see thou dost but clatter,
 Harme may come of melling.
 Thou meddlest more, then shall have thank,
 To witen shepheard wealth ; 210
 When folke bene fat, and riches ranck,
 It is a signe of health.
 But say mee, what is Algrind, hee
 That is so oft bynempt ?
 THOM. Hee is a shepheard great in gree, 215
 But hath bene long ypent :
 One day hee fat upon a hill,
 As now thou wouldest mee ;
 But I am taught, by Algrinds ill,
 To love the lowe degree ; 220

Ver. 197. *These wifards welter in wealths waves, &c.*] This passage is a striking example of a practice often observed indeed to a ridiculous excess by our old poets, that of Alliteration. TODD.

Ver. 199. ————— *kernes,*] See the note on this word in the View of the State of Ireland. TODD.

For fitting so with bared scalp ;
 An eagle fored hye,
 That, weening his white head was chalke,
 A shell-fish downe let flye ;
 Shee weend the shell-fish to have broke, 225
 But therewith bruzd his brayne ;
 So now, astonied with the stroke,
 Hee lyes in lingring payne.
 MOR. Ah ! good Algrind ! his hap was ill,
 But shall be better in time.
 Now farewell, Shepheard, fith this hill
 Thou hast such doubt to clime. 232

PALINODES EMBLEME.

In medio virtus.

MORRELLS EMBLEME.

In summo felicitas.

GLOSSE.

A Goteheard: by Gotes in scripture be represented the wicked and reprobate, whose Pastour also must needes be such.

Banke, is the seate of honour.

Straying heard, which wander out of the way of truth.

Als, for also.

Climbe, spoken of ambition.

Great climbers, according to Seneca his verse. " Decidunt celsa graviore lapsu."

Mickle, much.

The Sunne: a reason why he refused to dwell on mountaines; because there is no shelter against the scorching Sun, according to the time of the yearē, which is the whotest moneth of all.

The Cup and Diademe, be two signes in the firmament, through which the sunne maketh his course in the moneth of Iuly.

Lion, this is poetically spoken, as if the Sun did hunt a Lion with one dog. The meaning whereof is, that in Iuly the Sun is in Leo. At which time the Dogge star, which is called Syrius, or Canicula reigneth, with immoderate heate causing pestilence, drought, and many diseases.

Overture, an open place: the word is borrowed of the French, and used in good writers.

To holden chat, to talke and prate.

A loord, was wont among the old Britons to signifie a Lord. And therefore the Danes, that long time usurped their tyrannie here in Britaine, were called, for more dread then dignitie, Lurdanes, f. *Lord danes*. At which time it is said, that the insolencie and pride of that nation was so outrageous in this realm, that if it fortun'd a Briton to be going over a bridge, and saw the Dane set foote upon the same, he must returne backe, till the Dane were cleane over, or else abide the price of his displeasure, which was no lesse then present death. But being afterward expelled, the name of Lurdane became so odious unto the people, whom they had long oppressed, that even at this day they use, for more reproch, to call the quartane Ague the fever lurdane.

Recks much of thy swincke, countes much of thy paines.

Weetelesse, not understoode.

S Michaels Mount, is a promontorie in the West part of England.

A hill, Parnassus aforesaid.

Pan, Christ.

Dan, one tribe is put for the whole nation *per Synecdochen*.

Where Tytan, the Sunne. Which storie is to be read in Diodorus Syc. of the hill Ida, from whence, he saith, all night time is to be seene a mightie fire, as if the skie burned, which toward morning beginneth to gather a rounde forme, and thereof riseth the Sunne, whom the Poets call Tytan.

The shepheard, is Endymion, whom the Poets faine to have been so beloved of Phæbe. f. the Moone, that he was by her kept asleepe in a cave by the space of thirtie yeares, for to enjoy his companie.

There, that is, in Paradice, where, through error of the shepherds understanding, he saith, that all shepherds did use to feede their flockes, till one, (that is) Adam, by his folly and disobedience, made all the rest of his offspring be debarred and shut out from thence.

Synah, a hill in Arabia, where God appeared.

Our Ladies bowre, a place of pleasure so called.

Faunes, or Sylvanes, be of Poets faigned to be gods of the wood.

Medway, the name of a river in Kent, which, running by Rochester, meeteth with Thames, whom he calleth his elder brother, both because hee is greater, and also falleth sooner into the sea.

Meint, mingled.

Melampode und Terebinth, be hearbs good to cure diseased Gotes, of the one speaketh Mantuan, and of the other Theocritus.

“Terminthou tragoon eikaton acremona.”

Nigher heaven: note the shepherds simpleness, which supposeth that from the hilles is nearer way to heaven.

Levin, lightning, which he taketh for an argument to prove the nighnesse to heaven, because the lightning doth commonly light on high mountains, according to the saying of the Poet:

“Feriuntque fummos fulmina montes.”

Lorrell, a losell:

A borrell, a plaine fellow.

Narre, nearer.

Hale, for hole.

Yede, go.

Frowye, mustie or mossie.

Of yore, long ago.

Forewent, gone afore.

The first of shepherds, was Abell the righteous, who (as Scripture saieth) bent his mind to keeping of sheep, as did his brother Caine to tilling the ground.

His keepe, his charge, i. his flocke.

Lownted, did honour and reverence.

The brethren, the twelve sonnes of Iacob, which were shep-maisters, and lived onely thereupon.

Whom Ida, Paris, which being the sonne of Priamus king of Troy, for his mother Hecubas dreame, which, beeing with childe of him, dreamed she brought forth a firebrand, that set the tower of Ilium on fire, was cast forth on the hill Ida, where being fostred of shepherds, he eke in time became a shepherd, and lastly came to the knowledge of his parentage.

A lassè, Helena, the wife of Menelaus king of Lacedemonia, was by Venus, for the golden apple to her given, then promised to Paris, who, thereupon with a sort of lustie Troyans, stole her out of Lacedemonia, and kept her in Troy, which

was the cause of the ten yeares warre in Troy, and the most famous citie of all Asia lamentably sacked and defaced.

Argus, was of the Poets devised to be full of eyes, and therefore to him was committed the keeping of the transformed Cow, Io: so called, because that, in the print of the Cowes foote, there is figured an I in the midst of an O.

His name, he meaneth Aaron: whose name, for more decorum, the shepheard saith he hath forgot, least his remembrance and skill in antiquities of holy writ should seeme to exceede the meanenesse of the person.

Not so true, for Aaron in the absence of Moses started aside, and committed idolatrie.

In purple, spoken of the Popes and Cardinals, which use such tyrannicall colours and pompous painting.

Belts, girdles.

Glitterand, glittering, a participle used sometime in Chaucer, but altogether in I. Gower.

Their Pan, that is, the Pope, whom they count their God and greatest shepheard.

Palinode, a shepheard, of whose report he seemeth to speake all this.

Wifards, great learned heads.

Welter, wallow.

Kerne, a Churle or Farmer.

Sike mister men, such kinde of men.

Surly, stately and prowde.

Melling, medling.

Benempte, named.

Gree, for degree.

Algrind, the name of a shepheard aforesaid, whose mishap hee alludeth to the chaunce that happened to the Poet Æschylus, that was brained with a shell fish.

EMBLEME.

By this poesie Thomalin confirmeth that, which in his former speach by sundry reasons he had prooved; for being both himselfe sequestred from all ambition, and also abhorring it in others of his cote, he taketh occasion to praise the mean and lowly state, as that wherein is safetie without feare, and quiet without daunger; according to the saying of olde Philosophers, that vertue dwelleth in the midst, beeing environed with two contrarie vices: whereto Morrell replieth with continuance of the same Philosophers opinion, that albeit all bountie dwelleth in mediocritie, yet perfect felicitie dwelleth in supremacie.

For they say, and most true it is, that happinesse is placed in the highest degree: so as if any thing bee higher or better, then that way ceaseth to be perfect happinesse. Much like to that which once I heard alledged in defence of humilitie, out of a great doctor. "Suorum Christus humillimus:" which saying a gentleman in the companie taking at the rebound, beate backe againe with a like saying of another doctor, as he sayde, "Suorum Deus altissimus."

AUGUST.

AEGLOGA OCTAVA.

ARGUMENT.

*IN this Aeglogue is set forth a delectable contro-
versie, made in imitation of that in Theocritus :
whereto also Virgil fashioned his third and seventh
Aeglogue. They chose for Umpere of their strife,
Cuddy, a neat-heards boye; who, having ended
their cause, reciteth also himselfe a proper Song,
whereof Colin he saith was Authour.*

WILLIE. PERIGOT. CUDDIE.

WILLIE.

TELL mee, Perigot, what shalbe the game,
Wherefore with mine thou dare thy musick
matche ?

Or bene thy bagpypes renne farre out of frame ?
Or hath the crampe thy ioyns benomd with
ache ?

PER. Ah ! Willie, when the hart is ill affayde,
How can bagpype or ioyns be well apayde ? 6

WIL. What the foule evill hath thee so bestad ?

Ver. 7. ————— bestad ?] So Chaucer,
Rom. R. edit. Urr. 5795.

“ But he should yeve, that moste gode had,
“ To hem that weren in nede bestad.”

So, in the *Plowmans Tale*, edit. Urr. 2343.

“ Such a Pope is full foule bestede,
“ And at the last wol foule yfall.” T. WARTON.

Whilom thou was peregall to the best,
 And, wont to make the iolly shepheards
 glad,

With pyping and dauncing didst passe the
 rest. 10

PER. Ah! Willie, now I have learnd a new
 daunce;

My old musick mard by a new mischaunce.

WIL. Mischiefe mought to that mischaunce
 befall,

That so hath raft us of our meriment;
 But rede me what paine doth thee so apall; 15
 Or lovest thou, or bene thy younglinges mis-
 went?

PER. Love hath misled both my younglinges
 and me;

I pine for payne, and they my paine to see.

Ver. 8. ————— peregall] *Equal.* So Chaucer,
Troil. and Cres. L. 5. 840. edit. Urr.

“ His hert aie with the first and with the best

“ Stode *peregall* to dare done what him left.”

And in *The Bankis of Helicone*, an elegant old Scottish ballad
 in Mr. Pinkerton's Maitland collection:

“ Declair, ye banks of Helicon,

“ Gif ony of your Muses all,

“ Or Nymphis, may be *peregall*

“ Unto my Lady schein.” TODD.

Ver. 18. ————— *and they my paine to see.*] This is
 the genuine and perspicuous reading. But the quarto of 1586
 reads, “ and they *may* paine to see;” and the quarto of 1591,
 “ and they *may plaine* to see.” Succeeding editions considered
 it an emendation perhaps in reading, “ and they my *plaint* to
 see;” which the modern editors of Spenser have not thought
 proper to discard. TODD.

WIL. Perdie, and wellawaye! ill may they
thrive;

Never knew I lovers sheepe in good plight: 20
But and if in rymes with me thou dare strive,
Such fond fantasies shall soone be put to flight.

PER. That shall I doe, though mochell worfe I
fared:

Never shall be sayde that Perigot was dared.

WIL. Then loe, Perigot, the pledge which I
plight, 25

A mazer ywrought of the maple warre,
Wherein is enchafed many a fayre fight
Of bears and tygers, that maken fiers warre;
And over them spred a goodly wilde vine,
Entrailed with a wanton yvy twine. 30

Thereby is a lambe in the wolvës iawes;

But see, how fast renneth the shepheard swain
To save the innocent from the beastes pawes,
And here with his sheepehooke hath him
flain.

Tell me, such a cup hast thou ever seene? 35
Well mought it beseeme any harvest queene.

PER. Thereto will I pawne yonder spotted lambe;
Of all my flocke there nis fike another,
For I brought him up without the dambe;
But Colin Clout rafte me of his brother, 40

That he purchaft of me in the plaine field ;
Sore againft my will was I forft to yeeld.

WILL. Sicker, make like account of his brother ;
But who fhall iudge the wager wonne or loft ?

PER. That fhall yonder heardgrome and none
other, 45

Which over the pouffe hetherward doth poft.

WIL. But, for the funnbeame fo fore doth us
beate,

Were not better to fhunne the fcortching
heate ?

PER. Well agreed, Willie ; then fet thee downe,
fwayne ;

Sike a fong never heardeft thou but Colin
fing. 50

CUD. Gynne, when ye lift, ye iolly fhepherdes
twayne ;

Sike a iudge, as Cuddie, were for a king.

PER. " It fell upon a holy eve,

WIL. Hey, ho, holiday !

PER. When holy Fathers wont to fhrieve ; 55

WIL. Now ginneth this roundelay.

PER. Sitting upon a hill fo hie,

WIL. Hey, ho, the high hill !

PER. The while my flocke did feede thereby ;

WIL. The while the fhepherd felfe did spill ;

Ver. 55. ————— to fhrieve:] See the note
on this expreffion, F. Q. iv. xii. 26. TODD.

- PER. I saw the bouncing Bellibone, 61
 WIL. Hey, ho, Bonnibell!
 PER. Tripping over the dale alone;
 WIL. She can trip it very well.
 PER. Well decked in a frocke of gray, 65
 WIL. Hey, ho, gray is greet!
 PER. And in a kirtle of greene faye,
 WIL. The greene is for maydens meet.
 PER. A chapelet on her head she wore,
 WIL. Hey, ho, chapelet! 70
 PER. Of sweete violets therein was store,
 WIL. She sweeter then the violet.

Ver. 61. ————— Bellibone,] See the note of E. K. on this word in his Gloffe on *April*. TODD.

Ver. 66. ————— gray is greet!] *Greet* is mourning or sorrow. See E. K.'s Gloffe, and the note on *April*, ver. 1. Perhaps the meaning is, *Gray* is a colour implying *sadness*, and therefore unfit for maidens; but the *greene*, as implying cheerfulness, *is for maydens meet*. So Drayton describes his "mayden Dowlabell," *Shep. Garland*, 1593. p. 60.

"She ware a frock of frolicke greene,

"Might well befeeme a mayden Queene,

"Which *secmly* was to see." TODD.

Ver. 67. ————— kirtle] The commentators on Shakespeare, in their remarks on Falstaff's offer of a *kirtle* to Doll Tear-sheet, *K. Hen. IV. Part 2c. A. ii. S. iv.* do not consider *kirtle* and *petticoat* as always synonymous; the word sometimes meaning a *mantle* or *surcoat*. See also Cotgrave in V. "*Vasquine*, a kirtle or petticoat;" and likewise in V. "*Surcot*, an upper kirtle, or garment worne over a kirtle."

TODD.

Ver. 72. She *sweeter* &c.] This is the genuine reading; but the quarto of 1586 has converted *She* into *The*; and those of 1591 and 1597 omit both *She* and *The*. The folio of 1611 rightly restored *She*. TODD.

PER. My sheepe did leave their wonted food,

WIL. Hey, ho, feely sheepe!

PER. And gazd on her as they were wood, 75

WIL. Wood as he that did them keepe.

PER. As the bonilasse passed bye,

WILL. Hey, ho, bonilasse!

PER. She rovde at mee with glauncing eye,

WIL. As cleare as the cristall glasse: 80

PER. All as the sunny beame so bright,

WIL. Hey, ho, the funne-beame!

PER. Glaunceth from Phœbus face forthright,

WIL. So love into thy heart did streame:

PER. Or as the thonder cleaves the cloudes, 85

WIL. Hey, ho, the thonder!

PER. Wherein the lightsome levin shroudes,

WIL. So cleaves thy foule afonder:

PER. Or as Dame Cynthias silver ray,

WIL. Hey, ho, the moonelight! 90

PER. Upon the glittering wave doth play,

WIL. Such play is a pitteous plight.

Ver. 75. _____ wood,] *Mad.* See the note on this word, F. Q. i. iv. 34. TODD.

Ver. 79. _____ *rovde*] The old spelling of *roved*. But the folio of 1611 reads *royde*. TODD.

Ver. 87. _____ levin] *Lightning*. Perhaps adopted from Chaucer. See *The Wif of Bathes Prolog.* 5858, edit. Tyrwhitt.

“ With wilde thonder dint and firy *leven*

“ Mote thy welked nekke be to-broke.” TODD.

