

## P R E F A C E.

Spenser's idiom being the chief point to be considered in our essay we treated the first and second part but shortly, whereas the third ought to contain the centre of the whole. In order to become acquainted with an author's idiom, however, it is best, indeed, to peruse his works thoroughly; but not being at leisure we preferred treating some sections of his chief work rather laboriously to skimming over all his writings superficially. Therefore, we thought it impossible to abstain from translating and commenting those Cantos of the Fairy Queen which are contained in the Tauchnitz edition. Thus, however, time passed away, and we were obliged improperly to abridge the syntactical and synonymical part as well as the conclusion, yet reserving, for the future, a deeper inquiry into this interesting theme. That those very Cantos have been chosen we think justified by their being easily to be procured by every one as well as by their being the finest of that poem.

Primary sources were not at our command. The principal books we have employed are noted down in the following catalogue.

## Catalogue

of the Principal Books cited in the following dissertation.

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**Essay**  
on  
**Edmund Spenser and His Fairy Queen,**  
especially  
**with regard to the Language.**

INTRODUCTION.

With pride and joy the English look back on the reign of Elizabeth, in which on the one hand Old-England once more gathered up all the splendour of her mediaeval romantic poetry, and on the other hand the future part was announced that New-England was to act by her greater influence on the European continent and on the modern world beyond the ocean. Queen Bess, still to this day, is so popular in England, that a rigorous inquiry into her often mentioned virginity would be looked upon as a blasphemy; and, without doubt, she has deserved such an attachment. The daughter of Henry the Eighth mounting the throne, carried along with her as a patrimony a strong desire for absolute power, but wisdom too, as it ripens in the school of misfortune, and moreover a deep knowledge of the character of that nation which to govern she had a call. It is particularly by virtue of the latter quality, that the monarchess wisely restrained her originally very haughty notions of royal sovereignty. She knew, she durst not oppose the English nation as much as those beyond the channel were opposed by their governors, since there was adopted that polity, the chief elements of which were Spanish bigot despotism and Italian Machiavelian falsehood and imposture. Elizabeth, when she had provoked the English spirit of liberty by her natural rashness, always understood to return to the right path at the proper time. In all matters of consequence she went hand in hand with the nation; therefore, her government was a happy one within and without, and her remembrance, in spite of single faults, is blessed by posterity.

A great and wonderful period, these hundred and sixty years from 1440 to 1600! At that time one of those phases of historical development began, where, what of honorable feeling exists in man, rebels against the customary falsehood and oppression, where human strength makes every effort to satisfy, by degrees, that eternal inborn longing for knowledge, liberty, beauty, happiness. At that time the regeneration of classical learning rises like a gleaming luminous cloud on the horizon of a world restrained and obscured by monastical awkwardness. Guttenberg's invention bestowed never resting wings on human thought, Columbus's genial perseverance joined a new half to our planet, the German humanists began their activity, and Protestantism began discovering the new sphere of unbound self-determination of man. The modern arts began to bloom; for Leonardo da Vinci, Buonarotti, Raphael, Titian, Corregio, Duerer, Palestrina were building, painting, composing: Rabelais and Cervantes were disseminating great ideas by their satire and humor; Copernicus Kepler, Galilei, Bruno, Bacon were reasoning and philosophizing; Ariosto, Tasso, Lope, Shakspeare were writing poetry.

In the triumphs which then were gained by the progress of human society, the English had

a rich share. They extended their dominion in Ireland, established their influence in Scotland, subjected some territories in America under the name of Virginia, settled in the West-Indies, supported the Protestants in France and in the Low Countries, and, by their glorious fighting against Philipp the Second's Armada, relieved Europe from her fears of the Spanish power. It was natural that this great victory set in motion public life in England, swelled with confidence every heart, and drove forwards the national genius on the path of glory and industry. Agriculture assumed heightened activity, rising commerce gave a mighty impulse to manufacture. Wealth and comfort abode in the English towns, nay, about the year 1600, London contained three hundred thousand inhabitants, and was filled up with copious stores. At court one lived in a great style; the grandees did not allow themselves to be outdone by their Queen in pageantry, masquerades, tournaments and other spectacles, and burghers and peasants did not fall short of divers amusements, comically contrasting with the severe earnestness of puritanism, that silently was already gathering its active forces, patiently waiting for the moment of its being called on the stage of universal history. To be sure, austere moralists, then, had occasion enough to criticise the life of the court. The moral law being there in vogue was very lax, and diffused its efficacy through ample spheres. An adored Queen, piquing herself on her personal accomplishments, and being proud of her virginity, yet despised, even in declining age, to live without a gallant, and, thus, introduced a fashion, that could not be elegant at a time, when delicate ladies of honour breakfasted on tough roast meat and a pot of ale, and, though hiding their smiling and blushing features, with satisfaction attended the performance of the most frivolous comedies. But let severe zealots cry murder, as they like, about the mastery of Asmodeus, the lecherous God of gallantry; let luxury manifoldly degenerate into extravagant wantonness, and gayety into intemperance — there was in the 'Elizabethan Era' something that impressed on the whole of life an ideal character, viz. a general lively inclination for culture and civilization. The Queen herself being mistress of the old languages nor undexterous in music and poetry, in this too set an example, and was ardently imitated by many men. She esteemed and honoured men of letters, though not proving very liberal to them; she knew to mingle cultivating elements even with courtly festivities, taking care, that not only the traditions of chivalry, but also the newly acquired views of classical poetry and mythology should become evident. To understand Latin and Greek became fashionable, even among the young ladies; nay, the unlearned so fervently aspired after being well versed in classical pursuits, that translations of ancient authors were numbered with the books in greatest favor. Long before the close of the sixteenth century there existed English versions of Homer, Vergil, Horace, Musaeus, Ovid, Martial, Euripides, Seneca, Plutarch; and the English authors of that time, even in works which, like the dramatic ones, were made for a large and largest public, are so abounding in classical allusions, that it is evident, they were supposed to be understood even by the unlearned. Cultivation of antiquity was spread over the English social life of those times like a poetical glimmer. It did not obtain such an influence, as to have endangered the national development of English literature; but it awoke a liking for graceful forms, and considerably expanded the limits of the phantastic world.

The sterility after Chaucer invading English poetry for a long time, has been characterized by Warton by a beautiful comparison<sup>1)</sup>. He draws a parallel between the narrator of the Canterbury-Tales and a serene spring-day, whose warming sunbeam conjured forth buds and flowers, but which were destroyed by the coldness of winter once more returning. Following this metaphor, we may say that with the Elizabethan Era a prime began to dawn for English poetry, which never saw any wintery reaction, and in the productive atmosphere of which all trees joyfully throve and

<sup>1)</sup> See Scherr p. 57, note 5.

blew side by side. The English call this time 'the golden age' of their literature, and, although many of its branches afterwards came to a far greater degree of development, yet this denomination is very proper at least for the drama. We have already mentioned<sup>1)</sup> the introduction of printing in England; now we must add that it was a principal lever of literary movement taking place in that period. It was printing that gradually brought firmness and stability into language and orthography, qualities without which a literature, as soon as it passes over from tradition by word of mouth to written expression, cannot continue in development.

Among the earliest productions of English poetry, there are to be mentioned the translations of the romances of chivalry. At Elizabeth's time the celebrated romances of Amadis<sup>2)</sup> and Palmerin were translated, and Emanuel Ford and Henry Roberts wrote English original romances of this kind. But already a change of taste was preparing, and, while one part of the public was still delighted with the adventures of Amadis, Tristan, Lancelot and other heroes of chivalry, another was already amused with the inventions of Italian novelists. The acquaintance with those poets was followed by versions, and soon afterwards by imitations too, as for instance by Paynter's 'Palace of Pleasure', Whetstone's 'Heptameron', and Grimstone's 'Admirable Histories'. Early, however, the English romancers came on a strange by-way. Fashion disposed the novel-writers to compose in that baroque, nay ridiculous style, which was for a long time fashionable at Elizabeth's court<sup>3)</sup>. The Queen's erudition incited the courtiers to emulate in elaborating elegantly learned compliments. They were fishing in foreign literatures, in order to hunt out some poetical allegories, mythological figures, harmless or satirical quibbles and witty antitheses. By such trifles every day life, then, was trimmed up, and thus, that preposterous, bombastic superfluous ornament in language, that habit of playing on quibbling words began, which is to be found even in the best English poets of that time<sup>4)</sup>, f. i. Shakspeare, and which, under the name of 'conchetti-poetry', was carried forth to the zenith of insipidity, by the Italian so called Seicenti. As example we only alledge the romance 'Euphues', appearing about the year 1580; the hero is a young Athenian of this name, who, on his travels, also repaired to England. John Lily (1553—1600)<sup>5)</sup>, the author of this book, had many followers; but soon the 'Euphuist romance' was supplanted by a new species, the pastoral romance.

About the year 400 of the Christian era a Greek work of this kind, 'Daphnis and Chloe', came forth which is attributed to one Longos and appeared in print at first at Florence<sup>6)</sup>. Some time ago this book had been translated into Latin, and had attracted the attention of Italian archaeologists. Nevertheless it is possible that, still in a higher degree, Vergil's bucolic poetry has exerted

<sup>1)</sup> See above p. 2.

<sup>2)</sup> 'Dieses berühmteste aller Ritterbücher wurde höchst wahrscheinlich zuerst in portugiesischer Sprache geschrieben und zwar von Vasio de Lobeira, welcher 1335 oder 1403 gestorben sein soll. Die älteste noch jetzt vorliegende Form gab dem buche der Spanier Gordia Ordonez de Montalvo, der unter der regierung Ferdinand's und Isabella's lebte. Eine französische übersetzung (das 1. buch des romans enthaltend) erschien zu Paris 1540, eine italienische zu Venedig 1618, eine deutsche zu Frankfurt a. M. 1583. Vgl. über die Amadisliteratur und den Ritterroman überhaupt Brinkmeier: Abriss e. Gesch. d. span. Nationallit. S. 70 fg. und Clarus: Darstellung d. span. Lit. im Mittelalter, 1, 304 fg.' (Scherr, p. 57, Note 6.)

<sup>3)</sup> Cf. what has been above said p. 3.

<sup>4)</sup> The same had place in Germany, for which see Herrig's Archiv f. n. Sprachen XLIV, p. 6.

<sup>5)</sup> Von der manier Lily's kann es schon eine vorstellung geben, wenn wir hören, dass er bei gelegenheit des erscheinens seines helden am hofe von Neapel von diesem sagt, derselbe sei eher das tabernakel der Venus, als der tempel der Vesta gewesen und habe mehr für einen Atheisten als für einen Athenienser gepasst. Drayton, ein zeitgenosse Lily's hat diesen gut kritisirt, indem er ihn einen nannte, welcher immer

'Von steinen, sternem, fischen, fliegen spricht,

Mit worten spielt, mit müss'gen bildern ficht'.

(Scherr, p. 58, n. 7.)

<sup>6)</sup> Anno 1598.

<sup>7)</sup> Cf. Demogest p. 133 sqq.

influence upon modern pastoral romance; for the 'pastorelles' of the Provençal Troubadours<sup>1)</sup> were existing long before. The great master in novel-writing, Boccaccio, also produced 'Ameto', an eclogue in prose, yet interwoven with numerous verses. Thenceforth, this mixed form was always employed in pastoral romance, which shortly gained a very high rank in literature, inasmuch as it made advances towards sentimental idealism, and answered that calm desire that draws modern men out of the fictitious case of human society into the open air. In Italy the pastoral romance was soon joined by the pastoral drama, the former being particularly represented by Sannazaro's 'Arcadia', the latter by Tasso's 'Aminta' and Guarini's 'Pastor fido.' The most celebrated pastoral romances, however, have been produced in Spain and France. There it was Montemayor, who wrote his 'Diana', appearing in 1560, continued by Gil Polo, and imitated by Cervantes in his 'Galatea'; here it was d'Urfé, who composed 'Astrée', whose first volume appeared in print in 1610, and which, the delight of the gentle readers of the seventeenth century, still in the following filled Jean Jacques Rousseau's ardent dreams of youth with the idyllic scenes and shapes of an imaginary world. It is probable that Montemayor's 'Diana' became known in England shortly after its appearance; for it was this book that offered the design of a similar fiction to the chivalrous courtier Sir Philip Sidney<sup>2)</sup>. His pastoral romance bears the title of 'Arcadia', or, as dedicated by the author to his sister, the Countess of Pembroke, that of 'The Countess of Pembroke's Arcadia'. It is the Arcadian world, cultivated already by his predecessors, into which Sir Philipp introduced his readers. But he took care to mix the pastoral element with a very strong heroic one, which reproduced all the oddness of the chivalrous romances, and yet, at least for the later taste, was not by far exciting enough to exclude insipidity and fatigue. The principal merit of the English romance is its language, which, though sometimes snatching at euphuist<sup>3)</sup> stilts, yet, in general, does not want any graceful manner. Sidney, being considered as a paragon of English gentleman<sup>4)</sup>, knew to estimate poetical talents of other men, without envy. At a time, when there was not yet a public, at least what we now use to signify by that term, and when, therefore, distinguished protectors decided on the existence or non-existence of a talented but poor man — Sir Philipp Sidney was stationed in the front-rank of the conspicuous men of his country, who, by benevolence and liberality encouraged literary production. Amongst his clients we meet a man, who generally is surnamed 'the Ariosto of England' — Edmund Spenser, whose life and works, particularly the 'Fairy Queen', shall be treated by us in the following dissertation.<sup>5)</sup>

1) Cf. Demogeot p. 133 sq.

2) See below.      3) See above p. 4.

4) The usual description of Sir Philipp Sidney is 'the Gentle Minde.' (Todd, p. 426, v. 711, n.)

5) Cf. Allibone, Scherr, Todd, Kitchin, Spalding, Craik etc.

## Part I.

### S p e n s e r.

#### A. His Descent and Life.

In Allibone there are cited fifty eight English authors under the name of 'Spencer', and six under that of 'Spenser'. As for the orthography of our Spenser's name, we have found it now written with s, now with c; the most usual manner of spelling, however, is that of 'Spenser' <sup>1)</sup>).

Edmund Spenser was born in London <sup>2)</sup> in East Smithfield <sup>3)</sup> by the Tower, probably about the year 1553 <sup>4)</sup>. He immediately descended from the Spensers of Hurstwood, Lancashire <sup>5)</sup>, and claimed <sup>6)</sup> <sup>7)</sup> kindred with the family of Sir John Spenser of Althorp <sup>8)</sup>.

About his childhood we have found nothing. He entered as a sizar at Pembroke-Hall in Cambridge <sup>9)</sup>, May 20. 1569 <sup>10)</sup>. We may conjecture from his writings, especially from his Letter

<sup>1)</sup> Todd (p. XXXI, n. o.) says: '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*'.

<sup>2)</sup> Prothal, 128 sqq. (in Todd p. 467):

'To mery London, my most kyndly nurse,  
That to me gave this lifes first native sourse,  
Though from another place I take my name,  
An house of auncient fame'.

<sup>3)</sup> Oldys's manuscript additions to Winstanley's *Lives of the most famous English poets*, copied by Isaac Reed Esqr. (Todd p. IX; Craik I, p. 507.

<sup>4)</sup> Craik (I, p. 506) writes: 'Edmund Spenser has been supposed to have come before the world as a poet so early as the year 1569, when some sonnets translated from Petrarch, which long afterwards were reprinted with his name, appeared in Vander Noodt's *Theatre of Worldlings*' (see below.); 'on the 20th of May in that year he was entered a sizar of Pembroke-Hall, Cambridge;' (see below.) 'and in that same year, also, an entry in the Books of the Treasurer of the Queen's Chamber records that there was 'paid upon a bill signed by Mr. Secretary, dated at Windsor 18<sup>o</sup> Octobris, to Edmund Spenser, that brought letters to the Queen's Majesty from Sir Henry Norris. (First published in Mr. Cunningham's *Introduction* (p. XXX) to his *Extracts from the Accounts of the Revels at Court*, printed for the Shakespeare Society, 800, Lond. 1842.) It has been supposed that this entry refers to the poet. The date 1510, given as that of the year of his birth upon his monument in Westminster Abbey, erected long after his death, is out of the question: but the above-mentioned facts make it probable that he was born some years before 1553, the date commonly assigned'.

<sup>5)</sup> See Allibone.

<sup>6)</sup> Colin Clouts come home again, v. 536 sqq. (Todd, p. 452):

'Ne lesse praisworthie are the sisters three,  
The honor of the noble familie:  
Of which I meanest boast my selfe to be,  
And most that unto them I am so nie:  
'Phyllis, Charillis, and sweet Amaryllis'.

<sup>7)</sup> See Todd p. 397, Muiopotmos, dedication to Lady Carey, and Todd p. XXXI.

<sup>8)</sup> Sir John Spenser (sic) died in 1580, and left five sons as well as six daughters. The family was soon after ennobled. At the present period, the family of Spenser is also rendered more particularly interesting in the literary history of this country, by the noble possessor of Althorp'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. (Todd, p. XXXI, n. o.)

<sup>9)</sup> See this page, n. 4.

<sup>10)</sup> That he 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 disproved. Todd, p. IX, n. e: 'See the *Life of Spenser* prefixed to the Edition of the *Faerie Queene*, in 1751; the *Biographia Britannica*, vol. 6, Art. Spenser etc.').

to Sir Walter Raleigh<sup>1)</sup> that, while at Cambridge, he studied Aristotle and Plato as well as the Greek and Latin poets. Jan. 16. 1573, he proceeded to the degree of Bachelor of Arts, and June 26. 1576<sup>2)</sup> to that of Master of Arts. That some disappointments, 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 a letter of Gabriel Harvey<sup>3)</sup>, — the Hobbinal of his *Shepherds Calender*<sup>4)</sup>, and the author of many ingenious poems<sup>5)</sup>, with whom he had contracted a close friendship at the University, and whose correspondence with Spenser<sup>6)</sup> is the chief source for our author's life and works. — He, therefore, left Cambridge soon after taking his M. A. degree, and went into the north of England, to pay a visit to his connections in Lancashire<sup>7)</sup>, perhaps not, 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<sup>8)</sup>. There he found a fair damsel of no ordinary accomplishments, and immediately fell deeply in love. Who this lady was, has been a fruitful subject of debate for more than two centuries, though his college-friend E. K.<sup>9)</sup> gives a broad hint<sup>10)</sup> in the remark that Rosalinde<sup>11)</sup> is a feigned name, which, being well ordered (*viz. per metathesis*), will betray the very name of his mistress. According to a late American critic, Mr. Halpin<sup>12)</sup>, the proper 'ordering' of Rosalinde is Rose Daniel, a sister of an historian and poet, Samuel Daniel. But this may pass. She subsequently rejected Spenser, and became the wife of another author, John Florio, the Resolute.

In 1578<sup>13)</sup> he was induced by Harvey's<sup>14)</sup> advice<sup>15)</sup> to quit his obscure abode in the country, and to remove to London. Harvey, as it is generally allowed<sup>16)</sup>, introduced him to Sir Philip Sidney, who, justly appreciating the talents of Spenser, recommended him to his uncle, the powerful Earl of Leicester<sup>17)</sup>. The poet was also invited 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<sup>18)</sup>, the Platonic and chivalrous studies of the gallant and learned youth who had thus kindly noticed him<sup>19)</sup>. Some of his biographers have asserted<sup>20)</sup> that, during this time, our poet was

<sup>1)</sup> See below.

<sup>2)</sup> 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* etc. p. 23. (Todd, p. IX, note c).

<sup>3)</sup> See Todd p. IX sqq. and below.

<sup>4)</sup> See below.

<sup>5)</sup> See below.

<sup>6)</sup> See below.

<sup>7)</sup> See above.

<sup>8)</sup> See Todd p. X.

<sup>9)</sup> 'Edward Kirke' (?) 'was a friend of Spenser, and compiled a 'Gloss' on the *Shepherds Calender*.' (Kitchin, intr. p. VIII, note g.)

<sup>10)</sup> See what E. K. relates of this hard-hearted fair, in his notes on the first Eclogue, p. 365. 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 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*'.

<sup>11)</sup> See *The Shepherds Calender*, Eclogues April and June, and Colin Clout's *Come Home Again*.

<sup>12)</sup> See *Atlantic Monthly*, Boston, Nov. 1858, 677 in Allibone.

<sup>13)</sup> Cf. what Mr. Ball says in his *Life of Spenser* prefixed to his edition of the *Calender*.

<sup>14)</sup> See above.

<sup>15)</sup> In Eclogue VI, v. 16 sqq. of the *Shepherd's Calender*, Hobbinal (Harvey) prays Colin Clout (Spenser) to 'forsake the soyle that so doth thee bewitch', and 'to the dales resort'. On this E. K. (see above) remarks: 'This is no poetical fiction, but unfeignedly spoken of the poet selfe, who for speciall occasion of private affaires ('as I have been partly by himselfe informed') and for his more preferment, remooved out of the north partes, [and] came into the south'.

<sup>16)</sup> See Todd p. XI.

<sup>17)</sup> See below p. 8.

<sup>18)</sup> See Todd p. XI.

<sup>19)</sup> Eclogue 4, v. 21: *Hob. Colin thou kenst, the southerne shepherds boye; Him love hath wonnded with a deadly darte. Glosse: Seemeth hereby that Colin pertaineth to some Southern noble man, and perhaps in Surrey or Kent, the rather because he so often names the Kentish downes, and before 'As lithe as lasse of Kent'.*

<sup>20)</sup> See Todd p. XIX. See also the conclusion of Sp.'s letter to Harvey, dated from *Leycester House* 16 of Oct. 1579:

'Per mare, per terras,

Vivus mortuusq;

Tuus Jmmerito'

(Todd p. XVIII.)

constituted Agent for the Earl of Leicester in France and other foreign countries. If not <sup>1)</sup>, he did not, however, remain long a stranger to the business of active life. In July 1580<sup>2)</sup>, or in the beginning of August<sup>3)</sup> in the same year, on the appointment of Arthur<sup>4)</sup> Lord Grey of Wilton as Lord Lieutenant<sup>5)</sup> or Lord Deputy<sup>6)</sup> of Ireland, Spenser accompanied his lordship to that country as his secretary — in all probability through Lord Leicester's influence<sup>7)</sup>.

In March of the following year, he was appointed to the office of Clerk in the Irish Court of Chancery; but Lord Grey being recalled in 1582, Spenser probably returned with him to England<sup>8)</sup>.

Of the manner he was employed for the next three or four years, nothing is known; but in 1586 he obtained from the crown a grant of 3028<sup>9)</sup> acres (including the castle and manor of Kilcolman) in the County of Cork, part of the territories forfeited by the Earl of Desmond. The grant is said to have been dated June<sup>10)</sup> 27. 1586; and, if it was procured, as is not improbable, through Lord Grey of Wilton, Lord Leicester and Sir Philip Sidney, it was the last kindness of that last friend and patron, whose untimely death took place in the battle of Zutphen, in 1587<sup>11, 12)</sup>. And now Spenser seems to have passed a few years in literary ease and employment at Kilcolman Castle. This delightful retreat is thus described by an able topographer<sup>13)</sup>: 'Two miles Northwest of Done-raile 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*<sup>14)</sup>. 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; Ballyhowra 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 the breadth of Ireland, and must have been, when the adjacent uplands were wooded, a most pleasant and romantic situation; from whence<sup>15)</sup>, no doubt, Spenser drew several parts of the scenery of his poem. The river Mulla, which he more than once has introduced into his poems, ran through his grounds'. Here, indeed, the poet has described himself, as<sup>16)</sup> keeping his flock under

And in the answer of his friend the passage: 'As for your speedy and hasty travell, methinks I dare stil wager al the books and writings in my study, which you know 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'. (Todd p. XVIII.)

<sup>1)</sup> By the date of Sp.'s next Letter to Harvey, we find him still in London; and an interval of less than six months only 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. (Todd p. XIX.)

<sup>2)</sup> Todd p. XXIII. <sup>3)</sup> Craik p. 508. <sup>4)</sup> See below. <sup>5)</sup> Todd p. XXIII. <sup>6)</sup> Craik p. 508.

<sup>7)</sup> Kitschin p. VI. <sup>8)</sup> See Craik I. p. 508, and Todd p. XXIII. <sup>9)</sup> Allibone means '3029' acres.

<sup>10)</sup> Craik I. p. 508 says: 'July'; but see Dr. Birch's *Life of Spenser*, prefixed to the edition of the *Faerie Queene* in 1751; and the *Biograph. Brit.* (Todd p. XXIV, n. d.). <sup>11)</sup> See below.

<sup>12)</sup> Spenser tenderly bewailed Sidney's death in an elegy entitled '*Astrophel*'. See below.

<sup>13)</sup> Smith's *Nat. et Civ. Hist. of the County and City of Cork*, vol. I, p. 333, edit. Dublin, 1774 (Todd p. XXIV).

<sup>14)</sup> See below.

<sup>15)</sup> See the *Sonnets to the Earl of Ormond and Lord Grey*; *Colin Clouts come home again* (Todd p. XXIV, n. h.) *Faer. Qu.* IV, XI, 41:

There was the Lifty rölling downe the lea;  
The sandy Slane; the stony Aubrian;  
The spacious Shenan spreading like a sea;  
The pleasant Boyne; the fisty fruitfull Ban;  
Swift Awniduff, which of the English man  
Is cal'de Blacke-water; and the Liffar deep;  
Sad Trowis, that once his people over-ran;  
Strong Allo tumbling from Slewlogher steep;  
And Mulla mime, whose waves I whilom taught to weep.  
F. Q. Cant. of Mut. VI, 36:  
That was, to wet, upon the highest heights

Of Areo-hill (who knowes not Arlo-hill?)  
That is the highest head, in all mens sights,  
Of my old father Mole, whom shepheards quill  
Renowned hath with hymnes fit for a rurall skill.

<sup>16)</sup> *Colin Clouts come home againe*, v. 56 sqq:  
One day (quoth he) I sat, (as was my trade)  
Under the foote of Mole, that mountaine here,  
Keeping my sheepe emongst the cooly shade  
Of the greene alders by the Mullaes shore, etc. —



the foot of the mountain Mole, amongst the cool shades of green alders by the shore of Mulla, and sounding his oaten pipe (as his custom was) to his fellow shepherd-swains.

In 1588 being appointed Clerk of the Council of Munster<sup>1)</sup>, he, in the next year, received a visit of Sir Walter Raleigh<sup>2)</sup>, with whom he had formed an intimacy<sup>3)</sup> on his first arrival in Ireland, Raleigh<sup>4)</sup> being at that time a captain in the Queen's army. To him he showed the first three Books of the Fairy Queen<sup>5)</sup> in manuscript, and by him he was persuaded to return to England<sup>6)</sup>. There Raleigh introduced him to Queen Elizabeth<sup>7)</sup>, to whom the Faerie Queene was dedicated, and who in February 1591 bestowed on the author a pension of 50 £. a year<sup>8)</sup>.

Mr. Thomas Warton has, with much elegance, represented him forming the following poetical wish in regard to this pleasant plot. The lines have not appeared in the late edition of Mr. Warton's Poems. They have been communicated to Mr. Todd by his nephew, the Rev. John Warton: *Votum Spenseri*:

Hoc cecinit facili Spenserius arundine carmen,

Qua virides saltus lucida Mulla rigat:

Dii facite, inter oves interque armenta canendo

Deficiam, et sylvis me premat atra dies;

Ut mihi muscoso fiat de cespite bustum.

Qua recubat prono quercus opaca iugo:

Quin ipso tumuli de vertice pullulet ultro

Laurus, et injussae prosiliant hederæ:

Spissaque pascentes venerentur clausa capellæ.

<sup>1)</sup> See Allibone. <sup>2)</sup> See below.

<sup>3)</sup> See Dr. Birch's Life of Spenser prefixed to the edit. of the F. Q. 1751, and Biogr. Brit. (Todd p. XXIV, n. j).

<sup>4)</sup> Raleigh, while banished from court by the Earl of Essex (see Dr. Birch's Memoirs of Q. Eliz. Vol. I, p. 55<sup>7)</sup>), seems to have spent some time at Kilkolman, and his visit forms one chief topic of the poem headed 'Colin Clouts Come Home Again'; Sp. calls him 'The Shepheard of the Ocean' v. 66 sqq.

<sup>5)</sup> See below.

<sup>6)</sup> Raleigh had got the Queen's favour again and obtained from her the manor of Sherborne. Cf. Fair: Q. IV., VII., VIII. and Todd p. XXXVII sq.

<sup>7)</sup> Spenser continues thus in Colin etc. v. 60 sqq:

'There a straunge shepheard chaunst to find me out.

Whether allured with my pipes delight,

Whose pleasing sound yshrilled far about,

Or thither led by chaunce, I know not right:

Whom when I asked from what place he came,

And how he hight, himselfe he did ycelepe

The Shepheard of the Ocean by name,

And said he came far from the main-sea deepe.

He, sitting me beside in that same shade,

Provoked me to plaie some pleasant fit;

And Colin Clout 184 sqq:

'The which to leave, thenceforth he counseld mee,

Unmeet for man, in whom was ought regardfull,

And wend with him, his Cynthia' (sc. Elizabeth) 'to see;

And Coulin Clout v. 358 sqq:

'The Shepheard of the Ocean (quoth he)

Unto that Goddess grace me first enhanced,

And to mine oaten pipe enclin'd her eare,

That she thenceforth therein gan take delight.

And it desir'd at timely houres to heare,

<sup>8)</sup> Kitchin (I, p. VII): 'Mother Hubbard's Tale v. 898 sqq. may be briefly noticed here, as having given occasion to a groundless tale about Lord Burleigh's dislike to Spenser, and his endeavour to stop his pension. Spenser, who loved and admired Archbishop Grindal (Sheph.'s Cal., Ecl. VII, 213 sqq: the good Algrind), must have disliked Burleigh, who treated the Archbishop with no little severity; and on the other hand, Burleigh, Lord Leicester's rival at court, cannot have felt much goodwill towards one who was so closely attached to the party of his antagonist. Beyond this, there seems to be no ground for the tale.'

<sup>9)</sup> Todd p. XXIX: 'Malone's discovery (Life of Dryden, p. 84) refutes the calumny which (Life of Spenser prefixed to the folio edition of his Works in 1679, Wirstanley'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 etc.) 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

Spenser appears to have remained in England till the beginning of the year 1592. He, then, returned to Ireland, where he lived on his estate till 1595, dividing his time between his fields and his Fairy Queen. Here the poet met with a beautiful Irish girl, 'Elizabeth', probably Miss Nagle<sup>1)</sup>, on whom he set his affections; and after a courtship, set forth in his 'Amoretti', or 'Sonnets', he married<sup>2)</sup> her in 1594<sup>3)</sup>. The wedding<sup>4)</sup> took place on St. Barnabas's Day<sup>5)</sup>, as he tells us himself, in the city of Cork, near which Kilkolman Castle lies. He was, then, forty-one or forty-two years of age<sup>6)</sup>. In 1595 he visited London for the purpose of attending to some business, the most agreeable part of which was the publication of Books IV., V., and VI. of his great poem, which were given to the world in 1596<sup>7)</sup>. He, then, returned to Ireland, as it is said<sup>10)</sup>, early in 1597, probably with the expectation of passing his days in comfort with his family at Kil-

was intercepted by 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 (Dr. Birch's Life of Spenser, p. XIII. But indeed the biographer seems not to rely implicitly on Fuller's testimony) 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, if it had been shewn a little sooner; for, in his 'Art of English Poesie', published in 1589, he has written a chapter (VIII, p. 12), 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 kinges; and Geoffrey 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 Sommerset, Protector, for making certaine merry Ballades, whereof one chiefly was 'The hunte is vp, the hunte is vp'. And Queene Mary, his daughter, for one Epithalamie or nuptiall Song made by Vargas, a Spanish Poet, at her marriage with king Philip in Winchester, gave him during his life two hundred crownes pension'. —

<sup>1)</sup> Cf. Allibone, Todd etc.

<sup>2)</sup> Amoretti, or Sonnets LXVII:

'Lyke as a huntsman after weary chace,  
Seeing the game from him escapt away,  
Sits downe to rest him in some shady place,  
With panting hounds beguiled of their pray:  
So, after long pursuit and vaine assay,  
When I all weary had the chace forsooke,  
The gentle deer returnd the self-same way,

Thinking to quench her thirst as the next brooke:

There she, beholding me with mylder looke,  
Sought not to fly, but fearlesse still did bide;  
Till I in hand her yet halfe trembling tooke,  
And with her owne goodwill her fyrmely tyde,

Strange thing, me seemd, to see a beast so wyld,  
So goodly wonne, with her owne will beguyld.' —

<sup>3)</sup> Allibone; 'Mr. Collier, in his edition of Spenser would have us believe that this was Sp.'s second marriage since his rejection by Rosalinde; but we imagine that the verdict of the reader will be: 'Not proven'.

<sup>4)</sup> Allibone: 1595.

<sup>5)</sup> The bridegroom celebrated his nuptials with this lovely being in those magnificent strains which have made this event for ever memorable in the chronicles of the marriages of poets: 'Spenser's Epithalamium on his own marriage, written perhaps in 1594', remarks an eminent critic, 'is of a far higher mood than any thing we have named. It is a strain redolent of a bridegroom's joy and a poet's fancy. The English language seems to expand itself with a copiousness unknown before, while he pours forth the varied imagery of this splendid little poem. I do not know any other nuptial song, ancient or modern, of equal beauty. It is an intoxication of ecstasy, ardent, noble, and pure'. Hallam: Lit. Hist. of Europe, Pt. 2, 1550—1600, 4 th ed, 1854. II. 127 (All.) —

<sup>6)</sup> Epithalamium v. 265. 66: 'This day the Sunne is in his chiefest hight, With Barnaby the bright'.

<sup>7)</sup> Am. Sonn. 60: 'So, since the winged god his planet cleare Began in me to move, one yeare is spent: The which doth longer unto me appeare, Then al those forty which my life out-went'. —

<sup>8)</sup> Cf. Todd, p. XLIII, and Faer. Qu. VI, X, 25. —

<sup>9)</sup> See below.

<sup>10)</sup> Todd, p. XLVII, n. u: Biogr. Brit. —

colman. But the author was not entirely forgotten at court, and on the last day of September 1598<sup>1)</sup>, Spenser, by a Letter from Queen Elizabeth to the Irish government, was appointed Sheriff of the county of Cork. In the next month, however, occurred what is called 'the rebellion of the Earl of Tyrone<sup>2)</sup>', and occasioned the immediate flight of Spenser and his family from Kilcolman. In the confusion and terror of flight one of his little ones by some strange oversight was left behind in the castle; and the rebels, following swiftly after, sacked and burnt the house. The child was never more heard of, and, probably, perished in the fire. With his wife and, at least, two sons<sup>3)</sup> Spenser reached England broken-hearted; but it seems unlikely that, with his talents and great reputation, his powerful friends<sup>4)</sup>, his pension, and the rights he still retained, although deprived of the enjoyment of his Irish property for the moment, he could have been left to perish, as has been commonly said, for want<sup>5)</sup> of food.

His increasing frailty was a natural consequence of the sufferings he had lately gone through. All that we know, however, is that, after having been ill for some time, he died at a lodging house in King-Street, Westminster<sup>6)</sup>, on the 16<sup>th</sup> of January 1598.

<sup>1)</sup> Mr. Malone has discovered this Letter (Todd. p. XLVII). —

<sup>2)</sup> Who 'having dispersed the forces which were sent against him by the Earl of Ormond, ravaged and spoiled the whole county of Cork; so that Spenser was forced to seek his safety, together with his wife, in his native country, leaving his estate in Ireland to be plundered by the rebels; who, it is said, having carried off his goods, burnt his house and a [his] little child in it. However that be, it is certain he did not long survive this irretrievably ruinous calamity, which, reducing him to a state of absolute dependence, with the additional weight of a family, entirely broke his heart, and he languished under it until his death. . . . Thus, after this admirable Poet and worthy gentleman had struggled with poverty all his lifetime, he died in extreme indigence and want of bread. However, some amends was made to his fame at last; his corpse being interred in Westminster, near Chaucer, as he had desired, and his obsequies attended by the Poets of that time, and others, who paid the last honours to his memory. Several copies of verses were thrown after him into his grave; and Robert Devereux, Earl of Essex, who had married the widow of Sir Philip Sidney, was at the expense of the funeral. A handsome monument also, with an inscription, was erected in honour of him by Anne, Countess of Dorset'. — Biog. Brit., 3810—12. (Allibone). —

<sup>3)</sup> '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'. (Todd p. LI. n. q.)

<sup>4)</sup> See above. — Todd, p. L. —

<sup>5)</sup> Allibone: 'Ben Jonson's assertion (reported by Drummond of Hawthornden) that Spenser 'died for lacke of bread', and 'refused twenty pieces sent to him by my lord of Essex, adding: He was 'sorry he had no time to spend them', has been confidently challenged by some of those sages who are always so much better informed respecting the events of preceding ages than those who lived and moved in them; but we are obliged by all rules of evidence, however unwillingly, to credit the testimony of Spenser's contemporaries that he died in poverty. The melancholy story of the day is pathetically recited in the Returne from Parnassus . . . — Todd p. XLVIII sq. 'Camden has said, that Sp. returned to England, poor, 'in Angliam inops reversus' . . . . . The numerous narrators of Sp.'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. . . . The author of his Life in the Biogr. Brit. says, 'that this admirable poet and worthy gentleman had struggled with poverty all his life-time. Besides Todd and Allibone cite several passages of 'The Return from Parnassus', of 'Purple Island' by Fletcher, of Jos. Hall, Mr. Pennant, and Mr. Warton. — Capell (see Todd, p. XLVIII and below.) has omitted to notice a single circumstance of his poverty. —

<sup>6)</sup> Todd p. XLVIII: 'The date of Sp.'s death, together with some circumstances attending it, has often been misstated. 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 F. Q., 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<sup>o</sup> die Januarij 1598<sup>o</sup>. Juxtaq; Goffereum Chaucer, in eadem Ecclesia supradict. (Honoratissimi Comitis Essexiae impensis) sepelit [ur]' Henry Capell has added apud diversorium 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 Sp.'s death, is correct; which was in King-street Westminster, as he relates; and not, as others (Cibber, Warton, Brydges) in opposition to his authority have reported, in King-street, Dublin. It appears also that he died at an inn or lodging-house, 'apud diversorium', in which he and his family had probably been fixed from the time of their arrival in England.' — Todd p. XLVII, n. y: '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 etc. —'

What became of the wife and children of Spenser immediately after his death, does not appear.<sup>1)</sup> Two sons, however, certainly survived the poet,<sup>2)</sup> Silvanus and Peregrine; the former married Ellen Nangle, or Nagle,<sup>3)</sup> by which marriage he had two sons, Edmund and William Spenser. A great-grandson of Spenser<sup>4)</sup> is mentioned too by the biographers, Hugolin Spenser, who, afterwards, was outlawed for treason and rebellion.

To the memory of Spenser a handsome monument,<sup>5)</sup> with an inscription, was erected in Westminster Abbey by Anne, Countess of Dorset. Therein, however, the poet was stated to have been born in 1510, and to have died in 1596.<sup>6)</sup> This interval presents a lengthened period, of which little more than half was allotted to Spenser.<sup>7)</sup> The circumstance of his being buried near the grave of Chaucer,<sup>8)</sup> which is said to have been done at his own desire,<sup>9)</sup> gave rise to several encomiastic epitaphs.<sup>10)</sup>

The death of Spenser has been deeply lamented<sup>11)</sup> by poets who lived near his time, and probably were acquainted with him.

And, indeed, he deserves their worshipping and our veneration, too, in a high degree. This will be more evident, when we shall have made some reflections on

## B. His Outward Appearance, and his Character as a Man, Statesman and Author.<sup>12)</sup>

Short curling hair, a full moustache, cut after the pattern of Lord Leicester's, close-clipped beard, heavy eyebrows, and under them thoughtful brown eyes, whose upper eyelids weigh them dreamily down; a long and straight nose, strongly developed, answering to a long and somewhat spare face, with a well-formed sensible-looking forehead; a mouth almost obscured by the moustache, but still showing rather full lips denoting feeling, well set together, so that the warmth of feeling shall not run riot, with a touch of sadness in them; such is the look of Spenser, as his portrait hands it down to us.<sup>13)</sup> A refined, thoughtful, warm-hearted, pure-souled Englishman. The face is of a type still current among the English; and we may read in it loyalty, ability, and simplicity. Its look is more modern in character than that of most of the portraits of the period, — more

<sup>1)</sup> Allibone says that his wife married Roger Seckerstone.      <sup>2)</sup> See Todd p. LII; — see above.

<sup>3)</sup> See Todd p. LII; — see above.

<sup>4)</sup> Todd p. LII, n. u. 'The biographers call him, inaccurately, the great-grandson of Spenser. See Birch, Church's edit. Faer. Qu., Biogr. Brit, etc.'

<sup>5)</sup> See Allibone, and Todd p. LIV sq: 'This mark of respect had been usually ascribed to the Earl of Essex, till Fenton, in his notes on Waller, related the discovery which he had made in the manuscript diary of Stone, 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. *Obiit immatura morte*' says Camden in his little treatise describing the monuments of Westminster in 1600, anno salutis 1598. The inscription as it now stands on the monument in the Abbey, is as follows: 'Heare lyes (expecting the second comminge of our Saviour Christ Jesvs) the body of Edmond Spenser the Prince of Poets in his tyme whose divine spirrit needs noe othir wittenes then the works which he left behinde him. He was borne in London in the yeare 1553, and died in the yeare 1598.'

<sup>6)</sup> See above.      <sup>7)</sup> See Todd p. LIV.      <sup>8)</sup> See above.

<sup>9)</sup> See the Lives of Spenser prefixed to the folio edition of his Works in 1679, and to Church's ed. of the F. Q. in 1758 (Todd p. LV, n. k.) —      <sup>10)</sup> See Todd, p. LV. —      <sup>11)</sup> See ibidem, note i. —

<sup>12)</sup> See the biographers. —      <sup>13)</sup> Cf. the frontispiece in Todd. —

modern, but not the Stuart gaiety, or Hanoverian heaviness, but rather, like the best type of our own age in its return to religious feeling, truthfulness and nobility of thought and character.

If our conceptions of Spenser's mind may be taken from his poetry, we shall not hesitate to pronounce him entitled to our warmest admiration and regard for his gentle disposition, for his friendly and grateful conduct, his humility, exquisite tenderness, and above all for his piety and morality. To these amiable points a fastidious reader may, perhaps, object some petty inadvertencies; yet he can 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 remembered that this excellent poet inculcates those impressive<sup>1)</sup> 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 to sound public spirit:

— 'Deare Countrey! O how dearely deare  
 'Ought thy remembrance 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, LXIX.).

It would be necessary to compose a separate dissertation, in order to show that the same mind, the same character and feeling are conspicuous in his correspondence and in the terms on which he stood with his numerous patrons, male and female friends; but for want of time we must be satisfied with the enumeration of those persons, and some brief notes about them, for the particulars referring to the biographers cited at the bottom of the page.

His patrons: Queen Elisabeth,<sup>2)</sup> James VI of Scotland,<sup>3)</sup> — Sir Philip Sidney,<sup>4)</sup> the Earl of Leicester,<sup>5)</sup> Lord Wilton,<sup>6)</sup> Sir Walter Raleigh,<sup>7)</sup> Lord Essex,<sup>8)</sup> — Lord Burleigh.<sup>9)</sup>

His male friends: Gabriel Harvey — Mr. Todd gives us six Letters from Harvey to Spenser, and four from the latter to Harvey,<sup>10)</sup> — John Chalkhill, Esq.<sup>11)</sup>

His female friends: Rosalinde,<sup>12)</sup> Lady Carey,<sup>13)</sup> M<sup>rs</sup> Kerke,<sup>14)</sup> the Countesses of Cumberland, and Warwick,<sup>15)</sup> the Ladies Elizabeth and Catherine Somerset.<sup>16)</sup>

His Wife and Children.<sup>17)</sup>

<sup>1)</sup> 'It his 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 Odyssey, Vell, Paterculus, Euclid's Elements, etc. etc.) to students of the second year, Spenser's Faerie Queene. See the second volume of Whitehead's Life of the Rev. John Wesley, etc. 1796. (Todd p. LVIII, n. i.)' —

<sup>2)</sup> See above.

<sup>3)</sup> See Craik p. 508: 'It has been conjectured that he may have been the person in a letter to Queen Elisabeth from James VI of Scotland, dated at St. Andreas, the 2d of July, 1583 (the original of which is preserved among the Cotton MSS.), where James says in the postscript, 'Madam, I have stayed Maister Spenser upon the letter quilk is written with my awin hand, quilk sall be ready within twa days.' (Note by Mr. David Laing on p. 12 of his edition of Ben Jonson's Conversations with William Drummond, printed for the Shakespeare Society. Svo. Lond. 1842.)' —

<sup>4)</sup> See above p. 8; Todd; Scherr; Kitchin etc. — <sup>5)</sup> Ibidem. Todd. —

<sup>6)</sup> Ibidem; Todd. — <sup>7)</sup> See above p. 9; Todd; Warton p. 804. 806. 909.

<sup>8)</sup> See above p. 9 n. 4; Todd; Warton 897. — <sup>9)</sup> Perhaps, however, his enemy (see above p. 9, n. 8, 9; Todd; Warton.)

<sup>10)</sup> See above p. 7; Todd; Warton p. 841. 872. 884. 901. 931. 940. — <sup>11)</sup> See Todd p. LIX. —

<sup>12)</sup> See above p. 7. Todd etc. — <sup>13)</sup> See Todd p. XXXI. — <sup>14)</sup> See Todd. —

<sup>15)</sup> See Todd p. XLIII. — <sup>16)</sup> See ibidem. — <sup>17)</sup> See above p. 11 sqq. —

His chief worshippers immediately after his death: — The Countess of Dorset,<sup>1)</sup> Mason,<sup>2)</sup> Camden, William Browne.<sup>3)</sup> —

His love-affair with Rosalinde<sup>4)</sup> has sometimes been sneered at;<sup>5)</sup> but the mocker himself ought to confess that the principal fault was with the girl, though Spenser, in his modesty,<sup>6)</sup> finds fault only with his ambition.<sup>7)</sup> The same malevolent author attempts to ridicule his marriage.<sup>8)</sup> In like manner he has been reproached<sup>9)</sup> for having left behind his child in the flames, while he himself ran away. Even servility and wheedling<sup>10)</sup> and inordinate desire of money<sup>11)</sup> has been cast in his teeth—yet unjustly.<sup>12)</sup>

More right are those who put in doubt his capacity as a statesman and politician,<sup>13)</sup> although seldom any one has been more, than he, inspirited by perfect and passionate patriotism.<sup>14)</sup> A practical statesman he was not born, that may be allowed; but the View of the State of Ireland<sup>15)</sup> exhibits Spenser as a politician of very extensive knowledge and profound intelligence, particularly in regard of the political design of reducing Ireland to the due obedience of the English Crown.<sup>16)</sup>

As for his character as an author, we have ample opportunities for studying it. At Cambridge his love for poetry grew strong, though vitiated at first by the bad taste of his friends, who worshipped the English hexameter,<sup>17)</sup> in a rude form, as a new revelation of poetic power and promise: but the strength of the poet was not likely to be held in such bands as these, and the Shepherd's Calendar, published some three years after he left Cambridge, proves how entirely he had freed himself from these unnatural trammels. His studies, by natural affinity, led him to those sources in which the highest poetry was to be found. He was full of Biblical knowledge and feeling: we can trace the influence of the Hebrew poets and of the more unconscious poetry of the New Testa-

<sup>1)</sup> See Todd p. LIV. — <sup>2)</sup> See Allibone. —

<sup>3)</sup> See Todd p. LV: In the note on Spenser's Life in the Biogr. Brit. Camden: 'Edmundus Spenser Londinensis Anglicorum Poetarum nostri seculi facile princeps, quod eius poemata fauentibus Musis et victuro genio conscripta comprobant. Obiit immatura morte anno salutis 1598, et prope Galfredum Chaucerum conditur; qui faelicissimè poesin Anglicis litteris primus illustravit.' — William Browne's eulogium:

'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 tears [tear?]  
And in another part of the same work:  
'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 sung (as I would do to mine)

'Fell from each Nymph; no Sepheard's cheek was dry;  
'A doleful Dirge, and mournfull Elegie,  
'Flew to te shore.' —

Britannia's Pastorals, edit. 1616. B. II. p. 27.

'His truest loves to his fair Rosaline,  
'Entic'd each shepherds ear to heare him play, etc.  
'Heaven rest thy soule! if so a swaine may pray:  
'And, as thy workes live here, live there for aye!'

<sup>4)</sup> See above p. 7. — <sup>5)</sup> Mr. Halpin in Allibone.

<sup>6)</sup> For instance that he subscribes himself in his letters to Harvey 'Immerito.' (Todd p. XII.) —

<sup>7)</sup> Colin Clouts etc. p. 935, 936: — <sup>8)</sup> See Allibone.

'Not then to her that scorned thing so base,  
'But to my selfe the blame that lookt so hie.'

<sup>9)</sup> See above p. 11. — <sup>10)</sup> Todd. — <sup>11)</sup> See Craik p. 520. —

<sup>12)</sup> Spenser's religious character and opinions make a curious subject, which has not received much attention from his biographers. His connection with Sidney and Leicester, and afterwards with Essex, made him, no doubt, be regarded throughout his life as belonging to the puritanical party, but only to the more moderate section of it, which, although not unwilling to encourage a little grumbling at some things in the conduct of the dominant section of hierarchy, and even professing to see much reason in the objections made to certain outworks or appendages of the established system, stood still or drew back as soon as the opposition to the Church became really a war of principles. Spenser's puritanism seems almost as unnatural as his hexameters and pentameters. It was probably, for the greater part, the product of circumstances, rather than of conviction or any strong feeling, even while it lasted; and it never appears afterwards so prominent as in his Shepherd's Calendar, the first work that he published etc. (Craik I, p. 511 sq.). —

<sup>13)</sup> See Todd. — <sup>14)</sup> See above p. 13. —

<sup>15)</sup> 'From this opinion the editor of Sir James Ware's works in English dissents. He allows that there are some things in it very well written, yet that, in the history and antiquity 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 historian; besides his want of moderation.' (Todd p. XLVI sq.). — <sup>16)</sup> See ibidem. — <sup>17)</sup> See below.

ment in all he wrote.<sup>1)</sup> He knew and understood not only Plato and Aristotle, but the Homeric epics; was conversant with the chief Latin poets; studied and was master of Italian, in order that he might enjoy the free fancy of Ariosto and the more classical and colder muse of the Gerusalemme Liberata. Drawing deep draughts of poetical life from the freshest of English poets, he delighted in all ways to proclaim himself the disciple of the ancient 'Tityrus,' the father of English poetry, Chaucer himself.

By his coevals Spenser was seldom mentioned without the epithet of 'great' or 'learned.'<sup>2)</sup> And, indeed, what poet of that period could pretend to his learning? Dr. Joseph Warton<sup>3)</sup> has assigned, in respect to their erudition, the first place to Milton, the second to Spenser. To Dryden Milton acknowledged that Spenser was his original.<sup>4)</sup> In Cowly, in Dryden, in the facetious Butler, in Prior, in Pope, in Thomson, in Shenstone, in Gray, and in Akenside obligations of importance to the 'oaten reed' and the 'trumpet stern' of Spenser may without difficulty be traced.<sup>5)</sup> It is, indeed, a just observation, that more poets have sprung from Spenser than from all other English writers.

Besides his epistles concerning which we refer to Mr. Todd's 'Some account of the Life of Spenser', and which are written in a most conversant and learned style, the only prose-writing, come down to us, is the above mentioned View of the State of Ireland, in which Spenser shows himself as a most interesting writer in prose, and an antiquary of various and profound erudition.<sup>6)</sup> Another prose-work, a monument of his art of criticism, entitled 'The English poet,' has been lost. Perhaps, as Joseph Warton means,<sup>7)</sup> he will have illustrated in this critical discourse, by examples drawn from the writings of his countrymen who were distinguished in either school, the manner both of the Provençal and Italian poetry.

Among the English poets he stands lower only than Shakspeare, Chaucer and Milton; and, if we extend the parallel to the continent, his masterpiece is not unworthy of companionship with its Italian model, the chivalrous epic of Ariosto. But no comparison is needed for endearing, to the pure in heart, works which unite, as few such unite, rare genius<sup>8)</sup> with moral purity; or for recommending, to the lovers of poetry, poems which exhibit at once exquisite sweetness and felicity

<sup>1)</sup> Cf. Todd, Kitchin.

<sup>2)</sup> 'See the Shepherds Content at the end of the 'Affectionate Shepheard', etc. 1594. 4to. Speaking of Lowe:

'By the great Collin lost his libertie;  
'By the 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 etc.' 1594, he is invoked as 'the only Homer living,' and entreated 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 servants 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 he released;  
'Whether of Poets were the best renown'd,  
'Those that survive, or those that be deceased,  
'The god made answer by divine suggestion,  
'While Spenser is alive, it is no question.'

Likewise William Smith etc. — (Todd p. LVI, note o.). —

<sup>3)</sup> Dr. Joseph Warton, Life of Pope, p. XXIV. — <sup>4)</sup> Todd p. LVI. — <sup>5)</sup> Ibidem.

<sup>6)</sup> See above p. 14, but note 15, too. — <sup>7)</sup> Todd. —

<sup>8)</sup> 'Dryden says expressly of Spenser (prose-works vol. 3, p. 94):' No man was ever born with a greater genius,

of language a luxuriant beauty of imagination which has hardly ever been surpassed, and a tenderness of feeling never elsewhere joined with an imagination so vivid. Plato, Aristotle, Ariosto, and Chaucer<sup>1)</sup> were his models, and his masters. He has cultivated nearly all branches of poetry, except the dramatic. He has written pastorals, sonnets, elegies, satires, epigrams, epics etc.

### C. Chronological Catalogue of His Works.

#### a. Those spared by time whose period of composing and moment of appearing is known.

1. The Shepherds Calender: conteining 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. Preceded by a letter from E. K. to G. Harvey, together with glosses of this commentator. 5 editions: 1579, 1581, 1586, 1591, 1597.

2. The Faerie Queene<sup>2)</sup> disposed into twelve Books, fashioning XII Moral Vertues, 1590, 4to. Contains Books I., II., and III.; differs from the later editions.

The second Part of the Faerie Queene; containing the fourth, fifth, and sixth Bookes, 1596, 4to.

Both Parts, 1590—1596: Earl of Charlemont, Aug. 1865; W. N. Lettsom, Nov. 1865.

Both Parts, known as second quarto edition, 1596, 2 vols. 4to.

Faerie Queene, 1609, fol. J. Lilly's Bibl. Anglo-Curiosa, 1869. Known as first folio edition. After the six Books appears in this volume the first edition of Two Cantos of Mutabilitie.<sup>3)</sup>

Again a folio edition 1611. Faerie Queene, new editions: Lon., 1866, 8vo; Globe ed.

Book I. by Kitchin 1867, 12mo. 1869 etc.<sup>4)</sup>

3. Muiopotmos, or the Fate of the Butterflie 1590. — Dedicated to the right worthy and vertuous Ladie, the La: Carey.

4. Complaints, containing sundrie small Poems of the Worlds Vanitie, 1591, 4to, 92 leaves. Contents: a) The Ruines of Time. b) The Teares of the Muses. c) Virgils Gnat.

d) Prosopopeia; or, Mother Hubberds Tale. e) The Ruines of Rome by Bellay.<sup>5)</sup>

f) Muiopotmos, or the Tale of the Butterflie (dated 1590, in its title.)

g) Vision of the Worlds Vanitie. h) Bellay's Visions.<sup>6)</sup> i) Petrarche's Visions.<sup>7)</sup>

or had more knowledge to support it.' And it has been well observed by a very judicious critic (Neve's *Cursory Remarks on the ancient English Poets*), that '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 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 translator (The Rev. Henry Boyd) of Dante has observed, is an excellency possessed by Spenser in an eminent degree; and hence may be deduced the superiority of his descriptions over those of Thomson, Akenside, and almost all other modern poets." (Todd p. LVIII).

<sup>1)</sup> See Allibone. — <sup>2)</sup> See below. — <sup>3)</sup> See below. <sup>4)</sup> See Allibone and below.

<sup>5)</sup> Joachim Bellay obtained the appellation of the French Ovid. He was also called 'Pater elegantiarum, Pater omnium leporum.' He died in 1860. (Todd p. 435, L'Envoy 1.)

<sup>6)</sup> Already in 1569 they had appeared in the 'Theatre for Wordlings' (see Todd p. X, and Allibone).

<sup>7)</sup> ibidem.



5. Prosopopeia; or, Mother Hubberds Tale, 1591, 4to.  
 6. Teares of the Muses, 1591, 4to. 7. Daphnaida, 1591, 4to; 1592, 4to.  
 8. Amoretti, or Sonnets, and Epithalamion, 1595, 12 mo.<sup>1)</sup>  
 9. Colin Clovts Come Home Againe, 1595, 4to. Astrophel and other pieces are annexed to Colin Clovt.<sup>2)</sup>  
 10. Prothalamion, or a Spousall Verse, Lon., 1596, 4to.<sup>3)</sup>  
 11. Fowre Hymnes, Daphnaida, and Epithalamion, 1596, 4to.<sup>4)</sup>  
 After his death appeared  
 12. A View of the State of Ireland, 1633.<sup>5)</sup>

### b. Works, whose time of appearing is unknown.

13. His Letters to Harvey 1580. (?<sup>6)</sup>  
 14. Astrophel. A pastoral elegie upon the death of the most noble and valorous Knight, Sir Philip Sidney. Dedicated to the most beautifull and vertuous Ladie the Countess of Essex. 1586. (?<sup>7)</sup>  
 15. The Dolefull Lay of Clorinda.<sup>8)</sup> 16. The Mourning Muse of Thestylis 1587?<sup>9)</sup>  
 17. A Pastorall Aeglogue, upon the death of Sir Phillip Sidney, Knight, etc.<sup>10)</sup>  
 18. Sonnets. Collected from the original publications in which they appeared.<sup>11)</sup> 19. Poems.<sup>12)</sup>  
 20. Loose verses, to be found in Mr. Todd's Account etc.  
 a. p. XV in a Letter to Harvey:

#### Jambicum Trimetrum.

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

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

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 virginals; tel hir, I can heare no mirth.  
 Asked why? say, Waking love suffereth no sleepe:

β. in the same Letter, Todd p. XVI sq.

Ad Ornatissimum virum, multis jam diu nominibus Clarissimum, G. H., Immerito sui, mox  
 in Gallias Navigaturi, *Ἐτυχεῖν* (sic!).

Sic malus egregium, sic non inimicus amicum,  
 Sicq; novus veterem jubet ipse Poeta Poetam

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 waste, wanting my kindly reste:  
 Now doe I dayly starve, wanting my lively foode:  
 Now doe I alwayes dye, wanting thy timely mirth.

And if I waste, who will bewaile my heavy chauce?  
 And if I starve, who will record my cursed end?  
 And if I dye, who will saye, 'This was Immerito'?

Salvere; ac cælo, post sæcula multa, secundo  
 Jam reducem, cælo magè quàm nunc ipse, secundo

<sup>1)</sup> See Allibone.

<sup>2)</sup> Ibidem.

<sup>3)</sup> Ibidem.

<sup>4)</sup> Ibidem.

<sup>5)</sup> See above p. 14; Allibone, and Todd.

<sup>6)</sup> See Todd.

<sup>7)</sup> See Todd p. XXIV.

<sup>8)</sup> See Todd p. LL.

<sup>9)</sup> In 1587 the following licence, among others, was granted by the Stationer's Company to John Wolf, printer, viz. 'The mourning Muses of Lod. Brysket upon the death of the most noble Sir Philip Sidney Knight etc.' (Todd p. 458, note.)

<sup>10)</sup> See Todd p. 461.

<sup>11)</sup> See Todd p. 480.

<sup>12)</sup> See Todd 481, and above.

Utier; Ecce deus (modo sit deus ille, renixum  
 Qui vocet in scelus, et juratos perdat amores.)  
 Ecce deus mihi clara dedit modo signa marinus,  
 Et sua veligero lenis parat æquora ligno:  
 Mox sulcando suas etiam pater Æolus iras  
 Ponit, et ingentes animos Aquilonis —  
 Cuncta vijs sic apta meis; ego solus ineptus.  
 Nam mihi nescio quo mens saucia vulnere, dudum  
 Fluctuat ancipiti pelago, dum navita proram  
 Invalidam validus rapit, huc Amor et rapit illuc;  
 Consilijs Ratio melioribus usa decusq;  
 Immortale levi diffissa Cupidinis arcu,  
 Angimur hoc dubio, et portu vexamur in ipso.  
 Magne pharetrati nunc tu contemptor Amoris  
 (Id tibi dij nomen precor haud impune remittant)  
 Hos nodos exsolve, et eris mihi magnus Apollo:  
 Spiritus ad summos, scio, te generosos honores  
 Existimulat, (sic!) majusq; docet spirare Poëtam.  
 Quàm levis est Amor, et 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, et ludibria sensûs;  
 Digna meo certe Harveio, sententia digna  
 Oratore Amplo, et generoso pectore, quam non  
 Stoica formidet veterum sapientia, vinclis  
 Sancire æternis; sapor haud tamen omnibus idem.  
 Dicitur effæti proles facunda Laërte,  
 Quamlibet ignoti jactata per æquora cœli,  
 Inq; procelloso longum exsul gurgite, ponto  
 Præ tamen amplexu lachrymosæ conjugis, ortus  
 Cælestes, divûmq; thoros sprevisse beatos:  
 Tantùm Amor, et Mulier, vel amore potentior, Illum;  
 Tu tamen illudis (tua Magnificentia tanta est)  
 Præq; subumbratâ splendoris imagine, tanti  
 Præq; illo, meritis famosus, nomine parto;  
 Cætera quæ vecors uti numina vulgus adorat,  
 Prædia, Amicitias, Armenta, Peculia, Nummos,  
 Quæq; placent oculis, Formas, Spectacula, Amores,  
 Quæq; placent ori, quæq; auribus, omnia temnis;  
 Næ tu grande sapis! ('sapor at sapientia non est,')  
 Omnis et 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 emens 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 Poëtae,  
 Quantumvis illustre canas, et 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 merserit 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, et al'tra  
 Egregie cordata, ac fortia pectora; verum  
 'Omne tulit punctum qui miscuit utile dulci.'  
 Dij mihi dulce diu dederant, verum utile nunquam;  
 Utile nunc etiam, ô utinam quoq; dulce dedissent!  
 Dij mihi, quippe dijs æqualia maxima parvis,  
 Ni nimis invideant mortalibus esse beatas,  
 Dulce simul tribuisse queant, simul utile; tanta  
 Sed Fortuna tua est, pariter quæq; utile quæq;  
 Dulce dat ad placitum: saevo nos sydere nati  
 Quæsitum imus eam per inhospita Caucasa longè,  
 Perq; Pyrenaeos montes, Babylonâq; turpem;  
 Quod si quæsitum nec ibi invenerimus, ingens  
 Æquor inexhaustis permensi erroribus ultra  
 Fluctibus in medijs socij quæremus Ulyssis:  
 Passibus inde deam fessis comitabimur ægram,  
 Nobile cui furtum quaerenti defuit orbis:  
 Namq; sinu pudet in patrio, tenebrisq; pudendis,  
 Non nimis ingenio Juvenem infelice virentes  
 Officijs frustrâ deperdere vilibus annos;  
 Frugibus et vacuas speratis cernere spicas.  
 Ibimus ergò statim; (quis eunti fausta precetur?)  
 Et pede clivosas fesso calcabimus Alpes.  
 Quis dabit intereà conditas rore Britanno,  
 Quis tibi Litterulas, quis carmen amore petulcum!  
 Musa sub Oebalij desueta cacum ne(sic pro cacumine!?)  
 montis,  
 Flebit inexhausto tam longa silentia planctu,  
 Lugebitq; sacrum lacrymis Helicon tacentem;  
 Harveiusq; bonus (charus licet omnibus idem)  
 Idq; suo merito prope suavior omnibus, unus  
 Angelus et Gabriel, quamvis comitatus amicis  
 Innumeris, Geniûmq; choro stipatus amæno,  
 'Immerito' tamen unum absentem sæpè requiret;  
 Optabitq; 'Utinàm meus his Ed mundus adesset,  
 Qui nova scripsisset, nec amores conticuisset  
 Ipse suos;' et sæpe animo verbisq; benignis  
 Fausta precaretur, 'Deus illum aliquando reducat!' etc.

7. Todd p. XIX, hexameters<sup>1)</sup> and pentameters:

'See yee the blindefoulded pretie god, that feathered archer  
Of lovers miseries which maketh his bloodie game?  
Wote ye why, hit moother with a veale hath covered his face?  
Truste me, least he my Looove happely chauce to beholde'. —

## Todd p. XX:

'That which I eate, did I joy, and that which I greedily gorged;  
'As for those many goodly matsers leaft I for others'. —

## 8. Todd p. XLIII, note e:

To the Countesses of Cumberland and Warwicke sisters:

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

## c. Works falsely ascribed to him.

21. An Elegie,<sup>2)</sup> or Friends Passion, for his Astrophill. Written upon the death of the Right Honourable Sir Philip Sidney Knight, Lord Governour of Flushing.

22. An Epitaph, upon the Right Honourable Sir Philip Sidney Knight: Lord Governour of Flushing.<sup>3)</sup> 23. Another of the same.<sup>4)</sup>

24. Brittain's Ida. London: printed for Thomas Walkley. 1628.<sup>5)</sup>

d. The Lost Works of Spenser.<sup>6)</sup>

25. His translation of Ecclesiastes. 26. His translation of Canticum Canticorum.

27. The Dying Pelican. 28. The Hours of our Lord. 29. The Sacrifice of a Sinner.

30. The Seven Psalms. 31. Dreams. 32. The English Poet. 33. Legends.

34. The Court of Cupid. 35. The Hell of Lovers. 36. His Purgatory.

37. A Sennights Slumber. 38. Pageants. 39. Nine Comedies.<sup>7)</sup>

40. Stemmata Dudleiana. 41. Epithalamion Thamesis.

42. Books VII.—XII. of the Fairy Queen, except the Two Cantos of Mutabilitie, and two stanzas of another Canto<sup>8)</sup>.

<sup>1)</sup> See above p. 14.

<sup>2)</sup> Todd p. 462, note: 'This poem was written by Matthew Roydon, as we are informed in Nash's Preface to Greene's Arcadia, and in Engl. Parnassus.'

<sup>3)</sup> Todd p. 464.

<sup>4)</sup> Todd p. 465. — 462: 'To the two following pieces I am unable to assign their authors; but no reader will imagine them the productions of Spenser.'

<sup>5)</sup> Todd p. 497, note: 'The printer's assertion is the only authority on which this Poem has been admitted into the editions of Spenser's Works, since its first publication in 1628. The critics agree in believing that it was not written by Spenser.' — Cf. Allibone.

<sup>6)</sup> See Todd p. LX, note r.

<sup>7)</sup> We have above said, Spenser has not written any drama. For it is supposed, these nine comedies were not dramatic poems, but a series of lines in nine divisions like the Teares 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 etc. (Cf. Todd p. XXII, note w.)

<sup>8)</sup> See below.

## Part II.

# The Fairy Queen.

### A. When and where this Poem was composed and edited.

E. K., the commentator on the Shepherds Calender, first published in 1579,<sup>1)</sup> informs us, that, at the same time, the Dreams,<sup>2)</sup> the Legends<sup>3)</sup> and the Court of Cupid<sup>4)</sup> were then finished by Spenser; and our author himself, in his Letter to Harvey, dated Apr. 10, 1580, mentions also that 'his Dreames and Dying Pellicane were then fully finished;' and that he designed soon 'to sette forthe a booke, entitled Epithalamion Thamesis.'<sup>5)</sup> Well then, these Legends, Court of Cupid, and Epithalamion are closely connected with circumstances admitted into the Fairy Queen;<sup>6)</sup> and from the same Letter we see that he has really begun the Fairy Queen in 1580; for at the end of it he writes: '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, whyche I praye you hartily send 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 etc.'

But his friend's opinion of the Poem was not calculated to encourage the ardour of the poet. For in his reply Harvey writes:<sup>7)</sup> '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 nine Comœdies, whereunto, in imitation of Herodotus, you give the names of the Nine Muses, (and in one mans fansie not unworthily,) come not neerer Ariostoes Comœdies, eyther for the finenesse of plausible elocution, or the rarenesse 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 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 cuntry; 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 eie 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.'

Spenser was not, however, to be discouraged by this injudicious opinion. At Kilcolman

<sup>1)</sup> See above p. 16.

<sup>2)</sup> See above p. 29.

<sup>3)</sup> See ibidem.

<sup>4)</sup> See ibidem.

<sup>5)</sup> See Todd p. XI.

<sup>6)</sup> See the Fairy Queen III., XII, 5, 6 etc. IV., II, 10, 11 etc.

<sup>7)</sup> Todd p. XX.

<sup>8)</sup> See Todd p. XXII sq.