- PER. The glaunce into my heart did glide,
 WIL. Hey, ho, the glyder !
 PER. Therewith my foule was sharply gryde, 95
 WIL. Such woundes foon wexen wider.
 PER. Hasting to raunch the arrowe out,
 WIL. Hey, ho, Perigot !
 PER. I left the head in my heart-root,
 WIL. It was a desperate shot. 100
 PER. There it ranckleth aye more and more,
 WIL. Hey, ho, the arrow !
 PER. Ne can I find salve for my fore,
 WIL. Love is a carelesf forrow.
 PER. And though my bale with death I bought,
 WIL. Hey, ho, heavie cheere ! 106
 PER. Yet should thilk lasse not from my thought,
 WIL. So you may buye golde too deere.
 PER. But whether in paynefull love I pyne,
 WIL. Hey, ho, pinching payne ! 110
 PER. Or thrive in wealth, she shalbe mine,
 WIL. But if thou can her obtaine.
 PER. And if for gracelesse grieve I dye,
 WIL. Hey, ho, gracelesse grieve !
 PER. Witnesse she flue me with her eye, 115
 WIL. Let thy folly be the priefe.
 PER. And you, that sawe it, simple sheepe,
 WIL. Hey, ho, the fayre flocke !
 PER. For priefe thereof, my death shall weepe,
 WIL. And mone with many a mocke. 120

PER. So learnd I love on a holy eve,
 WIL. Hey, ho, holy-day!
 PER. That ever since my heart did greve,
 WIL. Now endeth our roundelay."
 CUD. Sicker, like a roundle never heard I none;
 Little lacketh Perigot of the best, 126
 And Willie is not greatly overgone,
 So weren his under-fonges well addrest.
 WIL. Heardgrome, I fear me thou have a
 squint eye;
 Areede uprightly, who has the victorie. 130
 CUD. Fayth of my soule, I deeme eche have
 gained;
 Forthy let the lambe be Willie his owne;
 And for Perigot, so well hath him payned,
 To him be the wroughten mazer alone.
 PER. Perigot is well pleased with the doome, 135
 Ne can Willie wite the witelesse heardgrome.
 WIL. Never dempt more right of beautie, I
 weene,
 The shepheard of Ida that iudged Beauties
 queene.
 CUD. But tell me, Shepheards, should it not
 yshend
 Your roundels fresh, to heare a dolefull verse

Ver. 125. ——— a roundle] So Chaucer, in *The Legende of good Women*, edit. Urr. ver. 423.

"And many an hymne, for your holy daies,
 "That hightin balades, *rondils*, *virelaies*." T. WARTON.

Of Rosalind (who knowes not Rosalind?) 141

That Colin made? ylke can I you rehearse.

PER. Now say it, Cuddie, as thou art a ladde;
With mery thing its good to medle fadde.

WIL. Fayth of my soule, thou shalt ycrowned be
In Colins steede, if thou this song areede; 146
For never thing on earth so pleaseth me

As him to heare, or matter of his deede.

CUD. Then listen ech unto my heavie lay,
And tune your pypes as ruthfull as yee may. 150

“Ye wastefull Woodes! bear witnesse of my
woe,

Ver. 142. ————— ylke] *That, or the same.*
So Chaucer, *Prolog. Cant. T.* 64, edit. Tyrwhitt. “This *ilke*
worthy Knight &c.” Again, *Kn. Tale*, 3035. “All goth that
ilke way.” It is a common Scottish expression. Hence, says
Ruddiman, in his Glossary to G. Douglas, “the ordinary S.
phrase, *Of that ilk*, (AS. *thaet ylca*,) i. e. *of the same*, when
a knight’s or laird’s surname and title are the same, as *Pitcairn*
of that ilk, *Grant of that ilk*, &c. which is commonly reckoned
a sign of the antiquity of the family, and that the person is
chief of the blood; though sometimes it is otherwise.”

TODD.

Ver. 149. *Then listen &c.*] The Song, which follows, is
distinguished by a peculiar arrangement of words. Every
seventh verse is an echo to the preceding. And Perigot de-
clares himself in raptures at *each turning* of the verses, v. 191.
This Song of Colin is also considered by Webbe, in his *Discourse*
of English Poetrie, 1586, as a rare device and pretty invention
in composition, framed upon *six words* prettily turn’d and
wound up together; not unlike Iohn Graunges device of
making the *last words of certain number of verses fall into sense*.
The same critick relates, that there were several performances
in this nature of Echoes privately passing among the finest poets
of our authors time. TODD.

Wherein my plaints did oftentimes resounde ;
 Ye carelesse Byrds are privy to my cryes,
 Which in your songs were wont to make a
 part :

Thou, pleasaunt Spring, hast luld mee oft
 asleepe, 155

Whose streames my trickling teares did oft
 augment !

“ Refort of people doth my griefes augment,
 The walled towns doe work my greater woe ;
 The forest wide is fitter to resound
 The hollow eccho of my carefull cries : 160
 Thate the house, since thence my Love did part,
 Whose wailefull want debars mine eyes of
 sleepe.

“ Let stremes of teares supply the place of
 sleepe ;
 Let all, that sweete is, voyd ; and all, that
 may augment
 My dole, draw neere ! More meete to waile
 my woe 165
 Bene the wilde woods, my sorrows to resound,
 Then bed, nor bowre, both which I fill with
 cries,

When I them see so wastefull, and finde no part

Ver. 162. _____ of *sleepe* ;] So the folio
 of 1611 altered it. It was before “*from sleepe.*” TORD.

- “ Of pleasure past. Here will I dwell apart 169
 In gaffull grove therefore, till my last sleep
 Doo close mine eyes; so shall I not augment
 With sight of such as chaunge my restlesse woe.
 Help me, yee banefull Byrds! whose shrieking
 found
 Is signe of dreery death, my deadly cries
- “ Most ruthfully to tune : and as my cryes 175
 (Which of my woe cannot bewray least part)
 You heare all night, when Nature craveth
 sleep,
 Increase, so let your yrksome yelles augment.
 Thus all the nightes in plaintes, the daye in
 woe,
 I vowed have to waste, till safe and found 180
- “ She home returne, whose voyces silver found
 To cheerefull songes can chaunge my cheere-
 lesse cries.
 Hence with the nightingale will I take part,
 That blessed byrd, that spendes her time of
 sleepe
 In songes and plaintive pleas, the more t'
 augment 185
 The memorie of his misdeede that bred her
 woe.

Ver. 181. ————— *silver found*] See the note
 on *June*, ver. 61. TōDD.

“ And you that feel no woe, when as the
 found
 Of these my nightlie cries ye heare apart,
 Let breake your founder sleepe, and pitie
 augment.”

PER. O Colin, Colin! the shepheardes ioye, 190
 How I admire ech turning of thy verse ;
 And Cuddie, freshe Cuddie, the liefest boye,
 How dolefully his dole thou didst rehearse !
 CUD. Then blow your pypes, Shepheardes, till
 you be at home ;
 The night higheth fast, yts time to be gone. 195

Ver. 191. _____ of thy verse !] Still
 apostrophizing to Colin. Hughes improperly reads “ the
 verse,” which other editions have followed, TODD.

PERIGOT HIS EMBLEME.

Vincenti gloria victi.

WILLYES EMBLEME.

Vinto non vitto.

CUDDIES EMBLEME.

Felice chi puo.

GLOSSE.

Bestadde, disposed, ordered.

Peregall, equall.

Whilome, once.

Rafte, bereft, deprived.

Miswent, gone astray.

Ill may, according to Virgil.

“ Infelix O semper ovis pecus.”

A mazer: So also doo Theocritus and Virgil feigne pledges of theyr strife.

Enchafed, engraven. Such prettie descriptions every where useth Theocritus, to bring in his Idyllia. For which speciall cause indeed, hee by that name termeth his Aeglogues; for Idyllion in Greeke signifieth the shape or picture of any thing, whereof his booke is full. And not as I have heard some fondly guesse, that they bee called not Idyllia, but Hædilia, of the Goteheards in them.

Entrailed, wrought betweene.

Harvest Queene, The maner of countrey folke in harvest time.

Pouffe, Peafe.

It fell upon: Perigot maketh all his song in praise of his Love, to whom Willye answereth every under-verfe. By Perigot who is ment, I cannot uprightly say: but if it be who is supposed, his Love deserveth no lesse praise then he giveth her.

Greete, weeping and complaint.

Chaplet, a kinde of Garland like a crowne.

Levin, Lightning.

Cynthia, was said to be the Moone.

Gryde, pearced.

But if, not unlesse.

Squint eye, partiall iudgement.

Eche have, so saith Virgil.

“ Et vitula tu dignus, & hic &c.”

Dooe, iudgement.

Dempt, for deemed, iudged.

Wite the witelesse, blame the blamelesse.

The shepheard of Ida, was said to be Paris.

Beauties Queene, Venus, to whom Paris adiudged the golden Apple, as the price of hir beautie.

EMBLEME.

The meaning hereof is verie ambiguous: for Perigot by his poesie claiming the conquest, and Willye not yeelding, Cuddie the arbiter of theyr cause, and patron of his owne, seemeth to challenge it, as his due, saying, that hee is happie which can; so abruptly ending, but hee meaneth eyther him, that can win the best, or moderate himselfe being best, and leave off with the best.

SEPTEMBER.

AEGLOGA NONA.

ARGUMENT.

HEREIN Diggon Davie is devised to be a shepheard that, in hope of more gaine, drove his sheepe into a farre countrey. The abuses whereof, and loose living of popish prelates, by occasion of Hobbinols demaund, he discourseth at large.

HOBBINOLL. DIGGON DAVIE.

HOBBINOLL.

DIGGON DAVIE! I bid her god day;
Or Diggon her is, or I missay.

DIG. Her was her, while it was day-light,
But nowe her is a most wretched wight:
For day, that was, is wightly past,
And now at earst the dirke night doth hast.

HOB. Diggon, areede who has thee so dight;
Never I wist thee in so poore a plight.

Ver. 6. ————— dirke] *Dirk* is the old northern word for *dark*. See the Gloss. to G. Douglas's *Virgil*. Some editions, however, depart from the old quartos, and read *darke*. And yet ver. 102 might have set them right: "Diggon, I praye thee, speake not so *dirke*." TODD.

Where is the fayre flocke thou was woont to
lead?

Or bene they chaffred, or at mischiefe dead? 10

DIG. Ah! for love of that is to thee most
leefe,

Hobbinoll, I pray thee gall not my olde greefe;
Sike question rippeth up cause of new woe,
For one, opened, mote unfold many moe.

HOB. Nay, but sorrow close shrouded in
heart, 15

I know, to keepe is a burdenous smart:
Ech thing imparted is more eath to beare:
When the rayne is fallen, the clouds waxen
clare.

And now, fithence I saw thy head last,
Thrise three moones bene fully spent and past; 20

Ver. 10. *Or bene they chaffred?*] *Sold or exchanged.* So
Chaucer, *Man of Lawe's Tale*, edit. Urr. 135.

“ In Surrey whilom dwelt a Company
“ Of Champmen rich, and thereto sad and true,
“ That wide were sentin their spicery,
“ Clothis of gold, and sattin rich of hew;
“ Their *chafare* was so thrifty, and so new,
“ That every wight hath dainty to *chafare*
“ With them, and eke to fellin them their ware.”

T. WARTON.

Ver. 11. ——— *of that is*] Of that *which* is. Again,
ver. 138. “ And cleanly cover that [*which*] cannot be cured.”
Numerous examples of this elleipsis occur in Spenser. TODD.

Ibid. ——— leefe,] *Grateful or dear.*
Many instances of this word occur in Chaucer. See the Gloss.
to Urry's Chaucer. And thus, in the *Merch. Tale*, ver. 1004,
as Mr. Warton also observes, “ Mine own dere brothir, and
my *lefst* lord.” TODD.

Since when thou hast meafured much ground,
 And wandred weele about the world round,
 So as thou can many thinges relate ;
 But tell me firft of thy flockes eftate.

DIG. My fheepe bene wafte; (wae is me
 therefore!) 25

The iolly fhepherd that was of yore,
 Is now nor iolly, nor fhepherd more.
 In forreine coaftes men fayd was plentie ;
 And fo there is, but all of miferie ;
 I dempt there much to have eeked my ftore, 30
 But fuch eeking hath made my heart fore.
 In tho countries, whereas I have bene,
 No beeing for thofe that truly mene ;
 But for fuch, as of guile maken gaine,
 No fuch country as there to remaine ; 35
 They fetten to fale theyr fhops of fhame,
 And maken a mart of theyr good name :
 The fhepherds there robben one another,
 And layen baytes to beguile her brother ;
 Or they will buye his fheepe out of the cote, 40

Ver. 31. *But fuch eeking hath made my heart fore.*] So
 Chaucer, *Troil. and Cref.* L. i. 706. edit. Urr.

————— “ thefe folios, that their forowes *eche*

“ With forowe, &c.” T. WARTON.

See alfo the note on *ecke*, F. Q. i. v. 42. TODD.

Ver. 37. ————— *mart*] This is the old and genuine
 reading ; but the folio of 1611 altered it to *market*, which the
 later editions follow. TODD.

Ver. 39. ————— her] *Their.* See the notes
 on F. Q. ii. x. 26. TODD.

Or they will carven the shepheardes throte.
 The shepheardes fwayne you cannot well ken,
 But it be by his pride, from other men ;
 They looken bigge as bulles that bene bate,
 And bearen the cragge so stiffe and so state, 45
 As cocke on his dunghill crowing cranck.

HOB. Diggon, I am so stiffe and so stanck,
 That uneth may I stand any more ;
 And now the westerne winde bloweth fore,
 That now is in his chiefe soveraigntee, 50
 Beating the withered leafe from the tree ;
 Sitte we downe here under the hill ;
 Tho may we talke and tellen our fill,
 And make a mocke at the blustering blast :
 Now say on, Diggon, whatever thou haft. 55

Ver. 41. *Or they will carven the shepheardes throte.*] So Chaucer, *Kn. Tale*, v. 2015, edit. Urr.

“ with *throte ycorve*,

“ A thousand fleine—”

And, in the *Leg. of Philom.* 107, ed. supr.

“ And with his sward her tong off *kerfith* he.”

T. WARTON.

Add the *Legende of Hypermnestra*, ver. 134.

“ And shall I have my *throte ycorve* atwo ?” TODD.

Ver. 46. *As cocke on his dunghill, crowing cranck.*] *Crank* is *lusty, courageous*. See Minshew, in V. See also Drayton's *Shepheardes Garland*, edit. 1593. p. 61.

“ Like *chanteclere* he crowed CRANCKE,

“ And pip'd with merrie glee.” TODD.

Ver. 47. _____ stanck,] *Weary* or *faint*, from the Italian adjective *stanco*, as Dr. Johnson has observed.

TODD.

Ver. 50. *That nowe is &c.*] The quarto of 1597 and the folios omit *nowe*. TODD.

DIG. Hobbin, ah Hobbin! I curse the
fount

That ever I cast to have lorne this ground:
Wel-away the while I was so fond
To leave the good, that I had in hond,
In hope of better that was uncouth; 60
So lost the dogge the flesh in his mouth.
My feely sheepe (ah! feely sheepe!)
That here by there I wilome usde to keepe,
All were they lustie as thou diddest see,
Bene all starved with pyne and penuree; 65
Hardly my selfe escaped thilke paine,
Driven for neede to come home againe.

HOB. Ah! fon, now by thy losse art taught
That feldom change the better brought:
Content who lives with tryed state, 70
Neede feare no change of frowning Fate;
But who will seeke for unknowne gayne,
Oft lives by losse, and leaves with payne,

DIG. I wote ne, Hobbin, how I was be-
witcht
With vayne desire and hope to be enricht: 75

Ver. 65. *Bene all starved with pyne and penuree:*] See the
same expression, F. Q. i. ix. 35.

"His raw-bone cheekes, through *penurie* and *pine*,

"Where shronke into his iawes, &c."

Hall has well converted the words into *pinful penury*, Sat. 2.
B. 5.

"And gript the mawes of barren Sicily

"With long constraint of *pinful penury*." Todd.

But, sicker, so it is, as the bright starre
 Seemeth aye greater when it is farre :
 I thought the foyle would have made me rich,
 But now I wote it is nothing fisch ;
 For eyther the shepheards bene ydle and still,
 And ledde of theyr sheepe what way they will, 81
 Or they bene false, and full of covetife,
 And casten to compasse many wronge emprife:
 But the more bene fraight with fraud and spight,
 Ne in good nor goodnes taken delight, 85
 But kinde coales of conteck and yre,
 Wherewith they fet all the world on fire ;
 Which when they thinke againe to quench,
 With holy water they doen hem all drench.
 They faye they con to heaven the high-way, 90
 But by my soule I dare underfaye
 They never sette foote in that same troad,
 But balke the right way, and strayen abroad.
 They boast they han the devill at commaund,
 But aske hem therefore what they han paund :
 Marrie ! that great Pan bought with deare
 borrow, 96
 To quite it from the blacke bowre of forrow.
 But they han sold thilke fame long egoe,
 For they woulden draw with hem many moe.