Castle,<sup>1)</sup> on the shore of a pleasant lake, with fine distant views of mountains all round, he busied himself with the composition of the first three Books of the Fairy Queen. Here he was visited<sup>2)</sup> by Sir Walter Raleigh, to whom he showed the manuscript. A poet himself, and the author of a poem<sup>3)</sup> in praise of the Queen, Raleigh could not but listen with delight to the design which Spenser had formed. Encouraged by the judgement of this accomplished person, as he had, probably, long before been by that of Sidney,<sup>4)</sup> Spenser, as soon as the three Books were ready for the printer, went over to England in Raleigh's company,<sup>5)</sup> and committed them to the press in 1590.

In 1596 Spenser visited London again,<sup>6)</sup> in order to print the second part of his Fairy Queen, containing the fourth, fifth and sixth Books; 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'<sup>7)</sup> are the only parts with which the public has been gratified.<sup>8)</sup>

### B. In what Metre the Fairy Queen is composed.

This poem has been written in the nine-lined iambic strophe, that is in the Spenserian stanza, so called after the inventor himself. Indeed, it is said to be a modification of the 'ottava rime' of Ariosto; but, although this may be partly true, the long nine-lined stanza, ending with an Alexandrine, has an entirely independent character. Ariosto's verse runs rapidly on, answering to the lively style of the poet, and his quick transitions: but Spenser's stanza, with occasional weaknesses,<sup>9)</sup> arising from its greater length, has a melody, a dignity, and weight, which suit his manner of handling his subject and the gravity of his mind. It may be fairly said to be all his own, and to have been accepted at his hands by poets ever since. How many English poets of name have written, often written their best works in the Spenserian stanza! We have mentioned Ariosto; it is time we take brief notice of the

### C. Sources and Argument of the Fairy Queen.

As for Homer, Virgil, Aristotle, and other authors of antiquity, whose influence on this poem can often be seen in the turn of expression and the illustrations<sup>10)</sup> employed, Spenser writes in his Letter to Sir Walter Raleigh, as follows:

<sup>1)</sup> See above p. 8.

<sup>2)</sup> See above p. 9.

<sup>3)</sup> 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. (Cf. Todd p. XXV, n. o.)

<sup>4)</sup> Scherr p. 61, n. q: 'Hierueber ist uns eine sehr huebsche anecdote ueberliefert worden. Sp. theilte sm. goenner Sidn. proben aus der F. Q. mit. Kaum hatte Sir Philip einige stanzen geleser, als er seinem hausmeister befahl, dem jungen dichter 50 pfund auszuzahlen. Nachdem er weiter geleser, befahl er die summe zu verdoppeln, u. als d. hausmeister zoegerte, dieses freigebiges gebot zu erfuellen, rief ihm d. ritter zu, er solle 200 pf. auszahlen u. zwar auf der stelle; denn liesse ihm d. diener zeit, erst noch weiter zu lesen, so koennte er in versuchung gerathen, fuer ein solches gedicht sein ganzes vermoegen hinzugeben.'

<sup>5)</sup> See above p. 9.

<sup>6)</sup> See above p. 10.

<sup>7)</sup> See above p. 19.

<sup>8)</sup> Allibone: — 'which, both for forme and matter, appeare to be parcell of some following Booke of the F. Q. under the legend of Constance. Doubtless this was all that was written of the intended six additional Books of the Faerie Queene, which by some credulous persons are supposed to have been lost at sea, or to have perished by the fire at Kilcolman Castle in 1598.' — Todd: — 'which was soon after unfortunately lost by the disorder and abuse of his servant, whom he had sent before him into England.' — Fenton and Dryden are of Allibone's opinion. (Todd p. XLIV.)

<sup>9)</sup> See below.

<sup>10)</sup> See below.

'The general end, therefore, of all the Booke is to fashion a gentleman or noble person in vertuous and gentle discipline. . . . In which I haue followed all the antique poets historical; first Homere, who in the persons of Agamemnon and Ulysses hath ensampled a good gouernour and a vertuous man, the one in his Ilias, the other in his Odysseis; then Virgil, whose like intencion was to doe in the person of Æneas; after them . . . I labour to pourtraict in Arthure, before he was king, the image of a braue Knight, perfected in the twelue priuate Morall Vertues, as Aristotle hath deuised; the which is the purpose of these first twelue bookes; which if I finde to be well accepted, I may be perhaps encouraged to frame the other part of Politicke Vertues in his person, after that hee came to be king.'

From Chaucer<sup>1)</sup> he drew largely, often literal imitations, though Chaucer painted persons, Spenser qualities. Still we see the influence of the Father of English poetry, which Spenser himself willingly acknowledged, in every part of his writings. He was also well read in the old romances. The fundaments, therefore, of Spenser's epic building are the tales of King Arthur. The Fairy Queen Gloriana, on the one hand the allegorical personification of true Glory, on the other hand, at the same time, very clearly referred to Queen Elizabeth, according to an established annual custom, held a magnificent feast, which continued twelve days, on each of which respectively twelve several complaints are presented before her. To redress the injuries which were the occasion of these several complaints, she despatches, with proper commissions, twelve different knights, each of whom, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity, and has one complete book assigned to him, of which he is the hero. But besides these twelve knights, severally exemplifying twelve moral virtues, the Poet has constituted one principal knight or general hero, — Prince Arthur, — who represents Magnificence, the perfection of all the rest. He, moreover, appears in every book, and at the end of his actions is to discover and win Gloriana, or Glory.

There is nothing, however, so striking as the relation in which the Fairy Queen stands to the two great Italian poets of the time, Ariosto and Tasso. Although Spenser borrowed very largely from the latter, to the extent of almost translating whole scenes, still there can be no doubt he owed more to the former; for he was drawn towards the natural and fresh mind of Ariosto. It has been rightly remarked that Spenser drew literal imitations from Chaucer, artificial fictions from Ariosto: that is, forms of expression may be found in abundance which are to be traced to the English poet, while such creations as Archimago and Duessa come from the Italian.

But his design was, in several striking features, nobler and more arduous than that of the Italian poets. His deep seriousness is thoroughly unlike the mocking tone of the Orlando Furioso; he rose still higher than the Jerusalem Delivered in his earnest moral enthusiasm; and he aimed at something much beyond either of his masters, but unfortunately at something which marred the poetic effect of his work, when he framed it so that it should be really a series of ethical allegories.

The First Book, by far the finest of all, both in idea and in execution, relates the Legend of the Red-Cross Knight, who is the type of Holiness<sup>2)</sup>. He is the appointed champion of the per-

<sup>1)</sup> See below, the notes.

<sup>2)</sup> Spenser, in his Letter to Raleigh, says: 'Books I., II., and III. treat: The first of the Knight of the Red-crosse, in which I express Holynes: The seconde of Sir Guyon, in whom I sette forth Temperaunce. The third of Britomartis, a Lady Knight, in whom I picture Chastity. But because the beginning of the whole Worke seemeth abrupte and as depending upon other antecedents, it needs that ye know the occasion of these three knights' seuerall Aduentures. For the methode of a poet historical is not such, as of an historiographer. For an historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions: but a poet thrusteth into the middest, even where it most

secuted Lady Una, the representative of Truth, the daughter of a king whose realm, described in obscure phrases, receives in one passage<sup>1)</sup> the name of Eden. In her service he penetrates into the labyrinth of Error; at last encountering Error herself, the Knight, with the aid of his heavenly armour, overcomes and destroys her<sup>2)</sup>. But, under the temptations of the enchanter Archimago, who is the Emblem of Hypocrisy, he is enticed away by the double-faced witch, false and frivolous, fair and foul — Duessa, or Falsehood is her name; and he, whom Error could not overcome, falls a victim to flattery and dissimulation<sup>3)</sup>. The betrayed knight is plunged into severe suffering, and the unprotected lady is exposed to many dangers. At last, she meets with Prince Arthur<sup>4)</sup>, who slays the Antichrist, the proud giant Orgoglio, who had captured him, and delivers the Knight from his dungeon. After this spiritual deliverance, he falls into the gloomiest state of despondency, into the 'Cave of Despair'<sup>5)</sup>, and nearly ends his own life through consciousness of his failure and sinfulness. But Una saves him again, and carries him to the 'House of Mercy', where after due spiritual discipline, all remnants of pride, all earthly tendencies, all stains contracted by his contact with the false one, are washed or burnt away; and after a glimpse of a better world, he comes forth pure and chastened and restored to his spiritual health, wearing once more the heavenly armour. Thus prepared and equipped, he encounters the grim Dragon, at last destroys the last enemy, and triumphs gloriously. Thus has he overcome the world, the flesh, and the devil; and with his betrothment to Una the book ends<sup>6)</sup>.

In the Second Book we have the Legend of Sir Guyon, illustrating the temptations and triumphs of Moral Purity, under the name of Temperance.

The Legend of Britomart, or of Chastity<sup>7)</sup>, is the theme of the Third Book, in which, besides the heroine, are introduced Belphœbe and Amoret, two of the most beautiful of those female characters whom the poet takes such pleasure in delineating.

Next comes the Legend of Friendship, personified in the knights Cambel and Friamond. In it is the tale of Florimel, a version of an old tale of the romances<sup>8)</sup>, embellished with an array of fine imagery, which is dwelt on with admiring delight in one of the noblest odes of Collins. Yet this Fourth Book, and the two which follow, are generally allowed to be on the whole inferior to the first three. The falling off is most perceptible when we pass to the

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concerneth him, and there recouring to the things forepaste, and divining of things to come, maketh a pleasing analysis of all! The beginning therefore of my History, if it were to be told by a historiographer, should be the Twelfth Booke, which is the last'.<sup>1)</sup> See I, 7, 43.

<sup>2)</sup> By this Spenser wished to indicate the doubts and dangers which beset the soul of him who has just embraced the truth of the Gospel — the 'variations of Protestantism', in fact, and the risks of private judgement. When this danger has been safely passed, we find the Knight a prey to what may be called 'a Roman Catholic reaction'. (Cf. Todd p. XXI.)

<sup>3)</sup> 'The artifices of the Jesuits, which had met with so great success, and had already stopped the progress of the Reformation in most European countries, were felt in the form of underhand plots and deceits in England; and there can be no doubt that it is at these that Spenser points. Duessa is the Roman Church herself. She is described as dressed in scarlet, riding on the monster of the Apocalypse, which all reformed England regarded as the Rome of the Papacy. The guile of the magician misleads the hero, till he thinks that truth is false, and falsehood true. This is the guiding-line to all his subsequent troubles. He gives way to self-indulgence, falls into pride, and though he overcomes the Paynim Unbelief, he presently grows enervated through the false comrade who has taken Truth's place'. (Kitchin.)

<sup>4)</sup> In whom we may recognise that spiritual help which succours man in his worst straits, when he can no longer help himself.<sup>2)</sup> See Todd p. XLIX.

<sup>5)</sup> The Red Cross Knight, St. George, is the pattern Englishman; he cannot be called by any one name; nor is Una more than an abstract quality; but the Fairy Queen is Queen Elizabeth, as Spenser takes no small pains to let us know (see above); Duessa is Mary Queen of Scots, as we learn from a later Book; by the giant Orgoglio is probably intended Philip II, king of Spain; Prince Arthur is Lord Leicester. (Todd, Holinshed.)

<sup>7)</sup> This part of the poem abounds, beyond all the rest, in exquisite painting of picturesque landscapes; in some of which, however, imitation of Tasso is obvious. (Spalding.)

<sup>8)</sup> See above.

Fifth Book, containing the Legend of Sir Artegal, who is the emblem of Justice. This story, indeed, is told, not only with a strength of moral sentiment unsurpassed elsewhere by the poet, but also with some of his most striking exhibitions of personification: the interest however, is weakened by the constant anxiety to bring out that subordinate signification, in which the narrative was intended to celebrate the government of Spenser's patron Lord Grey in Ireland<sup>1)</sup>.

The Sixth Book, the Legend of Sir Calidore, or of Courtesy, is apt to dissatisfy us through its want of unity; although some of the scenes and figures are inspired with the poet's warmest glow of fancy<sup>2)</sup>.

About the two Cantos of Mutabilitie and the fragment of another (VIII) Canto see above p. 19. —

#### D. In what manner the Fairy Queen has been Received by the public.

When the Fairy Queen first appeared, the whole of England seems to have been moved by it. No such poet had arisen in this country for nearly two hundred years. Since Chaucer and the author of *Piers Ploughman*<sup>3)</sup> there had been no great poem. The fifteenth century had been almost a blank, the darkest period of the English literary annals; the earlier part of the sixteenth had been occupied with great theological questions, which had engrossed men's mind, till the long reign of Elizabeth<sup>4)</sup> gave stability to the Reformation in England, and the first fervour of the Church writers subsided. The taste of society was favourable to a work which, with a strong theological element in it, still dealt with feats of chivalry and heroes of romance. The mind of the English was filled with a sense of poetry yet unexpressed. Great deeds, great discoveries had roused the spirit of the nation. The people were proud of their Queen and their freedom; the new aristocracy was just feeling its strength; it was a time of most varied life. Nothing was wanted but a great poem to express the universal desire; and Spenser first and then Shakspeare appeared, to satisfy the national instinct. Drayton<sup>5)</sup>, Fletcher<sup>6)</sup>, Milton<sup>7)</sup>, and perhaps Bunyan<sup>8)</sup>, shew in their writings the effect of Spenser's genius. After the Restoration his influence cannot be so easily traced. Between 1650 and 1750 there are but few notices of him, and very few editions of his works<sup>9)</sup>.

<sup>1)</sup> See above p. 8. 13.

<sup>2)</sup> See Spalding.

<sup>3)</sup> Langland.

<sup>4)</sup> See above.

<sup>5)</sup> Michael Drayton 1563—1631.

<sup>6)</sup> John Fletcher 1576—1625.

<sup>7)</sup> John Milton 1608—1674.

<sup>8)</sup> John Bunyan 1628—1688.

<sup>9)</sup> Dryden (Preface to the trans. of Juvenal, 1693 fol.): '[In Epic Poetry] the English have only to boast of Spenser and Milton, who neither of them wanted either genius or learning to have been perfect poets, and yet both of them are liable to many censures. For there is no uniformity in the design of Spenser; he aims at the accomplishment of no one action; he raises up a hero for every one of his adventures, and endows each of them with some particular moral virtue, which renders them all equal, without subordination or preference. Every one is most valiant in his own legend; only we must do him that justice to observe that magnanimity, which is the character of Prince Arthur, shines throughout the whole poem, and succours the rest, when they are in distress. The original of every knight was then living in the court of Queen Elizabeth; and he attributed to each of them that virtue which he thought was most conspicuous in them — an ingenious piece of flattery, though it turned not much to his account. Had he lived to finish the poem, in the six remaining legends, it had certainly been more of a piece, but could not have been perfect, because the model was not true. But Prince Arthur, or his chief patron, Sir Philip Sidney, whom he intended to make happy by the marriage of his Gloriana, dying before him, deprived the poet both of means and spirit to accomplish his design. For the rest, his obsolete language, and the ill choice of his stanza are faults but of the second magnitude; for, notwithstanding the first, he is still intelligible, at least after a little practise; and for the last, he is the more to be admired that, labouring under such a difficulty, his verses are so numerous, so various, and so harmonious that only Virgil, whom he professedly imitated, has surpassed him among the Romans, and only Mr. Waller among the English'. (Allibone.)

Dryden (Preface to his Fables). See also Edin. Rev., XXXVI, 7: 'Milton has acknowledged to me that Spenser was his original'. (Allibone.)

Sir William Temple (Essay on Poetry: Miscellanea, 1689—90, 2 Pts. Svo): 'The religion of the Gentiles had



After 1750 there was a revived interest in his poetry; and between 1751 and 1758 no fewer than four different editions appeared. The classics of the period treated Spenser as an ancient to be handled according to the then popular principles of classical criticism. They tried him by their

been woven into the contexture of all the ancient poetry with an agreeable mixture, which made the modern affect to give that of Christianity a place also in their poems; but the true religion was not found to become fictitious so well as the false one had done, and all their attempts of this kind had seemed rather to debase religion than heighten poetry. Spenser endeavoured to supply this with morality, and make instruction, instead of story, the subject of an epic poem. His execution was excellent, and his flights of fancy very noble and high. But his design was poor; and his moral lay so bare that it lost the effect. It is true, the pill was gilded, but so thin that the colour and the taste were easily discovered'. (Allibone.)

Thomas Rymer: on *Frag.*, etc.: 'Spenser may be reckoned the first of our heroic poets. He had a large spirit, a sharp judgment, and a genius for heroic poetry, perhaps above any that ever wrote since Virgil; but our misfortune is, he wanted a true idea, and lost himself by following an unfaithful guide. Though besides Homer and Virgil he had read Tasso, yet he rather suffered himself to be misled by Ariosto, with whom blindly rambling on marvels and adventures, he makes no conscience of probability; all is fanciful and chimerical, without any uniformity, or without any foundation in truth: in a word, his poem is perfect Fairy land'. (Allibone.) —

David Hume: *Hist. of Eng., Reign of Elizabeth*, Appendix: 'Unhappily for literature, at least, for the learned of this age, the queen's vanity lay more in shining by her own learning than in encouraging men of genius by her liberality. Spenser himself, the first English writer of his age, was long neglected, and after the death of Sir Philip Sidney, his patron was allowed to die almost for want. This poet contains great beauties, a sweet and harmonious versification, easy elocution, a fine imagination: yet does the perusal of his work become so tedious, that one never finishes it from the mere pleasure which it affords. It soon becomes a kind of task reading; and it requires some effort and resolution to carry us to the end of his long performance. This effect, of which every one is conscious, is usually ascribed to the change of manners. But manners have more changed since Homer's age, and yet that poet remains still the favourite of every reader of taste and judgment. Homer copied true natural manners, which, however rough or uncultivated, will always form an agreeable and interesting picture. But the pencil of the English poet was employed in drawing the affectations and conceits and fopperies of chivalry, which appear ridiculous as soon as they lose the recommendation of the mode. The tediousness of continued allegory, and that too seldom striking and ingenuous, has also contributed to render the *Fairy Queen* peculiarly tiresome; not to mention the too great frequency of its descriptions, and the languor of its stanza. Upon the whole, Spenser maintains his place upon the shelves among our English classics; but he is seldom seen on the table; and there is scarcely any one, if he dares to be ingenuous, but will confess that, notwithstanding all the merit of the poet, he affords an entertainment with which the palate is soon satiated. Several writers of late have amused themselves in copying the style of Spenser; and no imitation has been so indifferent as not to bear a great resemblance to the original. His manner is so peculiar that it is almost impossible not to transfer some of it into the copy'. (Allibone.) —

Dr. Johnson: *Rambler*, No. 121, May 14, 1751: 'To imitate the fictions and sentiments of Spenser can incur no reproach; for allegory is perhaps one of the most pleasing vehicles of instruction. But I am very far from extending the same respect to his diction as his stanza. His style was in his own time allowed to be vicious, so darkened with old words and peculiarities of phrase, and so remote from common use, that Jonson boldly pronounces him to have written no language. [But did not Jonson refer to the *Shepherd's Calendar*?] His stanza is at once difficult and unpleasing; tiresome to the ear by its uniformity, and to the attention by its length. It was at first formed in imitation of the Italian poets, without due regard to the genius of our language'. (Allibone.) —

Viscount de Chateaubriand: *Sketches of Eng. Lit.*, I, 246 sq.: 'The poetry of Spenser is remarkable for brilliant imagination, fertile invention, and flowing rhythm; yet, with all these recommendations, it is cold and tedious. To the English reader the *Faerie Queene* presents the charm of antiquated style, which never fails to please us in our own language, but which we cannot appreciate in a foreign tongue. . . . Spenser is the author of a sort of essay on the manners and antiquities of Ireland (vide Nr. 11, supra.) which I prefer to his *Faerie Queene*'. (Allibone.) —

Ellis: *Specimens of Eng. Poet.*: 'It is scarcely possible to accompany Spenser's allegorical heroes to the end of their excursions. They want flesh and blood, — a want for which nothing can compensate. The personification of abstract ideas furnishes the most brilliant images for poetry; but these meteor forms, which startle and delight us, when our senses are hurried by passion, must not be submitted to our cool and deliberate examination'. (Allibone.) —

Lord Macaulay: *Edin. Rev.*, Dec. 1831, 451—2: *The Pilgrim's Progress*; repub. in his *Crit. and Histor. Essays*: 'Even Spenser himself, though assuredly one of the greatest poets that ever lived, could not succeed in the attempt to make allegory interesting. It was in vain that he lavished the riches of his mind on the *House of Pride* and the *House of Temperance*. One unpardonable fault, the fault of tediousness, pervades the whole of the *Fairy Queen*. We become sick of cardinal virtues and deadly sins, and long for the society of plain men and women. Of the persons who read the first canto, not one in ten reaches the end of the first book, and not one in a hundred perseveres to the end of the poem. Very few and very weary are those who are in at the death of the *Blatant Beast*. If the last six books, which are said to have been destroyed in Ireland, had been preserved, we doubt whether any heart less stout than that of a commentator would have held out to the end'. (Allibone.) —

Addison writes:

'Old Spenser next, warm'd with poetic rage,  
In ancient times amus'd a barb'rous age;  
An age, that yet uncultivate and rude,

Where'er the poet's fancy led, pursued,  
Thro' pathless fields and unfrequented floods,  
To dens of dragons and enchanted woods,

own standard, and, as a classic, he was sorely deficient. At last some persons appeared as his champions, and pointed out to an astonished age that the 'Gothick' poet could not be judged upon class-

But now the mystic tale, that pleas'd of yore,  
Can charm an understanding age no more;  
The long-span allegories fulsome grow,  
While the dull moral lyes too plain below.  
We view well pleased, at distance, all the sights,

Of arms and palfries, battles, fields, and fights,  
And damsels in distress, and courteous knights;  
But when we look too near, the shades decay,  
And all the pleasing landscapes fade away'.

One these lines Pope comments:

'The character he gives of Spenser is false too, [as well as that of Chaucer;] and I have heard him say that he never read Spenser till fifteen years after he wrote it'. — (Spence's Anecdotes, sect. I, 1728—30).

Let us hear Pope's own opinion of Spenser:

'After reading a Canto of Spenser two or three days ago to an old lady between seventy and eighty years of age, she said that I had been showing her a gallery of pictures. I don't know how it is, but she said very right: 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 infinite delight; and I think it gave me as much when I read it over about a year or two ago'. Ibid. 1743—44. See, also, Pope's Works, Bewles's ed., II. 289.

On another occasion he remarked:

'Spenser has ever been a favourite poet to me: he is like a mistress whose faults we see, but love her with them all'. (Allibone). —

Ashetiel MS.: Lockhart's Life of Scott, ch. I:

'But Spenser', Scott says, 'I could have read forever. Too young to trouble myself about the allegory, I considered all the knights and ladies and dragons and giants in their outward and exoteric sense; and God only knows how delighted I was to find myself in such society. As I had always a wonderful facility in retaining in my memory whatever verses pleased me, the quantity of Spenser's stanzas which I could repeat was really marvellous'.

Later in life Scott did not hesitate to say:

'No author, perhaps, ever possessed and combined in so brilliant a degree the requisite qualities of a poet. Learned, according to the learning of his times, his erudition never appears to load or incumber his powers of imagination; but even the fictions of the classics, worn out as they are by every pedant, become fresh and captivating themes when adopted by his fancy and accommodated to his plan. If that plan has now become to the reader of riper years somewhat tedious and involved, it must be allowed, on the other hand, that, from Cowley downwards, every youth of imagination has been enchanted with the splendid legends of the Faery Queen'. (Edin. Rev., Oct. 1803, 203; Todd's Edition of Spenser.) —

Southey was one of these 'youths':

'No young lady of the present generation falls to a new novel of Sir Walter Scott's with keener relish than I did that morning to the Faery Queen. . . . The delicious landscapes which he luxuriates in describing brought every thing before my eyes. I could fancy such scenes as his lakes and forests, gardens and fountains, presented; and I felt, though I did not understand, the truth and purity of his feelings, and that love of the beautiful and the good which pervades his poetry'. (Recollections: Life and Corresp. of Southey, ch. XI. See, also, Malory, Sir Thomas.) —

In his later years he writes:

'He is the great master of English versification, — incomparably the greatest master in our language. Without being insensible to the defects of the Faery Queen, I am never weary of reading it'. (Southey to Landor, Jan. 11, 1811: Southey's Life and Corresp., ch. XVI.) —

See, also, Landor's Imaginary Conversations. Again: 'Do you love Spenser? I have him in my heart of hearts.' (To C. H. Townshend, Feb. 10, 1816: *ibid.*, ch. XX.) —

Southey is said to have read the Faery Queene through about thirty times. It will be observed that the tide is turning strongly in Spenser's favour: — we shall not oppose it:

'I have finished the 'Faerie Queene'. I never parted from a long poem with so much regret. He is a poet of a most musical ear, — of a tender heart, — of a peculiarly soft, rich, fertile and flowery fancy. His verse always flows with ease and nature, most abundantly and sweetly; his diffusion is not only pardonable, but agreeable. Grandeur and energy are not his characteristic qualities. He seems to me a most genuine poet, and to be justly placed after Shakspeare and Milton, and above all other English poets. . . . Sir Philip Sidney, Sir Walter Raleigh, Bacon, Shakspeare, and Spenser! What a glorious reign!' — (Sir James Mackintosh: Diary, April 6, 1812; see, also, April 2, 3, and 4: Life, ch. III.) — Campbell: Specimens of Brit. Poet:

'His command of imagery is wide, easy, and luxuriant. He threw the soul of harmony into our verse, and made it more warmly, tenderly, and magnificently descriptive than it ever was before, or, with a few exceptions, than it has ever been since. It must certainly be owned that in description he exhibits nothing of the brief strokes and robust power which characterize the very greatest poets; but we shall nowhere find more airy and expansive images of visionary things, a sweeter tone of sentiment, or finer flush in the colours of language, than in this Rubens of English poetry. His fancy teems exuberantly in minuteness of circumstance, like a fertile soil sending bloom and verdure through the utmost extremities of the foliage which it nourishes'.

Hallam: Lit. Hist. of Europe, 4th, ed., 1854, II, 138—9, 142. And see Index: 'His versification is in many pass-

ical principles. And so the attack upon him for his inaccurate use of allegories, of mythologies, of metaphors, for his 'strong writing', which offended the taste of a fastidious and dissolute age, came

ages beautifully harmonious; but he has frequently permitted himself, whether for the sake of variety or from some other cause, to baulk the ear in the conclusion of a stanza. The inferiority of the last three books to the former is surely very manifest. His muse gives gradual signs of weariness; the imagery becomes less vivid, the vein of poetical description less rich, the digressions more frequent and verbose . . . But we must not fear to assert, with the best judges of this and of former ages, that Spenser is still the third name in the poetical literature of our country, and that he has not been surpassed, except by Dante, in any other'. (Allibone).

Horace Walpole to William Roscoe, April 4, 1795: Letters, ed. 1861, IX. 454. See, also, II, 257: 'To our tongue the sonnet is mortal, and the parent of insipidity. The imitation in some degree of it was extremely noxious to a true poet, our Spenser; and he was the more injudicious by lengthening his stanza in a language so barren of rhymes as ours, and in which several words whose terminations are of similar sounds are so rugged, uncouth, and unmusical. The consequence was, that many lines which he forced into the service to complete the quota of his stanza are unmeaning, or silly, or tending to weaken the thought he would express'. (Allibone).

Coleridge: Remains I. 93:

'Spenser's descriptions are not in the true sense of the word picturesque, but are composed of a wondrous series of images, as in our dreams. (Allibone).

Headley remarks that 'Spenser's works are an inexhaustible mine of the richest materials, forming in fact the very bullion of our language; and it is to be lamented that they are so rarely explored for present use'. (Select Beauties of Anc. Eng. Poets.)

'Lord Chatham, according to Mrs. A. Pitt, was always reading Spenser . . . She said [to Mr. Grattan] he had never read but one book, — The Fairy Queen. . . . 'He who knows Spenser', says Burke, 'has a good hold on the English tongue'. [Fox] liked a book of Spenser exceedingly, before something else'. (Recollec. by Samuel Rogers, 1859, 66, 181. — Allibone.)

The religious character of the Faerie Queene has been referred to. We revert to the subject: 'The claim of Spenser to be considered as a sacred poet does by no means rest upon his hymns alone. . . . But whoever will attentively consider the Fairy Queen itself will find that it is, almost throughout, such as might have been expected from the author of those truly sacred hymns. It is a continual, deliberate endeavour to enlist the restless intellect and chivalrous feelings of an inquiring and romantic age on the side of goodness and faith, of purity and justice. . . . Spenser, then, was essentially a sacred poet; but the delicacy and insinuating gentleness of his disposition were better fitted to the veiled than the direct mode of instruction. . . . To Spenser, therefore, upon the whole, the English reader must revert as being pre-eminently the sacred poet of his country'. (Keble: Lon. Quar. Rev., 225, 228, 231: Sacred Poetry. — Allibone).

Henry More: 'You tuned my ears to the melody of Spenser's Rhymes, a poet remarkable as well for divine morality as fancy'. (Allibone).

Milton: 'Our sage and serious Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas'. (Allibone).

Fletcher: 'To lackey him is all my pride's aspiring'. (Allibone).

Quarles: 'Here's that creates a poet'. (Allibone).

Ben Jonson: Masque of Queens: 'We will first honour her with a home-born testimony from the grave and diligent Spenser'. (Allibone).

William Browne: Britannia's Pastorals, 1613—15, 2 Pts. fol.

'Divinest Spenser, 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'st no more.'

Hazlitt: Lects. on the Eng. Poets, Lects. II. and III. (and see Appendix II., Milton's Eve.): 'The finest things in Spenser are, the character of Una, in the first Book; the Cave of Mammon, and the Cave of Despair; the account of Memory, of whom it is said, among other things,

'The wars he well remember'd of King Nine,  
Of old Assarachus and Inachus divine:'

the description of Belphebe; the story of Florimel and the Witch's Son; the Gardens of Adonis, and the Bower of Bliss; the Mask of Cupid; and Colin Clout's Vision, in the last Book.

But some people will say that all this may be very fine, but that they cannot understand it on account of the allegory. They are afraid of the allegory, as if they thought it would bite them; they look at it as a child looks at a painted dragon, and think it will strangle them in its shining folds. This is very idle. If they do not meddle with the allegory, the allegory will not meddle with them. Without minding it at all, the whole is as plain as a pike-staff. It might as well be pretended that we cannot see Poussin's pictures for the allegory, as that the allegory prevents us from understanding Spenser. . . . The language of Spenser is full and copious to overflowing; it is less pure and idiomatic than Chaucer's, and is enriched and adorned with phrases borrowed from the different languages of Europe, both ancient and modern. . . . His versification is at once the most smooth and the most sounding in the language. . . . Spenser is the most harmonious of our stanza-writers, as Dryden is the most sounding and varied of our rhymists'.

Hallam: Lit. Hist. of Europe, 4 th. ed., 1854, II, 136: 'It has been justly observed by a living writer of the most ardent and enthusiastic genius, whose eloquence is as the rush of mighty waters . . . that no poet has ever had a more exquisite sense of the beautiful than Spenser' etc. (Allibone).

at last to an end, — and Spenser returned to comparative oblivion. His position was assured, but his works have had little attention paid to them during the last century. Of late years there have been symptoms of a revived interest<sup>1)</sup>.

## Part III.

### Spenser's Language, especially as we have it in the Cantos of the Fairy Queen contained in the Tauchnitz Collection Vol. CCCCC.<sup>2)</sup>

#### A. These Cantos Translated and Commented.<sup>3)</sup>

##### Book I. Canto I.

The patron of true Holinesse  
Foule Errour doth defeate;  
Hypocrisie, him to entrappe,  
Doth to his home entreate.

Der schutzherr wahrer frömmigkeit bekaempft  
die garstige sünde; die heuchelei empfängt  
ihn in ihrem hause, um ihn in ihre fallen zu  
verstricken.

##### I.

A Gentle knight was pricking on the plaine,  
Ycladd in mightie arms and silver shielde,  
Wherein old dints of deepe woundes did remaine,  
The cruel markes of many' a bloody felde;  
Yet armes till that time did he never wield;  
His angry steede did chide his foming bitt,  
As much disdayning to the curbe to yield:  
Full iolly knight he seemd, and faire did sitt,  
As one for knightly giusts and fierce encounters fitt.

Ein edler ritter sprengte auf der ebene daher, ange-  
than mit maechtiger ruestung und einem silberschilde,  
worin alte spuren tiefer streiche verblieben, die  
grausamen zeichen mancher blutigen schlacht; doch  
waffen fuehrte er bis zu jener zeit nimmer; sein mu-  
thiges streitross knirschte in sein schaeumendes ge-  
biss, als ob es grossen widerwillen empfaende, der  
kinnkette sich zu fuegen; ein gar herrlicher ritter  
schien er, und schoen sass er da, wie einer, der  
fuer ritterliche turniere und hitzige kaempfe ge-  
schmueckt ist.

<sup>1)</sup> Cf. Kitchin.

<sup>2)</sup> Printing the words as they are to be found in the Tauchnitz Collection, we shall only cite the more essential variations between this edition and the two others lying before us, by Todd and Kitchin.

<sup>3)</sup> Cf. Todd, Kitchin, Jortin etc.

I. v. 1. A gentle Knight: — 'The Red Cross Knight, by whom is meant reformed England, (see C. X. 61, where he is called 'St. George of merry England'), has just been equipped with the 'armour which Una brought (that is the armour of a Christian man, specified by St. Paul, V. [VI] Ephes.)' as Spenser tells Sir W. Raleigh in his Letter. The armour though new to the Knight, is old as Christendom. Thus equipped and guided by truth, he goes forth to fight against error and temptation, and above all to combat that spirit of falsehood, concerning which the England of 1558 had learnt so much from Philip II of Spain and Alexander of Parma. The diplomatic lying which preceded the Armada contrasted with the simple truthfulness of the English and Dutch statesmen, and had taught Englishmen to couple the name of Spain with all that was false, as well as with all that was cruel'. (Kitchin.)

## II.

And on his brest a bloodie crosse he bore,  
The deare remembrance of his dying Lord,  
For whose sweet sake that glorious badge he wore,  
And dead, as living, ever him ador'd:  
Upon his shield the like was also scor'd,  
For sovaine hope, which in his helpe he had.  
Right, faithfull, true he was in deede and word;  
But of his cheere did seeme to solemne sad;  
Yet nothing did he dread, but ever was ydrad.

Und auf seiner brust trug er ein blutiges kreuz,  
das theure andenken an seinen sterbenden Herrn,  
um dessen sanftmuth willen er dies ruehmliche ab-  
zeichen trug, und den er, mochte er leben oder ster-  
ben, immer anbetete: auf seinem schilde war dasselbe  
ebenfalls eingeschnitten, zum zeichen des unum-  
schraenkten vertrauens, das er in seine hilfe setzte.  
Rechtschaffen, treu, wahr war er in that und wort;  
nur zeigte sein antlitz zu feierlichen ernst; gleich-  
wohl fuerchtete er nichts, sondern ward stets ge-  
fuerchtet.

## III.

Upon a great adventure he was bond,  
That greatest Gloriana to him gave,  
(That greatest glorious Queene of Faery lond)  
To winne him worshippe, and her grace to have,  
Which of all earthly things he most did crave.  
And ever as he rode, his hart did earne  
To prove his puissance in battell brave  
Upon his foe, and his new force to learne;  
Upon his foe, a dragon horrible and stearne.

Zu einem grossen abenteuer war er verpflichtet,  
das die erhabene Gloriana ihm aufgab, (jene erha-  
benste, ruhmvolle koenigin des Feenlandes) damit er  
sich auszeichnung erringe und ihre gunst erhalte,  
nach der er von allen irdischen dingen am meisten  
verlangte. Und immer wenn er ritt, schmachtete sein  
herz danach, seine macht in glaenzender schlacht zu  
erproben an seinem feinde und seine neue kraft zu  
erfahren an seinem feinde, einem schrecklichen und  
grausen drachen.

## IV.

A lovely ladie rode him faire beside  
Upon a lowly asse more white then snow;  
Yet she much whiter; but the same did hide  
Under a vele, that wimpled was full low;  
And over all a blacke stole she did throw,  
As one that inly mournd; so was she sad,

Eine holde dame ritt ihm stattlich zur seite auf  
einem eselein, weisser denn schnee; doch sie viel  
weisser; aber dieselbe war in einen schleier gehuellt,  
der ganz herabgelassen war; und ueber alles hatte sie  
ein schwarzes gewand geworfen, wie jemand, der in  
tiefer trauer ist; auch war sie ernst und sass schwer-

- II. Various readings: In Kitchin: v. 1. bloudie. v. 4. no commas. v. 7. no commas.  
v. 4. And dead etc.; — The comma misses the sense, and the obvious allusion to Rev. I 17. 18: *Εγώ εἰμι ὁ πρῶτος καὶ ἔσχατος καὶ ὁ ζῶν καὶ ἐγενόμην νεκρός, καὶ ἰδοὺ ζῶν εἰμι εἰς τοὺς αἰῶνας τῶν αἰῶνων, καὶ ἔχω τὰς κλείς τοῦ θανάτου καὶ τοῦ ἔθου.*  
v. 6. For sovaine hope, which etc.; — 'the shield was 'scored' with a cross, as a sign of the 'sovereign hope' which he had in the help to be given him by our Lord's death for him'. (Kitchin.)  
v. 7. Right, faithfull, true; — 'edd. 1590, 1596, have no commas, so making 'right' an adv., and giving the meaning 'right faithfull and true'. The reading 'right, faithfull, true,' is unlike Spenser; he would scarcely use 'right' for 'righteous'; and 'right' as an adv. is common with him; as 'right courteous,' 'right jolly'. So he also uses 'full,' and 'full soon,' etc. This form of the adverb (as in st. 4. l. 1, below) comes from the Old Engl. adverbial form which ends in e, 'faire', 'righte', the e being dropped in modern spelling. See Morris, E. E. Specimens, Grammat. Introd. p. LV. (Kitchin. — See below.)  
v. 8. of his cheere, etc.; — 'in countenance and bearing seemed too solemnly grave'. (Kitchin.)  
v. 9. ydrad; — 'p. p. of to 'dread', as 'yclad' of to 'clothe', etc. Spenser has been blamed for coining forms to suit his rhymes. But this is not so. He uses old, not new forms'. (Kitchin. — See below.)  
III. Various readings: In Kitchin: v. 3. without parenthesis. v. 4. worship. v. 5. behind 'crave' a semicolon.  
v. 2. greatest Gloriana; — 'Queen Elizabeth. So in the Letter to Sir W. Raleigh we read, 'In that Faery Queene I mean Glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our sovaine the Queene'. It was court fashion to address the Virgin Queen under such names as Gloriana, Oriana, Diana, etc. Spenser also calls her Belphoebe, and Britomart; Raleigh stiled her his Cynthia'. (Kitchin.)  
v. 9. his foe, a dragon; — 'first the Devil, father of lies, then the powers of Spain and Rome, as the earthly exponents of falsehood'. (Kitchin.)  
IV. Various readings: In Kitchin: v. 1 comma behind 'beside'. v. 2. comma behind 'snow'. v. 3. comma behind 'whiter'. v. 4. comma behind 'low'. v. 6. colon behind 'mournd'.

And heavie sate upon her palfrey slow;  
Seemed in heart some hidden care she had;  
And by her in a line a milke-white lambe she lad.

muethig auf ihrem langsamen thiere; es schien, dass sie im herzen irgend einen verborgenen kummer hatte; und mit sich fuerhte sie ein milchweisses lamm an einer leine.

## V.

So pure and innocent, as that same lambe,  
She was in life and every vertuous lore,  
And by descent from royall lynage came  
Of ancient kinges and queenes, that had of yore  
Their scepters strecht from east to westerne shore,  
And all the world in their subjection held;  
Till that infernal feend with foule uprore  
Forwasted all their land, and them expeld;  
Whom to avenge, she had this knight from far compeld.

So rein und unschuldig, wie dies lamm, war sie im leben und jedem tugendhaften werk, und war aus dem fuerstlichen stamme alter koenige und koeniginen entsprossen, deren scepter sich weiland vom osten bis zur westkueste erstreckte, mit dem sie die ganze welt in ihrer dienstbarkeit hielten; bis jener hoellische feind mit scheusslichem aufruhr ihr ganzes land verwuestete und sie vertrieb. Um an ihm sich zu raechen, hatte sie diesen ritter von fernher entboten.

## VI.

Behind her farre away a dwarfe did lag,  
That lasie seemd, in being ever last,  
Or wearied with bearing of her bag  
Of needments at his backe. Thus as they past,  
The day with cloudes was suddeine overcast,  
And angry Jove an hideous storme of raine  
Did poure into his lemans lap so fast,  
That everie wight to shrowd it did constrain;  
And this faire couple eke to shroud themselves were fain.

Hinter ihr in weiter ferne bewegte sich langsam ein zwerg, welcher traege schien, da er immer der letzte war, oder ermuedet davon, dass er ihr gepaeck auf seinem ruecken trug. Waehrend sie so dahierzogen, verdunkelte sich die sonne ploetzlich durch wolken, und Jupiter in seinem zorn stroemte einen schrecklichen platzregen in seiner geliebten schooss mit solcher gewalt herab, dass jedermann genoethigt war, sich su schuetzen; und dies schoene paar war ebenfalls gezwungen, sich zu bergen.

v. 7. colon behind 'slow'. v. 9. no hyphen between 'milke' and 'white'.

IV. v. 1. A lovely ladie; — 'Una, or Truth. 'Truth is one, error manifold' must have been the thought of Spenser's mind when he fixed on this name. Church says, 'Mr. Llwyd (in his Irish Dict.) says that Una is a Danish proper name of women; and that one of that name was daughter to a king of Denmark. He adds that Una is still a proper name in Ireland' — where probably Spenser first found it in use and thence adopted it'. (Kitchin.)

rode him faire beside; — 'rode fairly beside him'. For this adverbial form 'faire', see above, note on st.

2. 1. 7. (Kitchin.)

v. 3. Yet she much whiter; — Hallam, Lit. of Eur. II. v. § 88, objects to this as strained. The 'asse more white than snow' is extravagant; but there is an excuse for Una's whiteness, because Spenser wished to give the impression of the surpassing purity and spotlessness of Truth. (Kitchin.)

v. 4. Under a veile, that wimpled, etc.; — 'Her veil was plaited in folds, falling so as to cover her face'. (Kitchin.)

'A veil plaited. But the veil and the wimple were two different articles in the dress of a nun' (Upton in Todd.)

v. 6. so was she sad; — 'so grave she was'. (Kitchin.)

v. 8. Seemed; 'impers. for 'it seemed'. Spenser very commonly omits the pronoun before impers. verbs'. (Kitchin. — Cf. below.)

v. 9. lad; 'led'. 'An old form'. (Kitchin. — Cf. below.)

V. Various readings: In Kitchin: v. 4. 'Kings and Queenes.' v. 7. 'infernal.'

v. 3. from royall lynage; — an allusion to Isaiah 49, 23: וְהָיוּ מַלְכִים אֲמוֹנִי וְשְׂרוּתֵיהֶם מִיִּקְוֵתֶיךָ

אֵשֶׁם אֶרֶץ וְשִׁתְּחוּ לְךָ וְעָפַר רִגְלֹךָ יִלְחֲכוּ וְיִדְעֶיךָ כִּי־אֲנִי יְהוָה אֲשֶׁר לֹא־יִבְשׂוּ קָנֶיךָ

'Spenser's meaning is that Una, Truth, or the Reformed Church, derives her lineage from the Church Universal, not from the Papacy'. (Kitchin.)

VI. v. 1. a dwarfe; — 'the dwarf is probably intended to represent common sense, or common prudence of humble life. 'Such an one as might be attendant on Truth - cautious, nay timid, yet not afraid - feeble, but faithful, and in all his dangers devoted to his Lady and his Lord'. (Blackwood's Mag., Nov. 1834 in Kitchin.)

v. 4 sqq. Cf. Vergil, Georg. II. 325 sqq:

Tum pater omnipotens fecundis imbribus Aether Coniugis in gremium laetae descendit, et omnes Magnus alit, magno commixtus corpore, fetus.

Lucretius, de Rerum Natura I, 251 sq:

Postremo pereunt imbres, ubi eos pater Aether In gremium matris Terrae praecipitavit.

v. 9: Todd: '— were fain — glad, Church'.

## VII.

Enforst to seeke some covert nigh at hand,  
A shadie grove not farr away they spide,  
That promist ayde the tempest to withstand;  
Whose loftie trees, yclad with sommers pride  
Did spred so broad, that heavens light did hide,  
Not perceable with power of any starr;  
And all within were pathes and alleies wide,  
With footing worne, and leading inward farr:  
Faire harbour that them seems; so in they entred ar.

Gezwungen, irgend einen zufluchtsort zu suchen, der nahe bei der hand war, erspaehten sie einen schattigen hain in nicht weiter ferne, welcher hilfe versprach, dem sturm zu widerstehen; denn seine stattlichen baeume, mit des sommers schmuck bekleidet, breiteten ihre aeste so weit aus, dass des himmels licht sich verbarg und keines sternes strahl hindurchzudringen vermochte; und ganz im innern waren fusspfade und breite laubgaenge, von fussspuren betreten und weit nach innen fuehrend. Ein schoener zufluchtsort scheint ihnen das zu sein, und so treten sie ein.

## VIII.

And fourth they passe, with pleasure forward led,  
Ioying to heare the birdes sweete harmony,  
Which therein shrouded from the tempest dred,  
Seemd in their song to scorne the cruell sky.  
Much can they praise the trees so straight and hy:  
The sayling pine, the cedar proud and tall;  
The vine-propp elme, the poplar never dry;  
The builder oake, sole king of forrests all;  
The aspine good for staves, the cypresse funerall;

Und lustig setzen sie ihren weg fort, an der voegel suessen harmonien sich erfreuend, welche, vor dem schrecklichen sturm geborgen, mit ihrem gesange das grause wetter zu schmaehen schienen. Laut preisen sie die baeume, so grade und hoch: die segelnde fichte, die stolze und schlanke ceder; die wein-stuetzende ulme, die nimmer trockne pappel; die bauende eiche, die alleiniger koenig aller waelder ist, die zu staeben geeignete espe, die die graeber zierende cypresse;

VII. Various readings: v. 3. Kitchin has a colon.

v. 4. Kitchin has no comma behind 'trees'.

v. 6. S. 9. Kitchin has 'starre', 'farre', 'arre', and behind 'starre' a colon.

v. 2. A shadie grove; — 'the wood of Error, which is at first enchanting, but soon leads those astray who wander in it. By it Spenser shadows forth the dangers surrounding the mind that escapes from the bondage of Roman authority, and thinks for itself; and also the ultimate triumph of the man who, with help of God's armour, tracks Error to its den, and slays it there'. (Kitchin).

v. 5. that heavens light did hide; — So Ariosto, *Orl. Fur. I.*, 37:

'E la foglia coi rami in modo è mista,  
Che 'l Sol non v'entra, non che minor vista'.

v. 6. Not perceable with power of any starr; — 'Warton notices here that stars were supposed to have a malign influence on trees. But Spenser only wishes to convey an impression of great closeness and gloom in the grove'. (Kitchin).

Cp. Statius *Theb. X.* 85 sq:

'— — — nulli penetrabilis astro  
Lucus iners — — — — —'

VIII. Various readings: v. 2. Kitchin has J instead of I. Kitchin has a comma at the end of the four last lines.

v. 3. Todd: 'the rein', and a comma before these words.

v. 7. Kitchin has 'vine prop'.

v. 5. Todd: 'Much can they praise — The reader will find this expression very often, Much can they praise i. e. Much they praised. Upton'. (Cf. below.)

Kitchin: = 'much they began to praise'. Spenser sometimes writes 'can' for 'gan'. So Church quotes Chaucer:

'Yet half for drede I can my visage hide'.

Or perhaps 'can' is used as an auxiliary verb = do: then 'can praise' will = do praise.

This description of trees is expanded from Chaucer's *Assembly of Foules*, 176. It has been objected to with some justice as not true to nature, and laboured, as so many different kinds of trees could not have grown together in a thick wood. But the passage suits well the general conception, as it causes a feeling of bewilderment of details, leading us on to the 'cave of Error'. (Kitchin).

v. 6. The sayling pine; — 'the pine whence sailing ships are made'. Chaucer, *Assembly*, 179, 'the saylynge firre'. The Latin poets use *pinus* 'per *συναρκοχη*' for ship, as — *Hor. Epod. 16.*, 57 sq:

'Non huc Argoo contendit remige pinus,  
Neque inpudica Colchis intulit pedem'.

המה אשר ארו מלבנון המה ענת וחמש מצל המה — *Ezekiel 31.*, 3:

## IX.

The laurell, meed of mightie conquerours  
And poets sage; the firre that weepeth still;  
The willow, worne of forlorne paramours;  
The eugh, obedient to the benders will;  
The birch for shaftes, the sallow for the mill;  
The mirrhe sweete-bleeding in the bitter wound;  
The warlike beech, the ash for nothing ill;  
The fruitful olive, and the platane round;  
The carver holme, the maple, seldom inward sound.

Den lorbeerbaum, den preis maechtiger eroberer  
und weiser dichter; die immer weinende tanne; die  
von verlassenenen liebhabern getragene weide; den  
eibenbaum, des beugers willen gehorsam; die zu  
wurfspiessen brauchbare birke; die fuer die muehle  
geeignete saalweide; die in die bittere wunde suess  
blutende myrrhe; die kriegerische buche, die fuer  
nichts untaugliche esche; den fruchtreichen oelbaum,  
und die runde platane; die zum schnitzen geeignete  
steineiche, den ahorn, der selten innen gesund ist.

קומה ובין עבתים היתה צמרתו :

and Ez. 31, 10: : לכו מה אמר אלני והיה גזן אשר גבהה בקומה ונתן צמרתו אל-בין עבותים ורם לכו בנגבהו :

Isaiah 2, 13: : ועל כל-ארצו העליון והנשארים ועל כל-אלוני הפסון :

Chaucer, Complaynte of a Loveres Lyfe, 67: 'the cedres high'. (Kitchin).

v. 7. the vine-propp elme; i. e. the elm that props up and supports the vine'. (Upton in Todd.)

Kitchin: the elm in ancient Italy was largely used to train up the vine. So Chaucer, Assembly, 177,

has 'the peler elme'.

Ovid, Met, 10, 100:

'Pampineae vites, et amictae vitibus ulmi'.

the poplar never dry; 'from its flourishing in damp spots, on river banks, etc.' (Kitchin).

v. 8. the builder oake; — 'Chaucer, Assembly, 176, hat the same epithet'. (Kitchin).

v. 9. the cyprisse funerall, Chaucer, Assembly, 179, 'The cipresse deth to pleyne'. Sir P. Sidney in his Arcadia has 'Cypress branches; wherewith in old time they were wont to dress graves'. There was a tradition that the Cross was made of cypress-wood. See the Squire of Lowe Degree (quoted by Warton on Spenser; I. 139):

'Cypresse the first tre that Jesu chase (chose)'.

Cp. also:

Pliny, Nat. Hist. 16, 60: 'Cupressus advena, et difficillime nascentium fuit . . . . Natu morosa, fructu super-  
vacua, baccis torva, folio amara, odore violenta, ac ne umbra quidem gratiosa, materie rara, ut paene fruticosi generis,  
Diti sacra, et ideo funebri signo ad domos posita'.

Seneca, Oed. 530 sqq:

'Cr. Est procul ab urbe lucus ilicibus niger,  
Dircea circa vallis irriguae loca.  
Cupressus altis exserens silvis caput  
Virente semper alligat trunco nemus; etc.'

Lucan, III, 440 sqq:

'Procumbunt orni, nodosa impellitur ilex,  
Silvaeque Dodones, et fluctibus aptior alnus.  
Et non plebeios luctus testata cupressus:  
Tunc primum posuere comas'.

Claudian, De Raptu Proserp. 107 sqq:

'Apta fretis abies, bellis accommoda cornus,  
Quercus amica Jovi, tumulos tectura cupressus,  
Ilex plena favis, venturi praescia laurus:  
Fluctuat hic denso crispata cacumine buxus,  
Hic ederae serpunt, hic pampinus induit ulmos'.

Statius, Theb. VI, 96 sqq:

'— — — Aderat miserabile luco

Excidium, Fugere ferae, nidosque tepentes

Absiliunt (metus urget) aves. Cadit ardua fagus:

Chaoniumque nemus, brumaeque illaesa cupressus,

Procumbunt piceae, flammis alimenta supremis,

Ornique, iliceaeque trabes, metuendaque succo

IX. Various readings: In Kitchin v. 6: 'sweete bleeding'.

v. 2. the firre that weepeth still; — 'distils resin' (Kitchin).

v. 3. the willow, worne of forlorne paramours; — 'the badge of deserted lovers. See Percy's Reliques,  
I, 156, and John Heywood's Song of the Green Willow:

'All a green willow, willow,

All a green willow is my garland,

Alas! by what means may I make ye to know

The unkindness for kindness that to me doth grow?

So too Shakespeare, in Othello, puts this refrain into Desdemona's song. Beaumont and Fletcher, The Night  
Walker, Act. I:

Taxus, et infandos belli potura cruores

Fraxinus, atque situ non expugnabile robur.

Hinc audax abies, et odoro vulnere pinus

Scinditur, acclinant intonsa cacumina terrae

Alnus amica fretis, nec inhospita vitibus ulmus'.

That one who most kind love on me should bestow,

Most unkind unkindness to me she doth show.

For all a green willow is my garland'.



## X.

Led with delight, they thus beguile the way,  
 Untill the blustering storme is overblowne;  
 When, weening to returne, whence they did stray,  
 They cannot finde that path, which first was showne,  
 But wander too and fro in waies unknowne,  
 Furthest from end then, when they neerest weene,  
 That makes them doubt their wits be not their owne.  
 So many paths, so many turnings seene,  
 That which of them to take in diverse doubt they  
 been.

Von wonne geleitet, betruengen sie in dieser weise  
 den weg, bis der brausende sturm ausgetobt hat. Als  
 sie, in der hoffnung, dahin zurueckzukehren, von wo  
 aus sie sich verirren, jenen pfad nicht finden koen-  
 nen, welcher ihnen zuerst erschienen war, sondern  
 hin und her wandern in unbekanntem wegen, dann  
 gerade am weitesten vom ziele entfernt, wenn sie  
 sich am naechsten waehnen: da ueberfaellt sie die  
 fuercht, sie seien nicht mehr bei verstande. So viele  
 pfade, so viele windungen sehen sie, dass sie in man-  
 cherlei zweifel sind, welche von ihnen sie einschla-  
 gen sollen.

## XI.

At last resolving forward still to fare,  
 Till that some end they finde, or in or out,  
 That path they take, that beaten seemd most bare,  
 And like to lead the labyrinth about;  
 Which when by tract they hunted had throughout,  
 At length it brought them to a hollowe cave  
 Amid the thickest woods. The champion stout  
 Eftsoones dismounted from his courser brave,  
 And to the dwarfe awhile his needlesse spere he gave.

Endlich beschliessen sie, immer vorwaerts zu ziehen,  
 bis sie irgend ein ende faenden, innerhalb oder aus-  
 serhalb, und schlagen jenen pfad ein, der am meisten  
 kahl getreten schien und sie scheinbar aus dem irr-  
 garten hinausfuehrte; als sie ihn allmählig in seiner  
 ganzen laenge durchheilt hatten, brachte er sie schliess-  
 lich zu einer tiefen grube mitten im dichtesten walde.  
 Der wackre held stieg sogleich von seinem edlen  
 renner hinab und gab dem zwerg einstweilen seine  
 nutzlose lanze.

## XII.

'Be well aware,' quoth then that ladie milde,  
 Least suddaine mischiefe ye too rash provoke:  
 The danger hid, the place unknowne and wilde,  
 Breedes dreadfull doubts: oft fire is without smoke,  
 And perill without show; therefore your stroke,  
 Sir Knight, with-hold, till further tryall made.  
 'Ah, Ladie,' sayd he, 'shame were to revoke  
 The forward footing for an hidden shade:  
 Vertue gives her selfe light trough darknesse for to  
 wade.'

'Seid wohl auf der hut,' sagte da die dame mild,  
 'dass ihr nicht ploetzliches unheil zu tollkuehn her-  
 ausfordert: Die verborgene gefahr, der unbekannte  
 und wilde ort erzeugt schreckliche besorgnisse: oft  
 ist feuer ohne rauch und gefahr ohne sichtbares an-  
 zeichen; darum lasst ab von eurem unternehmen,  
 Herr Ritter, bis fernere untersuchung angestellt ist'.  
 'Ach, Dame,' sagte er, 'schande waere es, den kecken  
 schritt zurueckzuhalten wegen eines verborgenen  
 schattens: tugend giebt selbst licht, um durch fin-  
 sterniss zu dringen.'

'Here comes poor Frank; —

We see your willow, and are sorry for't'. (Kitchin).

v. 4. The eugh obedient to the benders will; — 'referring to the bows made of yew. Chaucer has it  
 'the sheter (shooter) ewe'. (Kitchin.)

v. 5. The sallow for the mill; — Ovid, Met. 10. 96 has

'Amnicolaeque simul salices, et aquatica lotos etc.'

v. 6. The mirrhe etc.; — 'the myrrh has a bitter taste, but the exudation from its bark is sweet of smell.  
 Chaucer, Complaynte of a Loveres Lyfe, 66:

'The myrre also that wepeth ever of kynde'. (Kitchin).

v. 7. The warlike beech; — 'suitable for warlike arms, or because the war-chariots of the ancients were made  
 of it'. (Kitchin.)

v. 9. The carver holme; — 'good for carving. Chaucer, Assembly, 178, has 'holme to whippes lasshe'. (Kit.).

X. Various readings: In Kitchin v. 4: 'find'. v. 5: 'wayes'.

XI. Various readings: In Kitchin: v. 6. 'hollow'.

v. 2, or in or out; — 'either on the inside or the outside of the maze'. (Kitchin).

v. 4. like to lead etc.; — 'likely to lead them out of the labyrinth'. (Kitchin).

XII. Various readings: In Kitchin: v. 6. 'triall'; no inverted commas.

v. 7. 8. 'It would be shame (shameful) to recall our forward movement for (fear of) a concealed shadow of evil'.

Here again Spenser uses the impersonal verb without the neut. pron.; — shame were = 'it were shame'. (Kitchin.  
 — See below.)

## XIII.

'Yea, but,' quoth she, 'the perill of this place  
I better wot then you: Though nowe too late  
To wish you backe returne with foule disgrace,  
Yet wisdomes warnes, whilest foot is in the gate,  
To stay the steppe, ere forced to retrate.  
This is the Wandring Wood, this Errours Den,  
A monster vile, whom God and man does hate:  
Therefore I read beware.' 'Fly, fly,' quoth then  
'The fearefull dwarfe; 'this is'no place for living  
men.'

'Freilich,' sagte sie, 'aber die gefahr dieses platzes  
kenne ich besser, als ihr: Obgleich es jetzt zu spaet  
ist, zu wuentschen, dass ihr mit haesslichem schimpfe  
zurueckkehrt, so warnt doch weisheit, so lange der  
fuss noch im thore weilt, den schritt zu hemmen,  
ehe man gezwungen ist, sich zurueckzuziehen. Dies  
ist der Irr-Wald, dies der Luege Hoehle, eines  
ruchlosen ungeheuers, welches Gott und menschen  
hassen: 'seid auf eurer hut.' 'Flieht, flieht,' sprach  
dann der furchtsame zwerg; 'dies ist kein ort fuer  
lebende menschen.'

## XIV.

But, full of fire and greedy hardiment,  
The youthfull knight could not for ought be staide;  
But forth unto the darksome hole he went,  
And looked in: his glistening armor made  
A litle glooming light, much like a shade;  
By which he saw the ugly monster plaine:  
Halfe like a serpent horribly displaide,  
But th' other halfe did womans shape retaine,  
Most lothsome, filthie, foule, and full of vile disdain.

Aber voll feuer und ehrsuechtiger kuehnheit konnte  
der jugendliche ritter durch nichts zurueckgehalten  
werden; sondern vorwaerts zur dunkeln hoehle ging  
er und blickte hinein: seine glaenzende ruestung  
verursachte einen schwachen duestern schein, fast  
gleich einem schatten, bei welchem er das haessliche  
unthier deutlich sah: halb gleich einer schlange in  
scheusslicher entringelung, halb frauengestalt, im  
hoechsten grade ekelhaft, abscheulich, graesslich und  
voll ruchlosen uebermuths.

## XV.

And, as she lay upon the durtie ground,  
Her huge long taile her den all overspred,  
Yet was in knots and many boughtes upwound,  
Pointed with mortall sting; of her there bred  
A thousand young ones, which she dayly fed,  
Sucking upon her poisonous dugs; each one  
Of sundrie shapes, yet all ill-favored:  
Soone as that uncouth light upon them shone,  
Into her mouth they crept, and suddain all were  
gone.

Und wie sie da lag auf dem schmutzigen boden,  
bedeckte ihr riesig langer schweif ihre hoehle ganz  
und gar; doch war er in knoten und vielen windun-  
gen aufgeringelt und ausserdem an der spitze mit  
toedtlichem stachel versehen; an tausend junge hatte  
sie, die sie taeglich an ihren giftigen bruesten  
saugte; ein jedes von verschiedener gestalt, doch  
alle ungestalt: Sobald das ungewohnte licht sie be-  
schien, krochen sie in ihren rachen und waren ploetz-  
lich alle verschwunden.

XIII. Various readings: In Kitchin and Todd: v. 9. 'is no'; 'is'no', probably, is a misprint.  
v. 6. Wandring Wood; — 'the wood of wandering'. (Kitchin).

v. 8. — therefore I advise you to be cautious'. (Kitchin).

XIV. v. 2. for ought; — 'by any arguments', or 'for any reasons'. (Kitchin).

v. 4. — 'a passage worthy of Rembrandt's most gloomy pencil. The image of Error should be compared with Milton's delineation of Sin, P. L. 2. 650.' (Kitchin).

v. 9. full of vile disdain; — 'full of vileness breeding disdain'. She is Falsehood, half human, half bestial, half true and half untrue; parent of a countless brood of lies. Her shape is taken partly from Hesiod's Echidna, Theog. 301'. (Kitchin), and partly from the locusts in Rev. 9. 7. sqq:

Καὶ τὰ ὁμοιώματα τῶν ἀκρίδων ὅμοια ἕκαστος ἠτοισμασμένοις εἰς πόλεμον, καὶ ἐπὶ τὰς κεφαλὰς αὐτῶν ὡς στέφανοι ὁμοιοὶ χρυσοῦ, καὶ τὰ πρόσωπα αὐτῶν ὡς πρόσωπα ἀνθρώπων, καὶ ἔχον τριχὰς ὡς τρίχας γυναικῶν, καὶ οἱ ὀδόντες αὐτῶν ὡς λέοντων ἦσαν, καὶ ἔχον θώρακας ὡς θώρακας αἰδησῶν, καὶ ἡ φωνὴ τῶν πτερυγῶν αὐτῶν ὡς φωνὴ ἀμαρτῶν ἔπων πολλῶν τρεχόντων εἰς πόλεμον. Καὶ ἔχουσι οὐράς ὁμοίας ὀορτοῖς, καὶ κέντρα ἦν ἐν ταῖς οὐραῖς αὐτῶν αἰδεῖσθαι τοὺς ἀνθρώπους μῆνας πέντε.

XV. Various readings: In Kitchin: v. 6. 'eachone'.

v. 7. 'ill favored'.

v. 3. Todd: 'Many boughts, i. e. many circular folds. Upton'.

v. 4. of her there bred; — 'there sprung from her as a mother'; 'she had a brood of'. (Kitchin).

v. 7. Of sundrie shapes; — 'i. e. each of a shape different from all the rest; or each one able to vary its shape — lies and rumours being many-formed'. (Kitchin).

## XVI.

Their dam upstart out of her den effraide,  
 And rushed forth, hurling her hideous taile  
 About her cursed head; whose folds displaid  
 Were stretcht now forth at length without entraile.  
 She lookt about, and seing one in mayle,  
 Armed to point, sought backe to turne againe;  
 For light she hated as the deadly bale,  
 Ay wont in desert darkness to remaine,  
 Where plain none might her see, nor she see any  
 plaine.

Ihre mutter fuhr erschreckt aus ihrer hoehle her-  
 aus und stuerzte vorwaerts, ihren scheusslichen schweif  
 um ihr fluchwuerdiges haupt wirbelnd; dessen ringel  
 waren jetzt aufgerollt, und ohne verschlingung streckte  
 sie ihn der laenge nach aus. Sie blickte umher,  
 und da sie einen sah, der in voller ruestung und  
 bis an die zaehne bewaffnet war, suchte sie wieder  
 umzukehren; denn licht hasste sie wie das toedtlche  
 unheil, da sie stets in oeder dunkelheit zu weilen  
 pflegte, wo sie niemand deutlich sehen noch von je-  
 mandem gesehen werden konnte.

## XVII.

Which when the valiant Elfe perceiv'd, he lept  
 As lyon fierce upon the flying pray,  
 And with his trenchand blade her boldly kept  
 From turning backe and forced her to stay:  
 Therewith enrag'd she loudly gan to bray,  
 And turning fierce her speckled taile advaunst,  
 Threatning her angrie sting, him to dismay;  
 Who, nought aghast, his mightie hand enhaunst;  
 The stroke down from her head unto her shoulder  
 glaunst.

Als dies der wackere Elfe gewahrte, sprang er  
 gleich einem wuethenden loewen auf die fliehende  
 beute, hielt sie mit seiner scharfen klinge kuehn vom  
 zuraeckweichen ab und zwang sie zu bleiben. Aus  
 wuth hieueber begann sie laut zu bruelen, und in-  
 dem sie voller grimme ihrem gefleckten schweif eine  
 andre richtung gab, stuerzte sie vor, ihren zornigen  
 stachel schwingend, um ihn in schrecken zu setzen;  
 doch er, durchaus nicht entmuthigt, erhob seine  
 maechtige hand; der streich glitt von ihrem haupt  
 zu ihrer schulter hernieder.

## XVIII.

Much daunted with that dint her sence was dazd;  
 Yet kindling rage her selfe she gathered round,  
 And all attonce her beastly bodie raizd  
 With doubled forces high above the ground:  
 Tho, wrapping up her wrethed sterne arownd,  
 Lept fierce upon his shield, and her huge traine

Gar sehr entsetzt war sie ueber diesen hieb, und  
 ihre sinne wurden betaeubt; doch selbst ihre wuth  
 anfachend schwoll sie rund auf und erhob auf einmal  
 ihren thierleib mit verdoppelten kraefften hoch ueber  
 den boden: dann rollte sie ihren ringelschweif rings-  
 um zusammen, sprang wuethend auf seinen schild

XVI. v. 1. upstart, out of her den effraide; — 'pret. of to upstart, to start up. Ed. 1590 puts a comma after 'upstart', so connecting 'out of her den' with 'effraide', — she started up, frightened out of her den. Later edd. seem to have preferred the meaning 'started up (and rushed) out of her den, quite frightened'. (Kitchin. — As for 'upstart' see below.)

v. 4. without entraile; — 'untwisted'. (Kitchin).

v. 6. Armed to point; — 'armed cap-à-pie', at every point, Bailey in his Dict. says 'to point, completely; — as armed to point, Spenser'. The Fr. phrase à point = to a nicety, is probably the real origin of the phrase.' (Kit.).

v. 7. the deadly bale; — 'Bale is here used literally for poison, its genuine signification.' (T. Warton in Todd.) —

XVII. Various readings: v. 7. Kitchin has 'angry'.

v. 1. the valiant Elfe; — 'the Knight is described as coming from Faerie Land, C. X, 60, 61. The word 'elfe' is A. S. ælf, an elf. The A. S. had Dun-ælfen = mountain (or down) fairy; wæter-ælfen = water-baby: whence the word usually is taken to signify a small sprite, like the Teut. Kobold, etc. E. K., the ingenious commentator on the Shepherds Calender, declares that elfs and goblins were originally Guelfs and Ghibelines; the coincidence is curious, but the derivation absurd.' (Kitchin).

v. 1. 2. he lept As lyon fierce; — cp. Hom. II, E, 299: 'Ἀμφὶ δ' ἄρ' ἀντὶ βραίνε λίων ὡς ἄλλ' ἀποιθῶς etc.'

v. 3. trenchand; — 'the older participial form; so glitterand. It is used in the Northumbrian dialect of early English. See Morris, E. E. Specimens, Grammat. Introd. p. XIV. It may be a relic of Spenser's life in the Northern Counties rather than of French origin (as if from trenchant, etc.)' (Kitchin. — See below.)

Church in Todd: 'Fr. Trancher, cutting'.

v. 7. Threatning her angrie sting; — 'a Latin phrase; 'threatening' being used as 'brandishing'. (Kitchin.)

XVIII. Various readings: In Kitchin: v. 8. 'stirre'.

v. 5. 'i. e. Then wrapping all around her wreathed tail' (Upton in Todd).

v. 6 sqq: 'Traine in the former verses signifies tail, in the latter deceit.' (Upton in Todd).

Kitchin: 'traine; — used in l. 6 as = long trailing tail, and in l. 9 as = snare. Spenser (like Chaucer) often allows words exactly alike in form to rhyme together, so long as their meaning differs'. — (See below p. 253.)