Ver. 96. ———— *that great Pan with great borrow,*]
 Compare *May*, ver. 111, 150, together with the Glossie of E. K.
 on the expressions in those lines *Pan* and *deare borrow*, and my
 note on *borrow*, ver. 131. TODD.

But let hem gange alone a Gods name ; 100
As they han brewed, so let hem beare blame.

HOB. Diggon, I praye thee speake not so
dirke ;

Such myster saying me seemeth to-mirke.

DIG. Then, plainly to speake of shepheards
moſte what,

Badde is the best ; (this English is flat.) 105

Their ill haviour garres men miſſay

Both of theyr doctrine, and theyr fay.

They fayne the world is much war then it wont,

All for her shepheardes bene beaſtly and blont.

Other fayne, but howe truely I n'ote, 110

All for they holden ſhame of their cote :

Some ſticke not to fay, (hote cole on her tongue !)

That like miſchiefe grafeth hem emong,

All for they caſten too much of worldes care,

To deck her dame, and enrich her heire ; 115

Ver. 103. _____ to-mirke.] *Very obſcure or dark.* See Chaucer, *Rom. R.* 5339. Of the moon eclipsed :

“ The ſhadowe makith her bemes MERKE,

“ And her hornis to ſhewin derke.”

So likewise, in *Adagia Scotica, or A Collection of Scotch Proverbs, &c.* Collected by R. B. Very uſefull and delightfull. Lond. 12mo. 1668. “ A mirk mirror is a mans mind.” TODD.

Ver. 104. _____ what,] *Affairs, &c.* See the note on *what*, F. Q. vi. ix. 7. TODD.

Ver. 108. *They ſay the world is much war &c.*] See the notes on the “ world—warre old,” F. Q. iv. viii. 31. TODD.

Ver. 109. _____ blont.] *Stupid or unpolished.* Hence the old phraſe, “ *bluntneſſe of witte*” for “ *dulneſſe of minde.*” See Barret's *Alvearie*, 1580, in V. *Blunte*. See alſo F. Q. vi. xi. 9. TODD.

For such encheafon, if you goe nie,
 Fewe chimnies reeking you shall espie.
 The fat oxe, that wont ligge in the stall,
 Is nowe fast stalled in her crumenall.
 Thus chatten the people in their steads, 120
 Ylike as a monfter of many heads:
 But they, that shooten neareft the pricke,
 Sayne, other the fat from their beards doen
 lick:
 For bigge bulles of Bafan brace hem about,
 That with their hornes butten the more ftoute;
 But the leane foules treaden under foot, 126
 And to feeke redrefse mought little boote;
 For liker bene they to pluck away more,
 Then ought of the gotten good to reftore:
 For they bene like fowle wagmoires overgraft,
 That, if thy galage once fticketh faft, 131
 The more to winde it out thou doft fwinck,
 Thou mought aye deeper and deeper finck.
 Yet better leave off with a little loffe,
 Then by much wrefling to leefe the groffe. 135

Ver. 119. _____ crumenall.] *Purse*, from
 the Lat. *crumena*, as Dr. Johnson has noticed. TODD.

Ver. 130. _____ wagmoires] *Quagmires*.
 TODD.

Ver. 131. *That, if thy galage*] This is the genuine reading.
 But it is corrupted in the quarto of 1597 and in the folios,
 which read "That if *any* galage &c." Which the modern edi-
 tions also follow. TODD.

Ibid. _____ galage] See the note on this word,
 in *Februarie* v. 244. T. WARTON.

HOB. Nowe, Diggon, I see thou speakest
too plaine ;

Better it were a little to feine,
And cleanly cover that cannot be cured ;
Such ill, as is forced, mought needes bee en-
dured.

But of sike pastoures howe done the flocks
creepe ? 140

DIG. Sike as the shepheards, sike bene her
sheepe,

For they nill listen to the shepheards voice ;
But if he call hem, at their good choice
They wander at will and stay at pleasure,
And to their folds yeade at their owne leasure.
But they had be better come at their call ; 146
For many han unto mischiefe fall,
And bene of ravenous wolves yrent,
All for they nould be buxome and bent.

HOB. Fie on thee, Diggon, and all thy foule
leafing ; 150

Well is knowne that, sith the Saxon king,
Never was wolf seene, many nor some,
Nor in all Kent, nor in Christendome ;
But the fewer wolves (the sooth to faine)
The more bene the foxes that here remaine.

Ver. 145. ————— yeade] This emendation occurs
in the first folio. To yeade or yede is to go, and frequently oc-
curs in the *Faerie Queene*. The quartos here read yeeld.

DIG. Yes, but they gang in more secret
wife, 156

And with sheeps clothing doen hem disguife.
They walke not widely as they were wont,
For feare of raungers and the great hunt,
But prively prolling to and froe, 160
Enaunter they mought be inly knowe.

HOB. Or privie or pert if any bin,
We han great bandogs wil teare their skin.

DIG. In deede thy Ball is a bold bigge cur,
And could make a iolly hole in their fur: 165
But not good dogs hem needeth to chace,
But heedy shepheards to discerne their face;
For all their craft is in their countenance,
They bene so grave and full of maintenaunce.
But shall I tell thee what my felf knowe 170
Chaunced to Roffin not long ygoe?

HOB. Say it out, Diggon, whatever it
hight,
For not but well mought him betight:

Ver. 158. *They walke not &c.*] This is the original, and indeed the obvious, reading and sense. Yet the first folio has converted *walke* into *talke*, and modern editions have conformed to this ridiculous mistake. TODD.

Ver. 162. *Or privie or pert*] *Open or secret.* So Chaucer, *Wife of Bathes T.* 1113. edit. Urr.

“Lo! who that is most vertuous alwey

“*Privy* and *apert*, and most tendith aye

“To do the gentle dedis that he can,

“Takith him for the grettist Gentilman.”

T. WARTON.

He is so meeke, wise, and merciable,
 And with his word his work is convenable. 175
 Colin Clout, I weene, be his selfe boye,
 (Ah, for Colin! he whilome my ioye :)
 Shepherds sich, God mought us many fend,
 That doen so carefully theyr flocks tend.

DIG. Thilke same shepheard mought I well
 marke, 180

He has a dogge to bite or to barke;
 Never had shepheard so keene a cur,
 That waketh and if but a leafe stir.
 Whilome there wonned a wicked wolfe,
 That with many a lambe had gutted his gulfe,
 And ever at night went to repayre 186
 Unto the focke, when the welkin shone fayre,
 Yclad in clothing of feely sheepe,
 When the good olde man used to sleepe;
 Tho at midnight he would barke and ball, 190
 (For he had eft learned a currës call,
 As if a wolfe were emong the sheepe:
 With that the shepheard would breake his
 sleepe,

Ver. 174. ————— *merciable,*] An adjective
 repeatedly used by Chaucer. So, in *A Ballade*, edit. Urr.
 p. 556.

“ O mercifull, and O *merciable*,

“ Kyng of kyngis, &c.”

And in the *Rom. R.* 1864.

“ To make these Ladies *merciable*.”

And in other places. TODD.

And fend out Lowder (for fo his dog hote)
 To raunge the fields with wide open throte. 195
 Tho, when as Lowder was far away,
 This wolvish sheepe woulde catchen his pray,
 A lambe, or a kid, or a weanell waft;
 With that to the wood would hee speede him
 fast.

Long time he used this slippery pranck, 200
 Ere Roffy could for his labour him thanck.
 At end, the shepheard his practife spyed,
 (For Roffy is wife, and as Argus eyed,)
 And, when at even he came to the flocke,
 Fast in their foldes he did them locke, 205
 And tooke out the wolfe in his counterfeit cote,
 And let out the sheepes bloud at his throte.

HOB. Marry, Diggon, what should him
 affraye
 To take his owne where ever it laye?
 For, had his wefand been a little widder, 210
 He woulde have devoured both hidder and
 shidder.

DIG. Mischiefe light on him, and Gods
 great curse,
 Too good for him had bene a great deale worfe;
 For it was a perilous beast above all,
 And eke had hee cond the shepheards call, 215

Ver. 215. ————— cond] *Learnt.* So in ver. 90.
con signifies to *know.* TODD.

And oft in the night came to the sheep-
cote,

And called Lowder, with a hollow throte,
As if the olde man selfe had beene :

The dogge his maisters voice did it weene,
Yet halfe in doubt he opened the dore, 220
And ranne out as he was wont of yore.

No sooner was out, but, swifter then thought,
Fast by the hyde the wolfe Lowder caught ;
And, had not Roffy renne to the steven,
Lowder had bene slaine thilke same even. 225

HOB. God shield, Man, hee should so ill
have thrive,

All for he did his devoyre belive.

If like bene wolves, as thou hast told,

How mought we, Diggon, hem behold ?

DIG. How, but, with heede and watchfull-
nesse, 230

Forstallen hem of their wilineffe :

For-thy with shepheard fittes not play,

Or sleepe, as some doen, all the long day ;

Ver. 224. ————— steven,] *Noise.* So Chaucer,
Leg. of Philomela, ver. 101.

“ She cryith suster with full loudē *steven.*”

T. WARTON.

Ver. 227. *All for he did his devoyre belive.*] “ Because he did his *duty promptly or quickly.*” The word *devoyre* being the French *devoir*, duty ; and *belive* being often used for *quickly* in the F. Q. Some modern editions strangely confound the sense by having admitted *believe*; instead of *belive*, into the text. Hughes is the father of the error. TODD.

But ever ligger in watch and ward,
From sodaine force their flocks for to gard. 235

HOB. Ah! Diggon, thilke fame rule were
too straight,

All the cold feason to watch and waite:
We bene of flesh, men as other bee,
Why should we be bound to such miseree?
What-ever thing lacketh chaungeable rest, 240
Mought needes decay, when it is at best.

DIG. Ah! but, Hobbinoll, all this long tale
Nought easeth the care that doth mee forhaile;
What shall I doe? what way shall I wend,
My piteous plight and losse to amend? 245
Ah! good Hobbinoll, mought I thee pray
Of ayde or counsell in my decaye.

HOB. Now by my foule, Diggon, I lament
The haplesse mischiefe that has thee hent;
Nethelasse thou seeft my lowly faile, 250
That froward Fortune doth ever availe:
But, were Hobbinoll as God mought please,

Ver. 234. ————— in watch and ward,] So, in F. Q. i. iii. 9. "He kept both watch and ward." This expression occurs in the "Statutes and Ordenaunces of Warre, made by kynge Henry the viiith. bl. l. Empr. hy R. Pynson, 1513," Sign. A. vi. "For keepynge of watche and warde. Also that euery man be obeyssaunt to his capitayne, and vnder his capitayne kepe his watch and his warde, &c." TODD.

Ver. 251. That froward Fortune doth ever availe.] If the poet wrote *availe*, the meaning is more perspicuous by reading *never* instead of *ever*, as Mr. Warton suggests: that is, Thou seeft my lowly sail, my inability; for froward fortune can never avail. TODD.

Diggon should soone finde favour and ease :
 But if to my cotage thou wilt resort,
 So as I can I will thee comfort ; 253
 There mayst thou ligge in a vetchy bed,
 Till fairer Fortune shew forth his head.

DIG. Ah! Hobbinoll, God mought it thee
 requite ;

Diggon on fewe such friendes did ever lite. 259

DIGGONS EMBLEME.

Inopem me copia fecit.

GLOSSE.

The Dialect and phrased of speech, in this Dialogue, seemeth somewhat to differ from the common. The cause whereof is supposed to be, by occasion of the partie herein meant, who, being verie friend to the Authour hereof, had beene long in forraim countreys, and there seene many disorders, which he here recounteth to Hobbinoll.

Bidde her, Bidde good morrow. For to bidde, is to pray, whereof commeth beades for praiers, and so they say, To bidde his beades, f. to say his praiers.

Wightly, quickly, or sodainly.

Chaffred, solde.

Dead at mischiese, an unusuall speech, but much usurped of Lidgate, and sometime of Chaucer.

Leefe, Deare.

Ethe, easie.

Thrise three Moones, nine monethes.

Measured, for traveled.

Wae, woe, Northernly.

Eeked, encreased.

Carven, cutte.

Ken, know.

Cragge, neck.

State, stoutly.

Stanck, weary or faint.

And now : hee applieth it to the time of the yeare, which is in the ende of harvest, which they call the fall of the lease : at which time the Westerne winde beareth most fwayne.

A mocke, Imitating Horace, "*Debes ludibrium ventis.*"

Lorne, left.

Sootie, sweets.

Uncouth, unknowne.

Here by, there, here and there.

As the bright, &c. translated out of Mantuan.

Emprise, for enterprise. Per Syncopen.

Conteck, strife.

Trode, path.

Marrie that, that is, their soules, which by Popish exorcismes and practises they damne to hell.

Blacke, hell.

Gang, goe.

Mister, manner.

Mirke, obscure.

Warre, worfe.

Crumenall, purse.

Brace, compasse.

Encheson, occasion.

Overgrast, overgrowne with grasse.

Galage, shoe.

The grosse, the whole.

Buxome and bent, meeke and obedient.

Saxon King, King Edgare that raigned here in Britanie in the yeare of our Lord [959 &c.] Which King caused all the Wolves, whereof then was store in this country, by a proper policie to be destroyed. So as never since that time, there have bene Wolves here found, unlesse they were brought from other countries. And therefore Hobbinoll rebuketh him of untruth, for saying that there be Wolves in England.

Nor in Christendome: this saying seemeth to be strange and unreasonable: but indeed it was wont to be an olde proverbe and common phrase. The Originall whereof was, for that most part of England in the raigne of King Ethelbert was christened, Kent only except, which remained long after in misbeliefe and unchristened: So that Kent was counted no part of Christendome.

Great hunt, Executing of lawes and iustice.

Enaunter, least that.

Inly, inwardly: aforesaid.

Privie or pert, openly, saith Chaucer.

Roffy, the name of a shepheard in Marot his Aeglogue of Robin and the King. Whom he here commendeth for great care and wise governaunce of his flocke.

Colin Clout: Now I thinke no man doubteth but by Colin is

meant the Authors selfe, whose especial good friend Hobbinoll saith hee is, or more rightly Maister Gabriel Harvey: of whose especial commendation, as well in Poetrie as Rhetoricke and other choice learning, we have lately had a sufficient triall in divers his workes, but specially in his *Musarum Lacrymæ*, and his late *Gratulationum Valdinenfium*, which booke, in the progresse at Audley in Essex, he dedicated in writing to her Maiestie, afterward presenting the same in print to her Highnesse at the worshipful Maister Capels in Hertfordshire. Beside other his sundry most rare and verie notable writings, partly under unknowne titles, and partly under counterfaite names, as his *Tyrannomastix*, his *Olde Natalitia*, his *Rameidos*, and especially that part of *Philomusus*, his *divine Anticosmopolita*, and divers other of like importance. As also, by the name of other shepherds, he covereth the persons of divers other his familiar friends and best acquaintance.

This tale of Roffy seemeth to colour some particular Action of his. But what, I certainly know not.

Wonned, haunted.

Welkin, skye: aforesaid.

A weunell waste, a weaned yongling.

Hidder and shidder, he and she, Male and Female.

Steven, noyse.

Belive, quickly.

What ever, Ovids verse translated.

“ Quod caret alterna requie, durable non est.”

Forhaile, draw or distresse.

Vetchie, of Pease straw.

EMBLEME.

This is the saying of Narcissus in Ovid. For when the foolish boy, by beholding his face in the brooke, fell in love with his owne likenesse; and, not able to content himselfe with much looking thereon, he cried out, that plentie made him poore, meaning that much gazing had bereft him of sence. But Diggon useth to other purpose, as who that, by tryall of many wayes, had found the worst, and through great plentie was fallen into great penury. This Poesie I know to have bene much used of the Authour, and to such like effect, as first Narcissus spake it.

OCTOBER.

AEGLOGA DECIMA.

ARGUMENT.

IN Cuddie is set out the perfect patern of a Poet, which, finding no maintenance of his state and studies, complaineth of the contempt of Poetrie, and the causes thereof: Specially having bene in all ages, and even amongst the most barbarous, alwaies of singular account and honour, and being indeed so worthie and commendable an art; or rather no art, but a divine gift and heavenly instinct not to be gotten by labour and learning, but adorned with both; and poured into the witte by a certaine Enthousiasmos and celestiall inspiration, as the Author hereof else where at large discourseth in his booke called The English Poet, which booke being lately come to my handes, I minde also by Gods grace, upon further advise-ment, to publish.

PIERS. CUDDIE.

PIERS.

CUDDIE, for shame, holde up thy heavie
head,

And let us cast with what delight to chace

Ver. 2. ——— cast] Consider, repeatedly so used in the
Faer. Qu. See F. Q. i. ii. 2, i. ii. 37, i. vi. 3, &c. TODD.