Ten thousand kinds of creatures, partly male  
And partly female, of his fruitful seed:  
Such ugly monstrous shapes elsewhere may no man  
reed.

zehntausend arten von geschöpfen, theils maennlichen  
theils weiblichen geschlechts, aus seinem fruchtbaren  
saamen erzeugen, von so haesslicher, ungeheuerlicher  
gestalt, wie sie anderswo kein mensch sich vorstel-  
len kann.

## XXII.

The same so sore annoyed has the knight,  
That, wel-nigh choked with the deadly stinke,  
His forces faile, ne can no lenger fight.  
Whose corage when the feend perceivd to shrink,  
She poured forth out of her hellish sinke  
Her fruitfull cursed spawn of serpents small,  
(Deformed monsters, fowle, and blacke as inke,  
Which swarming all about his legs did crall,  
And him encombred sore, but could not hurt at all.

Dies plagte den ritter so graesslich, dass er, fast  
erstickt von dem toedlichen gestank, seine kraefte  
schwinden fuehlt und nicht laenger zu kaempfen ver-  
mag. Als die feindinn seinen muth sinken sah,  
schuettete sie aus ihrer hoellischen kloake ihre zahl-  
reiche verfluchte brut kleiner schlangen aus, (miss-  
gestalte ungeheuer, kothig und schwarz wie dinte,  
welche schwaermend rings um seine beine kroch  
und ihn zwar arg belaestigte, aber nicht im gering-  
sten verletzen konnte.

## XXIII.

As gentle shepheard in sweete eventide,  
When ruddy Phebus gins to welke in west,  
High on an hill, his flocke to wewen wide,  
Markes which doe byte their hasty supper best;  
A cloud of cumbrous gnattes doe him molest,  
All striving to infixe their feeble stinges,  
That from their noyance he no where can rest,  
But with his clownish hands their tender wings  
He brusheth off, and oft doth mar their murmurings:

Wie ein anmuthiger schaefer in lieblicher abend-  
stunde, wenn der goldgelbe Phoebus im westen zu  
sinken beginnt, hoch auf einem huegel, um seine  
heerde in der ferne zu ueberschauen, acht giebt,  
welche ihr eiliges abendessen am besten abweiden;  
und dann eine wolke laestiger muecken ihn plagen,  
welche alle danach streben, ihren schwachen stachel  
ihm einzustossen, so dass er vor ihrer zudringlich-  
keit nirgends ruhe hat, sondern mit seinen plumpen  
haenden ihre zarten fluegel oft abkehrt und oft ihr  
gesumme stoert:

v. 7. 'A poetical figure, not a fact; though it was generally believed and related in Spenser's day by both histo-  
rians and poets'. — (Kitchin). —  
Cp. B. III. Canto VI, 8:

So after Nilus' inundation  
Infinite shapes of creatures men do find,  
Informed in the mud, on which the sun hath shin'd.

Ovid, Met. I. 422.

Sic ubi deseruit madidos septemfluus agros  
Nilus, et antiquo sua flumina reddidit alveo,  
Aethereoque recens exarsit sidere limus,  
Plurima cultores versis animalia glebis

Inveniunt, et in his quaedam modo coepta per ipsum  
Nascendi spatium, quaedam imperfecta, suisque  
Trunca vident humeris: et eodem corpore saepe  
Altera pars vivit: rudis est pars altera tellus.

Mela I. 9. Nilus — adeo efficacibus aquis ad generandum, ut — glebis etiam infundat animas, ex ipsaque humo  
vitalia effingat, etc.

Macrobius VII. 16. Perfecta autem in exordio fieri potuisse testimonio sunt nunc quoque non pauca animantia,  
quae de terra et imbre perfecta nascuntur: ut in Aegypto mures, et aliis in locis ranae, serpentesque, etc.

'Spenser rightly calls the Nile Father. Pater is an appellation common to all Rivers, but more particu-  
larly to the Nile, as Broukhusius hat observed on Tibullus I. VIII. 23. and many before him'. (Jortin). —

XXII. Various readings: In Kitchin v. 2: 'wel-nigh'. v. 4. 'perceiv'd'. v. 7. no parenthesis.

XXIII. Various readings: In Kitchin: v. 1: 'even-tide'. v. 2. 'Phoebus'.

v. 1. Cp. Hom. II. B. 469 sqq:

Ἦντι γαίαν ἀδινάων ἴθρα πολλά,  
Ἄ τε κατὰ σταθμῶν ποιμήσιον ἤλασκοναι  
Ὡρη ἐν εὐαρωῇ, ὅτε τε γλάρος ἄγγα δένει,  
Τόσσου ἐπὶ Τρώεσσι καθρομόωντες Ἀχαιοί  
Ἐν πεδίῳ ἴσταντο, διαβράσσαι μεμαῶτες.

v. 4. their hasty supper; — So Milton, Comus, 541:

'The chewing flocks  
Had ta'en their supper on the savoury herb'.

## XXIV.

Thus ill bestedd, and fearefull more of shame  
Then of the certeine perill he stood in,  
Halfe furious unto his foe he came,  
Resolvd in minde all suddenly to win,  
Or soone to lose, before he once would lin;  
And stroke at her with more than manly force,  
That from her body, full of filthie sin,  
He raft her hatefull heade without remorse;  
A streame of cole-black blood forth gushed from her  
corse.

So uebel berathen, und mehr die schmach als die  
unzweifelhafte gefahr fuerchtend, in der er sich be-  
fand, stuerzte er sich halb rasend auf seinen feind,  
entschlossen, mit einem schlage den sieg davonzutra-  
gen oder lieber bald zu unterliegen, als noch ein-  
mal abzulassen; und fuehrte auf sie einen streich  
mit mehr als menschlicher kraft, so dass er von ihrem  
rumpfe, voll von garstiger suende, ihr verhasstes  
haupt ohne mitleid trennte; ein strom kohlschwarzen  
blutes stroemte aus ihrem koerper hervor.

## XXV.

Her scattred brood, soone as their parent deare  
They saw so rudely falling to the ground,  
Groning full deadly all with troublous feare  
Gathred themselves about her body round,  
Weening their wonted entrance to have found  
At her wide mouth; but, being there withstood,  
They flocked all about her bleeding wound,  
And sucked up their dying mothers blood,  
Making her death their life, and eke her hurt their  
good.

Sobald die zerstreute brut ihre theure mutter so  
ungestuem zu boden fallen sah, scharte sie sich ins-  
gesammt, vor wirrer fuercht ein ganz moerderisches  
gebeul erhebend, rings um ihren leichnam, um wahne,  
ihren gewohnten eingang in den weiten rachen ge-  
funden zu haben; da sie aber dort ein hinderniss  
trafen, sammelten sie sich um ihre blutende wunde  
herum und sogen ihrer sterbenden mutter blut ein,  
deren tod zu ihrem leben und selbst deren verderben  
zu ihrem vortheile verwendend.

## XXVI.

That detestable sight him much amazde,  
To see th'unkindly impes, of heaven accurst,  
Devoure their dam; on whom while so he gazde,  
Having all satisfide their bloody thirst,  
Their bellies swolne he saw with fulnesse burst,  
And bowels gushing forth: well worthy end  
Of such, as drunke her life the which them nurst.  
Now needeth him no lenger labour spend,  
His foes have slaine themselves, with whom he should  
contend.

Dieser abscheuliche anblick, zu sehen wie die unna-  
tuerlichen, vom himmel verfluchten sprossen ihre mutter  
verschlangten, erfuellte ihn mit starrem entsetzen; wie er  
so auf sie hinsah, gewahrte er, dass, nachdem sie  
alle ihren durst nach blut gestillt hatten, ihre vor-  
fuellen geschwollenen baeuche barsten und eingeweide  
hervorquoll: ein tod, den sie wohl verdienten, sie,  
die das leben derjenigen tranken, die sie saeugte.  
Nun braucht er nicht laenger sich abzumueden; seine  
feinde, mit denen er sonst haette kaempfen muessen,  
haben sich selbst getoedtet.

## XXVII.

His lady seeing all, that chaunst, from farre,  
Approcht in hast to greet his victorie,  
And saide: 'Faire knight, borne under happie starre,

Seine Herrin hatte alles, was sich zutrug, von  
ferne gesehen; sie nahte in eile, seinen sieg zu be-  
glueckwuenschen, und sprach: 'Edler Ritter, der ihr

- XXIV. Various readings: In Kitchin: v. 4. 'resolv'd'. v. 8. 'head'. v. 9. 'cole black'. 'bloud'.  
XXVI. Various readings: In Kitchin: v. 1. The accent upon 'detestable' is not marked. v. 3. 'gazd'.  
v. 3. on whom etc.; — 'a cumbrous sentence—'while he thus gazed on them, who had all satisfied their thirst  
for blood, he saw their bellies, swollen with fullness, burst etc.' (Kitchin.)  
v. 7. her life, the which them nurst; — 'the life of her who nursed them'. 'Which', in Spenser's day  
was used equivalently with 'who', and the article was not unfrequently placed before it. In this place it is relative to 'her',  
not to 'life'. The Fr. le quel answers exactly to this usage of 'the which'. In the Spectator, No. 78, there is a criticism  
on the Lord's Prayer, in which the writer is clearly unaware of this propriety of usage. 'In the first and best prayer chil-  
dren are taught, they learn to misuse us (who and which): 'Our Father, which art in heaven', should be 'Our Father,  
who etc.' (Kitchin. — See below.)  
v. 9. with whom he should contend; — 'should' = 'should have had to'; — 'his foes, with whom he  
otherwise would have had to contend, have slain themselves'. (Kitchin.) —  
XXVII. Various readings: In Kitchin: v. 3. 'happy'.  
v. 1. that chaunst; — 'that had happened'. (Kitchin.)

Who see your vanquish't foes before you lye;  
Well worthie be you of that armory,  
Wherein ye have great glory wonne this day,  
And proof'd your strength on a strong enimie,  
Your first adventure; many, such I pray,  
And henceforth ever wish that like succeed it may!

unter gluecklichem stern geboren seid und eure besiegtten feinde vor euch liegen seht; gar wuerdig seid ihr des waffenschmuckes, worin ihr heute grossen ruhm geerndtet und eure kraft an einem starken feinde erprobt habt. Dies war euer erstes abenteuer; viele solcher erfolge noch, so bete ich und wuensche, moeget ihr in zukunft erringen'.

## XXVIII.

Then mounted he upon his steede againe,  
And with the lady backward sought to wend:  
That path he kept, which beaten was most plaine,  
Ne ever would to any by-way bend;  
But still did follow one unto the end,  
The which at last out of the wood them brought.  
So forward on his way (with God to frend)  
He passed forth, and new adventure sought;  
Long way he travelled, before he heard of ought.

Darauf stieg er wieder auf sein streitross und suchte, mit der dame umzukehren: den pfad hielt er inne, welcher am meisten glatt getreten war, und wollte niemals in irgend einen nebenweg abbiegen; sondern immer den einen verfolgte er bis zum ende, der sie denn auch zuletzt aus dem walde herausfuhrte. So zog er denn mit Gottos beistand weiter auf seinem wege und suchte ein neues abenteuer; eine lange strecke ritt er dahin, bevor er von irgend etwas hoerte.

## XXIX.

At length they chaunst to met upon the way  
An aged sire, in long blacke weedes yclad,  
His feete all bare, his beard all hoarie gray,  
And by his belt his booke he hanging had;  
Sober he seemde, and very sagely sad;  
And to the ground his eyes were lowly bent.  
Simple in shew, and voide of malice bad;  
And all the way he prayed, as he went,  
And often knockt his brest, as one that did repent.

Schliesslich trafen sie zufaellig auf dem wege einen bejahrten mann, in lange schwarze gewaender gekleidet, seine fuesse ganz nackt, sein bart eisgrau, und in seinem guertel hatte er sein gebetbuch hangen; ruhig schien er, sehr weise und ernst, und seine augen waren demuethig auf die erde gerichtet, ohne falsch und ohne tueckische bosheit, dem anscheine nach; und den ganzen weg ueber betete er, wenn er ging, und schlug oft an seine brust, wie einer, der reue empfand.

v. 3. borne under happy starre; — refers to the astrological belief, in nativities:  
Stat. Silv. III. 4. 63;

— — — 'O sidere dextro  
'Edite, multa tibi Divum indulgentia favit'.

v. 5, that armory; — the armour of a Christian man, —  
Eph. 6, 13 sqq;

*Αὐτὰ τοῦτο ἀναλάβετε τὴν πανοπλίαν τοῦ θεοῦ, ἵνα δυνήθητε ἀντιστῆναι ἐν τῇ ἡμέρᾳ τῆς πορνείας καὶ ἅπαντα κατεργασάμενοι στήναι. Στήτε οὖν περιζωσάμενοι τὴν ὄσφιν ἡμῶν ἐν ἀληθείᾳ, καὶ ἰνδυσάμενοι τὸν θώρακα τῆς δικαιοσύνης, καὶ υποδησάμενοι τοὺς πόδας ἐν ἰουμασίᾳ τοῦ εὐαγγελίου τῆς εἰρήνης, ἐπὶ πᾶσιν ἀναλαβόντες τὸν θυρεὸν τῆς πίστεως, ἐν ᾧ δυνήσεσθε πάντα τὰ βέλη τοῦ πορνῆοῦ τὰ πεπωσμένα σβῆσαι. Καὶ τὴν περικεφαλάν τοῦ σωτηρίου δέξασθε, καὶ τὴν μάχαιραν τοῦ πνεύματος, ὅ ἐστι ὄπλιον θεοῦ.*

v. 9. = 'and I wish that like (similar) success may henceforth follow it'; literally, 'that like may succeed it'. Another instance of infringement of the natural order of words'. (Kitchin. — See below.)

XXVIII. v. 7. Todd: 'with God to frend: To befriend him'.

Kitchin: 'with God for a friend'. An O. Eng. idiom corresponding 'to have one to my friend to my foe; or 'friend' may be a verb and = 'to befriend'. — (See below.)

XXIX. v. 2. An aged sire; — 'Archimago, the chief enchanter; who is also called Hypocrisy. From his connection with Duessa he may be intended either for the Pope, or the Spanish King (Philip II), or for the general spirit of lying and false religion. The whole adventure is drawn from Ariosto, *Orl. Fur.* 2. 12'.

'Volta il cavallo, e ne la selva folta  
Lo caccia per un aspro e stretto calle;  
E spesso il viso smorto addietro volta,  
Chè le par che Rinaldo abbia alle spalle.  
Fuggendo non avea fatto via molta,  
Che scontrò un eremita in una valle,  
Ch'avea lunga la barba a mezzo il petto,  
Devoto e venerabile d'aspetto'.

'Sie schwenkt den gaul und treibt auf engem rauhen  
Holzweg ihn eiligst durch den dichten wald,  
Indem gar oft die augen rueckwaerts schauen;  
Denn immer glaubt sie hinter sich Rinald,  
Nicht lang' ist sie geflohn voll angst und grauen  
Da kommt durch's thal ein eremit gewalt,  
Sein langer bart reicht auf die brust hernieder,  
Und wuerdig ist sein ansehn, fromm und bieder'.

XXX.

He faire the knight saluted, louting low,  
Who faire him quited, as that courteous was;  
And after asked him, if he did know  
Of straunge adventures, which abroad did pas.  
'Ah! my dear sonne', quoth he, 'how should, alas!  
Silly old man, that lives in hidden cell,  
Bidding his beades all day for his trespás,  
Tydings of warre and worldly trouble tell?  
With holy father sits not with such thinges to mell.

Er gruesste den ritter artig, indem er sich demüthig verneigte, und dieser erwiderte seinen gruss, wie es schicklich war; und darauf fragte er ihn, ob er von fremden abenteuern wuesste, die sich in der fremde zutruegen. 'Ach! mein theurer Sohn', sagte er, 'ach, wie sollte ich schlichter alter mann, der in verborgener zelle lebt und um seiner suenden willen den ganzen tag seinen rosenkranz betet, nachrichten von krieg und weltlicher truebsal melden? einem heiligen vater ziemt es nicht, sich in solche dinge zu mischen'.

XXXI.

'But if of daunger, which hereby doth dwell,  
And homebredd evil ye desire to heare,  
Of a straunge man I can you tidings tell,  
That wasteth all this countrie farre and neare'.  
'Of such', saide he, 'I chiefly doe inquire;  
And shall thee well rewarde to shew the place,  
In which that wicked wight his dayes doth weare:  
For to all knighthood it is foule disgrace,  
That such a cursed creature lives so long a space'.

'Aber wenn ihr von einer gefahr, die hier in der nahe weilt, und von heimischem elend zu hoeren wuenscht, so kann ich euch von einem seltsamen manne berichten, der dies ganze land nah und fern verwuestet'. 'Nach solchen', antwortete jener, 'forsche ich hauptsaechlich, und ich werde dich gut belohnen, wenn du uns den ort zeigen willst, an welchem jener gottlose boesewicht seine tage hinbringt: denn fuer die ganze ritterschaft ist es ein schimpf, dass ein so verfluchtes geschoepf so lange zeit lebt'.

XXXII.

'Far hence', quoth he, 'in wastful wildernesse  
His dwelling is, by which no living wight  
May ever passe, but thorough great distresse'.  
'Now', saide the ladie, 'draweth toward night;  
And well I wote, that of your later fight  
Ye all forwearied be; for what so strong,  
But, wanting rest, will also want of might?  
The sunne, that measures heaven all day long,  
At night doth baite his steedes the ocean waves  
emong.

'Fern von hier', sagte er, 'in oeder wildniss ist seine wohnstaette, bei welcher kein sterblicher jemals ohne grosses ungemach vorbeiziehen kann'. 'Jetzt', sagte die dame, 'neigt sich der tag; und ich weiss wohl, dass ihr von eurem letzten kampf sehr ermuedet seid; denn was ist so stark, das nicht bei mangelnder ruhe auch der kraft entbehren wird? Selbst der sonnengott, der den ganzen tag ueber den himmel durchheilt, fuettert des abends seine rosse in den wellen des oceans'.

XXX. Various readings: In Kitchin: v. 7. the accent is not marked. v. 9. 'things'.  
v. 1. 2. Todd: 'louting low'; — This seems to have been a proverbial expression. 'They were very low in their low tings:' Ray. The word is used in the cause of servilely bowing often in Spenser, and in Chaucer and Skelton'.

— Who faire him quited; — Requited, payed him back his salutations again'. (Upton in Todd.)

Kitchin: 'bowing humbly' (as a rustic, in sign of deep humility) to the knight, who returned his salute fairly, as was courteous from a superior'. 'As that' is exactly equivalent to our present use of 'as'. — (See below.)

v. 6. Silly old man; — 'harmless, simple'. (Kitchin.)

v. 7. Bidding his beades; — 'saying his prayers'. (Kitchin.)

v. 9. Kitchin: '—it sits not' = 'it is not seemly'. Also in Chaucer. So the French 'il ne sied pas'. Some editors, following ed. 1609, read 'fits'. — Todd: 'It sits not = 'tis not becoming. Il sied, it sits well, 'tis becoming. So we say: it sits well on a person, Upton'.

XXXI. Various readings: In Kitchin v. 2. 'homebred'. v. 4. 'country'.

v. 5. 'said', and a parenthesis. 'do'. v. 6. 'you' instead of 'thee'.

v. 6. to shew the place; — 'for shewing', or 'if you will shew'. Like the Greek article with the inf. *ποιεῖν*, 'for doing', 'for shewing'. (Kitchin. — See below.)

XXXII. Various readings: In Kitchin v. 1. 'quoth he' in a parenthesis. 'wastfull'. v. 4. '(said the lady)'.



XXXIII.

'Then with the sunne take, sir, your timely rest,  
And with new day new worke at once begin;  
Untroubled night, they say, gives counsell best'.  
'Right well, Sir Knight, ye have advised bin',  
Quoth then that aged man; 'the way to win  
Is wisely to advise. Now day is spent:  
Therefore with me ye may take up your in  
For this same night'. The knight was well content:  
So with that godly father to his home they went.

'Goennt euch also, o Ritter, mit dem sonnengotte  
eure rechtzeitige ruhe und beginnt mit dem neuen  
tage zugleich die neue arbeit; guter rath kommt ueber  
nacht, sagt man'. 'Ein sehr guter rath, Herr Ritter,  
ist euch gegeben worden', sagte darauf der alte  
mann; 'weiser rath ist der weg zum ziele. Nun ist  
der tag dahin: daher moegt ihr bei mir fuer diese  
nacht eure wohnung aufschlagen'. Der ritter war es  
wohl zufrieden, und so gingen sie mit dem gottseli-  
gen vater nach seinem hause.

XXXIV.

A little lowly hermitage it was,  
Downe in a dale, hard by a forest's side,  
Far from resort of people, that did pas  
In travaill to and froe: a little wyde  
There was an holy chappell edifyde,  
Wherein the hermite dewly went to say  
His holy things each morne and eventyde:  
Thereby a christall streame did gently play,  
Which from a sacred fountaine welled forth alway.

Eine kleine bescheidene klause war es, tief in  
einem thal, dicht bei dem saume eines waldes, fern  
vom gewuehle der menschen, die reisend hin- und  
herzogen; in geringer entfernung war eine heilige  
kapelle erbaut, worin der klausner regelmaessig jeden  
morgen und abend seine heiligen gebete herzusagen  
pfligte: in der naeche trieb ein crystallner strom sein  
liebliches spiel, der aus einer heiligen quelle bestaen-  
dig hervorwallte.

XXXIII. Various readings: v. 5. Kitchin has '(Quoth then that aged man)'.  
v. 3. night they say gives counsell best; — 'this is a proverb — *Ἐν νυκτὶ βουλή*, or 'La nuit donne  
conseil', or 'La notte è madre di pensieri'. Upton. Dryden refers to this passage when he writes:

'Well might the ancient poets then confer  
On Night the honored name of Counsellor'. (Kitchin).

XXXIV. Various readings: v. 2. Kitchin has 'forests'. v. 4. Kitchin has 'travell'.  
v. 4. a little wyde; — 'a little apart', or 'at a little distance'. (Kitchin).  
v. 5. edifyde; — 'Built'. (Todd).

Kitchin: 'built; a Latinism (aedificare) — shewing, too, that in the sixteenth century the terms 'edi-  
fy', 'edification', had not caught their modern technical and exclusive signification; and that in the time of the translators  
of the Bible the word conveyed St. Paul's meaning more exactly than it does now. Mr. Wright, in his Bible Word-Book,  
in referring to this passage says that 'Spenser affects archaisms'; perhaps it would be more exact to say that he here affects  
Latinisms; for 'to edify', and 'edification', are used by others of his age in their first sense'. (See below).

v. 6. wont to say; — '(was) wont', (Kitchin).

v. 9. 'So sacri fontes frequently occur in the ancient poets, they are call'd divini in some In-  
scriptions.

*Καὶ ποταμῶν ζαθέων κλισήματα*, — (Aristophanes, Nub. 282).

Heads of Rivers, and Fountains had temples and altars erected to them, and other divine honours paid to  
them. See Gruter's Inscript. No. 94. 1072. Fabretti, p. 432. Spon. Misc. Erud. Ant. p. 31. Frontinus, de Aquaed. p.  
225. Pausanias VI, 22.

Cicero de Nat. Deor. XX: — ergo et flumina et fontes. Itaque et Fontis delubrum Maso ex Corsica dedicavit  
et in augurum precatione Tiberinum, Spinonem, Almonem, Nodinum, alia propinquorum fluminum nomina videmus.

Tacitus, Annal. XIV, 22; *Iisdem diebus nimia luxus cupido infamiam et periculum Neroni tulit, quia fontem  
aquae Marciae (Marsyae? in the notes), ad urbem deductae, nando incesserat; videbaturque potus sacros, et caerimoniam  
loci corpore loto polluisse. Secutaque anceps valetudo iram Deum affirmavit.*

Seneca, Epist. XLI: *Magnorum fluminum capita veneramus: subita et ex abdito vasti amnis eruptio aras habet;  
coluntur aquarum calentium fontes: et stagna quaedam, vel opacitas vel immensa altitudo sacravit.*

Homer, II. E, 77: — *ὅς ῥα Σαμάνδρον Ἀργηῆο ἱέτευτο.*

Horat. Carm. III, XIII: *O fons Bandusiae, splendidior vitro etc.*

This was part of the religion of the Persians:

Herodotus I. 138: *Ἐς ποταμὸν δὲ οὔτε ἰνουρέουσι, οὔτε ἐκπίουσι οὐ χεῖρας ἐκπιονίζονται, οὔδ' ἄλλον οὔδ' ἄνα  
περιορῶσι, ἀλλὰ σέβονται ποταμὸν μάλιστα.*

Strabo: *Εἰς τὸν ποταμὸν οὔτ' οὔρουσιν, οὔτε νεπιονται Πέρσαι, οὔδ'ε λοῖονται, οὔδ'ε νεκρὸν ἐβάλλουσι, οὔδ' ἄλλα  
τῶν δοκούντων εἶναι μυσσῶν.* Vid. Herodot. p. 588. Ed. Gronov.

## XXXV.

Arrived there, the litle house they fill,  
 Ne looke for entertainment, where none was;  
 Rest is their feast, and all things at their will:  
 The noblest mind the best contentment has.  
 With faire discourse the evening so they pas;  
 Eor that olde man of pleasing wordes had store,  
 And well could file his tongue, as smooth as glas:  
 He told of saintes and popes, and evermore  
 He strowd an Ave-Mary after and before.

Dort angelangt, fuellen sie das kleine haus und  
 suchen keine bewirthing, wo keine war; ruhe ist ihr  
 labzal und so gut als haetten sie alles, was sie  
 wuenschten; je edler der Sinn, desto zufriedener.  
 Mit freundlichem gespraech bringen sie so den abend  
 hin; denn jenem alten manne stand eine fuelle holder  
 worte zu gebote, und wohl konnte er seine zunge  
 glaetten, so glatt wie glas: er erzaelte von heiligen  
 und paepsten, und stets streute er vorher und  
 nachher ein Ave-Maria ein.

## XXXVI.

The drouping night thus creepeth on them fast;  
 And the sad humor loading their eye-liddes,  
 As messenger of Morpheus, on them cast  
 Sweet slombring deaw, the which to sleep them biddes.  
 Unto their lodgings then his guesstes he riddes,  
 Where when all drownd in deadly sleepe he findes,  
 He to his studie goes; and there amiddes  
 His magick bookes, and artes of sundrie kindes,  
 He seeks out mighty charmes to trouble sleepy minds.

Die hereinbrechende nacht beschleicht sie auf diese  
 weise schnell; und die truebe fluessigkeit beschwerte  
 ihre augenlieder, als bote des Morpheus, und senkte  
 suessen schlummertau auf sie herab, der sie zum  
 schlafen einladet. Zu ihren gemaechern geleitet er  
 sodann seine gaeste; und als er dort alles in todes-  
 aehnlichen schlummer versenkt findet, geht er in sein  
 studierzimmer; und dort sucht er, inmitten seiner  
 zauberbuecher und kuenste mancherlei art, maechtige  
 zaubermittel aus, um schlafende seelen zu quaelen.

Book II. Canto IX.<sup>1)</sup>

The House of Temperance, in which  
 Doth sober Alma dwell,  
 Besieged of many foes, whom straunge-  
 er knightes to flight compell.

Das Haus der Maessigkeit, in welchem die  
 besonnene Alma wohnt, belagert von vielen  
 feinden, die fremde ritter zur flucht zwingen.

## I.

Of all Gods workes, which doe this worlde adorne,  
 There is no one more faire and excellent  
 Then is mans body, both for powre and forme,  
 Whiles it is kept in sober government;  
 But none then it more fowle and indecent,  
 Distempred through misrule and passions bace;  
 It grows a monster, and incontinent  
 Doth lose his dignity and native grace.  
 Behold, who list, both one und other in this place.

Von allen Gotteswerken, welche diese welt schmueken,  
 giebt es nicht eines, das schoener und herrlicher  
 waere als der mensch, an kraft sowohl als an  
 schoenheit, so lange er sich in besonnener  
 beherrschung haelt; aber keines abscheulicher und  
 haesslicher, wenn er durch unfug und niedrige  
 leidenschaft entstellt ist; er wird ein ungeheuer  
 und verliert unverzueglich seine wuerde und natuerliche  
 anmuth. Wem es beliebt, kann beides an dieser  
 stelle schauen.

XXXV. v. 3. Kitchin: 'rest is a good as the having all things as they might wish'.  
 v. 7. Todd: 'This expression we often find both in our poet, and in those old poets whom he imitated'. 'Tis a Gallicism: Avoir la langue bien affilée. Upton'.

XXXVI. Various readings: v. 2. Kitchin has: 'humour'; 'eye liddes'.

v. 3. Morpheus; — 'the god of sleep, who sprinkles the 'slombring deaw' of sleep from his horn, or off his wings, or from the branch he carries, dipped in Lethean stream. He is the god of dreams, as his name indicates; — the formative power in sleep'. (Kitchin. Cp. *μορφοω, μορφή*.)

Motto. Various readings: In Kitchin: v. 3. 'Besiegd'; 'straunger'. v. 4: ed. 1596 reads 'fight'.

I. Various readings: In Kitchin: v. 8. 'dignitie'.

<sup>1)</sup> 'This Canto contains a special allegory within the main one. It shadows out, with many quaint fancies, the

## II.

After the Paynim brethren conquer'd were,  
The Briton prince recov'ring his stolne sword,  
And Guyon his lost shield, they both yfere  
Forth passed on their way in fayre accord,  
Till him the prince with gentle court did bord;  
'Sir knight, mote I of you this court'sy read,  
To weet why on your shield, so goodly scord,  
Beare ye the picture of that ladies head!  
Full lively is the semblaunt, though the substance  
dead'.

Nachdem die Heidnischen brueder besiegt waren, der Britische fuerst sein gestohlenes schwert und Guyon seinen verlornen schild wiedererlangt hatten, zogen sie beide fort auf ihrem wege zusammen in schoener eintracht, bis letzterer von dem fuersten mit artiger hoeflichkeit also angeredet wurde: 'Herr Ritter, darf ich euch um die gefaelligkeit ersuchen, mich wissen zu lassen, warum ihr auf eurem so praechtig gezierten schilde das bildniss von dieser dame haupt tragt? gar lebhaft ist der ausdruck, wenn auch das original todt ist!'

## III.')

'Fayre sir', sayd he, 'if in that picture dead  
Such life ye read, and vertue in vaine shew;  
What mote ye weene, if the trew lively-head  
Of that most glorious visage he<sup>2)</sup> did vew!  
But yf the beauty of her mind ye knew,  
That is, her bounty, and imperiall powre,  
Thousand times fairer then her mortall hew,  
O! how great wonder would your thoughts devoure,  
And infinite desire into your spirite poure!

'Edler Herr', sagte er, 'wenn ihr in disem todtten gemaelde solches leben findet und tugend in einem unbedeutenden schhaustueck; was muesstet ihr meinen, wenn ihr das wahre lebendige haupt dieses herrlichsten aller antlitze sachet! Aber wenn ihr die schoenheit ihres gemuethes kenntet, d. h. ihre guete und herrschermacht, tausendmal herrlicher, als ihre sterbliche huelle, — o! wie grosse bewunderung wuerde sich eurer gedanken bemeistern und unendliches sehen in euer gemueth ausstroemen!

## IV.

'She is the mighty Queene of Faëry,  
Whose faire retraits I in my shield doe beare;  
Shee is the flowre of grace and chastity,  
Throughout the world renowned far and neare,  
My life, my liege, my souveraine, my deare,

'Es ist die maechtige Feenkoeniginn, deren holdes bildniss ich auf meinem schilde trage; sie ist die blume des liebreizes und der keuschheit, durch die ganze welt weit und nah beruehmt, mein leben, meine herrinn, meine fuerstinn, meine liebe, deren

soul (Alma, a anima) dwelling in the body (the House of Temperance). Body and soul are assaulted by many foes, who strive to occupy the senses, and so to get footing within, and to lead captive the soul. The subject became a favourite one with religious writers, and others. Fletcher's Purple Island is an allegorical poem on man; Bunyan's Mansoul is a spiritualised, or perhaps rather a Puritanised, form of the struggle here pourtrayed. The enemies here drawn are moral (according to Spenser's general conception of this Book): in Bunyan they are spiritual. The soul displays her dwelling-place to her visitors. The frame of it, described in stanzas 21–32, gives us the 'dwelling of clay' (st. 21), the mystical harmonies of body and soul (st. 22), the mouth (st. 23), the lips (st. 24), the tongue (st. 25), the teeth (st. 26), then eating and appetite (st. 27, 28), then the stomach, lungs, digestion, etc. (st. 29–32). After that come various moral qualities, seated in the breast (st. 33–43), especially Prays-desire, or love of approbation (st. 36–39), and Modesty (st. 40–43). Then the mental qualities, seated in the brain. The head is first described, with the hair and eyes (st. 45, 46). Lastly are pourtrayed the three dwellers in the brain, Imagination (st. 49–52), Judgment (st. 53), and Memory (st. 54–58). (Kitchin).

v. 9. in this place; — 'That is, in the opposite characters of Prince Arthur and the Two Brethren'. (Church in Todd).

Kitchin: 'i. e. in Book II, and especially in Canto VIII, we have 'both one and other' in the dignity and chivalric purity of Arthur and Guyon, and in the ungoverned baseness of Pyrochles and Cymocles'.

II. In Kitchin: v. 4. 'faire'. v. 6. curt'sie.

v. 9. the substance dead; — 'i. e. it is only a picture of the living lady'. (Kitchin).

<sup>1)</sup> St. 3–5. 'The praises of Queen Elizabeth; they run through the usual scale, but none the less express the genuine feeling of the time. Men were willing to erect her into a kind of Protestant Madonna, and to dedicate themselves to her service; that service being also felt to be the service of truth and liberty'. (Kitchin.)

<sup>2)</sup> A misprint, Kitchin and Todd have 'ye'.

III. Various readings: In Kitchin: v. 1. 'Faire'; 'sayd he'.

v. 6. 'bountie'.

v. 7. 'than'.

IV. Various readings: In Kitchin: v. 1. 'Faerie'.

v. 2. 'retrait'.

v. 3. 'chastitie'.

v. 5. 'soveraigne'.

v. 8. 'prayses'.

Whose glory shineth as the morning starre,  
And with her light the earth enlumines cleare;  
Far reach her mercies, and her praises farre,  
As well in state of peace, as puissaunce in warre'.

ruhm glaenz wie der morgenstern, und die mit ihrem  
glanze die erde hell erleuchtet; fern reicht ihre gnade  
und ihre ehre weit im frieden, wie ihre macht im  
kriege'.

V.