And weary this long lingring Phœbus race.
 Whilome thou wont the shepheards laddes to
 leade
 In rimes, in ridles, and in bydding bafe; 5
 Nowe they in thee, and thou in sleepe arte,
 deade.

CUD. Piers, I have pyped erft fo long with
 payne,
 That all mine oten reedes ben rent and wore,
 And my poore Mufe hath fpend her fpared ftore,
 Yet little good hath got, and much leffe gayne.
 Such pleaſaunce makes the grafhopper fo poore,
 And ligge fo layd, when winter doth her
 ftaine.

The dapper ditties, that I wont deviſe,
 To feede youthes fanſie, and the flocking fry,

Ver. 5. ————— in bydding bafe,] The game of *baſe* or *prifon-baſe*. See the note on F. Q. v. viii. 5. Mr. Malone, in a note on Shakſpeare's *Two Gent. of Verona*, cenſures Dr. Warburton for ſaying that the country exerciſe, in which ſome purſue and others are made priſoners, was called *Bid the baſe*: "Dr. Warburton is not quite accurate: The game was not called *Bid the Baſe*, but *the Baſe*." Now it ſhould ſeem, by this expreſſion of Spenſer, that Dr. Warburton was not inaccurate. TODD.

Ver. 12. ————— ligge] *Lie*. See alſo ver. 63. The word is uſed by Chaucer. It is yet common in the north of England. TODD.

Ver. 13. *The dapper ditties*,] The *neat* or *pretty ſongs &c*. So Drayton, in his *Shep. Garland*, ed. 1593, p. 13.

————— "tune thy reed to *dapper virelays*." TODD.

Delighten much ; what I the bett forthy? 15
 They han the pleasure, I a sclender prife :
 I beate the bush, the byrdes to them do flie :
 What good thereof to Cuddie can arife ?

PIERS. Cuddie, the praise is better then the
 price,
 The glory eke much greater then the gayne :
 O what an honour is it, to restraine 21
 The lust of lawlesse youth with good advice,
 Or pricke them forth with pleasaunce of thy
 vaine,
 Whereto thou list their trained willes entice !

Soone as thou gynst to sette thy notes in frame,
 O how the rural routes to thee do cleave ! 26
 Seemeth thou doest theyr soule of sense bereave,
 All as the shepheard that did fetch his dame
 From Plutoes balefull bowre withouten leave ;
 His musickes might the hellish hound did tame.

CUD. So praysen babes the peacocks spotted
 trayne, 31

Ver. 15. ————— bett] *Better*. So Chaucer
 uses it, *Man of Lawes Tale*, 4534, edit. Tyrwhitt.

“ *Bet* is to dien than have indigence.” TODD.

Ver. 31. *So praysen babes &c.*] What signifies it, says the
 Shepherd, to receive no other recompence than praise? *Lau-*
datur et alget. Aristoph. *Equ*. 531.

Στίφανον μὲν ἔχων, δίψη δ' ἀπολωλώς. JORTIN.

And wondren at bright Argus blazing eye;
 But who rewardes him ere the more forthy,
 Or feedes him once the fuller by a graine?
 Sike praise is fmoke, that sheddeth in the skie;
 Sike words bene winde, and waften soone in
 vaine. 36

PIERS. Abandon then the base and viler
 clowne;
 Lift up thy selfe out of the lowly dust,
 And sing of bloody Mars, of wars, of giufts;
 Turne thee to those that weld the awfull crowne,
 To doubted knights, whose woundlesse armour
 rusts, 41
 And helmes unbruzed wexen daylie browne.

Ver. 39. *And sing of bloody Mars, &c.*] He seems now to have intended the *Faerie Queene*. T. WARTON.

Ibid. _____ giufts;] *Jufts* or *tournaments*. See F. Q. i. i. 1. "As one for knightly *giufts* and fierce encounters fitt." TODD.

Ver. 40. _____ weld] *Wield*. So, in F. Q. ii. x. 32. "Who peaceably the same long time did *weld*," viz. the crown. T. WARTON.

Ver. 41. *To doubted knights*.] Perhaps *doubted* may be a contraction for *redoubted*, as in Skelton's *Elegy* on the death of the Earl of Northumberland, *Poems*, ed. 1736, p. 280. where the Earl is termed,

"The myghty Lyon *douted* by fe and lande."

However, see the old bl. l. edition of *Bevis of Hampton*, which begins thus:

"Listen, Lordings, and hold you still;

"Of *doubtie* men tell you I will:"

That is, *doughty* or *brave* men. TODD.

Ver. 42. *And helmes unbruzed*] The expression of "shields

There may thy Muse display her fluttring wing,
 And stretch her selfe at large from east to west;
 Whither thou list in fayre Elifa rest, 45
 Or, if thee please in bigger notes to sing,
 Advaunce the Worthy whom shee loveth best,
 That first the White Beare to the Stake did
 bring.

And, when the stubborne stroke of stronger
 stounds
 Has somewhat slackt the tenor of thy string, 50
 Of love and lustihead tho maist thou sing,
 And carroll lowde, and leade the Millers rounde,
 All were Elifa one of thilk fame ring;
 So mought our Cuddies name to heaven founde.

CUD. In deede the Romish Tityrus, I heare,
 Through his Mecænas left his oaten reede, 56

bruised," occurs in *Bevis of Hampton*, old bl. l. edit. Sign. H. 4. So, in Shakspeare's *K. Rich.* III.

"Our *bruised* arms hung up for monuments." TODD.

Ver. 49. _____ stounds] *Times or occasions.* See the Gloss. Urry's Chaucer, in VV. *Stound* and *Stoundes.* See also F. Q. i. viii. 38, i. xi. 36, &c. TODD.

Ver. 51. _____ lustihead] *Jollity.* See F. Q. i. ii. 3, iii. x. 45, vii. vii. 33. The first folio reads *lustlihead.* TODD.

Ver. 52. *And carroll lowde,*] Hence Milton, in his *Comus*, ver. 849.

_____ "the *shepherds* at their festivals

"*Carrol* her goodnes *loud* in rustick lays."

And P. Fletcher, *Pisc. Eclog.* 1633, p. 7.

"*And carol lowd* of love and love's delight." TODD.

Whereon hee earst had taught his flocks to
 feede,

And laboured lands to yeeld the timely eare,
 And eft did fing of warres and deadly dreede,
 So as the heavens did quake his verfe to heare.

But ah! Mecænas is yclad in claye, 61
 And great Auguftus long ygoe is dead,
 And all the worthies liggen wrapt in lead,
 That matter made for poets on to playe :
 For ever, who in derring-doe were dread, 65
 The loftie verfe of hem was loved aye.

But after Vertue gan for age to ftoupe,
 And mightie Manhood brought a bedde of eafe,
 The vaunting poets found nought worth a
 peafe
 To put in preace among the learned troupe; 70
 Tho gan the ftreames of flowing wittes to ceafe,
 And funnebright honour pend in shamefull
 coupe.

Ver. 61. *But ah! Mecænas &c.*] See Juvenal, *Sat.* vii. 94, et seq.

“ Quis tibi Mecænas? &c.”

Compare alfo Mantuan's fifth Eclogue. TODD.

Ver. 65. *For ever, who in derring-doe were dread,*
The loftie verfe of hem was loved aye.] This feems
 to be copied from Claudian, *Præf. ad II. Conf. Stil.*

“ Gaudet enim Virtus testes fibi jungere Mufas :

“ Carmen amat quisquis carmine digna facit.”

JORTIN.

And if that any buddes of Poesie,
 Yet of the old stocke, gan to shoote againe,
 Or it mens follies mote to-force to fain, 75
 And rolle with rest in rymes of ribaudrie;
 Or, as it sprung, it wither must againe;
 Tom Piper makes us better melodie.

PIERS. O pierlesse Po'esie! where is then
 thy place?
 If nor in princes pallace thou doest fit, 80
 (And yet is princes pallace the most fit.)
 Ne brest of baser birth doth thee embrace,
 Then make thee wings of thine aspiring wit,
 And, whence thou camst, flie backe to heaven
 apace.

CUD. Ah! Percy, it is all-to weake and
 wanne, 85
 So high to fore and make so large a flight;
 Her peeced pyneons bene not so in plight:
 For Colin fits such famous flight to scanne;

Ver. 76. ————— ribaudrie;] *Ribaldry*,
obscenity. So, in *The Teares of the Muses*, ver. 213.

“Rolling in rymes of shamelesse *ribaudrie*.”

So Chaucer, *Pard. Prolog.* ver. 38.

“Nay, let him tell us of no *ribaudrie* :

“Tell us some moral thing.” TODD.

Ver. 85. *Ah! Percy, &c.*] E. K. remarks, that it is
 doubtful whether Cuddy be designed for Spenser himself. This
 stanza, however, affords a proof that the persons are different.

T. WARTON.

He, were he not with love so ill bedight,
 Would mount as high and sing as foote as
 swanne. 90

PIERS. Ah! fon; for Love does teach him
 climbe so hie,
 And lyftes him up out of the loathsome myre;
 Such immortal mirror, as he doth admire,
 Would rayse ones minde above the starrie
 skie,
 And caufe a caytive corage to aspire; 95
 For loftie love doth loath a lowly eye.

CUD. All otherwife the state of Poet stands;
 For lordly Love is fuch a tyranne fell,
 That, where he rules, all power he doth expell;
 The vaunted verfe a vacant head demaundes, 100
 Ne wont with crabbed Care the Mufes dwell:
 Unwifely weaves, that takes two webbes in
 hand.

Ver. 98. ————— tyranne] *Tyrant*. So, in
 Sir P. Sidney's *Ajirophel and Stella*, fifth Song:

“ A rightfull prince by unright deeds a *tyran* groweth.”

Again,

“ You then vngratefull thiefe, you murdring *tyran* you.”

The modern editions read *tyrant*. TODD.

Ver. 100. *The vaunted verfe a vacant head demaundes, &c.*
 Compare Juvenal, *Sat.* vii. 63.

“ Quis locus ingenio, nisi cum se carmine solo

“ Vexant, et dominis Cirrhæ Nisæque feruntur,

“ Pectora nostra duas non admittentia curas?

“ Magnæ mentis opus, &c.” TODD.

Who ever castes to compasse wightie prise,
And thinkes to throwe out thundring words of
threat,

Let powre in lavish cups and thriftie bittes of
meate, 105

For Bacchus fruite is friend to Phœbus wife ;
And, when with wine the braine begins to sweate,
The numbers flow as fast as spring doth rise.

Thou kenst not, Percie, how the rime should rage ;
O if my temples were distain'd with wine, 110
And girt in girlonds of wilde yvie twine,
How I could reare the Muse on stately stage,
And teach her tread aloft in buskin fine,
With queint Bellona in her equipage !

But ah ! my courage cooles ere it be warme :
Forthy content us in this humble shade, 116
Where no such troublous tydes han us affayde ;
Here we our slender pipes may safely charme.

PIERS. And, when my gates shall han theyr
bellyes layd,
Cuddie shall have a kidde to store his farme. 120

Ver. 118. ————— charme.] *Temper*, or
tune. See Mr. Warton's note on *F. Q.* v. ix. 13. Mr. Upton
observes that Spenser had Virgil's expression in view, *Ecl.*
x. 51.

————— " Chalcidico quæ sunt mihi condita versu
" Carmina, pastoris Siculi modulabor avena." TODD.

Ver. 119. ————— gates] *Goats*. See the note on
gate, in *May* ver. 177. TODD.

CUDDIES EMBLEME.

Agitante calefcimus illo, &c.

G L O S S E.

This Aeglogue is made in imitation of Theocritus his 16. Idilion, wherein he reprooved the Tyranne Hiero of Syracuse for his niggardise towarde Poets, in whom is the power to make men immortall for their good deeds, or shamefull for their naughtie life. And the like also is in Mantuane. The style hereof as also that in Theocritus, is more loftie then the rest, and applyed to the height of Poeticall wit.

Cuddie, I doubt whether by Cuddy be specified the Author selfe, or some other. For in the eight Aeglogue the same person was brought in, singing a Cantion of Colins making, as he saith. So that some doubt, that the persons be different.

Whilome, sometime.

Outen reedes, Avenæ.

Ligge so layd, lye so faint and unlustie.

Dapper, pretie.

Fry, is a bold Metaphor, forced from the spawning fishes; for the multitude of young fish be called the Frye.

To restraine: This place seemeth to conspire with Plato, who in his first booke de Legibus saith, that the first invention of Poetry was of very vertuous intent. For at what time an infinit number of youth usuallly came to their great solemne feastes called Panegyrica, which they used every five yeare to hold, some learned man, being more able then the rest for speciall gifts of wit and Musick, would take upon him to sing fine verses to the people, in praise either of vertue or of victorie, or of immortalitie, or such like. At whose wonderfull gift all men being astonied and as it were ravished with delight, thinking (as it was indeed) that he was inspired from above, called him Vatem: which kinde of men afterward framing their verses to lighter musicke (as of Musicke there be many kindes, some sadder, some lighter, some martiall, some heroical, and so diversly eke affect the mindes of men,) found out lighter matter of Poesie also, some playing with love, some scorning at mens fashions, some powred out in pleasure: and so were called Poets or makers.

Sense bereave: what the secret working of musick is in the minds of men, as wel appeareth hereby, that some of the auncient Philosophers, and those the most wise, as Plato and

Pythagoras, held for opinion, that the minde was made of a certaine harmony and musicall numbers, for the great compafion, and likenesse of affection in th' one and the other, as also by that memorable history of Alexander: to whom whenas Timotheus the great Musitian plaied the Phrygian melody, it is said, that hee was distraught with such unwonted fury, that, straightway rising from the table in great rage, he caused himselfe to be armed, as ready to go to warre, (for that musicke is very warlike.) And immediately when as the Musitian changed his stroke into the Lydian and Ionique harmony, he was so far from warring, that he sat as still, as if he had bin in matters of counsell. Such might is in Musick. Wherefore Plato and Aristotle forbid the Arabian Melody from children and youth. For that being altogether on the fifth and seventh tone, it is of great force to mollifie and quench the kindly courage, which useth to burne in young breasts. So that it is not incredible which the Poet here saith, that Musick can be-reave the soule of sense.

The shepheard that, Orpheus: of whom is said, that by his excellent skill in Musick and Poetry, he recovered his wife Eurydice from hell.

Argus eyes: of Argus is before said, that Iuno to him committed her husband Iupiter his Paragon Io, because hee had an hundred eyes: but afterward Mercury, with his Musick lulling Argus asleepe, slue him and brought Io away, whose eyes it is said that Iuno, for his eternall memorie, placed in her byrd the Peacocks taile; for those coloured spots indeed resemble eyes.

Woundlesse armour, unwounded in warre, do rust through long peace.

Display, A Poeticall metaphor, whereof the meaning is, that, if the Poet list shew his skill in matter of more dignitie then in the homely Aeglogue, good occasion is him offered of higher veyne and more Heroical argument in the person of our most gracious soveraigne, whom (as before) hee calleth Elifa. Or if matter of knighthood and chivalry please him better, that there be many noble and valiant men, that are both worthy of his paine in theyr deserved praises, and also favourers of his skill and facultie.

The Worthy, he meaneth (as I ghesse) the most honourable and renowned the Earle of Leycester, whom by his cognifance (although the same be also proper to other) rather then by his name he bewraieith, being not likely that the names of worldly princes be knowne to countrey clownes.

Slack, that is when thou chaungest thy verse to stately course, to matter of more pleasance and delight.

The Millers, a kinde of daunce.

Ring, companie of dauncers.

The Romish Tityrus, well known to be noble Virgil, who by Mæcenas meanes was brought into the favor of the Emperour Augustus, and by him moved to write in loftier kind then he earst had done.

Whereon, &c. in these three verses are the three severall workes of Virgil intended, for in teaching his flocke to feede, is meant his Aeglogues. In labouring of lands, is his Georgiques. In finging of warres and deadly dread, is his divine Aeneis figured.

In derring do, In manhood and chivalrie.

For ever: He sheweth the cause why Poets were wont to be had in such honour of noble men, that is, that by them their worthinesse and valor should through their famous poesies be commended to all posterities. Wherefore it is said, that Achilles had never beene so famous, as he is, but for Homers immortall verses, which is the onely advantage which hee had of Hector. And also that Alexander the great, comming to his tombe in Sigues, with naturall teares blessed him, that ever it was his hap to be honoured with so excellent a poets worke, as so renowned and ennobled only by his meanes. Which being declared in a most eloquent Oration of Tullies, is of Petrarch no lesse woorthily fet forth in a Sonnet.

“ Giunto Alessandro a la famosa tomba

“ Del fero Achille, sospirando disse :

“ O fortunato, che si chiara tromba Trouasti, &c.”

And that such account hath beene alwaye made of Poets, as well sheweth this, that the worthie Scipio, in all his warres against Carthage and Numantia, had evermore in his companie, and that in most familiar sort, the good olde poet Ennius; as also that Alexander destroying Thebes, when he was enformed, that the famous Lyrick poet Pindarus was borne in that Citie, not onely commaunded straightly, that no man should, upon paine of death, do any violence to that house, or otherwise: but also specially spared most, and some highly rewarded, that were of his kinne. So favoured he the onely name of a poet, which praise otherwise was in the same man no lesse famous, that when he came to ransacking of king Darius coffers, whom hee lately had overthrowne, he found in a little coffer of silver the two bookes of Homers workes, as laide up there for speciall Jewels and riches, which he taking thence, put one of them dayly in his bosome, and the other every night layde under his pillow. Such honour have Poets alwayes found in the sight of Princes and noble men, which this authour here verie well sheweth, as else were more notably.

But after, &c. he sheweth the cause of contempt of poetrie to be idlenesse and basenesse of minde.

Pent, shut up in slouth, as in a coope or cage.

Tom. Pyper, an ironicall Sarcaasmus, spoken in derision of those rude wits, which make more account of a ryming ribaud then of skill grounded upon learning and iudgement.

Ne brest, the meaner sort of men.

Her peeccd pineons, unperfect skill: Spoken with humble modestie

As soote as swanne: The comparison seemeth to be straunge: for the swan hath ever woonne small commendation for her sweete singing: but it is said of the learned, that the Swanne, a litle before her death, singeth most pleasantly, as prophecying by a secrete instinct her neere destinie, as well saith the poet elfewhere in one of his Sonnets.

“ The silver Swan doth sing before her dying day,

“ As she that feelles the deepe delight that is in death, &c.”

Immortall mirrour, Beautie, which is an excellent object of poeticall spirits, as appeareth by the worthie Petrarch, saying.

“ Fiorir faceva il mio debile ingegno,

“ A la sua ombra, et crescer ne gli affanni.”

A caytive courage, a base and abiect minde.

For loftie love, I thinke this playing with the letter, be rather a fault then a figure, as well in our English tongue, as it hath beene alwayes in the Latin, called *Cacozelon*.

A vacant, imitateth Mantuans saying, “ Vacuum curis divina cerebrum Poscit.”

Lavish cups, Resembleth the common verse, “ Fæcundi calices quem non fecere disertum.”

O if my, &c. he seemeth here to be ravished with a poeticall furie. For (if one rightly marke) the numbers rise so full, and the verse groweth so bigge, that it seemeth he had forgot the meannesse of shepherds state and stile.

Wild yvie, for it is dedicate to Bacchus, and therefore it is sayd, that the Mænades (that is Bacchus franticke priests) used in their sacrifice to carrie Thyrsos, which were pointed staves or iavelins, wrapped about with yvie.

In buskin, it was the maner of poets and players in Tragedies to weare buskins, as also in Comedies to use socks and light shooes. So that the buskin in poetrie is used for tragicall matter, as is said in Virgill, “ Sola Sophocleo tua carmina digna cothurno.” And the like in Horace, “ Magnum loqui, nitique cothurno.”

Queint, strange. Bellona the goddesse of battell, that is, Pallas, which may therefore well be called queint, for that (as Lucian saith) when Iupiter her father was in travaile of her, he

caused his sonne Vulcan with his axe to hew his head: Out of which leaped out lustily a valiant Damsell armed at all points, whom Vulcan seeing so faire and comely, lightly leaping to her, proffered her some curtesie, which the Ladie disdainning, shaked her speare at him, and threatned his saucinesse. Therefore such straungenesse is well applyed to her.

Equipage, order.

Tydes, seasons.

Charme, temper and order. For charmes were wont to be made by verses, as Ovid sayth. "Aut si carminibus."

EMBLEME.

Hereby is meant, as also in the whole course of this Aeglogue, that poetrie is a divine instinct, and unnatural rage passing the reach of common reason. Whom Piers answereth Epiphonematically, as admitting the excellency of the skill, whereof in Cuddie he had already had a taste.

NOVEMBER.

AEGLOGA UNDECIMA.

ARGUMENT.

IN this xi. Aeglogue hee bewaileth the death of some maiden of great blood, whom he calleth Dido. The personage is secret, and to me altogether unknowne, albeit of himselfe I often required the same. This Aeglogue is made in imitation of Marot his song, which he made upon the death of Loyes the French Queen; but farre passing his reach, and in mine opinion all other the Aeglogues of this Book.

THENOT. COLIN.

THENOT.

COLIN, my deare, when shall it please thee
sing,

As thou wert wont, songes of some iouifaunce?
Thy Muse too long slombreth in sorrowing,
Lulled asleepe through Loves misgovernaunce.
Now somewhat sing, whose endlesse sovenaunce
Emong the shepheards swaines may aye remaine,
Whether thee list thy loved lasfs advaunce,

ARG. *In this &c.]* Mr. Warton thinks that this Pastoral was written at Penhurst.—The unusual positions of many of the rhymes in it, are curious and pleasing. TODD.

Or honor Pan with himnes of higher vaine.

COL. Thenot, now nis the time of merrimake,
 Nor Pan to herie, nor with Love to play; 10
 Sike myrth in May is meetest for to make,
 Or fommer shade, under the cocked hay.
 But nowe fadde winter welked hath the day,
 And Phœbus, wearie of his yearly taske,
 Ystabled hath his steedes in lowly lay, 15
 And taken up his ynne in Fishes haske:
 Thik follein feason fadder plight doth aske,
 And loatheth sike delights as thou doest prayse:
 The mornefull Muse in myrth now list ne maske,
 As she was wont in youngth and fommer-dayes;

Ver. 13. ————— welked] *Shortened or impaired*, says E. K. Of this word Dr. Johnson professes, in his Dictionary, not exactly to know the meaning. Yet his definition is not very distant from the old commentator's, viz. to *cloud*, to *obscure*. Mr. Tyrwhitt, in his Glossary to Chaucer, assigns to *welked*, as one interpretation of it, the meaning of *withered*, which resembles E. K.'s *impaired*. TODD.

Ver. 15. *Ystabled*] This is the original and proper word. Many editions read, *Ystablisht*. Dr. Johnson, who has given no example under the verb active *to stable*, i. e. *to put into a stable*; or certainly the author of the Supplement to his Dictionary; might therefore have safely cited this authority of Spenser. TODD.

Ver. 16. ————— haske:] See E. K.'s Gloss. So, in Davison's *Poems*, edit. 1611. p. 38.

“ The ioyfull funne, whom cloudy winters spight

“ Had shut from us in watry *Fishes HASKE*,

“ Returnes againe, &c.” TODD.

Ver. 20. ————— youngth] *Youth*. See Mr. Tyrwhitt's note on *Yeman*, Chaucer's *Cant. T.* ver. 101. “ *Yeman*, or *Yeoman*, is an abbreviation of *Yeongeman*; as *Youthe* is of *YEONGTHE*, &c.” See also the *Shep. Cal.* Febr. ver. 87. TODD.

But if thou algate lust light virelayes, 21
 And looser fongs of love to underfong,
 Who but thy self deserves like poets praise?
 Relieve thy oaten pypes that fleepen long,
 THE. The nightingale is fovereigne of fong,
 Before him fits the titmouse filent bee; 26
 And I, unfit to thrust in skilfull throng,
 Should Colin make iudge of my fooleree:
 Nay, better learne of hem that learned bee,
 And han bene watered at the Muses well; 30
 The kindly dewe drops from the higher tree,
 And wets the little plants that lowly dwell:
 But if fadde winters wrath, and feafon chill,
 Accord not with thy Muses merriment,
 To fadder times thou maist attune thy quill, 35
 And fing of forrowe and deathes dreriment;
 For deade is Dido, deade, alas! and drent;
 Dido! the great shepheard his daughter sheene:
 The fayrest May shee was that ever went,
 Her like shee has not left behinde I weene: 40
 And, if thou wilt bewayle my wofull teene,
 I shall thee give yond coffet for thy payne;
 And, if thy rymes as rounde and ruefull beene
 As those that did thy Rosalind complayne,

Ver. 21. _____ *virelayes,*] See the note on F. Q. iii. x. 8. T. WARTON.

Ver. 26. _____ *fits*] That is, *it is becoming*. See the note on *fits*, F. Q. i. i. 30. Modern editions read *fits*.

TODD.

Much greater gifts for guerdon thou shalt
 gayne, 45

Than kid or coffet, which I thee bynempt:
 Then up, I say, thou iolly shepheard swayne,
 Let not my small demaunde be so contempt.

COL. Thenot, to that I chose thou doest mee
 tempt;

But ah! too well I wote my humble vayne, 50
 And how my rimes bene rugged and unkempt;
 Yet, as I conne, my conning I will strayne.

“Up, then, Melpomene! the mournefulst Muse
 of Nine,

Such cause of mourning never hadst afore;
 Up, grissie ghostes! and up my ruffull rime! 55
 Matter of myrth now shalt thou have no more;
 For dead shee is, that myrth thee made of
 yore.

Dido, my deare, alas! is dead,
 Dead, and lyeth wrapt in lead.

O heavie herse! 60

Let streaming teares be powred out in store;

O carefull verse!

Ver. 51. ——— rimes *bene rugged*] See the note
 on “*rugged rimes*,” F. Q. i. xii. 23. TODD.

Ibid. ——— unkempt;] *Unpolished*.
 Lat. *incomptus*. T. WARTON.

Ver. 60. *O heavie herse*, &c.] The burden of this Song is
 imitated in the old English translation of the *Diana* of Monte-
 mayor, fol. p. 468. TODD.

“ Shepherds, that by your flocks of Kentish
downes abyde,

Waile ye this woefull waste of Natures warke ;

Waile we the wight, whose prefence was our
pryde ; 65

Waile we the wight, whose absence is our
carke ;

The funne of all the world is dimme and darke ;

The earth now lacks her wonted light,

And all we dwell in deadly night.

O heavie herse ! 70

Breake we our pipes, that shrild as lowde as
larke ;

O carefull verse !

“ Why doe we longer live, (ah ! why live we so
long ?)

Whose better dayes Death hath shut up in woe ?

The fayrest flowre our girlond all emong 75

Is faded quite, and into dust ygoe.

Sing now, ye shepherds daughters, sing no moe

The songs that Colin made you in her praise,

But into weeping turn your wanton layes.

O heavie herse ! 80

Nowe is time to die : nay, time was long ygoe :

O carefull verse !

Ver. 66. ————— carke.] Care, as in
F. Q. i. i. 44. Sax. *carc*, *cura*. TODD.

“ Whence is it, that the flowret of the field
doth fade,

And lyeth buried long in Winters bale ;
Yet, soone as Spring his mantle hath displayde,
It flowreth fresh, as it should never fayle ? 86

But thing on earth that is of most availe,
As vertues branch and beauties bud,
Reliven not for any good.

O heavie herse ! 90

The branch once dead, the bud eke needes must
quaile ;

O carefull verse !

“ She, while she was, (that was, a wofull word
to faine !)

For beauties praise and pleasaunce had no
peere ;

So well she couth the shepherds entertaine 95

With cakes and cracknells, and such countrey
cheere :

Ne would she scorne the simple shepherds
fwaine ;

For she would call him often heme,
And give him curds and clouted creame.

Ver. 83. *Whence is it, &c.*] Tibullus, I. iv. 31.

“ Crudeles divi ! serpens novus exuat annos ?

“ Formæ non ullam Fata dedere moram ?”

See also Ovid, *Art. Am.* iii. 77 ; and Catullus, *El.* v. JORTIN.

Ver. 98. *For she would call him &c.*] Some editions, by
an error of the press, omit *him*. TODD.

O heavië herfe ! 100
 Als Colin Cloute ſhe would not once diſdaine ;
 O carefull verſe !

“ But now like happy cheere is turnde to heavy
 chaunce,
 Such pleaſaunce now diſplaſt by dolors dint ;
 All muſick ſleepes, where Death doth lead the
 daunce, 105

Ver. 105. ——— *where Death doth lead the daunce.*] One Machabree, a French poet, wrote a deſcription, in verſe, of a proceſſion painted on the walls of St. Innocent’s cloiſter, at Paris, called the *Dance of Death*. This piece was tranſlated by Lydgate, who tells us in the Prologue, ſt. 5.

“ The which Daunce at St. Innocent’s
 “ Portraied is.”

Stow mentions this *Dance of Death*, in his Survey of London, ſpeaking of the cloiſters which anciently belonged to St. Paul’s church. “ About this cloiſter was artificially and richly painted the Dance of Machabray, or *Dance of Death*, commonly called the Dance of Paul’s: the like whereof was painted about St. Innocent’s cloiſter at Paris: the metres or poeſie of this Daunce were tranſlated out of French into Engliſh by John Lidgate, monk of Bury, and with the picture of Death leading all eſtates, painted round the cloiſter.” Edit. 1599. pag. 264. This picture is preſerved in a wood-cut, prefixed to the poem we are ſpeaking of, in Tottell’s edition of Lydgate, 1554 ; which, I ſuppoſe, is an exact representation of what was painted in St. Paul’s cloiſters. It was from thence engraved by Hollar, in Dugdale’s Monafiicon. In all probability, this painting at St. Paul’s, or that, which was the ſame, at St. Innocent’s, gave Hans Holbein the hint for compoſing his famous piece, called the *Dance of Death*, now to be ſeen at Baſil. But Mr. Walpole, in his very curious and judicious *Anecdotes of Painting in England*, endeavours to prove that Holbein did not paint this picture, vol. 1. pag. 74. However, a poet contemporary with Holbein, Nicholas Borbonius, has addreſſed an epigram to Hans Holbein, with this title, “ *De Morte Picta a Hanſo Pictore nobili,*” *Nugæ Poeticæ*,

And shepherds wonted folace is extinct.
The blew in black, the greene in gray, is tint ;

lib. 7. car. 58. Basil. 1540. 12mo. For that this Hansus, besides his having been the author of a *Mors picta*, was no other than Hans Holbein, I presume from another copy of verses in the same collection, lib. 3. car. 8.

“ Videre qui vult Parrhasium cum Zeuxide,

“ Accersat e Britannia

“ *Hansum Ulbium, et Georgium Riperdium*

“ Lugduno ab urbe Galliaë.”

It is commonly received, that the wood-cuts, from whence Hollar engraved his exquisite set of prints, entitled the *Dance of Death*, were executed by Holbein: but I am apt to think this a mistake, which arose from confounding Holbein's supposed picture, above-mentioned, with these wood-cuts. For it will appear, that Holbein's manner of cutting in wood, is entirely different from that in which these are finished, by comparing them with Holbein's scriptural wood-cuts, inserted in archbishop Cranmer's Catechism, 1548. In the cuts of this Catechism there is a simple delicacy of handling, not found in those of the *Dance of Death*; which however have an inimitable expression, and are probably the work of Albert Durer. I am not ignorant, that Rubens, who had copied this *Dance of Death*, recommended them to Sandrart, as the performance of Holbein: of which Sandrart himself informs us. “ Sic memini, &c. I also well remember, that in the year 1627, when Paul Rubens came to Utrecht to visit Handorf, being escorted, both coming from, and returning to Amsterdam, by several artists, as we were in the boat, the conversation fell upon Holbein's book of cuts, representing the *Dance of Death*; that Rubens gave them the highest encomiums, advising me, who was then a young man, to set the highest value upon them, informing me, at the same time, that he, in his youth, had copied them.” Joachim. Sandrart, *Academ. Pict.* part. 2. lib. 3. cap. 7. p. 241. But if Rubens filed these prints, Holbein's, in familiar conversation, it was but calling them by the name which the world had given them, and by which they were generally known. Besides, in another place Sandrart evidently confounds these wood-cuts with Holbein's picture at Basil. “ Sed in foro, &c. But in the fish-market there [at Basil] may be seen his [Holbein's] admirable *Dance of Peasants*; where also, in the same public manner, is shewn his *Dance of Death*, in which, by a variety of figures, it is demonstrated,

The gaudy girlonds deck her grave,
 The faded flowres her corse embrace.
 O heavie herse !

110

that Death spares neither popes, emperors, princes, &c. as may be seen in his most elegant wooden cuts, of the same work." Ibid. pag. 238. Evelyn is equally mistaken. *Sculptura*, pag. 69. Lond. 1754. 8vo. Now the cuts, of which at present I am speaking, are fifty-three in number, every one of which has an unity, and is entirely detached from the rest; so that, how could they be representations of one picture? But if it be granted, that they were engraved from this picture, which also from their dissimilitude could not be the case, how does it follow they were done by Holbein? Shall we suppose, that Holbein did both the picture and the engravings?