'Thrise happy man', said then the Briton knight,  
'Whom gracious lott and thy great valiaunce  
Have made thee soldier of that princesse bright,  
Which with her bounty and glad countenance  
Doth blesse her servants, and them high advaunce!  
How may straunge knight hope ever to aspire,  
By faithfull service and meete amenaunce  
Unto such blisse? sufficient were that hire  
For losse of thousand lives, to die at her desire'.

'Dreimal gluecklicher mensch', sagte darauf der  
Britische ritter, 'den das guetige geschick und seine  
grosse tapferkeit zum kaempfer jener hehren fuerstinn  
gemacht hat, welche durch ihre guete und erfreuende  
gunst ihre diener segnet und sie hoch erhoeht! Wie  
darf ein unbekannter ritter hoffen, durch treuen dienst  
und schickliche fuehrung zu solcher seeligkeit zu ge-  
langen? auf ihren wunsch zu sterben, das waere hin-  
reichender lohn fuer den verlust von tausend leben.

VI.

Said Guyon: 'Noble lord, what meed so great,  
Or grace of earthly prince so souveraine,  
But by your wondrous worth and warlike feat  
Ye well may hope, and easily attaine?  
But were your will her sold to entertaine,  
And numbred be mongst Knights of Maydenhed,  
Great guerdon, well I wote, should you remaine,  
And in her favor high bee reckoned,  
As Arthegall and Sophy now beene honored'.

Sprach Guyon: 'Edler gebieter, welcher preis ist  
so gross, oder welche gunst eines irdischen fuersten  
so unumschraenkt, die ihr nicht durch euer wunder-  
sames verdienst und eure kriegerischen heldenthaten  
wohl hoffen moegt und leicht erlangen? Waere es  
vielmehr euer wille, in ihren sold zu treten und unter  
die ritter der jungfraulichkeit gezaeht zu werden, so  
wuerde, das weiss ich wohl, euch grosser lohn zu theil  
werden, und ihr wuerdet hoch in ihrer gunst stehen,  
wie Arthegall und Sophy jetzt geehrt werden'.

VII.

'Certes', then said the prince, 'I God avow,  
That sith I armes and knighthood first did plight,  
My whole desire hath beene, and yet is now,  
To serve that queene with al my powre and might.  
Now hath the sunne with his lamp-burning light

'Fuerwahr', sagte darauf der fuerst, 'ich bekenne  
bei Gott, dass, seit ich zum ersten male den waffen  
und dem ritterthum mich angelobte, mein ganzes seh-  
nen gewesen ist und noch jetzt ist, jener koeniginn  
mit aller meiner macht und kraft zu dienen. Jetzt

- v. 2. — 'retraitt; Picture, portrait. Ital. ritratto'. (Church in Todd).  
V. Various readings: In Kitchin: v. 1. '(said then the Briton knight)'. v. 2. 'lot'.  
v. 3. 'souldier'. v. 4. 'countenance'. v. 7. 'amenaunce'. v. 9. 'dye'.  
VI. v. 5. '— To receive her pay. Fr. solde, a soldier's pay'. Church in Todd.)  
v. 6. mongst Knights of Maydenhed; — 'the Order of the Garter may here be signified: but Spenser prob-  
ably only meant that all who entered the Queen's service became champions of her purity'. (Kitchin.)  
v. 9. Arthegall; — 'the hero of Book V, 'the legend of Artegall or of Justice'. Under his person is probably  
intended Arthur, Lord Grey of Wilton, Lord Deputy of Ireland, Spenser's honoured lord and patron'. (Kitchin. — See  
above.)  
Sophy; — 'would doubtless have been the hero of one of the later unwritten books. We may conjecture from  
the name that the book would have treated of the struggle between Wisdom (*ooglae*) and Folly'. (Kitchin.)  
VII. Various readings: In Kitchin: v. 1. a parenthesis. v. 4. 'all'.  
v. 1. Certes, etc.; — 'there are two movements throughout the Faery Queene: 1) that of the several knights,  
the servants of the Queen, fulfilling each his own task of resisting some force of malignant evil; and 2) that of Prince  
Arthur, who is gradually and very skilfully displayed before us, as the Briton Prince, in search for Gloriana, whom he had  
seen in a vision only. This latter movement forms the under-current, but was doubtless designed to become more and more  
clear as the action of the poem proceeded'. (Kitchin.)  
v. 5. 6. 'Ed. 1590 reads:  
'Seven times the sunne with his lamp-burning light  
Hath walkte about the world;'

Walkt round about the world, and I no lesse,  
Sith of that goddesse I have sought the sight,  
Yet no where can her find: such happinesse  
Heven doth to me envy and fortune favourlesse'.

ist die sonne mit ihrem leuchtenden glanze rund um  
die welt gewandert, und ich nicht minder, seit ich  
jene koeniginn zu erschauen suchte; dennoch kann  
ich sie nirgend finden: ein solches glueck beneidet  
mir der himmel und das unguenstige geschick'.

## VIII.

'Fortune, the foe of famous chevisaunce,  
Seldom', said Guyon, 'yields to vertue aide,  
But in her way throwes mischiefe and mischaunce,  
Whereby her course is stopt and passage staid.  
But you, faire sir, be not herewith dismaid,  
But constant keepe the way in which ye stand;  
Which were it not that I am els delaid  
With hard adventure, which I have in hand,  
I labour would to guide you through al Faery-land'.

'Das schicksal, der feind ruhmreicher unterneh-  
mung', sagte Guyon, 'gewaehrt der tugend selten  
hilfe; vielmehr wirft es ihr unheil und missgeschick  
in den weg, wodurch ihr lauf gehemmt und ihr gang  
behindert wird. Seid aber nicht verzagt hierueber,  
tapfrer herr, sondern bleibt bestaendig in dem wege,  
in dem ihr euch befindet; waere ich nicht durch ein  
beschwerliches abenteuer behindert, das ich vorhabe,  
wuerde ich mich bemuehen, euch durch das ganze  
Feenland zu leiten'.

## IX.

'Gramercy, sir', said he, 'but mote I weete  
What straunge adventure doe ye now pursew?  
Perhaps my succour or advizement meete  
Mote stead you much your purpose to subdew'.  
Then gan Sir Guyon all the story shew  
Of false Acrasia, and her wicked wiles;  
Which to avenge, the palmer him forth drew  
From Faery court. So talked they, the whiles  
They wasted had much way, and mesurd many miles.

'Besten dank, herr', sagte er, 'aber darf ich wis-  
sen, welches seltsame abenteuer ihr jetzt vorhabt?  
vielleicht mag meine hilfe oder ein nuetzlicher rath  
euch dabei ganz dienlich sein, euer vorhaben auszu-  
fuehren'. Darauf begann Herr Guyon die ganze ge-  
schichte zu erzahlen von der gottlosen Acrasia und  
ihren gottlosen raenken, und wie ihn der pilger vom  
Feenhof fortzog, diese zu raechen. So sprachen sie,  
waehrend sie eine grosse strecke zuruecklegten und  
viele meilen durcheilten.

## X.

And now faire Phoebus gan decline in haste  
His weary wagon to the westerne vale,  
Whenas they spide a goodly castle, plaste  
Foreby a river in a pleasaunt dale;  
Which choosing for that evenings hospitale,  
They thether marcht: but when they came in sight,  
And from their sweaty coursers did avale,  
They found the gates fast barred long ere night,  
And every loup fast lockt, as fearing foes despight.

Und nun begann der herrliche Phoebus in eile  
seinen mueden wagen zum westlichen thale zu neigen,  
als sie ein huedsches schloss erspaehten, welches dicht  
an einem fluss in einem gefaelligen thale lag; dies  
waelhten sie zur herberge fuer jene nacht und zogen  
dorthin: aber als sie ankamen und von ihren schweiss-  
triefenden rennern stiegen, fanden sie die thore fest  
verriegelt, obgleich es lange noch nicht nacht war,  
und jede spalte fest verschlossen, als wenn man feind-  
stuecke fuerchtete.

shewing that Spenser at first meant to describe Prince Arthur as having already spent seven years in his quest of the Faery  
Queene; but that on second thoughts he considered that too long a space, and altered it to one year'. (Kitchin.)

VIII. Various readings: In Kitchin: v. 2. 'Seldome (said Guyon)'. v. 9. 'Faery land'.

v. 1. Todd: 'Chevisaunce is enterprise, from the Fr. chevisaunce'.

Kitchin: 'Fortune the foe, etc.; — 'cp. Seneca, Herc. Fur. 523: 'O Fortuna, viris invida fortibus'. (Upton).

There is probably an allusion to the popular old ballad of 'Fortune, my foe', of which the first verse has been preserved by  
Malone, beginning

'Fortune, my foe, why dost thou frown on me,  
And will my fortune never better be?'

IX. v. 1. weete; — 'edd. 1590, 1596 read 'wote', but the cotemporary marginal corrector of ed. 1590 writes 'weete',  
which is required by the rhyme'. (Kitchin.)

X. Various readings: In Kitchin: v. 1. 'hast'. v. 3. 'plast'. v. 6. 'thither'.

v. 5. hospitale; — 'Inn. Lat. hospitium'. (Church in Todd.)

v. 7. avale; — 'Come down, dismount. Fr. avaller'. (Todd. — See below.)

## XI.

Which when they saw, they weened fowle reproch  
Was to them doen, their entraunce to forestall;  
Till that the squire gan nigher to approach,  
And wind his horne under the castle wall,  
That with the noise it shooke as it would fall.  
Eftsoones forth looked from the highest spire  
The watch, and lowd unto the knights did call,  
To weete what they so rudely did require?  
Who gently answered, they entraunce did desire.

Als sie das sahen, meinten sie, schimpfliche schmach  
wuerde ihnen angethan, da man ihren eintritt von  
vorn herein hinderte; bis der ritter naeher heran-  
kam und unter der schlossmauer in sein horn sties,  
so dass sie bei dem schalle erbebte, als wollte sie  
einstuerzen. Zu wiederholten malen spaechte der waech-  
ter vom hoechsten thurme aus und rief laut den rit-  
tern zu, um zu erfahren, was sie so ungestuem be-  
gehrten. Diese antworteten hoeflich, sie wuenschten  
einlass.

## XII.

'Fly, fly, good knights', said he, 'fly fast away,  
If that your lives you love, as meete ye should!  
Fly fast, and save yourselves from neare decay;  
Here may ye not have entraunce, though we would.  
We would and would againe, if that we could;  
But thousand enemies about us rave,  
And with long siege us in this castle hould;  
Seven yeares this wize they us besieged have,  
And many good knights slaine that have us sought  
to save'.

'Fliehet, fliehet, gute ritter', sagte er, 'fliehet schnell  
weg, wenn ihr euer leben liebt, wie ihr es eigentlich  
solltet! Fliehet schnell und rettet euch vor nahem  
missgeschick; hier koennt ihr nicht eintreten, wenn  
wir auch wollten. Wir wuerden es sicherlich wollen,  
wenn wir koennten, aber tausend feinde rasen um  
uns herum und halten uns schon lange in diesem  
schlosse belagert; sieben jahre haben sie uns in die-  
ser weise eingeschlossen und viele tapfre ritter er-  
schlagen, die uns zu erloesen versuchten'.

## XIII.

Thus as he spoke, loe! with outrageous cry  
A thousand villeins rownd about them swarmd  
Out of the rockes and caves adioyning nye;  
Vile caitive wretches, ragged, rude, deformd,  
All threatning death, all in straunge manner armd;  
Some with unweldy clubs, some with long speares,  
Some rusty knives, some staves in fier warmd:  
Sterne was their looke, like wild amazed steares,  
Staring with hollow eies and stiff upstanding heares.

Als er so sprach, siehe da schwaermten mit wue-  
thendem geschrei tausend kerle rund um sie her  
aus den felsen und nahe angrenzenden hoehlen her-  
aus; erbaermliche arme schelme, zerlumpt, roh, unge-  
stalt, alle tod drohend, alle in seltsamer weise be-  
waffnet; einige mit unbehuellichen knitteln, andre  
mit langen speeren, wieder andre hatten rostige mes-  
ser oder in feuer gehaertete staebe: starr war ihr  
blick, gleich dem wilder, rasender stiere, glotzend  
mit hohlen augen und steifen aufrecht stehenden  
haaren.

XI. Various readings: In Kitchin: v. 2. 'forstall'.

v. 9. 'entrance'.

XIII. Various readings: In Kitchin: v. 2. 'round'.

v. 3. 'adjoining'.

v. 9. 'eyes'.

v. 2. A thousand villeins; — 'these are the evil desires, vices, temptations, which beset man's moral nature. There is also a bye allusion to the outbreak of the 'villenage', jacquerie, etc., that with rude assault, and weapons of the field, attacked the feudal castles; possibly also a slight allusion to the wild Irish, of whom Spenser was presently to have such sad experiences. As, in Spenser's mind, the castle and its lord represented knowledge, virtue, civilisation, the part of the gentleman; so the rude clown and serfs represented ignorance, brutality, the ungentle character. We must not forget that Spenser was full of contempt for the 'raskall rout', and had no sympathy for any but the gentleman-class'. (Kitchin. — See above.)

v. 7. staves in fier warmd; — cp. Statius, Theb. IV, 64:

'— Pars gesa manu, pars robora flammis  
Indurata diu' etc.'

Q. Curtius, III, 2: 'Invicta bello manus, fundis, credo, et hastis igne duratis repellentur'.  
Virgil Aen. VII, 523:

'— — Non jam certamine agresti,  
Stipitibus duris agitur, sudibus praeustis'.

Arrian Indica, c. 24: 'Αρχαίαι δὲ ἐφόρειον παχίας, μέγεθος, ὡς ξιπλήχεις ἰκωκή δὲ οὐκ ἐπὶν σιδηράη, ἀλλὰ τὸ δὲ αὐτῆσι πεπυρακτωμένον τὸ αὐτὸ ἐποίησε'.

## XIV.

Fiersly at first those knights they did assaile,  
 And drove them to recoile: but, when againe  
 They gave fresh charge, their forces gan to fayle,  
 Unhable their encounter to sustaine;  
 For with much puissaunce and impetuous maine  
 Those champions broke on them, that forst them fly,  
 Like scattered sheepe, whenas the shepherds swaine  
 A lion and a tigre doth espye  
 With greedy pace forth rushing from the forest nye.

Grimmig griffen sie zuerst die ritter an und zwan-  
 gen sie, sich zurueckzuziehen: aber als sie wiederum  
 einen erneuten angriff machten, begannen ihre kraefte  
 zu schwinden, und sie waren nicht im stande, den  
 zusammenstoss mit ihnen zu ertragen; denn mit gros-  
 ser macht und ungestuemer gewalt stuerzten unsere  
 helden auf sie ein, so dass sie sie zur flucht zwan-  
 gen, gleich zerstreuten schafen, wenn der schaefer  
 einen loewen und einen tiger erspaecht, der in gierigem  
 laufe aus dem nahen walde hervorbricht.

## XV.

A while they fled, but soon retourn'd againe  
 With greater fury then before was found;  
 And evermore their cruell capitaine  
 Sought with his raskall routs t'enclose them rownd,  
 And overronne to tread them to the grownd:  
 But soone the knights with their bright-burning  
 blades  
 Broke their rude troupes, and orders did confownd,  
 Hewing and slashing at their idle shades;  
 For though they bodies seem, yet substaunce from  
 them fades.

Eine zeit lang flohen sie, kehrten aber bald mit  
 groesserer wuth wieder zurueck, als vorher; und im-  
 mer mehr suchte sie ihr grausamer anfuhrer mit  
 seinen schuftigen rotten ringsum einzuschliessen, sie  
 zu ueberwaeltigen und zu boden zu treten: aber bald  
 brachen die ritter mit ihren hell leuchtenden klingen  
 ihre rohen schaaren und zerstoerten ihre reihen, in-  
 dem sie auf ihre traegen schattengestalten mit aller  
 gewalt einhieben; denn obgleich sie koerper scheinen,  
 schwindet ihnen doch die kraft.

## XVI.

As when a swarm of gnats at eventide  
 Out of the fennes of Allan doe arise,  
 Their murmuring small trompetts sownden wide,  
 Whiles in the aire their clustring army flies,  
 That as a cloud doth seeme to dim the skies;  
 Ne man nor beast may rest or take repast  
 For their sharpe wounds and noyous iniuries,  
 Till the fierce northerne wind with blustring blast  
 Doth blow them quite away, and in the ocean cast:

Wie wenn ein mueckenschwarm zur abendzeit aus  
 den suempfen von Allan sich erhebt und ihr gesumme  
 weithin kleine trompetenstoesse hoeren laesst, waeh-  
 rend in der luft ihre zusammengeballte schaar fliegt,  
 welche, wie eine wolke, den himmel zu verdunkeln  
 scheint; und weder mensch noch thier rasten oder  
 ein mahl einnehmen kann vor ihren schmerzhaften  
 stichen und ihrer laestigen zudringlichkeit, bis der un-  
 gestueme nordwind mit brausendem wehen sie ganz  
 wegblaest und in den ocean wirft:

- XIV. Various readings: In Kitchin: v. 1. 'assaile'. v. 3. 'faile'. v. 5. 'such' instead of 'much'.  
 v. 8. 'lyon'.
- XV. Various readings: In Kitchin: v. 1. 'returnd'. v. 4. 'round'.  
 v. 5. 'overrun'. 'ground'. v. 7. 'confound'.  
 v. 3. their cruell capitaine; — 'Maleger, afterwards described in c. XI. 20—22. He is the incarnation of  
 evil and malignant passions, lord of all temptations, the moral aspect of Satan'. (Kitchin.)  
 v. 4. his raskall routs; — 'This expression appears to have been common for a mob of the lowest kind'. (Todd.)  
 v. 5. overronne to tread them, etc.; — 'a Latin use, 'Superatos ad terram dejicere'.  
 v. 6. bright-burning blades; — 'the metaphor is the same as that of the subst. 'brand', because a sword  
 flashes like a blazing torch'. (Kitchin.)
- XVI. Various readings: In Kitchin: v. 2. 'do'. v. 3. 'trompets'. v. 7. 'injuries'.  
 v. 1. a swarm of gnats; — cp. above Hom. II. B, 469.  
 v. 4. their clustring army; — cp. II. B, 89:  
 'Βοτρυθὸν δὲ πέτραις ἐπ' ἀνθεῶν εὐαρωσίων'.  
 v. 2. the fennes of Allan; — 'an Irish experience of the poet. The 'Bog of Allen' is the general name for  
 a set of turbaries, spread over a wide surface, across the centre of the country, from Wicklow Head to Galway, and from  
 Howth Head to Sligo, all on the east bank of the Shannon'. (Kitchin.)

XVII.

Thus when they had that troublous rout disperst,  
Unto the castle gate they come againe,  
And entraunce crav'd, which was denied erst.  
Now when report of that their perloous paine,  
And combrous conflict which they did sustaine,  
Came to the ladies eare which there did dwell,  
Shee forth isséwed with a goodly traine  
Of squires and ladies equipaged well,  
And entertained them right fairely, as befell.

So kamen sie, als sie jene laestige rotte zerstreut hatten, wieder zum schlossthor und begehrten einlass, der ihnen bisher abgeschlagen war. Jetzt, als die nachricht von ihrer gefahrvollen anstrengung und dem beschwerlichen kampf, dem sie sich unterzogen hatten, zum ohre der dame gelangte, die dort wohnte, kam sie heraus mit einem stattlichen gefolge von rittern und edeldamen in praechtiger kleidung und bewirthe sie gar herrlich, wie es sich geziemte.

XVIII.

Alma she called was; a virgin bright,  
That had not yet felt Cupides wanton rage;  
Yet was shee woo'd of many a gentle knight,  
And many a lord of noble parentage,  
That sought with her to lincke in marriage:  
For shee was faire, as faire mote ever bee,  
And in the flowre now of her freshest age;  
Yet full of grace and goodly modestee,  
That even heven reioyced her sweete face to see.

Alma ward sie genannt; eine herrliche jungfrau, die noch Cupido's muthwilliges treiben nicht gefuehlt hatte; doch war sie umworben von manchem feinen ritter und manchem herrn aus edler familie, welche sich mit ihr durch heirath zu verbinden begehrten: denn sie war schoen, so schoen man immer sein kann, und jetzt gerade in der bluethe ihres zartesten alters, doch voll von anmuth und lieblicher bescheidenheit, so dass selbst der himmel innige freude empfand, ihr holdes antlitz zu schauen.

XIX.

In robe of lilly white she was arayd,  
That from her shoulder to her heele downe raught:  
The traine whereof loose far behind her strayd,  
Braunched with gold and perle most richly wrought,  
And borne of two faire damsels which were taught  
That service well: her yellow golden heare  
Was trimly woven, and in tresses wrought,  
Ne other tire she on her head did weare,  
But crowned with a garland of sweete rosiere.

In ein lilienweisses gewand war sie gekleidet, welches von der schulter bis zur ferse hinabreichte; dessen schleppe rauschte lose weit hinter ihr her, war mit gold und hoechst kostbar gearbeiteten perlen besetzt und wurde von zwei schoenen zofen getragen, die indiesem dienst wohl unterwiesen waren: ihr goldgelbes haar war kunstvoll geflochten und in locken gelegt, und keinen andern schmuck trug sie auf ihrem haupt, als einen kranz lieblicher rosen.

XX.

Goodly shee entertaind those noble knights,  
And brought them up into her castle hall;  
Where gentle court and gracious delight  
Shee to them made, with mildnesse virginall,  
Shewing herselfe both wise and liberall.  
There when they rested had a season dew,  
They her besought of favour speciall  
Of that faire castle to afford them vew:  
Shee graunted; and, them leading forth, the same  
did shew.

Trefflich bewirthe sie die edlen ritter und fuerchte sie dann hinauf in ihre schlosshalle, wo sie ihnen feine unterhaltung und wonniges entzuecken bereitete, indem sie bei ihrer jungfraeulichen sanftmuth sich sowohl weise als freisinnig zeigte. Als sie sich dort eine angemessene zeit ausgeruht hatten, erbateten sie von ihr als besondere gunst, dass sie ihnen die besichtigung jenes schoenen schlosses gestatten moechte: sie gewaehrte die bitte und zeigte es ihnen, indem sie selbst ihnen zur fuhrerinn diente.

XVII. Various readings: In Kitchin: v. 7. no accent.  
v. 9. as befell; — 'as was proper and seemly', answering to the German phrase, 'Wie befohlen ist'. (Kitchin. — See below.)

XVIII. Various readings: In Kitchin: v. 3. 'she'.  
v. 1. Alma; — 'That is, The Mind'. (Church in Todd. — See above).

XIX. v. 5. two faire damsels; — 'the commentators suggest Plato's *ἐπιθυμητικὴ* and *θυμητικὴ* under proper governance. But this is doubtful'. (Kitchin.)  
v. 9. — rosiere; — 'The rose-tree'. (Church in Todd.)



## XXI.

First she them led up to the castle wall,  
That was so high as foe might not it clime  
And all so faire and fensible withall;  
Not built of bricke, ne yet of stone and lime,  
But of thing like to that Ægyptian slime,  
Whereof king Nine whilome built Babell towre;  
But, O great pittie! that no lenger time  
So goodly workmanship should not endure!  
Soone it must turne to earth; no earthly thing is  
sure.

Zuerst geleitete sie sie auf die schlossmauer; die  
war so hoch, dass ein feind sie nicht erklimmen  
konnte, und alles so schoen und vertheidigungsfaehig  
dabei; nicht aus backstein war sie gebaut noch selbst  
aus stein und lehm, sondern aus einer masse, die  
jenem Aegyptischen erdharze aehnlich war, woraus  
koenig Ninus weiland den thurm zu Babel baute;  
aber, o jammer, dass so treffliche arbeit nicht laenger  
dauern sollte! bald sollte er zu staub werden; denn  
kein irdisches ding ist unvergaenglich.

## XXII.

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

Der bau davon erschien theils kreisfoermig  
und theils dreieckig: O goettlich werk! Diese beiden  
verhaeltnisse sind das erste und letzte: das eine ist  
unvollkommen, vergaenglich, weiblich; das andre un-  
sterblich, vollkommen, maennlich; und zwischen ihnen  
beiden war ein viereck die basis, auf gleiche weise  
durch sieben und neun in verhaeltniss gebracht; neun  
war der kreis, der an stelle des himmels angebracht  
war; alles zusammen gab eine schoene harmonie.

XXI. Various readings: In Kitchin: v. 5. 'Aegyptian'.  
v. 5. of thing like: — the 'clay' of which man is made.

Gen. 2, 7: וַיִּצְרֵךְ יְהוָה אֱלֹהִים אֶת־הָאָדָם עָפָר מִן־הָאָדָמָה נִשְׁפָּךְ מִן־הַשָּׁמַיִם וַיִּבְרֵךְ יְהוָה אֱלֹהִים אֶת־הָאָדָם וַיִּשְׁמְרֵהוּ יְהוָה אֱלֹהִים אֶת־הָאָדָם וַיִּצְרֵךְ יְהוָה אֱלֹהִים אֶת־הָאָדָם עָפָר מִן־הָאָדָמָה נִשְׁפָּךְ מִן־הַשָּׁמַיִם וַיִּבְרֵךְ יְהוָה אֱלֹהִים אֶת־הָאָדָם וַיִּשְׁמְרֵהוּ יְהוָה אֱלֹהִים אֶת־הָאָדָם

that Ægyptian slime; — here Spenser wrote Aegyptian for Assyrian. Herodotus speaks of the bitumen or 'slime' found in the Cissian territory, and of that used for the walls of Babylon.

Her. I. 179: ὁμοιογενεῖς ἄμα τὴν γῆρα, ἐλλείθεινον τὴν γῆν ἐκ τοῦ ὁμοιογενεῖς ἐκφερομένην ἑλκυσάντες δὲ πλῆθους ἰκανάς, ὠπτισαν αὐτάς ἐν κυμβοῖσι μετὰ δὲ τέλει χειροῖσι ἀσφαλῶς θεμελίωσεν, καὶ διὰ τριηζωνία δομοῦν ἀλλόθου τειχοῦς καλῶν διαστοιβάζοντες, ἴδειμαν πρώτα μὲν τῆς γῆρα τὰ χεῖλα δειντέρα δὲ αὐτὸ τὸ τεῖχος τὸν αὐτὸν ἔροπον.  
v. 6. Whereof king Nine; — 'Ninus, the eponymic and mythical founder of Nineveh, is nowhere spoken of as being the builder of 'Babell towre', unless he be regarded as the same with Nimrod, the Scriptural founder of Babylon'. (Kitchin.)

XXII. Various readings: In Kitchin: v. 4. 'fæminine'. v. 8. 'set'. v. 9. 'Dyapase'.  
v. 1. The frame thereof etc. — 'this quasi-Platonic passage has much exercised the ingenuity of expounders. Sir Kenelm Digby made it the subject of a long letter addressed — it is a curious illustration of the age — to a sea-captain, 'To Sir E. Esterling (or Stradling), aboard his ship'.

He holds that the circle is man's soul; the triangle, his body; the quadrate, the four principal 'humours' of man's body, viz. choler, blood, phlegm, melancholy; the seven, the seven planets; the nine, the nine orders of angels, which have to do with man's soul.

There are those who less eruditely imagine the circle to be man's head; the triangle, to be formed by his legs and the ground; the square, 'twixt them both', to be the trunk of the body, of a rough square form. But this gives no explanation of the three last lines of the stanza.

The just explanation seems to be that 1) the circle is (as Sir Kenelm says) the soul, the most perfect figure, and, according to Pythagorean language, of the masculine gender; 2) the triangle, also, is the body, the least perfect figure, as including least amount of space and so fulfilling worst the special function of a figure; and also feminine by reason of its feebleness and inferiority; 3) But the quadrate, betwixt them both, is the ancient τετρακτύς or fountain of perpetual nature: a sacred quaternion, embracing all the members, elements, powers and energies of man, as Hierocles says, ἀπλῶς τὰ ὄντα πάντα ἢ τέρας ἀνεδήσαντο. (Hier. p. 169.) Cp. also Cic. de Nat. Deor. 2. 33:

'Et quum quattuor sint genera corporum, vicissitudine eorum mundi continuata natura est'.

In the proportion by 'seven and nine' 4) 'seven' relates to the seven planets, whose influences on man's life and nature are mysteriously great: see the treatment of the subject in the first book of the Astronomica of Manilius. The subject is also handled in the same way in Cicero's Somnium Scipionis (from the sixth book of his De Republica). Macrob. I. 6. It forms an usual part of the speculations of the Neo-Platonists as to the relations between mind and matter.

## XXIII.

Therein two gates were placed seemly well:  
The one before, by which all in did pas,  
Did th'other far in workmanship excell;  
For not of wood, nor of enduring bras,  
But of more worthy substance fram'd it was:  
Doubly disparted, it did locke and close,  
That, when it locked, none might thorough pas,  
And, when it opened, no man might it close;  
Still opened to their friendes, and closed to their foes.

Darin waren zwei thore gar schicklich angebracht:  
das vordere, durch das alles hineinging, uebertraf  
das andre bei weitem an arbeit; denn nicht von holz  
noch aus dauerhaftem messing, sondern aus werth-  
vollerem stoffe war es gebildet: doppelt getheilt, griff  
es so in einander und schloss so, dass, wenn es zu-  
geschlossen wurde, niemand hindurchgehen konnte,  
und wenn es geoeffnet war, kein mensch es zu schlies-  
sen vermochte; ihren freunden hielten sie es stets  
offen, ihren feinden verschlossen.

## XXIV.

Of hewen stone the porch was fayrely wrought,  
Stone more of valew, and more smooth and fine,  
Then iett or marble far from Ireland brought;  
Over the which was cast a wandring vine,  
Enchaced with a wanton yvie twine:  
And over it a fayre portcullis hong,  
Which to the gate directly did incline  
With comely compasse and compacture strong,  
Nether unseemly short, nor yet exceeding long.

Von behauenenem gestein war die vorhalle praechtig  
gebaut, von werthvollerem und glatterem und zarte-  
rem gestein, als gagat oder marmor, der weither von  
Irland geholt wird; darueber war ein rankender wein-  
stock gepflanzt, eingefasst mit einem ueppigen epheu-  
gewinde: ueber diesem schwebte ein schoenes fall-  
gatter, welches sich in gerader linie nach dem thore  
zu neigte, mit schicklicher rundung und starkem ge-  
fuege, weder unziemlich kurz, noch auch uebertrie-  
ben lang.

## XXV.

Within the barbican a porter sate,  
Day and night duely keeping watch and ward;  
Nor wight nor word mote passe out of the gate,  
But in good order, and with dew regard;  
Utterers of secrets he from thence debarde,  
Bablers of folly, and blazers of cryme:  
His larum-bell might lowd and wyde be hard  
When cause requyrd, but never out of time;  
Early and late it rong, at evening and at prime.

Im thurm sass ein waechter, der tag und nacht  
pflichtgetreu wache hielt und auf der hut war; weder  
ein lebendes wesen noch ein wort durften aus dem  
thore gehen, wenn nicht in guter absicht und mit  
gebuehrlicher ruecksicht; geheimnisskraemer schloss  
er von dort aus, ebenso narrenschwaetzer und solche,  
die verbrechen anstiften: seine laermglocke konnte  
laut und weithin gehoert werden, wenn die sache es  
erforderte, aber nie zur unrechten zeit; frueh und spaet  
erscholl sie, am abend und am morgen.

5) 'Nine', 'the circle set in heaven's place', is obviously the ninth orb of the heavenly sphere, enfolding all things, the 'Summus ipse Deus'. And 6) the whole 'compact made a goodly Dyapase', i. e. the *δία πασών* or octave, the harmony of all the members and elements was goodly. In other words, Man, the microcosm, like the great world, and acted on by that great world, is, according to this philosophy, that 'noblest work of God', afterwards alluded to by Dryden in his Ode on St. Cecilia's Day: 'The Diapason closing full in man'. Cp. also Pliny, Nat. Hist. 2. 22. where, speaking of the Pyth. system, he sums it up thus: 'Ita septem tonos effici, quam diapason harmoniam vocant, hoc est, universitatem concentus'. (Kitchin.)

XXIII. Various readings: In Kitchin: v. 9. 'friends'.  
p. 2. The one; — 'se. the mouth. With this fanciful description of the parts of man's body cp. Eccles. 12. 4. Upton also quotes Plato, Timaeus I. 4, and Cic. de Nat. Deor. 2. 54 etc.' (Kitchin.)

XXIV. Various readings: In Kitchin: v. 1. 'fairely'. v. 3. 'jet'. v. 6. 'faire'.  
v. 9. 'Neither'.  
v. 1. the porch; — 'the lips'. (Kitchin).  
v. 3. Marble far from Ireland brought; — 'Todd says, 'Near Kilcolman (the poet's seat) there was, it seems, a red and grey marble quarry: see Smith's Hist. of Cork, I. 343'. (Kitchin).  
v. 4. a wandring vine; — 'probably the beard and moustache'. (Kitchin).  
v. 6. a faire portcullis; — 'the nose'. (Kitchin).

XXV. Various readings: v. 7. Pitchin has: 'larum-bell'. 'wide'. v. 8. Kitchin has: 'requird'.  
v. 1. a porter; — 'the tongue, kept in due restraint'. (Kitchin).  
barbican; — 'The watch-tower, generally meaning a strong and lofty wall with turrets, intended for the defence of the gate and drawbridge of the old castles'. (Todd.)

XXVI.

And rownd about the porch on every syde  
Twise sixteene warders sett, all armed bright  
In glistring steele, and strongly fortifyde;  
Tall yeomen seemed they and of great might,  
And were enraunged ready still for fight.  
By them as Alma passed with her gwestes,  
They did obeysaunce, as beseemed right.  
And then againe retourned to their restes:  
The porter eke to her did lout with humble gestes.

Und rings herum in der saeulenhalle sassen an  
jeder seite zweiwal sechszehn waechter, alle glaenzend  
geruestet mit blitzendem stahl und stark bewaffnet;  
kuehne mannen schienen sie und von grosser macht  
und waren immer schlachtfertig aufgestellt. Als Alma  
bei ihnen mit ihren gaesten vorbeiging, machten sie  
eine verbeugung, wie es sich ziemte, und setzten sich  
dann wieder nieder: der pfoertner verbeugte sich  
gleichfalls mit demuethigen geberden gegen sie.

XXVII.

Thence she them brought into a stately hall,  
Wherein were many tables fayre dispred,  
And ready dight with drapets festivall,  
Against the viaundes should be ministred.  
At th'upper end there sate, yclad in red  
Downe to the ground, a comely personage,  
That in his hand a white rod menaged;  
He steward was, hight Diet; rype of age,  
And in demeanure sober and in counsell sage.