The book from which Hollar copied these cuts, is printed at Basil, 1554, and is thus entitled, "*Icones Mortis, duodecim imaginibus, præter priores, totidemque inscriptionibus, præter epigrammata, e gallicis, a Georgio Æmylio in latinum versa, cumulatae.*" The earliest edition I could meet with, perhaps the first, is one in which the inscriptions, &c. are in Italian, printed at Lyons, 1549, with this title, "*Simolachri, Historie, &c.*" In this there are not so many cuts, by twelve, as in the last-mentioned edition, and in the preface it is said, that this book had been before printed with French and Latin inscriptions, &c.

I cannot close this subject more properly, than by remarking, that Spenser here alludes to some of these representations, which, in his age, were fashionable and familiar:

"All musicke sleepes, where *Death* doth lead the *daunce.*"

T. WARTON.

The allusion appears to have been not uncommon in our old writers. Thus, in the Metrical Romance of *Roberte the Devyll*:

"And nowe let vs remember hym that dyed on the roode,

"That from vs yet hath kept hys sword by sufferance;

"For, and we nowe in *Deathes daunce* stode,

"To hell shoulde we go with horrible vengeaunce."

See also Lord Surry's *Songs and Sonets* &c. edit. 1587. fol. 49. a. The dissertation, prefixed to a modern republication of Holbein's *Dance of Death*, calls Machabree or Macabre not a French poet as Mr. Warton has called him, but a German; and refers to Glossar. Carpentier, tom. ii. 1103. TODD.

Morne now, my Muse, now morne with teares
 besprint ;
 O carefull verse !

“ O thou great shepheard, Lobbin, how great
 is thy griefe !

Where bene the nosegayes that she dight for
 thee ?

The coloured chaplets wrought with a chiefe, 115

The knotted rush-ringes, and gilt rosemaree ?

For shee deemed nothing too deere for thee.

Ah ! they bene all yclad in clay ;

One bitter blast blewe all away.

O heavie herse !

120

Thereof nought remaynes but the memoree ;

O carefull verse !

“ Ay me ! that dreerie Death should strike so
 mortall stroke,

That can undoe Dame Natures kindely course ;

The faded lockes fall from the loftie oke, 125

The flouds doe gaspe, for dryed is their
 fourse,

And flouds of teares flow in theyr stead per-
 force :

Ver. 111. ————— besprint ;] *Besprinkled.*
 So, in the *Mir. for Magistrates*, R. Niccols, in his Induction
 edit. 1610, has the expression “ *besprent* with frostie dew.”
 See also Milton’s *Comus*, ver. 542. TODD.

The mantled medowes mourne,

Theyr fundrie colours tourne.

O heavie herse !

130

The heavens doe melt in teares without remorse ;

O carefull verse !

“ The feeble flocks in field refuse their former
foode,

And hang their heades as they would learne to
to weepe ;

The beastes in Forrest wayle as they were
woode,

135

Except the wolves, that chase the wandring
sheepe,

Now shee is gone that safely did hem keepe :

The turtle on the bared braunch

Laments the wounde that Death did launch.

O heavie herse !

140

And Philomele her song with teares doth steepe ;

O carefull verse !

“ The water nymphs, that wont with her to sing
and daunce,

And for her girlond olive braunches beare,

Ver. 128. ——— mantled *medows*] See E. K.'s Glosse.
And thus also in *The Affectionate Shepheard, containing the com-
plaint of Daphnis &c.* 4to. 1594. Sign. B. i.

“ The *mantled meadows*, and the fields so fayre.”

TODD.

Nowe balefull boughes of cypres doen ad-
vaunce ; 145

The Muses, that were wont greene bayes to
weare,

Now bringen bitter eldre braunches feare ;

The Fatall Sisters eke repent

Her vitall threde so soone was spent.

O heavie herse ! 150

Morne now, my Muse, now morne with heavy
cheare

O carefull verse !

“ O trustlesse state of earthly things, and slipper
hope

Of mortall men, that fwincke and sweate for
nought,

And, shooting wide, doth misse the marked
scope ; 155

Nowe have I learnde (a lesson deerely bought)

That nis on earth assuraunce to be fought ;

For what might bee in earthly mould,

That did her buried body hould.

O heavie herse ! 160

Yet saw I on the beere when it was brought ;

O carefull verse !

Ver. 154. ———— *that fwincke and sweate &c.*] See the
notes of *April*, ver. 99, and *F. Q.* vi. iv. 32. TODD.

“ But maugre Death, and dreaded Sisters deadly
spight,

And gates of hell, and fyrie furies force,
She hath the bonds broke of eternall night, 165
Her soule unbodied of the burdenous corse.

Why then weepes Lobbin so without remorse?

O Lobb! thy losse no longer lament;

Dido is dead, but into heaven hent.

O happie herse! 170

Cease now, my Muse, now cease thy sorrowes
fourse,

O ioyful verse!

“ Why waile we then? why wearie we the gods
with plaintes,

As if some evill were to her betight? 174

She raignes a goddesse now emong the faintes,
That whilome was the faynt of shepheards
light,

And is enstalled nowe in heavens hight.

I see thee, blessed soule! I see

Walk in Elisian fieldes so free.

O happie herse! 180

Might I once come to thee, (O that I might!)

O ioyfull verse!

Ver. 178. *I see thee, blessed soule!*] So I read with the
oldest editions, the apostrophe rendering the passage more
affecting. Many editions tamely read,

“ I see *the* blessed soul, I see &c.” TODD.

There drincks she nectar with ambrosia mixt, 195
 And ioyes enioyes that mortall men doe misse.
 The honor now of highest gods she is,
 That whilome was poore shepherds pride,
 While here on earth shee did abide.
 O happie herse ! 200
 Cease now, my song, my woe now wasted is ;
 O ioyfull verse !”

THE. Ay, franck shepheard, how bene thy
 verses meint
 With dolefull pleasaunce, so as I ne wotte
 Whether reioyce or weepe for great constraint !
 Thine be the coffette, well hast thou it gotte.
 Up, Colin up, ynough thou morned hast ;
 Now ginnes to mizzle, hye we homeward fast.

Ver. 195. *There drincks she nectar and ambrosia mixt,*] The old English poets are fond of adopting, from Homer, these refectiōns of departed spirits. See Drayton, *Shep. Garl.* edit. 1593, p. 27. where the deceased Elphin is described in heaven

“ Tasting sweete *nectar* and *ambrosia*.”

Compare also Milton's *Lycidas*, ver. 175. And *Par. L. B. v.* 427, where “ in heaven vines yield *nectar*.” Thus likewise the French poet, Du Bartas, introduces Jared addressing the departed spirit of Enoch, in a manner resembling the exclamation of Spenser, *Creation du Monde*, Part 4. prem. jour de la sep. fec.

“ C'est donq fait, tu t'en vas ? tu t'en vas donq à Dieu ?

“ Adieu mon fils Henoc, adieu, mon fils, adieu.

“ Vy là haut bien heureux. Ia ton corps que se change

“ En nature d' Esprit, ou bien en forme d' Ange,

“ Vest l' immortalité. Ia tes yeux, non plus yeux,

“ Decorent flamboyans d' autres nouueaux les cieux :

“ Tu humes a longs traicts la boisson *nectaree* :

“ Ton Sabat est sans fin.” TODD.

COLINS EMBLEME.

La mort ny mord.

GLOSSE.

Iouysaunce, myrth.

Souenaunce, remembrance.

Herie, honour.

Welked, shortned or empayred. As the Moone being in the wayne is said of Lidgate to welk.

In lowly lay, according to the season of the moneth of November, when the Sunne draweth low in the South toward his Tropick or returne.

In fishes haske, the Sunne raygned, that is, in the signe Pisces all November: a haske is a wicker ped, wherein they use to carrie fish.

Virelayes, a light kind of song.

Bewatred, for it is a saying of Poets, that they have drunke of the Muses Well Castalias, whereof was before sufficiently said.

Dreeriment, dreery and heaue cheere.

The great shepheard, is some man of high degree, and not, as some vainly suppose, god Pan. The person both of the shepheard and of Dido is unknowne, and closely buried in the Authours conceipt. But out of doubt I am, that it is not Rosalind, as some imagine: for he speaketh soone after of her also.

Shene, fayre and shining.

May, for mayde.

Teene, sorrow.

Guerdon, reward.

Bynempt, bequeathed.

Coffet, a lambe brought up without the dam.

Unkempt, Incompti. Not combed, that is, rude and unhandfome.

Melpomene, The sadde and wailefull Muse, used of Poets in honour of Tragedies: as saith Virgil, "Melpomene tragico proclamat mœsta boatu."

Up griesly ghosts, The manner of the tragicall Poets, to call for helpe of Furies and damned ghosts: so is Hecuba of Euripides, and Tantalus brought in of Seneca. And the rest of the rest.

Herse, is the solemne obsequie in funeralles.

Waste of, decay of so beautifull a peece.

Carke, care.

Ah why, an elegant Epanorthosis, as also soone after. Nay time was long ago.

Flowret, a diminutive for a little floure. This is a notable and sententious comparison, "*A minore ad maius.*"

Relive not, live not againe, i. not in their earthly bodies : for in heaven they receive their due reward.

The braunch, He meaneth Dido, who being as it were the maine branch now withered, the buds, that is, beautie (as hee sayd afore) can no more flourish.

With cakes, fit for shepherds bankets.

Heame, for home, after the Northern pronouncing.

Tinct, dyed or stained.

The gaudie, the meaning is, that the things which were the ornaments of her life are made the honour of her funerall, as is used in burials.

Lobbin, the name of a shepherd, which seemeth to have beene the lover and deere friend of Dido.

Rushrings, agreeable for such base gifts.

Faded lockes, dried leaves. As if Nature her selfe bewailed the death of the Mayde.

Sourse, spring.

Mantled Medowes, for the fundrie flowers are like a mantle or coverlet wrought with many colours.

Philoméle, the Nightingale. Whom the Poets faine once to have beene a Lady of great beautie, till, beeing ravished by her sifers husband, she desired to be turned into a birde of her name, whose complaints be very wel set forth of M. George Gascoine a wittie gentleman, and the very cheefe of our late rimers, who and if some parts of learning wanted not (albe it is well knowne he altogether wanted not learning) no doubt would have attained to the excellencie of those famous Poets. For gifts of witte and naturall promptnes appeare in him abundantly.

Cypresse, used of the olde paynims in the furnishing of their funerall pompe, and properly the signe of all sorrow and heavinesse.

The fatall sifers, Clotho, Lachesis, and Atropos, daughters of Herebus and the Night, whome the Poets faine to spin the life of man, as it were a long thred, which they draw out in length, till his fatall houre and timely death be come ; but if by other casualtie his daies be abridged, then one of them, that is, Atropos, is said to have cut the threed in twaine. Hereof commeth a common verse.

"Clotho colum baiulat, Lachesis trahit, Atropos occat."

O trustlesse, &c. a gallant exclamation moralized with great wisdom, and passionate with great affection.

Beere, a frame, whereon they use to lay the dead corps.

Furies, of Poets are fained to be three, Persephone, Alecto, and Megera, which are said to be the authors of all evill and mischief.

Eternal night, is death or darkenesse of hell.

Betight, happened.

I see, A lively Icon or representation, as if he saw her in heaven present.

Elyfian fieldes, be devised of Poets to be a place of pleasure like Paradise, where the happie soules do rest in peace and eternall happinesse.

Die would, the very expresse saying of Plato in Phædone.

Astart, befall unwares.

Nectar and Ambrosia, bee fained to be the drinke and foode of the gods: Ambrosia they liken to Manna in Scripture, and Nectar to be white like creame, whereof is a proper tale of Hebe, that spilt a cup of it, and stayned the heavens, as yet appeareth. But I have already discoursed that at large in my Commentary upon the Dreames of the same Authour.

Meynt, mingled.

EMBLEME.

Which is as much to say, *as death byteth not*. For although by course of nature we be borne to dye, and being ripened with age, as with timely harvest, we must bee gathered in time, or else of our selves we fall like rotted ripe fruite from the tree: yet death is not to be coveted for evill, nor (as the Poet said a litle before) as doome of ill desert. For though the trespasse of the first man brought death into the world, as the guerdon of sinne, yet being overcome by the death of one that died for all, it is now made (as Chaucer saith) the greene pathway of life. So that it agreeth well with that was saide, that Death byteth not (that is) hurteth not at all.

DECEMBER.

AEGLOGA DUODECIMA.

ARGUMENT.

THIS Aeglogue (even as the first began) is ended with a complaint of Colin to god Pan; wherein, as wearie of his former waies, hee proportioneth his life to the foure seasons of the yeare; comparing his youth to the spring time, when hee was fresh and free from loves follie. His manhood to the sommer, which, he saith, was consumed with great heate and excessive drouth, caused through a Comet or blazing Starre, by which hee meaneth love; which passion is commonly compared to such flames and immoderate heate. His ripest yeares he resembleth to an unseasonable harvest, wherein the fruits fall ere they be ripe. His latter age to winters chill and frostie season, now drawing neere to his last ende.

THE gentle shepheard sat beside a springe,
All in the shadowe of a bushye brere,

ARG. *This Aeglogue &c.*] This, which is one of his most finished and elegant pastorals, is literally translated from old Clement Marot; which is not observed by the commentator, E. K. I will give great part of the French at length, which,

That Colin hight, which well coulde pype and
 finge,
 For hee of Tityrus his songes did lere :

as also the remainder, the reader may compare with the
 English at his leifure.

- “ Un Pastoreau, qui Robin s’ appelloit,—
 “ Parni fausteaux, arbres qui font ombrage,—
 “ Chantant ainsi : O Pan, dieu souverain,
 “ Qui de garder ne fus onc paresseux
 “ Parcs, et brebis, et les maistres d’ iceux,
 “ Et remets sur tous gentils pastoureaux,
 “ Quand ils n’ ont prez, ne loges, ne toreaux,
 “ Je te supply (si onc en ces bas estres
 “ Daignas ouyr chansonnettes champestres)
 “ Escoute un peu, de ton verd cabinet
 “ Le chant rural de petit Robinet.
 “ Sur le printemps de ma jeunesse folle,
 “ Je resemblois l’ arondelle, qui volle
 “ Puis ca, puis la : l’ aage me conduisoit
 “ Sans peur, ne foing, ou le cœur me disoit.
 “ En la forest (sans la crainte des loups)
 “ Je m’ en allois souvent cueilir le houx,
 “ Pour faire gluz a prendre oyseaux ramages,
 “ Tous differens de chant, et de plumages :
 “ On me foulois (pour le prendre) entremettre
 “ A faire brics, ou cages pour les mettre :
 “ Ou transnoyos les rivieres profondes,
 “ Ou r’ enforcois sur le genoil le frondes,
 “ Puis d’ en tirer, droit, et loing j’ apprenois,
 “ Pour chasser loups, abatre des noix.
 “ O quantefois aux arbres grimpe j’ ay
 “ Pour desnichier ou la pie, ou le geay ;
 “ Ou pour jetter des fruits ja meurs, et beaux,
 “ A mes compaignes, qui tendoient leurs chapeaux.
 “ Aucunesfois aux montaignes alloye,
 “ Aucunesfois aux fosses, &c.—
 “ Desia pourtant je faisois quelques nottes
 “ De chant rustique, et dessoubz les ormeaux
 “ Quasi enfant sonnois de chalumeaux.
 “ Si ne saurois bien dire, ne penser,
 “ Qui m’ enseigna fitost d’ y commencer :
 “ Ou la nature aux muses inclinee
 “ Ou ma fortune, en cela destinee

There, as he fatte in secret shade alone, 5
 Thus gan hee make of love his piteous
 mone.

“ O soveraigne Pan! thou god of shepheardes
 all,
 Which of our tender lambkins takest keepe,
 And, when our flockes into mischaunce mought
 fall,
 Doest save from mischiese the unwarie sheepe,
 Als of their maisters hast no lesse regard 11
 Then of the flocks, which thou doest watch
 and ward ;

“ A te servir : si ce ne fut l'un d'eux,
 “ Je suis certain, que ce furent tous d'euz.
 “ Ce que voyant le bon Janot, mon pere,
 “ Voulut gager a Jaquet son compere,
 “ Contre un veau gras, deux Aignelets beffons,
 “ Que quelque jour je ferois des chansons
 “ A ta louenge, O Pan dieu treffacrè,
 “ Voire chansons qui te viendroient a grè.—
 “ Il me fouloit, une legon donner
 “ Pour doucement la musette etonner.—

“ Quand printemps fault, et l'esté comparoist,” &c.

See the Eglogue au roy souz les noms de Pan et Robin. Les Oeuv. de Marot, ed. Par. 1551, 12mo. p. 19. T. WARTON.

The reader, who shall follow Mr. Warton's directions in comparing the French and English poets, will rather contend, I am persuaded, that Spenser's translation is not absolutely literal, but improved by considerable variations. TODD.

Ver. 8. ————— takest keepe ;] Takest care.

A frequent expression in the *Faer. Qu.* See F. Q. i. i. 40, iii. x. 35, &c. Thus Chaucer, *Clerk of Ox. Tale*, ver. 304.

“ Of stodie took he most kep, and most hede.”

So Drayton, *Shep. Garland*, edit. 1593, p. 63.

“ Of love, fond boy, take thou no keepe.” TODD.

“ I thee beseeche (so be thou deigne to hear
 Rude ditties, tunde to shepheardes oaten reede,
 Or if I ever fonet song so cleare, 15
 As it with pleasaunce mought thy fancie feede,)
 Hearken a while, from thy greene cabinet,
 The rurall song of carefull Colinet,

“ Whilome in youth, when flowrd my ioyfull
 spring,
 Like swallow swift I wandred here and there ;
 For heate of heedlesse lust me so did sting, 21
 That I oft doubted daunger had no feare :
 I went the wastefull woodes and Forrest wide,
 Withouten dread of wolves to bene espide.

“ I wont to raunge amid the mazie thicket, 25
 And gather nuttes to make my Christmas-
 game,
 And ioyed oft to chace the trembling pricket,
 Or hunt the hartlesse hare till she were tame.
 What wreaked I of wintrie ages waste ?—
 Tho deemed I my spring would ever last. 30

Ver. 18. *The rurall song*] The quarto of 1586 reads
 “ *laurell song*,” which later editions have followed. But the
 context seems to require the elder reading, *rurall*. TODD.

Ver. 19. ————— *ioyfull*] Some editions cor-
 ruptly read *youthfull*. TODD.

Ver. 29. — wreaked] *Recked*, i. e. *cared* or *reckoned*.
 Dr. Johnson says that *wreak* is thus corruptly written for *reck*
 by Shakspeare in *As you like it*. But Shakspeare, we see, fol-
 lowed the orthography of the times. TODD.

“ How often have I scaled the craggie oke,
 All to dislodge the raven of her nest?
 How have I wearied, with many a stroke,
 The stately walnut-tree, the while the rest
 Under the tree fell all for nuttes at strife?
 For like to me was libertie and life. 36

“ And for I was in thilke fame loofer yeeres,
 (Whether the Muse so wrought me from my
 byrth,
 Or I too much beleev'd my shepheard peeres,
 Somedele ybent to song and musickes mirth, 40
 A good old shepheard, Wrenock was his
 name,
 Made me by arte more cunning in the fame.

“ Fro thence I durst in derring to compare
 With shepheardes swayne whatever fed in field;
 And, if that Hobbinoll right iudgement bare, 45
 To Pan his own selfe pype I need not yield:
 For, if the flocking nymphes did follow Pan,
 The wiser Muses after Colin ran.

Ver. 40. *Somedeale*] Somewhat, in some degree. Thus, in Sackville's Induction, *Mir. for Magistrates*:

“ His face was leane and *somedeale* pin'd away.”

So Chaucer, *Prol. Cant. T.* 448.

“ But she was *som del dese*, &c.”

See also *The pleasaunt playne and pythyc Pathewaye leadynge to a vertues and honest lyfe*, &c. 4to. bl. l. Impr. by Nic. Hyll, no date. Sign. A. iij.

“ And surely (quod he) yf your callynge be so wel,

“ Then ye do amisse never a *del*.” TODD.

“ But, ah ! such pride at length was ill repayde ;
 The shepheards god (perdie god was he none)
 My hurtleffe pleasaunce did me ill upbraide, 51
 My freedome lorne, my life he left to mone.

Love they him called that gave me check-
 mate,
 But better mought they have behote him
 Hate.

“ Tho gan my lovely spring bid me farewell, 55
 And fommer feason sped him to display
 (For Love then in the Lyons house did dwell,)
 The raging fire that kindled at his ray.

A comet stird up that unkindly heate,
 That reigned (as men said) in Venus feate. 60

“ Forth was I ledde, not as I wont afore,
 When choise I had to choose my wandring way,

Ver. 53. ————— *checkmate,*] The movement on the ches-board, says Dr. Johnson, that kills the opposite men or hinders them from moving. But, according to Mr. Tyrwhitt, *chekemate*, or simply *mate*, is a term used at ches, when the king is actually made prisoner, and the game finished, *Gloss.* to Chaucer. The word is repeatedly used by Chaucer; and by Skelton, in the same sense: see Skelton's *Poems*, edit. 1736, p. 158.

“ Set vp ye wretche on hye
 “ In a trone triumphantly ;
 “ Make him a great estate,
 “ And he wil play CHECK MATE
 “ *With royall maiestee, &c.*”

In the same *Poems*, we find the participle *check-mated*, p. 258.

“ Oure days be datyd,
 “ To be *chek matyd*
 “ With drawtys of deth, &c.” T. D. D.

But whether Luck and Loves unbridled lore
 Would lead me forth on Fancies bitte to play :
 The bush my bed, the bramble was my
 bowre, 65
 The woodes can witnesse many a wofull
 stowre.

“ Where I was wont to seeke the honie bee,
 Working her formall rowmes in wexen frame,
 The griefflie todestoole growne there mought
 I see,
 And loathed paddockes lording on the fame: 70
 And, where the chaunting birds luld me
 asleepe,
 The ghaftly owle her grievous ynne doth
 keepe.

“ Then as the spring gives place to elder Time,
 And bringeth forth the fruite of sommers
 pride ;
 All so-my age, now passed youthly prime, 75
 To things of riper season selfe applied,

Ver. 70. *And loathed paddockes &c.*] Some editions incorrectly read *loathing*. This whole stanza is cited in Fraunce's *Lawiers Logike*, 1588, p. 16, where the original reading, *loathed*, is rightly preserved. TODD.

Ver. 72. _____ *keepe.*] A Cambridge phrase, used, even at the present day, by the students to signify the apartments which they *inhabit*. TODD.

Ver. 76. _____ *season*] This is Hughes's emendation. It was before, in all the editions, *reason*. TODD.

And learnd of lighter timber cotes to frame,
Such as might save my sheepe and me from
shame.

“ To make fine cages for the nightingale,
And baskets of bulrushes, was my wont: 80
Who to entrap the fish in winding sale
Was better seene, or hurtfull beastes to hont?
I learned als the signs of heaven to ken,
How Phœbe failes, where Venus sits, and
when,

“ And tryed time yet taught me greater things;
The sodain rising of the raging seas, 86
The foothe of byrdes by beating of theyr
winges,
The powre of herbes, both which can hurt and
ease,
And which be wont t' enrage the restlesse
sheepe,
And which be wont to worke eternall sleepe.

Ver. 84. *How Phœbe failes, &c.*] The first folio reads,
“ How *Phæbus* failes,” notwithstanding the note by E. K.
which explains the passage. And this strange inadvertency has
been adopted by Hughes and the modern editions. TODD.

Ver. 85. *And tryed time yet taught me greater things;
The sodain rising &c. &c.*] Ovid, *Met.* i. 521.

“ Inventum medicina meum est; opiferque per orbem

“ Dicor; et herbarum est subjecta potentia nobis.

“ Hei mihi quod nullis amor est medicabilis herbis;

“ Nec profunt domino, quæ profunt omnibus, artes!”

JORTIN.

“ But, ah! unwise and witleffe Colin Cloute, 91
 That kydst the hidden kindes of many a weede,
 Yet kydst not ene to cure thy fore heart-roote,
 Whose ranckling wound as yet does rifely
 bleede.

Why livest thou still, and yet hast thy deaths
 wound? 95

Why dyest thou still, and yet alive art found?

“ Thus is my fommer worne away and wafted,
 Thus is my harveft hastened all-to rathe ;
 The eare that budded fayre is burnt and blasted,
 And all my hoped gaine is turn'd to scathe. 100
 Of all the feede, that in my youth was fowne,
 Was none but brakes and brambles to be
 mowne.

“ My boughs with bloosmes that crowned were
 at first,
 And promised of timely fruite such store,

Ver. 92. *That kydst]* *Knowest.* So Chaucer, *Rom. R.*
 edit. Urr. 2171.

“ The sothfastnesse, that now is hid,

“ Without coverture shall be *kid.*” T. WARTON.

Ver. 98. ————— rathe ;] *Early.* So
 Chaucer, *Shipm. Tale*, ver 13029, edit. Tyrwhitt.

“ What aileth you so *rathe* for to arise?”

And thus, in Davison's *Poems*, edit. 1621, p. 177, the phrase
 “ *rathe* and late” occurs. TODD.

Ver. 103. *My boughs* with bloosmes &c.] This is the
 genuine and original reading. Several editions corruptly read
 “ *My boughs and blossomes;*” destroying both the metre and
 the sense. See also *January*, ver. 34. TODD.

Are left both bare and barrein now at erst ; 105
 The flattering fruite is fallen to ground before,
 And rotted ere they were halfe mellow ripe ;
 My harvest, waft, my hope away did wipe.

“ The fragrant flowres, that in my garden grewe,
 Bene withered, as they had bene gathered
 long ; 110
 Theyr rootes bene dried up for lack of dewe,
 Yet dewed with teares they han be ever
 among.

Ah! who has wrought my Rosalind this spight,
 To spill the flowres that should her girlond
 dight?

“ And I, that whilome wont to frame my pype
 Unto the shifting of the shepheards foote, 116
 Sike follies now have gathered as too ripe,
 And cast hem out as rotten and unfoote.
 The lofer lasse I cast to please no more ;
 One if I please, enough is me therefore. 120

“ And thus of all my harvest-hope I have
 Nought reaped but a weedie crop of care ;

Ver. 121. *And thus &c.*] Virgil, *Ecl.* v. 36.

“ Grandia sæpe quibus mandavimus hordea fulcis,

“ Infelix lolium, et steriles nascuntur avenæ.”

See also *Job* xxxi. 38. “ If my land cry against me,—let
 thistles grow instead of wheat, and cockle instead of barley.”

JORTIN.

Which, when I thought have thresht in swelling
sheave,

Cockle for corn, and chaffe for barley, bare :
Soon as the chaffe should in the fan be fynd,
All was blown away of the wavering wynd.

“ So now my yeere drawes to his latter terme,
My spring is spent, my sommer burnt up quite ;
My harvest hastes to stirre up Winter sterne,
And bids him clayme with rigorous rage his
right : 130

So now he stormes with many a sturdy stoure ;
So now his bluftring blast eche coast doth
scoure.

“ The carefull cold hath nipt my rugged rynd,
And in my face deepe furrowes eld hath pight :
My head besprent with hoarie frost I finde, 135
And by myne eye the crowe his clawe doth
wright :

Delight is layd abedd ; and pleasure, past ;
No funne now shines ; clouds han all overcast.

“ Now leave, ye Shepherds Boyes, your
merry glee ;

Ver. 134. ————— pight ;] *Placed or fixed.* The word is often used in the *Faer. Qu.* Chaucer also uses it. Hughes and the modern editions here read *plight*.

My Muse is hoarse and wearie of this found: 140
 Here will I hang my pype upon this tree,
 Was never pype of reede did better found :
 Winter is come that blowes the bitter blast,
 And after winter dreerie death does haft.

“ Gather together ye my little flocke, 145
 My little flocke, that was to me so liefe ;
 Let me, ah ! let me in your foldes ye lock,
 Ere the breme winter breede you greater grieffe.
 Winter is come, that blows the balefull breath,
 And after winter commeth timely death. 150

“ Adieu, Delightes, that lulled me asleepe ;
 Adieu, my Deare, whose love I bought so deare ;
 Adieu, my little Lambes and loved Sheepe ;
 Adieu, ye Woodes, that oft my witnesse were :
 Adieu, good Hobbinoll, that was so true, 155
 Tell Rosalind, her Colin bids her adieu.” *

Ver. 145. *Gather together ye &c.*] So the quarto in 1597.
 It was before, “ Gather ye together.” TODD.

Ver. 156. ————— her *Colin* &c.] Hughes and the
 modern editions omit the *her* before *Colin*: but as all the
 editions, printed in Spenser’s life-time, retain it; and as the
 line with it (though hypermetrical) is not unmusical, and is
 certainly emphatick, I follow the original reading. TODD.

* The SHEPHERD’S CALENDAR of Spenser is not to be
 matched in any modern language; not even by Taffo’s *Aminta*,
 which infinitely transcends Guarini’s *Pastor Fido*, as having more
 of nature in it, and being almost wholly clear from the wretched
 affectation of learning.—Spenser, being master of our northern
 dialect and skilled in Chaucer’s English, has so exactly imitated

the Dorick of Theocritus, that his love is a perfect image of that passion, which God infused into both sexes, before it was corrupted with the knowledge of arts and the ceremonies of what we call good manners. DRYDEN.

Spenser's *Calendar*, in Dryden's opinion, is the most complete work of this kind which any nation has produced ever since the time of Virgil. Not but that he may be thought imperfect in some few points. His Eclogues are somewhat too long, if we compare them with the ancients. He is sometimes too allegorical, and treats of matters of religion in a pastoral style, as the Mantuan had done before him. He has employed the Lyrick measure, which is contrary to the practice of the old poets. His stanza is not still the same, nor always well chosen. This last may be the reason his expression is sometimes not concise enough; for the Tetraſtich has obliged him to extend his sense to the length of four lines, which would have been more closely confined in the Couplet.

In the manners, thoughts, and characters, he comes near to Theocritus himself; though, notwithstanding all the care he has taken, he is certainly inferiour in his dialect: For the Dorick had its beauty and propriety in the time of Theocritus; it was used in part of Greece, and frequent in the mouths of many of the greatest persons: Whereas the old English and country phrases of Spenser were either entirely obsolete, or spoken only by people of the lowest condition. As there is a difference betwixt simplicity and rusticity, so the expression of simple thoughts should be plain but not clownish. The addition he has made of a *Calendar* to Eclogues, is very beautiful; since by this, besides the general moral of innocence and simplicity, which is common to other authors of Pastoral, he has one peculiar to himself; he compares human Life to the several Seasons; and at once exposes, to his readers, a view of the great and little worlds in their various changes and aspects. Yet the scrupulous division of his Pastorals into Months, has obliged him either to repeat the same description, in other words, for three months together; or, when it was exhausted before, entirely to omit it: whence it comes to pass that some of his Eclogues (as the sixth, eighth, and tenth, for example,) have nothing but their Titles to distinguish them. The reason is evident; because the year has not that variety in it to furnish every month with a particular description, as it may every season. POPE.

There seems to be the same difference between the *Fairy Queen* and the *Shepherd's Calendar*, as between a royal palace and a little country-seat. The first strikes the eye with more magnificence, but the latter may perhaps give the greatest

pleasure. In this Work the Author has not been misled by the Italians, though Tasso's *Aminta** might have been at least of as good authority to him in the Pastoral, as Ariosto in the greater kind of poetry: but Spenser rather chose to follow Nature itself, and to paint the life and sentiments of shepherds after a more simple and unaffected manner.

The two things which seem the most essential to Pastoral, are love, and the images of a country life; and, to represent these, our Author had little more to do than to examine his own heart, and to copy the scene about him; for at the time when he wrote the *Shepherd's Calendar* he was a passionate lover of his Rosalind: and it appears that the greatest part of it, if not the whole, was composed in the country on his first leaving the University, and before he had engaged in business, or filled his mind with the thoughts of preferment in a life at Court. Perhaps, too, there is a certain age most proper for Pastoral writing; and though the same genius should arise afterwards to greater excellencies, it may grow less capable of this: accordingly in the poem called *Colin Clout's Come Home again*, which was written a considerable time after, we find him less a shepherd than at first: he had then been drawn out of his retirement, had appeared at Court, and been engaged in an employment which brought him into a variety of business and acquaintance, and gave him a quite different set of ideas: and though this poem is not without its beauties, yet what I would here observe is, that in the Pastoral kind it is not so simple and unmixed, and, consequently, not so perfect, as the Eclogues, of which I have perhaps given the reason.