Von dort brachte sie sie in eine stattliche halle,  
worin viele tische sauber aufgestellt waren und schon  
geschmueckt mit festlichen wollenen decken, in er-  
wartung der speisen, die aufgetragen werden sollten.  
An dem oberen ende, da sass, bis auf die erde in  
roth gekleidet, eine anmuthige persoenlichkeit, welche  
in ihrer hand einen weissen stab hielt; es war der  
haushofmeister, mit namen Diet, in reifem alter, im  
benehmen besonnen und im rathe weise.

XXVIII.

And through the hall there walked to and fro  
A iolly yeoman, marshall of the same,  
Whose name was Appetite; he did bestow  
Both gwestes and meate, whenever in they came,  
And knew them how to order without blame,  
As him the steward badd. They both attone  
Did dewty to their lady, as became;  
Who, passing by, forth ledd her gwestes anone  
Into the kitchin rowme, ne spard for nicenesse none.

Und durch die halle ging der ceremonienmeister  
desselben, ein froehlicher bursche, hin und her; des-  
sen name war Appetite: er wies sowohl den gaesten  
als den gerichten ihren platz an, so oft sie hinein-  
kamen, und wusste sie ohne tadel zu ordnen, wie  
der haushofmeister es ihm gebot. Beide erwiesen  
ihrer herrinn die gebuehrende ehrerbietung; doch  
diese fuehrte ihre gaeste sogleich weiter in den kue-  
chenraum, der an keiner zierlichkeit mangel litt.

XXIX.

It was a vout ybuilt for great dispence,  
With many raunges reard along the wall,  
And one great chimney, whose long tonnell thence  
The smoke forth threw: and in the midst of all

Es war ein mit vielen kosten erbautes gewoelbe,  
mit vielen rosten, die sich laengs der mauer erhoben,  
und einem grossen schornstein, dessen lange roehre  
von dort den rauch hinausliess: und in der mitte von

- XXVI. Various readings: In Kitchin: v. 1. 'round'. v. 2. 'sat'. v. 3. 'fortifide'.  
v. 2. Twise sixteene warders; — 'the teeth on the upper and lower jaw'. (Kitchin.)
- XXVII. Various readings: In Kitchin: v. 2. 'faire'.  
v. 3. drapets; — 'Linen cloths. Ital. drappo'. (Upton in Todd.)  
v. 8. hight Diet; — 'the proper requirement of man's diet, etc., and the connection of health with moral life,  
were much pondered in Spenser's time. We see this in Bacon, who, a few years later, busied himself much with specula-  
tions and experiments on different kinds of food, etc.' (Kitchin.)
- XXVIII. Various readings: In Kitchin: v. 2. 'jolly'. v. 6. 'bad'.  
v. 2. a jolly yeoman; — 'appetite, vigorous and healthy, like a yeoman fresh from his fields'. (Kitchin.)
- XXIX. Various readings: In Kitchin: v. 6. 'mighty'. 'furnace'. 'whot'. v. 7. 9. 'whot'. 'got'.  
v. 1. — dispence; — 'Consumption. He uses it for expence, F. Q. II. XII, 42.' (Church in Todd.)  
It was a vout, etc.; — 'the kitchens of the time were often large vaulted rooms, built for a great con-  
sumption of provender'. (Kitchin.)  
v. 3. one great chimney; — 'as may still be seen in the Glastonbury kitchen'. (Kitchin.)

There placed was a caudron wide and tall  
Upon a mightie fornace, burning whott,  
More whott then Aetn', or flaming Montgiball;  
For day and night it brent, ne ceased not,  
So long as any thing it in the caudron gott.

allem war ein geraeumiger grosser kessel auf einen  
maechtigen ofen gestellt, der heiss gluehte, heisser  
als Aetna oder der flammende Montgiball; tag und  
nacht gluehte er und hoerte nicht auf zu gluehen,  
so lange irgend etwas in den kessel kam.

XXX.

But to delay the heat, leas by mischaunce  
It might breake out and set the whole on fyre,  
There added was by goodly ordinaunce  
An huge great payre of bellows, which did styre  
Continually, and cooling breath inspyre.  
About the caudron many cookes accoyld  
With hookes and ladles, as need did requyre;  
The whyles the viaundes in the vessell boyld,  
They did about their businesse sweat, and sorely toyld.

Aber um die hitze zu mildern, damit sie nicht durch  
ein unglueck ausbraeche und das ganze in brand  
steckte, war dort durch trefliche anordnung ein un-  
geheuer grosser blasebalg hinzugefuegt, der bestaen-  
dig in bewegung war und kuehlende luft zuwehte.  
Um den kessel herum waren viele koeche versam-  
melt mit gabeln und loeffeln, wie es die nothwendig-  
keit erheischte; waehrend die speisen in dem gefaesse  
kochten, schwitzten sie bei ihrem geschaefte und ar-  
beiteten hart.

XXXI.

The maister cooke was cald Concoction;  
A carefull man, and full of comely guyse;  
The kitchin clerke, that hight Digestion,  
Did order all th' achates in seemely wise,  
And set them forth, as well he could devise.  
The rest had severall offices assynd;  
Some to remove the scum as it did rise;  
Others to beare the same away did mynd;  
And others it to use according to his kynd.

Der kuechenmeister ward Concoction genannt, ein  
sorgsamer mann und von schicklichem benehmen;  
der kuechenschreiber, welcher Digestion hiess, ordnete  
alle einkaeufe an in geziemender weise und wandte  
sie nach bestem ermessens an. Den uebrigen waren  
verschiedene aemter zugewiesen; einige hatten den  
schaum zu entfernen, sobald er sich erhob; andre  
mussten ihn wegtragen, noch andre ihn entsprechend  
verwenden.

XXXII.<sup>1)</sup>

But all the liquour, which was fowle and waste,  
Not good nor serviceable elles for ought,  
They in another great rownd vessell plaste,  
Till by a conduit pipe it thence were brought;  
And all the rest, that noyous was and nought,

Aber alle fluessigkeit, welche verdorben und ueber-  
fluessig war, nicht gut noch tauglich zu irgend etwas  
sonst, brachten sie in einem andern grossen behael-  
ter unter, bis sie durch eine abfallsroehre von dort  
weggefuehrt wuerde; und alles uebrige, was stoerend

v. 5. a caudron; — 'the digestive process. The Hindus hold that one of the functions of fire is digestion. One Hindu writer bids the reader press his hands on his ears, and he will then hear the inward roaring of this fire'. (Kitchin).

v. 7. flaming Montgiball; — 'Upton quotes L'Adone del Marino, 'Fumar Etna si vede e Mongibello', adding that 'or' is not a disjunctive particle, but that Etna and Montgibel are two names for the same mountain, Montgibel is the Arabic name for Etna; jebel being Arabic for a mountain'. (Kitchin.)

'Aetna, or, as it is likewise called, Montgibel. Or is not a disjunctive particle'. (Upton in Todd.)

XXX. Various readings: In Kitchin: v. 4. 'paire'. v. 7. 'require'. v. 8. 'whiles'.  
v. 1. delay; — 'Temper. Wine it said to be delayed, when it is tempered with water'. (Church in Todd.)  
v. 4. an huge great payre of bellows; — 'the lungs'. (Kitchin.)  
v. 5. inspyre; — 'Blow, or breathe'. (Todd.)  
v. 6. accoyld; — 'Stood around, coiled up together, gathered together. Ital. accogliere, from ad and colligere'. (Upton in Todd.)

XXXI. Various readings: In Kitchin: v. 2. 'guise'. v. 4. no accent marked. v. 6. 'assind'.  
v. 7. 8. 'mind'. 'kind'.  
v. 4. Did order all th' achates; — 'Provisions, old French. achet, a thing bought'. (Todd.)

XXXII. <sup>1)</sup> In Kitchin this stanza is omitted, probably because his edition is made for scholars.  
v. 3. vesica urinaria. v. 4. urethra. v. 6. intestinum: duodenum, jejunum, caecum etc.  
v. 7. rectum.

By secret wayes, that none might it espy,  
Was close convoid, and to the backgate brought,  
That cleped was Port Esquiline, whereby  
It was avoided quite, and thrown out privily.

und zu nichts nuetze war, wurde auf geheimen wegen, damit niemand es sehen moechte, unbemerkt hinweggeleitet und nach dem hinterthor gebracht, welches Porta Esquilina hiess, durch welches es voellig entfernt und heimlich hinausbefoerdert wurde.

## XXXIII.

Which goodly order and great workmans skill  
Whenas those knights beheld, with rare delight  
And gazing wonder they their mindes did fill;  
For never had they seene so straunge a sight.  
Thence backe againe faire Alma led them right,  
And soone into a goodly parlour brought,  
That was with royall arras richly dight,  
In which was nothing pourtrahed nor wrought;  
Not wrought nor pourtrahed, but easie to be thought:

Als die ritter diese koestliche ordnung und grosse kuenstler-geschicklichkeit sahen, ward ihr gemueth voll von seltenem entzuecken und staunender bewunderung; denn nie hatten sie ein so wunderbares schauspiel gehabt. Von dort fuehrte sie die schoene Alma in passender weise wieder zurueck und leitete sie bald in ein reizendes wohnzimmer, welches mit praechtiger tapisserie reich geschmueckt war; hier war nichts gemalt noch gestickt, nichts gestickt noch gemalt, was nicht leicht zu denken ist.

## XXXIV.

And in the midst thereof upon the floure  
A lovely bevy of faire ladies sate,  
Courtred of many a iolly paramoure,  
The which them did in modest wise amate,  
And each one sought his lady to aggrate:  
And eke emongst the little Cupid playd  
His wanton sportes, being retourned late  
From his fierce warres, and having from him layd  
His cruell bow, wherewith he thousands hath dismayd.

Und in dessen mitte sass auf dem fussboden eine liebliche gesellschaft schoener damen, umworben von vielen froehlichen liebhabern, die ihnen in bescheidener weise gesellschaft leisteten, und von denen ein jeglicher die gunst seiner dame zu erwerben suchte: und auch der kleine Cupido trieb unter ihnen seine muthwillige kurzweil, der soeben von seinen heissen kaempfen zurueckgekehrt war und seinen grausamen bogen abgelegt hatte, womit er schon tausende in schrecken versetzt hat.

## XXXV.

Diverse delights they fownd themselves to please;  
Some song in sweet consórt, some laught for ioy;  
Some plaid with strawes; some ydly sett at ease;  
But other some could not abide to toy,  
All pleasauce was to them grieffe and annoy;  
This fround; that faund; the third for shame did  
blush;  
Another seemd envious, or coy;  
Another in her teeth did gnaw a rush;  
But at these straungers presence every one did hush.

Verschiedenen zeitvertreib erfanden sie, um sich zu vergnuegen; einige sangen in lieblichem verein, andre lachten vor freude; noch andre spielten mit strohhalmem oder sassen in gemaechlichem nichtsthun da; manche aber mochten nicht taendeln, alle lust war fuer sie kummer und verdruss; diese runzelte die stirn; jene schmeichelte; die dritte erroethete vor scham; eine andre schien neidisch oder sproede; wieder eine andre nagte mit ihren zaehnen eine binse; aber in gegenwart dieser fremden wurde jeder still.

XXXIII. Various readings: In Kitchin: v. 3. 'minds'. v. 8. no accent marked; the like v. 9.  
v. 6. a goodly parlour; — 'the heart, abode of the affections and moral qualities'. (Kitchin.)

XXXIV. Various readings: In Kitchin: v. 3. 'jolly'. v. 7. 'returned'.  
v. 2. Todd: 'A lovely bevy; — Company'.

Kitchin: 'the feelings, tastes, etc., of the heart — music, laughter and joy, flattery, envy, etc.'

XXXV. Various readings: In Kitchin: v. 1. 'found'. v. 2. no accent; 'joy'. v. 3. 'idly'.  
v. 7. Kitchin: 'seemed'. — probably a misprint in Tauchnitz.

v. 8. 'A curious picture of manners, intended to express anger or moroseness. In a letter to Thomas à Becket (Giles, Patres Eccl. Angl. vol. 39, p. 260) we find a curious description of the passion of Henry II. 'Rex itaque solito furore succensus pileum de capite proiect. . . . stratum sericum quod erat supra lectum manu propria removit, et quasi in sterquilinio sedens, coepit straminis masticare festucas' — began to gnaw the rushes of the floor'. (Kitchin.)

XXXVI.

Soone as the gracious Alma came in place,  
They all attonce out of their seates arose,  
And to her homage made with humble grace;  
Whom when the knights heheld, they gan dispose  
Themselves to court, and each a damzell chose:  
The prince by chaunce did on a lady light,  
That was right faire and fresh as morning rose,  
But somewhat sad and solemne eke in sight,  
As if some pensive thought constraind her gentle  
spright.

Sobald die huldreiche Alma erschien, erhoben sie sich alle auf einmal von ihren sitzen und brachten ihr in bescheidener anmuth ihre huldigung dar; als die ritter sie erblickten, begannen sie sich zu artiger unterhaltung anzuschicken, und jeder waelte eine jungfrau: der fuerst traf zufaellig auf eine dame, die wunderlieblich und frisch wie eine morgenrose war; aber sie hatte dabei etwas ernstes und feierliches im blick, als wenn ein tiefer gedanke ihren edlen geist beschaeftigte.

XXXVII.

In a long purple pall, whose skirt with gold  
Was fretted all about, she was arayd;  
And in her hand a poplar braunch did hold,  
To whom the prince in courteous maner sayd:  
'Gentle Madáme, why beene ye thus dismayd,  
And your faire beautie doe with sadnes spill?  
Lives any that you hath this ill apayd?  
Or doen you love, or doen you lack your will?  
Whatever bee the cause, it sure beseemes you ill'.

In ein langes purpurgewand, dessen saum mit gold ueberall durchwirkt war, war sie gekleidet, und in ihrer hand hielt sie einen pappelzweig. Zu dieser sagte der fuerst in hoeflicher weise: 'Schoene Dame, warum seid ihr so verzagt und truebt eure blendende schoenheit durch traurigkeit? Giebt es irgend jemand, der euch dies uebel, oder der euch liebe angethan hat, oder der eurem willen gewalt angethan hat? Was immer der grund sein mag, es steht euch sicherlich schlecht an'.

XXXVIII.

'Fayre sir', said she, halfe in disdaineful wise,  
'How is it that this word in me ye blame,  
And in yourselfe doe not the same advise?  
Him ill beseemes anothers fault to name,  
That may unwares be blotted with the same:  
Pensive I yeeld I am, and sad in mind,  
Through great desire of glory and of fame:  
Ne ought I weene are ye therein behynd,  
That have twelve months sought one, yet no where  
can her find'.

'Edler Herr', sagte sie, halb in geringschaetziger weise, 'wie kommt es, dass ihr an mir dies wesen tadelt und an euch nicht ebendasselbe wahrnehmt? dem geziemt es schlecht, eines anderen fehler namhaft zu machen, der wider vermuthen mit ebendemselben behaftet sein mag: nachdenkend bin ich, das gestehe ich, und ersten sinnes aus grosser begier nach ruhm und ehre; aber nicht im geringsten, meine ich, steht ihr darin mir nach, der ihr zwoelf monate lang jemanden suchtet und doch nirgends finden koennt'.

XXXIX.

The prince was inly moved at her speach,  
Well weeting trew what she had rashly told;  
Yet with faire semblaunt sought to hyde the breach,  
Which change of colour did perforce unfold,  
Now seeming flaming whott, now stony cold:

Der fuerst war tief bewegt bei ihren worten, da er wohl wusste, dass wahr war, was sie auf's gerathewohl gesagt hatte, suchte jedoch mit guter miene seine erregung zu verbergen, welche indess durch seinen farbenwechsel sich verrathen musste, indem

XXXVI. v. 5. themselves to court; — 'to act in courteous style, according to the proper and polite ways of knights at court'. (Kitchin.)

v. 8. sad and solemne; — 'Prays-desire, or love of the approbation of the good, is dressed in purple and gold, imperially, and is staid and solemn, as one who has noble aims and high desires'. (Kitchin.)

XXXVII. Various readings: In Kitchin: v. 5. no accent marked. v. 9. 'be'.  
v. 3. a poplar branch; — 'Spenser is still thinking of the tree sacred to Hercules, and therefore symbolical of high adventure. Possibly he also thought that victors in the games were crowned with it'. (Kitchin.)

XXXVIII. Various readings: In Kitchin: v. 1. 'Faire'. v. 3. 'your selfe'. v. 8. 'behind'.  
v. 9. sought one; — 'i. e. the Faery Queene, in whose presence he desired to be honoured. See also stanza 7 of this canto'. (Kitchin.)

XXXIX. Various readings: In Kitchin: v. 3. 'hide'. v. 5. 'whot'.  
v. 2. rashly; — 'At a venture, that is, without knowing that she spake true'. (Church in Todd.)

Tho, turning soft aside, he did inquire  
 What wight she was that poplar branch did hold:  
 It answered was, her name was Prays-desire,  
 That by well doing sought to honour to aspyre.

er bald gluehend heiss, bald steinkalt erschien: Dann wandte er sich sanft zur seite und fragte, wer sie sei, da sie einen pappelzweig halte: es ward geantwortet, ihr name sei Prays - desire, und sie suche durch gute handlungen nach ehre zu streben.

## XL.

The whiles the Faery knight did entertaine  
 Another damsell of that gentle crew,  
 That was right fayre and modest of demayne,  
 But that too oft she chaung'd her native hew:  
 Straunge was her tyre, and all her garment blew,  
 Close rownd about her tuckt with many a plight;  
 Upon her fist the bird which shoneth vew  
 And keeps in covert close from living wight,  
 Did sitt, as yet ashamd how rude Pan did her dight.

Wachrend dessen unterhielt der Feenritter eine andre jungfrau aus jener edlen schaar, welche gar schoen und bescheiden von benehmen war, nur dass sie zu oft ihre naturliche farbe veraenderte: seltsam war ihr kopfputz und ihre ganze kleidung blau, dicht um sie herum mit vielen falten aufgeschuert; auf ihrer hand sass der vogel, der den anblick scheut und sich in schlupfwinkeln versteckt haelt vor lebenden wesen, als wenn er noch sich schaemte, wie kunstlos ihn Pan schmueckte.

## XLI.

So long as Guyon with her communed,  
 Unto the ground she cast her modest eye,  
 And ever and anone with rosy red  
 The bashfull blood her snowy cheekes did dye,  
 That her became as polisht ivory,  
 Which cunning craftesman hand hath overlayd  
 With fayre vermilion or pure castory.  
 Great wonder had the knight to see the mayd  
 So straungely passioned, and to her gently said:

So lange sich Guyon mit ihr unterhielt, schlug sie ihr sittsames auge zu boden, und ununterbrochen faerbte mit rosenroth das schamhafte blut ihre schneewigen wangen; das stand ihr an wie geglaettetes elfenbein, das kundige kuenstlerhand ueberzogen hat mit herrlichem carmesin oder reinem castoroel. Es nahm den ritter sehr wunder, die jungfrau so auffallend erregt zu sehen, und er sagte zu ihr hoeflich:

XL. Various readings: In Kitchin: v. 3. 'faire'; 'demaïne'. v. 8. 'keepes'. v. 9. 'sit'.  
 v. 7. the bird; — 'the owl; symbolical here of a retiring disposition. It does not appear from mythology how Pan maltreated her. There is a story that Pan had a daughter named lynx, who was afterwards changed by Juno into a bird. But I know of no tale of Pan and the owl'. (Kitchin.) — Some say, lynx was the daughter of Peitho, some that of Echo.

v. 1. The whiles; — 'Sir Guyon's characteristic is moderation and modesty. The strong and true knight is also bashful and shy'. (Kitchin.)

XLI. Various readings: In Kitchin: v. 1. 'commoned'. v. 2. 'ground'. v. 3. 'rosie'. v. 4. 'bloud'. v. 7. 'faire'.  
 v. 7. castory; — 'edd. 1590, 1596 read 'lastery'; but it is corrected to 'castory' in 'Faults Escaped' at end of ed. 1590'. (Kitchin.)

v. 9. passioned; — 'Disordered'. (Church in Todd.)

Cp. Vergil, Aen. XII, 64 sqq:

Acceptit vocem lacrimis Lavinia matris  
 Flagrantes perfusa genas, cui plurimus ignem  
 Subiecit rubor, et calefacta per ora cucurrit.  
 Indum sanguineo veluti violaverit ostro  
 Si quis ebur, aut mixta rubent ubi lilia multa  
 Alba rosa: tales virgo dabat ore colores.

Cp. F. Q. V, III, 23.

Whereto her bashful shamefastness ywrought  
 A great increase in her fair blushing face;  
 As roses did with lillies interlace.

Homer II, A, 141.

Ὡς δ' ὅτε τίς τ' ἔλεφαντα γυνὴ φοβέει μίσην  
 Μηροῖς ἢ δὲ Κάτωρα, παρηϊον ἔμμεναι Ἰάπων  
 Κάτωρα δ' ἐν θαλάμῳ, πολέες τέ μιν ἤρῃσαντο  
 Ἰαπῆες φοβέειν. — —

XLII.

'Fayre damzell, seemeth by your troubled cheare,  
That either me too bold ye weene, this wise  
You to molest, or other ill to feare  
That in the secret of your hart close lyes,  
From whence it doth, as cloud from sea, aryse:  
If it be I, of pardon I you pray;  
But, if ought else that I mote not devyse,  
I will, if please you it discure, assay  
To ease you of that ill, so wisely as I may'.

'Schoene jungfrau, durch euren getruebten frohsinn  
gewinnt es den anschein, dass ihr mich entweder fuer  
zu kuehn haltet, weil ich euch in dieser weise be-  
hellige, oder dass ihr ein andres uebel fuerchtet, das  
als geheimniss in der tiefe eures herzens verborgen  
liegt, von wo es sich, wie eine wolke von der see,  
erhebt: wenn ich die ursache bin, so bitte ich euch  
um verzeihung; aber wenn es sonst irgend etwas ist,  
das ich nicht errathen kann, so will ich, falls es  
euch beliebt es zu enthuellen, versuchen, euch von je-  
nem uebel zu befreien, so gut ich kann'.

XLIII.

She answerd nought, but more abasht for shame  
Held downe her head, the whiles her lovely face  
The flashing blood with blushing did inflame,  
And the strong passion mard her modest grace,  
That Guyon mervayld at her uncouth cace;  
Till Alma him bespake; 'Why wonder yee,  
Faire sir, at that which ye so much embrace?  
She is the fountaine of your modestee;  
You shamefast are, but Shamefastnes itselfe is shee'.

Sie antwortete nichts, sondern, noch mehr bestuerzt,  
hielt sie ihr haupt vor scham gesenkt, waehrend das  
siedende blut ihr liebliches antlitz mit schamroethe  
entflamte; und die starke erregung that ihrer sitt-  
samen anmuth abbruch, so dass Guyon ueber ihr son-  
derbares benehmen staunte, bis Alma zu ihm sagte:  
'Warum wundert ihr euch, Edler Ritter, ueber das,  
was ihr in so hohem grade besizet? sie ist die  
quelle eurer bescheidenheit: ihr seid schamhaft, aber  
die schamhaftigkeit selbst ist sie'.

XLIV.

Thereat the Elfe did blush in privitee,  
And turnd his face away; but she the same  
Dissembled faire, and faynd to oversee.  
Thus they awhile with court and goodly game

Darueber erroethete der Elfe im geheimen und  
wandte sein antlitz weg; aber sie verstellte das ihre  
artig und that, als wenn sie es nicht bemerkte. So  
troesteten sie sich eine zeit lang mit hoeflichkeit und

Claudian, R. Pros. I. 269 sqq.

Coeperat et vitreis summo iam margine texti  
Oceanum sinuare vadis: sed cardine verso  
Sensit adesse Deas, imperfectamque laborem  
Deserit, et niveos infecit purpura vultus  
Per liquidas succensa genas: castaeque pudoris  
Illuxere faces. Non sic decus ardet eburnum,  
Lydia Sidonio quod femina tinxerit ostro.

Statius, Achill. I. 304 sqq:

Nec latet haustus amor, sed fax vibrata medullis  
In vultus atque ora redit, lucemque genarum  
Tingit, et impulsum tenui sudore pererrat.  
Lactea Massagetæ veluti cum pocula fuscant  
Sanguine puniceo, vel ebur corrumpitur ostro.

Ovid, Amor. II, V. 34:

Hoc ego; quaeque dolor linguae dictavit: at illi  
Conscia purpureus venit in ora pudor.  
Quale coloratum Tithoni coniuge coelum  
Subrubet, aut sponso visa puella novo.

Ovid Met. IV, 330 sqq:

Nescit quid sit amor: sed et erubuisse decebat.  
Hic color aprica pendentibus arbore malis,  
Aut ebori tincto est. — —

Quae rosae fulgent inter sua lilia mixtae:

Aut ubi cantatis Luna laborat equis:

Aut quod, ne longis flavescere possit ab annis,

Maeonis Assyrium femina tinxit ebur.

Many more passages of ancient writers might be added where these favourite comparisons occur.

XLII. Various readings: In Kitchin: v. 1. 'Faire'.

v. 5. 'arise'.

v. 7. 'devise'.

XLIII. Various readings: In Kitchin: v. 3. 'bloud'.

v. 9. 'Shamefastnese'.



Themselves did solace each one with his dame,  
Till that great lady thence away them sought  
To vew her castles other wondrous frame:  
Up to a stately turret she them brought,  
Accending by ten steps of alabaster wrought.

angenehmem spiele, jeder mit seiner dame, bis jene  
erhabene gebieterin sie von dort wegholte, damit sie  
auch die andern herrlichen baulichkeiten ihres schlos-  
ses in augenschein nachmen: auf einen stattlichen  
thurm fuhrte sie dieselben, indem sie auf zehn ala-  
basterstufen hinanstieg.

## XLV.

That turrets frame most admirable was,  
Like highest heaven compassed around,  
And lifted high above this earthly masse,  
Which it survewd, as hills doen lower ground:  
But not on ground mote like to this be found;  
Not that, which antique Cadmus whylome built  
In Thebes, which Alexander did confound;  
Nor that proud towre of Troy, though richly guilt,  
From which young Hectors blood by cruell Greekes  
was spilt.

Jenes thurmes bau war hoechst wunderbar, gleich  
dem hoechsten himmel rund herum gewoelbt und  
hoch erhaben ueber diese irdische masse, die er ueber-  
schaute, wie huegel niedriges erdreich ueberragen.  
Aber nicht moechte auf dem erdenrund einer gefun-  
den werden, der diesem gliche; weder der, den der  
alte Cadmus weiland in Theben baute und den Ale-  
xander zerstoerte, noch jener stolze thurm von Troja,  
obgleich er reich vergoldet war, von dem aus des  
jungen Hector's blut durch die grausamen griechen  
vergossen ward.

## XLVI.

The rooffe hereof was arched over head,  
And deckt with flowres and herbars daintily;  
Two goodly beacons, set in watches stead,  
Therein gave light, and flamd continually:

Das dach hievon war oben gewoelbt und mit blu-  
men und kraeutern zierlich bedeckt; zwei herrliche  
leuchtthuerme, die an stelle von waechtern aufge-  
stellt waren, gaben darin licht und brannten bestaen-

XLIV. v. 7. other wondrous frame; — the head.  
v. 8. a stately turret; — so Cicero, Tusc. I, 10, says: 'Eius doctor Plato triplicem finxit animum: cuius principatum, id est rationem, in capite, sicut in arce, posuit; et duas partes parere voluit, iram et cupiditatem: quas locis disclusit; iram in pectore, cupiditatem subter praecordia locavit'.

v. 9. ten steps of alabaster; — 'the neck, though why 'ten steps' does not appear.' (Kitchin.)

XLV. Various readings: In Kitchin: v. 9. 'bloud'.

v. 6. antique Cadmus whylome built; — 'the acropolis of Thebes, called Cadmeia, named after Cadmus the Phoenician (or Egyptian).' (Kitchin.)

v. 7. which Alexander did confound; — 'in the year 335 B. C. Alexander marched upon Thebes, which had recovered her independence for a moment after Philip's death, took the city with great carnage, and then razed it to the ground, with the exception of the Cadmeia, which was held by a Macedonian garrison as a stronghold. So that Spenser is not quite accurate.' (Kitchin.)

v. 8. though richly guilt; — 'these words have been pointed out as an instance of an unnecessary filling up of a line. But they are quite defensible when we recollect that Oriental cities sometimes had coloured walls, and even gilded ones.' (Kit.) — So Herodotus I, 98, describes the seven walls of Ecbatana as all having coloured battlements; the sixth silvered, the seventh gilt: 'Αὐτὸ δὲ οἱ τελευταῖοι εἶσι, ὃ μὲν καταργουμένους, ὃ δὲ κατακεχρωσμένους ἔχον τοὺς προμαχέωνας'.

v. 9. From which young Hectors blood, etc.; — 'referring probably to the fate of young Astyanax, Hector's son, whom the Greeks hurled headlong from the battlements of Ilium.' (Kitchin.)

Hom. II, Z, 401 sqq:

Ἐκτορὶδην ἀγαπητόν, ἄλλοθιον ἀσπίδι καλῶ,  
Τὸν ὃ' Ἐκτώη καλέσσει Σκαμάνδριον, ἀντὶαὶ οἱ ἄλλοι  
Ἀστυανακί' οἷος γὰρ ἔρπτετο Ἴλιον Ἐκτώη. —

Ovid, Met. XIII, 416 sqq:

Mittitur Astyanax illis de turribus, unde  
Pugnantem pro se, proavitaque regna tuentem,  
Saepe videre patrem monstratum a matre solebat.

XLVI. Various readings: In Kitchin: v. 4. 'sam'd'.

v. 1. The rooffe; — 'the upper part of the skull.' (Kitchin.)

v. 2. deckt with flowres and herbars; — 'hair and eyebrows.' (Kitchin.)

v. 3. set in watches stead; — 'in the stead or place of watches.' (Upton in Todd. — Cp. below.) 'in the place of watchmen'. (Kitchin.)

So Cic. de Nat. Deor. II, 56:

'Oculi tamquam speculatores altissimum locum obtinent, ex quo plurima conspicientes fungantur suo munere'.

For they of living fire most subtilly  
Were made, and set in silver sockets bright,  
Cover'd with lids deviz'd of substance sly,  
That readily they shut and open might.  
O, who can tell the prayes of that makers might!

dig: denn sie waren aus lebensfeuer hoechst kuenstlich bereitet und in glaenzende silberhoehlen gestellt, bedeckt mit schirmen, die aus feiner substanz ersonnen waren, so dass sie sich leicht schliessen und oeffnen konnten. O, wer kann das lob von jenes kuenstlers macht verkuenden!

XLVII.

Ne can I tell, ne can I stay to tell,  
This parts great workemaunship and wondrous powre,  
That all this other worldes worke doth excell,  
And likest is unto that heavenly towre  
That God hath built for his owne blessed bowre.  
Therein were divers rowmes, and divers stages;  
But three the chieftest and of greatest powre,  
In which there dwelt three honorable sages,  
The wisest men, I weene, that lived in their ages.

Weder vermag ich zu erzahlen, noch darf ich schweigen von der grossen kunst und wundersamen pracht dieses gebaendetheiles, der die ganze uebrige welt uebertrifft und am besten zu vergleichen ist jenem himmlischen dom, den gott zu seiner eigenen gesegneten wohnung erbaut hat. Darin waren verschiedene raeume und verschiedene abtheilungen, von denen jedoch drei die hauptsaechlichsten und maechtigsten waren; in diesen wohnten drei ehrbare weise, die weisesten maenner, meine ich, ihres zeitalters.

XLVIII.

Not he, whom Greece, the nurse of all good arts,  
By Phoebus doome the wisest thought alive,  
Might be compar'd to these by many parts:  
Nor that sage Pylian syre, which did survive  
Three ages, such as mortall men contrive,  
By whose advise old Priams cittie fell,  
With these in praise of pollicies mote strive.  
These three in these three rowmes did sondry dwell,  
And counselled faire Alma how to governe well.

Nicht der, den Griechenland, die pflegerinn aller schoenen kuenste, nach des Phoebus ausspruch fuer den weisesten der lebenden hielt, koennte mit diesen in vielen punkten verglichen werden: noch jener weise mann aus Pylos, der drei zeitalter durchlebte, wie sie sterbliche menschen verleben, und durch dessen rath des alten Priam's veste fiel, koennte mit diesen im ruhme der klugheit wetteifern. Diese drei wohnten in diesen drei raeumen, jeder fuer sich, und ertheilten der holden Alma rath, wie man gut regieren muesse.

XLIX.

The first of them could things to come foresee;  
The next could of thinges present best advize;  
The third things past could keep in memoree:

Der erste von ihnen konnte zukuenftige dinge vorhersehen; der andre konnte ueber gegenwaertige dinge am besten rath ertheilen; der dritte konnte

v. 7. 'Sly' is here used in the sense of 'thin', 'fine'. (Todd.)

XLVII. v. 4. likest is; — allusion to Gen. I. 27: וַיִּבְרָא אֱלֹהִים אֶת-הָאָדָם בְּצַלְמוֹ בְּצַלְמֵ אֱלֹהִים בָּרָא אֹתוֹ:

v. 8. three honorable sages; — 'these are:

- 1) Imagination, looking on to the future; youthful, poetical.
- 2) Judgment, deciding calmly on the present; manly, philosophical.
- 3) Memory, looking back to the past; aged, historical.' (Kitchin.)

XLVIII. Various readings: In Kitchin: v. 8. 'roomes'. 'sundry'.

v. 1. Not he, whom; — 'Socrates, whom the Delphic Oracle declared to be the wisest man alive. This, he says, was because he knew how ignorant he was.' (Kitchin.)

v. 4. that sage Pylian syre; — 'Pylian Nestor, *πυλιέτωρ*; he had ruled over three generations of men, and was appealed to throughout the siege of Troy as an oracle. His opinion was equal to that of the gods. His mediation reconciled Agamemnon and Achilles, and his advice helped greatly towards the fall of Ilium.' (Kitchin.)

v. 5. contrive; — 'Spenser abounds with Latinisms, which makes me think that contrive may be from *conterere*, to wear out.' (Jortin in Todd.)

XLIX. Various readings: In Kitchin: v. 6. 'For thy' — at any rate, a misprint.

v. 7. 'prejudize'.

v. 1. The first of them; — 'The allegorical persons here spoken of, are Imagination, Judgement, Memory.' (Church in Todd.)



## LIII.

Whom Alma having shewed to her gwestes,  
Thence brought them to the second rowme, whose wals  
Were painted faire with memorable gestes  
Of famous wisards; and with picturals  
Of magistrates, of courts, of tribunals,  
Of commen wealthes, of states, of pollicy,  
Of lawes, of iudgements, and of décretsals,  
All artes, all science, all philosophy,  
And all that in the world was ay thought wittily.