But I am sensible that what I have mentioned as a beauty in Spenser's Pastorals, will not seem so to all readers, and that the simplicity which appears in them may be thought to have too much of the *merum rus*. If our Author has erred in this, he has at least erred on the right hand. The true model of Pastoral writing seems indeed not to be yet fixed by the criticks, and there is room for the best judges to differ in their opinions about it: those, who would argue for the simplicity of Pastoral, may say that the very idea of this kind of writing is the representation of a life of retirement and innocence, made agreeable by all those pleasures and amusements which the fields, the woods, and the various seasons of the year, afford to men who live according to the first dictates of Nature, and without the artificial cares and refinements which wealth, luxury, and ambition, by multiplying both our wants and enjoyments, have introduced among the rich and the polite: that, therefore, as

* This is a mistake of Hughes; for the *Aminta* was not published till 1581. See the Life of the Poet. TODD.

the images, similes, and allusions, are to be drawn from the scene, so the sentiments and expressions ought no where to taste of the City or the Court, but to have such a kind of plain elegance only, as may appear proper to the life and characters of the persons introduced in such poems; that this simplicity, skilfully drawn, will make the picture more natural, and, consequently, more pleasing; that even the low images in such a representation are amusing, as they contribute to deceive the reader, and make him fancy himself really in such a place, and among such persons, as are described; the pleasure in this case being like that expressed by Milton of one walking out into the fields:

— “ Who long in populous cities pent,
 “ Where houses thick and sewers annoy the air,
 “ Forth issuing on a summer's morn to breathe
 “ Among the pleasant villages and farms
 “ Adjoin'd, from each thing met conceives delight;
 “ The smell of grain, or tedded grafs, or kine,
 “ Or dairy; each rural sight, each rural smell.”

This, indeed, seems to be the true reason of the entertainment which Pastoral poetry gives to its readers; for as mankind is departed from the simplicity, as well as the innocence, of a state of Nature, and is immersed in cares and pursuits of a very different kind, it is a wonderful amusement to the imagination to be sometimes transported, as it were, out of modern life, and to wander in these pleasant scenes which the Pastoral poets provide for us, and in which we are apt to fancy ourselves reinstated for a time in our first innocence and happiness.

Those, who argue against the strict simplicity of Pastoral writing, think there is something too low in the characters and sentiments of mere shepherds to support this kind of poetry, if not raised and improved by the assistance of art; or, at least, that we ought to distinguish between what is simple and what is rustick, and take care that, while we represent shepherds, we do not make them clowns: that it is a mistake to imagine that the life of shepherds is incapable of any refinement, or that their sentiments may not sometimes rise above the country. To justify this, they tell us that we conceive too low an idea of this kind of life, by taking it from that of modern shepherds, who are the meanest and poorest sort of people among us: but in the first ages of the world it was otherwise; that persons of rank and dignity honoured this employment; that shepherds were the owners of their own flocks; and that David was once a shepherd, who became afterwards a king, and was himself, too, the most sublime of poets. Those, who argue for the first kind of Pastoral, recommend Theocritus as the best

model; and those, who are for the latter, think that Virgil, by raising it to a higher pitch, has improved it. I shall not determine this controversy, but only observe that the Pastorals of Spenser are of the former kind.

It is for the same reason that the language of the *Shepherd's Calendar*, which is designed to be rural, is older than that of his other poems. Sir Philip Sidney, however, though he commends this Work in his Apology for Poetry, censures the rusticity of the style as an affectation not to be allowed. The Author's professed veneration for Chaucer partly led him into this; yet there is a difference among the Pastorals, and the reader will observe, that the language of the Fifth and Eighth is more obsolete than that of some others; the reason of which might be, that, the design of those two Eclogues being Allegorical satire, he chose a more antiquated dress, as more proper to his purpose: but, however faulty he may be in the excess of this, it is certain that a sprinkling of the rural phrase, as it humours the scene and characters, has a very great beauty in Pastoral poetry; and of this any one may be convinced, by reading the Pastorals of Mr. Phillips, which are written with great delicacy and taste, in the very spirit and manner of Spenser.

Having said that Spenser has mingled satire in some of his Eclogues, I know not whether this may not be another objection to them: it may be doubted whether any thing of this kind should be admitted to disturb the tranquillity and pleasure which should every where reign in Pastoral poems; or at least nothing should be introduced more than the light and pleasant railleries or contentions of shepherds about their flocks, their mistresses, or their skill in piping and singing. I cannot wholly justify my Author in this; yet must say, that the excellency of the moral in those Pastorals does, in a great measure, excuse his transgressing the strict rules of criticism: besides, as he designed, under an Allegory, to censure the vicious lives of bad priests, and to expose their usurpation of pomp and dominion, nothing could be more proper to this purpose than the Allegory he has chosen; the Author of our holy religion having himself dignified the parable of a good Shepherd; and the natural innocence, simplicity, vigilance, and freedom from ambition, which are the characters of that kind of life, being a very good contrast to the vices and luxury, and to that degeneracy from their first pattern, which the Poet would there reprehend. HUGHES.

The *Shepherd's Calendar* is a series of Pastorals, formed upon no uniform plan, but in general lowered down to that rustick

standard which is supposed appropriate to this species of composition. The gradation of rural scenery according to the changes of the year, which the title of the piece would lead the reader to expect, forms but a small, and by no means a striking, part of the design, which is rather moral than descriptive. The shepherd's character is borrowed chiefly for the purpose of giving grave lectures on the conduct of life; of panegyrising a sovereign, or lamenting a lost friend: it is even made the allegorical vehicle of reflections concerning the state of religion. Spenser, at this period, seems to have joined that party which was most zealous for ecclesiastical reform, and which viewed with the greatest displeasure the corruptions introduced by the worldly pomp and dominion of popery. How adverse such topics are to the simplicity and amenity of genuine Pastoral, needs not now be pointed out. It seems generally agreed, that the description of the grand and beautiful objects of nature, with well-selected scenes of rural life, real, but not coarse, constitute the only proper materials of pastoral poetry. To these, Spenser has made small additions; and therefore, the *Shepherd's Calendar*, though it obtained the applause of Sidney, and seems immediately to have given its author a rank among the esteemed poets of the time, would probably, in the progression of critical taste, have been consigned to oblivion, had it not been borne up by the fame of the *Fairy Queen*. It is not, however, void of passages marked with the writer's peculiar strength and liveliness of painting. The description of the aged oak, in the moral fable of February, may be pointed out as an instance of this kind; as well as the whole fable of the Kid and Wolf, under May. The rustick and antiquated language of the greater part of these pieces was, doubtless, intended to correspond with the character annexed to Pastoral poetry; but its simplicity is often carried to rudeness and vulgarity. The alliteration, which is also meant as a character of antiquity, will scarcely please a modern ear.

AIKIN.

It cannot be denied that Spenser, in the *Shepherd's Calendar*, has most ably exhibited the delightful scenes of rural simplicity, although indeed with no new imagery. The best images, Mr. Warton observes, are in those Eclogues which he has translated or imitated from Marot. It is an absurdity, says the same critick, to make shepherds deliver learned truths in rustick dialect. However, the English Pastoral of modern times has derived much of its success from an attention to Spenser's liveliness of description and to the innocence of his characters.

TODD.

COLINS EMBLEME.

Vivitur ingenio: cætera mortis erunt.

GLOSSE.

Tytirus, Chaucer, as hath beene oft said.

Lambkins, yong lambes.

Als of their, seemely to expresse Vergils verse.

“Pan curat oves oviumque magistros.”

Deigne, vouchsafe.

Cabinet, *Colinet*, diminutives.

Mazie, For they be like to a maze whence it is hard to get out againe.

Peers, Fellowes and companions.

Musick, that is Poetrie, as Terence saith, “Qui artem tractant musicam,” speaking of Poets.

Derring do, afore said.

Lions house: he imagineth simply that Cupid, which is love, had his abode in the hot signe Leo, which is in midst of Sommer; a pretie allegory; whereof the meaning is, that love in him wrought an extraordinarie heat of lust.

His ray, which is Cupids beame of flames of love.

A comet, a blasing starre, meant of beautie, which was the cause of his hot love.

Venus, the goddesse of beautie or pleasure. Also a signe in heaven, as it is here taken. So he meaneth that beautie, which hath alway aspect to Venus, was the cause of his unquietnesse in love.

Where I was: a fine description of the change of his life and liking, for all things now seemed to him to have altered their kindly course.

Lording: Spoken after the manner of Paddocks and Frogs fitting, which is indeed lordly, not mooving or looking once aside, unlesse they be stirred.

Then as: The second part, that is, his manhood.

Cotes, Shepcotes, for such be exercises of shepheards.

Sale or fallow, a kinde of wood like willow, fitte to wreathe and binde in heapes to catch fish withall.

Phæbe failes, The Eclipse of the Moone, which is alwayes in Cauda, or Capite Draconis, signes in heaven.

Venus, s. Venus starre, otherwise called Hesperus, and Vesper, and Lucifer, both because he seemeth to be one of the brightest stars, and also first riseth, and setteth last. All which skill in starres being convenient for shepheards to know, Theocritus and the rest use.

Raging seas : The cause of the swelling and ebbing of the sea commeth of the course of the Moone, sometime increasing, sometime waining and decreasing.

Sooth of birds, a kind of soothsaying used in the elder times, which they gathered by the flying of birds : First (as is said) invented by the Tuscans, and from them deriyed to the Romanes who, as it is said in Livy, were so superstitiously rooted in the same, that they agreed that every noble man should put his sonne to the Tuscanes, by them to be brought up in that knowledge.

Of herbs : That wondrous things be wrought by herbs, as wel appeareth by the common working of them in our bodyes, as also by the wonderfull enchauntments and forceries that have beene wrought by them, infomuch that it is said, that Circe, a famous forcereffe, turned men into sundry kinds of beasts and monsters, and only by herbes : as the Poet saith,
 “ Dea sava potentibus herbis &c.”

Kidst, knowest.

Eare, of corne.

Scathe, losse, hindrance.

Ever among, Ever and anone.

And thus : The third part wherein is set forth his ripe yeares as an untimely harvest that bringeth little fruit.

The fragrant flowers, sundry studies and laudable parts of learning, wherein our poet is seene : be they witnessse which are privie to this study.

So now my yeere : The last part, wherein is described his age, by comparison of wintrie stormes.

Carefull cold, for care is said to coole the blood.

Glee, mirth.

Hoarie frost, a metaphor of hoarie haire scattered like a gray frost.

Breeme, sharpe and bitter.

Adieu delights, is a conclusion of all. Where in fixe verses he comprehendeth all that was touched in this booke. In the first verse his delights of youth generally : In the second, the love of Rosalinde : In the third, the keeping of sheep, which is the argument of al the *Æglogues* : In the fourth, his complaints : And in the last two, his professed friendship and good will to his good friend Hobbinoll.

EMBLEME.

The meaning whereof is, that all things perish and come to their last end, but works of learned wits and monuments abide for ever. And therefore Horace of his Odes, a worke though

fall indeed of great wit and learning yet of no so great weight and importance, boldly saith,

“ Exegi monumentum ære perennius,

“ Quod non imber edax, non aquilos impotens &c.”

Therefore let not be envied, that this Poet in his Epilogue saith, he made a Calender that shall endure as long as time, &c. following the example of Horace and Ovid in the like,

“ Grande opus exegi, quod nec Iovis ira, nec ignis,

“ Nec ferrum poterit nec edax abolere vetustas, &c.”

EPILOGUE.

*LOE! I have made a Calender for every year,
That steele in strength, and time in durance, shall
outweare;*

*And, if I marked well the starres revolution,
It shall continue till the worldes dissolution,
To teach the ruder shepheard how to feede his sheepe,
And from the falsers fraude his folded flocke to keepe,
Goe, little Calender! thou hast a free passeporte;
Goe but a lowly gate amongst the meaner sorte:
Dare not to match thy pype with Tityrus, his stile,
Nor with the Pilgrim that the plough-man playd a
while;*

Ver. 6. ——— the falsers fraude] Spenser uses the verb “to false” for “to deceive,” F. Q. ii. v. 9. As Chaucer had done before him. See the note, *ibid.* *Falser* here therefore is the deceiver. **TODD.**

Ver. 9. *Dare not to match &c.*] From Statius, *Theb.* xii. 816.

“ Vive precor, nec tu divinam Eneida tenta;

“ Sed longe sequere, et vestigia semper adora.” **JORTIN.**

Ver. 10. *Nor with the Pilgrim &c.*] Mr. Warton supposes this passage to refer to *the Visions of Pierce Ploughman*; but Mr. Tyrwhitt is of a different opinion. See vol. ii. p. cxxxix. And the note on *April*, ver. 95. **TODD.**

*But follow them farre off, and their high steps
adore ;
The better please, the worse despise ; I aske no more.*

MERCÉ NON MERCEDE.

Ver. 12. _____ *despise* :] The quarto of 1597 has altered this word to *displease*, which the later editions have admitted as the genuine reading. Bathurst, in his translation, gives *displease* also as the English reading; but translates it, conformably to the older quartos, *despise* :

“ *Sperne malos, placeasque bonis.*” TODD.

END OF THE FIRST VOLUME.

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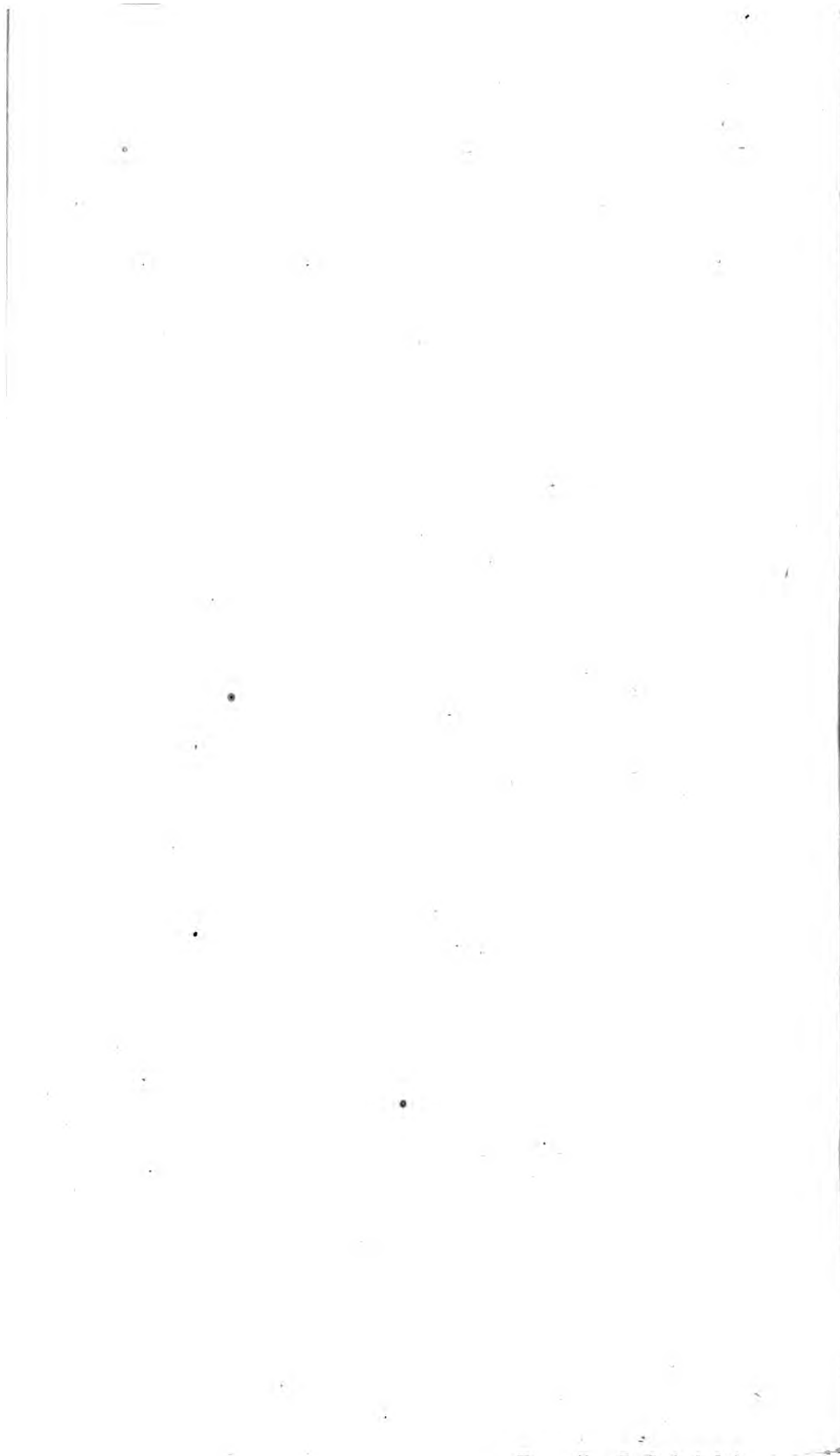
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