Nachdem ihn Alma ihren gaesten gezeigt hatte,  
brachte sie sie von dort in das zweite gemach, dessen  
waende herrlich bemalt waren mit denkwuerdigen tha-  
ten beruehmter weisen und mit bildern von obrigkeiten,  
hoefen, tribunalen, republiken, staaten, politik, ge-  
setzen, richterspruechen und verordnungen, allen  
kuensten, aller wissenschaft, aller weltweisheit und  
allem, was je in der welt fuer sinnreich gehalten  
ward.

## LIV.

Of those that rowme was full; and them among  
There sate a man of ripe and perfect age,  
Who did them meditate all his life long,  
That through continual practise and usage  
He now was growne right wise and wondrous sage;  
Great plesure had those straunger knightes to see  
His goodly reason and grave personage,  
That his disciples both desyrd to bee:  
But Alma thence them led to th'hindmost rowme of  
three.

Hiemit war das gemach angefuellt; und mitten  
darunter sass ein mann von reifem, vollendetem alter,  
der diese bilder sein ganzes leben hindurch betrach-  
tete, so dass er durch bestaendige uebung und ge-  
wohnheit nunmehr gar weise und wunderbar klug  
geworden war; grosses gefallen fanden die fremden  
ritter daran, seinen trefflichen verstand und erste  
erscheinung zu sehen, so dass beide seine schueler  
zu sein wuenschten; aber Alma fuehrte sie von dort  
fort in das hinterste der drei gemaecher.

## LV.

That chamber seemed ruinous and old,  
And therefore was removed far behind,

Dies zimmer schien verfallen und alt und war da-  
her weit nach hinten gelegt; doch waren die waende,

v. 9. 'Oblique Saturne' was of all planets the most malign; Propertius, El. 4. 1. 84:  
'Est grave Saturni sidus in omne caput'.

He was considered cold and blighting;  
Virg. Georg. I. 336:

'Frigida Saturni sese quo stella receper'.

Lucan I, 650 sq:

'— — summo si frigida caelo  
Stella nocens nigros Saturni accenderet ignes'.

So Chaucer, *Knights Tale*, l. 1577, has 'pale Saturnes the colde'. Saturn goes on to say,  
'Myn is the drenchyng in the see so wan;  
Myn is the prisoun in the derke cote;  
Myn is the stranglyng and hangyng by the throte;  
The murmur, and the cherles rebellyng;  
The groynyng, and the pryvé empoysonyng,  
I do vengeance and pleyn correction.  
Whyles I dwelle in the signe of the lyoun.  
Myn is the ruen of the hihe halles,

The fallyng of the toures and the walles  
Upon the mynour or the carpenter.  
I slowh Sampson in schakyng the piler.  
And myne ben the maladies colde,  
The derke tresoun, and the castes olde;  
Myn lokyng is the fadir of pestilens'.

(*Knights Tale*, 1590—1604.)

th'house of agonyes; — 'in astrology 'house' is the *αἴθρος οὐρανοῦ*, the district of the heavens in which a planet rises. 'Agonyes' refers to the belief (alluded to in the *Knights Tale*, 1592, 1593) that under Saturn strife and contention (*ἀγῶνες*) largely prevail. So the almanack called 'the Compost of Ptholomeus' tells us that 'the children of the sayd Saturne shall be great jangeleres and chydres . . . they will never forgyve tyll they be revenged of theyr quarell'; and again, 'When he doth reygne, there is moche debate'. (Quoted by Mr. Morris, on Chaucer's *Knights Tale*, l. 1585.) (Kitchin.)

LIII. Various readings: In Kitchin: v. 2. 'roome'.

v. 2. second rowme; — 'the seat of the Judgment (or Reason); all civil, political, or philosophical learning.' (Kit.)

v. 7. decretals; — 'Spenser probably only means 'decrees'; he would hardly allude to the Papal decretals; unless he means by 'lawes', 'judgements', 'decretals' to signify all law civil or canon.' (Kitchin.)

LIV. Various readings: In Kitchin: v. 4. no accent marked. v. 6. 'straunger knightes'. v. 8. 'desir'd'. v. 9. 'roome'.  
v. 2. There sate a man; — The Judgment. (Church in Todd.)  
v. 9. hindmost rowme; — 'seat of memory.' (Kitchin.)

Yet were the wals, that did the same uphold,  
Right firme and strong, though somewhat they declind;  
And therein sat an old old man, halfe blind,  
And all decrepit in his feeble corse,  
Yet lively vigour rested in his mind,  
And recompenst them with a better score:  
Weake body well is chang'd for minds redoubled forse.

die dasselbe stuetzten, recht fest und stark, obgleich sie sich etwas neigten. Und darin sass ein alter alter mann, halb blind, mit ganz abgelebtem, schwachem koerper; doch lebendige kraft war seinem geiste geblieben und ersetzte die koerperkraefte durch einen bessern tausch: denn, wenn ein schwacher koerper gegen doppelte geisteskraft eingetauscht wird, so ist das ein guter tausch.

## LVI.

This man of infinite remembrance was,  
And things foregone through many ages held,  
Which he recorded still as they did pas,  
Ne suffred them to perish through long eld,  
As all things els the which this world doth weld;  
But laid them up in his immortall serine,  
Where they for ever incorrupted dweld.  
The warres he well remembred of king Nine,  
Of old Assaracus, and Inachus divine.

Dieser mann hatte ein unbegrenztes gedaechniss; er behielt die vergangenen begebenheiten vieler zeitalter und erinnerte sich ihrer noch so, wie sie sich zutrugen, duldete auch nicht, dass sie durch die laenge der zeit untergingen, wie alle sonstigen dinge dieser welt; sondern hob sie auf in seinem ewigen schrein, wo sie fuer immer in unverdorbenem zustande verblieben. So erinnerte er sich auch noch recht wohl der kriege des koenigs Ninus, des alten Assaracus und des goettlichen Inachus.

## LVII.

The yeares of Nestor nothing were to his,  
Ne yet Mathusalem, though longest liv'd;  
For he remembred both their infancis:  
Ne wonder then if that he were depriv'd  
Of native strength now that he them surviv'd.  
His chamber all was hangd about with rolls  
And old recórd's from auncient times derivd,  
Some made in books, some in long parchment scrolls,  
That were all worm-eaten and full of canker holes.

Die jahre Nestor's waren nichts im vergleich zu seinen, noch die Methusalem's, der doch am laengsten lebte; denn er erinnerte sich ihrer beider kindheit: kein wunder also, dass er seiner urspruenglichen kraft beraubt war, da er sie jetzt noch ueberlebte. Sein zimmer war ueberall mit jahrbuechern und alten denkschriften behaengt, die aus uralten zeiten herstammten, und von denen einige in buechern, andre in langen pergamentrollen gearbeitet waren, die alle wurmstichig and voller mottenloecher waren.

## LVIII.

Amidst them all he in a chaire was sett,  
Tossing and turning them withouten end;  
But for he was unhable them to fett,  
A little boy did on him still attend

Unter ihnen allen sass er auf einem stuhle, sie unaufhoerlich hin- und herwerfend und umwendend; aber da er nicht im stande war, sie alle selbst herbeizuholen, so war immer ein kleiner knabe bei ihm,

- LV. Various readings: In Kitchin: v. 5. 'an old oldman'.  
v. 8. score: — Exchange. (Church in Todd.)
- LVI. Various readings: In Kitchin: v. 1. 'remembrance'.  
v. 8. The warres . . . of King Nine; — 'these 'warres' exist only in imagination.' (Kitchin.)  
v. 9. old Assaracus; — mythical king of Troy, son of Tros, father of Capys, great-grandfather of Aeneas. (Luebker, p. 63.)  
Inachus divine: — a river god, and also king of Argos. He is called son of Oceanus and Tethys, and gives his name to the river Inachus. (Luebker, p. 453.)
- LVII. Various readings: In Kitchin: v. 7. 'records' without the accent. 'deriv'd'. v. 3. 'infancies'.
- LVIII. Various readings: In Kitchin: v. 1. 'set'. v. 3. 'fet'.  
v. 3. But for; = But because, (Church in Todd.)  
= 'but for that', 'but inasmuch'. (Kitchin.)  
v. 8. 9. Todd: 'These two are known 'by their properties'. The old man, being of infinite remembrance, was hence called Eumnestes, from *εὖ*, bene, and *μνήμη*, memoria, *μνησθῆναι*, meminisse. And the boy, that attended on this old man was called Anamnestes, from *ἀναμνάω*, or *ἀναμνησσω*, reminiscor, recorder. Upton'. A mistake, as it seems; Upton, probably, means: 'moneo'.



## Canto X.

A chronicle of Briton kings,  
From Brute to Uthers rayne;

Eine chronik der Britischen koenige, von  
Brute bis zu Uther's regierung;

## I.

Who now shall give unto me words and sound  
Equall unto this haughty enterprise?  
Or who shall lend me wings, with which from ground  
My lowly verse may loftily arise,  
And lift itselfe unto the highest skyes?  
More ample spirit than hetherto was wount  
Here needes me, whiles the famous auncestries  
Of my most dreadred souveraine I recount,  
By which all earthly princes she doth far surmount.

Wer wird mir jetzt worte und klang verleihen, die  
diesem kuehnen unternehmen angemessen sind? oder  
wer wird mir schwingen leihen, mit denen mein be-  
scheidener vers sich stolz von der erde erheben  
und sich in die hoechsten sphaeren schwingen kann?  
Eine erhabenere begeisterung, als mir bis jetzt zu  
werden pflegte, ist mir hier noethig, indem ich von  
den beruehmten vorfahren meiner hoechst erhabenen  
herrscherinn ausfuehrlich berichte, durch die sie alle  
irdischen fuersten weit uebertrifft.

## II.

Ne under sunne that shines so wide and faire,  
Whence all that lives does borrow life and light,  
Lives ought that to her linage may compaire;  
Which though from earth it be derived right,  
Yet doth itselfe stretch forth to heavens hight,  
And all the world with wonder overspred;  
A labor huge, exceeding far my might!  
How shall fraile pen, with fear disparaged,  
Conceive such souveraine glory and great bountihed?

Auch lebt unter der sonne, die so weit und herr-  
lich leuchtet, von der alles, was lebt, leben und licht  
entlehnt, nichts, das mit ihrem stammbaume wett-  
eifern koennte; denn dieser leitet zwar natuerlicher-  
weise seinen ursprung von der erde her, reicht aber  
dennoch empor zu des himmels hoehen und erfuehlt  
alle welt mit erstaunen. Eine gewaltige arbeit, die  
meine macht weit uebersteigt! Wie soll meine  
schwache feder, durch fuercht getruebt, so erhabenen  
ruhm und so grosse guete fassen!

- I. Various readings: In Kitchin: v. 2. 'haughtie'.  
v. 6. 'hitherto'. v. 7. 'auncestries'.  
v. 9. 'farre'.

v. 1. Straight from Ariosto, *Orl. Fur.* 3, 1:

Chi mi darà la voce e le parole  
Convenienti a sì nobil soggetto?  
Chi l'ale al verso presterà, che vole  
Tanto, che arrivi all' alto mio concetto?  
Molto maggior di quel furor che suole,  
Ben or convien, che mi riscaldi il petto;  
Chè questa parte al mio Signor si debbe,  
Che canta gli avi onde l'origin' ebbe:

Cp. Ovid, *Fast.* II. 119 sqq:

Nunc mihi mille sonos, quoque est memoratus Achilles,  
Vellem, Maeonide, pectus inesse tuum.  
Dum canimus sacras alterno carmine Nonas;  
Maximus hinc Fastis accumulatur honos.  
Deficit ingenium, maioraque viribus urgent,  
Haec mihi praecipuo est ore canenda dies.

Kitchin: 'This canto, by far the dullest of all, has for its real aim the praises of Elizabeth. It is however interesting as shewing the attention given at that time in literary circles to archaeological questions; an attention altogether uncritical, but giving evidence of the newly aroused national life and feeling. Men were moved to look at the origin of their race, and 'ad Deos referre auctores', as Livy says. Holinshed's Chronicle had not long been published (first ed. is dated 1537): Camden's *Britannia* was also new (first ed. 1586), and Stowe had appeared in 1574: but the influence of Holinshed was clearly very great on Spenser's mind'.

- II. Various readings: In Kitchin: v. 5. 'it selfe'. 'heavens'. v. 8. 'feare'. v. 9. 'bountihed'.

- v. 3. 'shal'. v. 5. 'it selfe'. 'skies'.  
v. 8. 'dreaded'. Todd: the same (A misprint in Tauchnitz.)

Wo soll ich stimme jetzt und worte fodern,  
Wie sie erheischt so edlen stoffes rang?  
Wo schwingen leihn dem lied, wie sie erfodern  
Die stolzen hoeh'n, da mein begriff entsprang?  
Von dichterwuth muss meine brust entlodern,  
Weit maecht'ger, glueh'nder, als mich je durchdrang;  
Denn dieses lied wird meinem Herrn gesungen,  
Es singt den stamm, von welchem er entsprungen.

## III.

Argument worthy of Mæonian quill;  
Or rather worthy of great Phoebus rote,  
Whereon the ruines of great Ossa hill,  
And triumphes of Phlegraean Jove, he wrote,  
That all the gods admird his lofty note.  
But, if some relish of that hevenly lay  
His learned daughters would to me report  
To decke my song withall, I would assay  
Thy name, O souveraine Queene, to blazon far away.

Ein thema, wuerdig der Maeonischen feder oder vielmehr wuerdig des grossen Phoebus' leier, auf der er den sturz des hohen Ossaberges und die triumphe des Phlegraeischen Jupiters besang, so dass alle goetter sein erhabenes lied bewunderten. Aber, wenn mir seine gelehrten toechter einen beigeschmack von jenem himmlischen liede verleihen wollten, meinen gesang damit zu schmuecken, so wollte ich versuchen, o gewaltige koeniginn, deinen namen weithin zu preisen.

## IV.

Thy name, O souveraine Queene, thy realm, and  
race,  
From this renowned prince derived arre,  
Who mightily upheld that royall mace  
Which now thou bear'st, to thee descended farre  
From mighty kings and conquerours in warre,  
Thy fathers and great grandfathers of old,  
Whose noble deeds above the northern starre  
Immortall Fame for ever hath enrolld;  
As in that old mans booke they were in order told.

Dein name, erhabene Koeniginn, dein reich, dein stamm, ruehren von jenem beruehmten fuersten her, welcher maechtig das koenigliche scepter fuehrte, das nun du traegst, das zu dir fernher hinabgelangt ist von maechtigen koenigen und eroberern im kriege, deinen vaetern und ur-urgrossvaetern, deren den polarstern ueberragende edle thaten die unsterbliche Fama fuer immer verzeichnet hat, wie sie in jenes alten mannes buch der reihe nach berichtet waren.

## V.

The land which warlike Britons now possesse,  
And therein have their mighty empire raysd,  
In antique times was salvage wilderness,  
Unpeopled, unmannurd, unprovd, unpraysd;  
Ne was it island then, ne was it paysd

Das land, welches die kriegेरischen Briten jetzt besitzen, und worin sie ihr maechtiges reich gegruendet haben, war in alter zeit wilde wueste, unbevoelkert, ungebaut, unbewaeahrt, unberuehmt; auch war es damals keine insel, und schwebte nicht inmitten

- III. Various readings: In Kitchin: v. 5. 'loftie'. v. 6. 'heavenly'. v. 9. 'farre'.  
v. 1. Mæonian quill; — the pen of Homer, called Mæonian, or Mæonides, from the ancient name of Lydia, to which country Homer was supposed by some to belong.  
v. 2. great Phoebus rote; — 'a musical instrument.' (Todd.)  
Apollo's lyre, the god of music and poetry. He was supposed to be the inspirer of poets. So Odysseus tells Demodocus the bard, that either the Muse has taught him, or Apollo.  
Homer, *Od.* 9, 486 sqq:  
*Ἀὐτὸς ἔπειε Δημόδοκον προζέειν πολέμητις Ὀδυσσεύς  
Δημόδοκ', ἔζοχα δὲ σε βροτῶν αἰδέομαι ἅπαντων.  
Ἢ σέ γε μούσ' ἐδίδαξε Διὸς παῖς, ἢ σέ γ' Ἀπόλλων.*  
v. 3. the ruines of great Ossa hill; — 'the assault of the giants upon heaven, and their defeat by Zeus.' (Kitchin.)  
Virg. *Georg.* I, 280:  
Ter sunt conati imponere Pelio Ossam  
Scilicet, atque Ossae frondosum involvere Olympum;  
Ter Pater exstructos disiecit fulmine montes.  
v. 4. Phlegraean Jove; — 'rightly so styled in this place, as the conflict between him and the giants was said to have taken place at Phlegra (Pallene.)' (Kitchin.)  
he wrote; — 'a bold usage of the verb as = 'he described' or sung'. (Kitchin.)  
v. 7. His learned daughters; — 'the Muses. They are attributed to many parents: 1) Zeus and Mnemosyne (Memory); 2) Uranus and Gaia (Heaven and Earth); 3) Pierus and a Nymph; 4) Zeus and Plusia, or Zeus and Moneta, or Zeus and Athene; 5) or Aether and Gaia (Air and Earth), as well as 6) Apollo. In the mixture of mythology and poetry this was inevitable.' (Kitchin.)  
IV. Various readings: In Kitchin: v. 1. 'realme'. v. 5. 'mightie'. v. 7. 'deedes'. 'northerne'.  
v. 2. this renowned prince; — 'does Spenser mean Arthur?' (Kitchin.) — We think so.  
V. Various readings: In Kitchin: v. 2. 'mightie'.  
v. 5. paysd; — 'Poised, Fr. peser. To paise is thus used in Scotland.' (Todd.)



Amid the ocean waves, ne was it sought  
Of merchants farre for profits therein prayd;  
But was all desolate, and of some thought  
By sea to have bene from the Celticke mayn-land  
brought.

der wogen des oceans; noch ward es von fernen kauf-  
leuten wegen darin geruehmten gewinnes besucht;  
sondern es war voellig oede und, wie einige meinen,  
durch die see vom Celtischen festlande herueberge-  
schwemmt.

## VI.

Ne did it then deserve a name to have,  
Till that the venturous mariner that way  
Learning his ship from those white rocks to save,  
Which all along the southerne sea-coast lay  
Threatning unheedy wrecke and rash decay,  
For saftety that same his sea-marke made,  
And nam'd it *Albion*; but later day,  
Finding in it fit ports for fishers trade,  
Gan more the same frequent, and further to invade.

Auch verdiente es damals nicht, einen namen zu  
haben, bis der verwegene seefahrer dadurch sein  
schiff vor jenen weissen felsen bergen lernte, welche  
ueberall laengs der suedkueste lagen, unvermuthetes  
scheitern und raschen untergang drohend, und bis  
er ebendies land zu seiner seekennung machte und  
es 'Albion' nannte, spaeter aber, als er in ihm zum  
fischergewerbe geeignete haefen fand, dasselbe haeuf-  
er zu besuchen und weiter zu betreten begann.

## VII.

But far in land a salvage nation dwelt  
Of hideous giaunts, and halfe-beastly men,  
That never tasted grace, nor goodness felt;  
But wild like beastes lurking in loathsome den,  
And flying fast as roebucke through the fen,  
All naked without shame or care of cold,  
By hunting and by spoiling liveden;  
Of stature huge, and eke of corage bold,  
That sonnes of men amazd their sternesse to behold.

Aber fern in lande wohnte ein wildes volk von  
schrecklichen riesen und halb thierischen menschen,  
die nimmer barmherzigkeit empfanden noch guete  
fuehlten, sondern, gleich wilden thieren in ekelhaften  
hoehlen lauernd und schnell wie ein reh ueber das  
marschland dahin fliehend, ganz nackt, ohne scham  
oder sorge um die kaelte, von der jagd und vom  
raube lebten; von ungeheurer koerpergroesse und  
auch von kuehnem muthe, so dass menschenkinder er-  
staunten, wenn sie ihre staerke sahen.

## VIII.

But whence they sprong, or how they were begott,  
Uneath is to assure; uneath to wene

Aber wie sie entsprangen, oder wie sie erzeugt  
wurden, ist schwer zu sagen; schwer, den graessli-

Ne was it island then; — 'a curious forecast of a geological truth. Sammes (Britannia, c.4) says, 'That this Island hath been joyned to the opposite continent, by a narrow isthmus between Dover and Bullen, or thereabouts, hath been the opinion of many: As of Antonius Volsius, Dom. Marius Niger, Servius Honoratus, our countryman John Twine, and the French poet Du Bartas'. And Camden, Brit. (publ. 1586) writes, 'Inter Cantium enim, et Caletum Galliae ita in altum se erehit, et adeo in arctum mare agitur, ut perfossas ibi terras antea exclusa admisisse maria opinentur nonnulli'. — The same was thought to have been the case with Sicily, as Virgil notes, 'Hesperium Siculo latus abscondit'. (Kit.)

- v. 9. the Celticke mayn-land; — 'properly so called, 'Gallia Celtica'. (Kitchin.)
- VI. Various readings: In Kitchin: v. 5. 'unheedie'. v. 6. 'For safeties'. — Todd: 'For safety'.  
v. 3. those white rocks; — 'there are cretaceous cliffs 1) on the coast of Yorkshire (Flamborough Head); 2) on the Norfolk coast (Hunstanton Cliff to Cromer); 3) at the North Foreland in Kent; 4) at the South Foreland, from Deal to Hythe (to which district Spenser probably alludes more particularly); 5) in Essex (Beachy Head to Brighton); 6) the Isle of Wight (at St. Helen's on the east and at the west to the Needles); 7) along a portion of the Dorset coast (ending at Weymouth); and 8) on the Devonshire shore (about Sidmouth)'. (Kitchin.)
- v. 6. For saftety; — 'ed. 1590, 'safety' (as a trisyllable.) (Kitchin.); — probably a misprint in Tauchnitz.  
v. 7. nam'd it Albion; — 'So called from the white rocks.' (Church in Todd.)  
'The chroniclers hold that this name comes from the giant Albion (cp. st. 11). Or from alb, white, or from alp, a pasture or hill, or from Albine, daughter of the mythical Dioclesian.' (Kitchin.)
- VII. Various readings: In Kitchin: v. 1. 'farre'. v. 2. 'giaunts'. 'halfe beastly'. v. 3. 'goodnesse'.  
v. 4. 'beasts'. v. 7. 'lived then'. v. 8. 'corage'.  
v. 2. hideous giants; — 'so Geoffry of Monmouth has it, c. 9: 'Erat tunc nomen insulae Albion, quae nemine exceptis paucis gigantibus inhabitabatur'. (Kitchin.)  
v. 7. lived then; — 'ed. 1590 reads 'liveden', an old pret. inflexion which Spenser seems to have thought too archaic.' (Kitchin.) Cp. below.
- VIII. Various readings: In Kitchin: v. 1. 'begot'. v. 3. 'assot'. v. 4. 'fittie'.

That monstrous error which doth some assott,  
That Dioclesians fifty daughters shene  
Into this land by chaunce have driven bene;  
Where, companing with feends and filthy sprights  
Through vaine illusion of their lust unclene,  
They brought forth geaunts, and such dreadful wights  
As far exceeded men in their immeasurd mights.

They held this land, and with their filthinesse  
Polluted this same gentle soyle long time;  
That their owne mother loathd their beastlinesse,  
And gan abhorre her broods unkindly crime,  
All were they borne of her owne native slime:  
Until that Brutus, anciently deriv'd  
From roiall stocke of old Assaracs line,  
Driven by fatall error here arriv'd,  
And them of their unjust possession depriv'd.

But ere he had established his throne,  
And spred his empire to the utmost shore,  
He fought great batteils with his salvage fone;  
In which he them defeated evermore,  
And many giaunts left on groning flore,  
That well can witness yet unto this day  
The westerne Hogh, besprincled with the gore  
Of mighty Goëmot, whome in stout fray  
Corineus conquered, and cruelly did slay.

chen irrthum zu glauben, der einige bethoert, dass  
Dioclesian's fuenfzig schoene toechter zufaellig in dies  
land verschlagen worden sind, wo sie aus eitler taeu-  
schung ihrer unreinen lust sich mit teufeln und gar-  
stigen geistern einliessen und riesen gebaren und so  
schreckliche wesen, dass sie durch ihre unerhoerten  
kraefte menschen weit uebertrafen.

## IX.

Sie blieben im besitz dieses landes und besudeln  
ten mit ihrer unflaethigkeit lange zeit unsern edlen  
boden, so dass ihre eigne mutter ueber ihre rohheit  
ekel empfand und die unnatuerlichen laster ihrer  
kinder zu verabscheuen begann, die alle aus ihrem  
eigenen mutterschlamme geboren waren: bis Brutus,  
der von alters her aus dem koeniglichen stamme der  
dynastie des alten Assaracus herstammte, durch ver-  
haengnisvolle irrfahrt hieher verschlagen ward und  
sie ihres unrechtmessigen besitzes beraubte.

## X.

Aber ehe er seinen thron befestigt und seine herr-  
schaft bis zur aeussersten kueste ausgebreitet hatte,  
schlug er grosse schlachten mit seinen wilden feen-  
den, in welchen er sie stets besiegte und viele riesen  
auf dem aechzenden boden liess, was noch bis  
zum heutigen tage die westliche anhoehe bezeugen  
kann, die mit dem blut des maechtigen Goëmot be-  
spritzt ist, den in manhaftem kampf Corineus be-  
siegte und grausam umbrachte.

v. 7 is erased by Kitchin, because his edition is for scholars. v. 8. 'giants'. 'dreadfull'. v. 9. 'farre'.  
v. 3. That monstrous error, etc.; — 'all this is direct from Hardyng's Chronicle, c. 1 and 5. He gives the  
tale (describing the daughters of 'Dioclesian, King of Greece', as thirty, not fifty); and adds also that he considers it  
to be false and without foundation. In the legend these 'thirty daughters' are described as performing the feat of Danaides,  
with whom they are evidently confounded. Holinshed (Hist. of Engl. I. 3.) explains how the name of 'Dioclesian' got into  
the legend. He gravely rebukes the ignorance of the chroniclers, saying that they took 'Danaus' to be as short way of  
writing 'Dioclesianus'. (Kitchin.)

assott; — 'Beguile, bewitch, or deceive; a word frequent in romance.' (Todd.)

IX. v. 3. their owne mother; — 'i. e. Albion. Spenser hints that, like the classical Gigantes, these British giants  
were earth-born (*γηνναῖοι*).' (Kitchin.)

v. 6. Brutus; — 'this legendary Brutus is always described as descended from Aeneas. His coming to Albion  
is described by Hardyng, c. 11. Robert of Gloucester fixes his date of arriving at 1132 B. C. Holinshed puts it at 1116,  
Stow at 1108. He is said to have landed at Totnes in Devon, with his comrade Corineus.

v. 7. old Assaracs line; — cp. above IX. 56 and

Virg. Georg. III. 34 sqq:

'Stabant et Parii lapides, spirantia signa,  
Assaraci proles, demissaeque ab Jove gentis  
Nomina. Troesque parens, et Troiae Cynthus auctor.'

v. 8. Driven by fatall error; — 'That is, by wandering (Lat. error) as the fates directed.' (Church  
in Todd.)

X. Various readings: In Kitchin: v. 3. 'battels'. v. 5. 'giants'.

v. 3. He fought great batteils; — Hardyng says:

'The giantes als he sleugh doune beelive  
Through all the launde in bataille mannely:  
And lefte no moo but Gogmagog onely'. (Kitchin.)

v. 7. The westerne Hogh; — 'That is, as Camden calls it, the Haw.' (Church in Todd.)

Kitchin: 'Camden calls it 'the Haw' in his Britannia (under Devonshire). It is now 'the Hoe', near Ply-

## XI.

And eke that ample pitt, yet far renownd  
For the large leape which Debon did compell  
Coulin to make, being eight lugs of grownd,  
Into the which retourning backe he fell;  
But those three monstrous stones doe most excell,  
Which that huge sonne of hideous Albion,  
Whose father Hercules in Fraunce did quell,  
Great Godmer threw, in fierce contention,  
At bold Canutus; but of him was slaine anon.

Und auch jene grosse grube (sc. kann es bezeugen), die noch jetzt weithin beruehmt ist wegen des weiten sprunges, welchen Debon den Coulin zu machen zwang, obgleich sie acht ruthen landes breit war, in die er denn auch beim zurueckspringen hineinfiel. Jene drei ungeheuren steine aber zeichnen sich besonders aus, welche jener riesenhafte sohn des scheusslichen Albion — dessen vater, Hercules, starb in Frankreich —, der grosse Godmer in wildem streit auf den kuehnen Canutus warf, von dem er aber gleich darauf erschlagen wurde.

## XII.

In meed of these great conquests by them gott,  
Corineus had that province utmost west  
To him assigned for his worthy lott,  
Which of his name and memorable gest  
He called Cornwaile, yet so called best:  
And Debons shayre was, that is Devonshyre;  
But Canute had his portion from the rest,  
The which he cald Canutium, for his hyre;  
Now Cantium, which Kent we comenly inqyre.

Als lohn fuer diese grossen durch sie bewerkstelligten eroberungen hatte sich Corineus die provinz im aeussersten westen zu seinem wohlverdienten antheil bestimmt, die er nach seinem namen und seiner denkwuerdigen heldenthat Cornwaile nannte, wie sie denn auch jetzt noch am besten so genannt wird: und Debon's antheil war, was jetzt Devonshire ist; aber Canute bekam, was uebrig blieb, zu seinem erblichen antheil und hiess es Canutium, jetzt Cantium, das wir gewoehnlich Kent nennen.

## XIII.

Thus Brute this realme unto his rule subdewd,  
And raigned long in great felicity,  
Lov'd of his freends, and of his foes eschewd:  
He left three sonnes, his famous progeny,  
Borne of fayre Inogene of Italy;  
Mongst whom he parted his imperiall state,  
And Loctrine left chiefe lord of Britany.  
At last ripe age bad him surrender late  
His life, and long good fortune, unto finall fate.

So unterjochte Brutus dies reich seiner herrschaft und regierte lange in grosser glueckseligkeit, geliebt von seinen freunden und gemieden von seinen feinden: er hinterliess drei soehne, seine beruehnte nachkommenschaft, geboren von der schoenen Inogene aus Italien. Unter diese theilte er seinen herrscherstaat, und Loctrine hinterliess er als oberherrn von Britannien. Endlich hiess ihn sein hohes alter, wenn auch erst spaet, sein leben und langes glueck dem schliesslichen verhaengniss uebergeben.

mouth. Geoffry of Monmouth (c. 9) says, 'ille (Goemagot) per abrupta saxa cadens in multa frustra dilaceratus est, et fluctus sanguine maculavit'. Cp. also Hardyng, c. 12, for this conquest of Corineus. Holinshed says Gogmagog was thrown over the cliffs near Dover. (Hist. of Eng., 2. 4.)

XI. Various readings; In Kitchin: v. 1. 'pit'. v. 4. 'returning'.  
v. 3. lugs; — 'A lug is a perch or rod with which land is measured, containing sixteen feet and an half.' (Church in Todd.)

v. 6. hideous Albion; — 'a legendary giant, whose history is given in Holinshed, 1. 3.' (Kitchin.)  
v. 7. Hercules in Fraunce did quell; — 'a curious mixture of classical with mediæval legend. Hercules is mentioned as being in France with Brutus, by Robert of Gloucester. Holinshed tells us that Hercules fought a terrific battle with Albion on the Rhône, and eventually defeated him by showers of stones, which still lie there, in the district called the Crau. (Hist. of Eng. 1. 3.)' (Kitchin.)

v. 9. Canutus; — 'another of the legendary companions of Brutus, eponymous of Cantium or Kent.' (Kitchin.)  
XII. Various readings; In Kitchin: v. 1. 'got'. v. 3. 'lot'. v. 5. 'Cornwaile'. v. 9. 'commonly'.  
v. 5. He called Cornwaile; — 'so stated in Geoffry of Monmouth, c. 9.' (Kitchin.)  
v. 6. that is Devonshyre; — 'I have not succeeded in finding the legends of Godmer, Debon, and Canutus.' (Kitchin.)

XIII. Various readings; In Kitchin: v. 2. 'felicitie'. v. 3. 'friends'. v. 5. 'faire'.  
v. 5. fayre Inogene of Italy; — 'Robert of Gloucester (who spells the name 'Innogen'), describes her as the wife of Brute, daughter of Pandras, king of Greece, not Italy.' (Kitchin.)

## XIV.

Lochrine was left the souveraine lord of all;  
But Albanact had all the northerne part,  
Which of himselfe Albania he did call;  
And Camber did possesse the westerne quart,  
Which Severne now from Logris doth depart:  
And each his portion peaceably enioyd,  
Ne was there outward breach, nor grudge in hart,  
That once their quiet government annoyd;  
But each his paynes to others profit still employd.

Lochrine also wurde als der oberherr aller hinterlassen; Albanact aber hatte den ganzen noerdlichen theil, den er nach sich Albania benannte; und Camber besass das westliche gebiet, welches jetzt Severne von Logris trennt: jeder genoss friedlich, was er hatte; weder fand ein aeußerer bruch noch gröll im herzen statt, der jemals ihre ruhige regierung gestoert haette; vielmehr verwendete stets jeder seine muehe zu des andern vortheil.

## XV.

Untill a nation straung, with visage swart  
And corage fierce that all men did affray,  
Which through the world then swarmd in every part,  
And overflowd all countries far away,  
Like Noyes great flood, with their impórtune sway,  
This land invaded with like violence,  
And did themelves through all the north display:  
Untill that Lochrine for his realmes defence,  
Did head against them make and strong munificence.

Bis eine fremde nation mit dunkelbraunem gesichte und wildem, alle menschen in schrecken setzenden muthe, welche damals in jeder richtung durch die welt schwaermte und gleich Noah's grosser fluth alle laender mit ihrer laestigen macht ueberstroemte, dies land mit gleichem ungestuem ueberfiel und sich ueber den ganzen norden hin verbreitete: bis endlich Lochrine zur Vertheidigung seines reiches ihnen die spitze bot und starke befestigungen anlegte.

## XVI.

He them encountred, a confused rout,  
Foreby the river that whylôme was hight  
The ancient Abus, where with courage stout  
He them defeated in victorious fight,  
And chaste so fiercely after fearefull flight,  
That forst their chiefetain, for his safeties sake,  
(Their chiefetain Humber named was aright,)  
Unto the mighty streame him to betake,  
Where he an end of batteill and of life did make.

Er traf sie als einen verworren haufen dicht bei dem flusse, der weiland der alte Abus genannt ward, wo er sie mit mannhafthem muthe in siegreichem gefecht besiegte und sie auf ihrer wilden flucht so ungestuem verfolgte, dass er ihren anfuhrer (er ward in wirklichkeit Humber genannt) zwang, sich zu seiner rettung in den maechtigen strom zu stuerzen, wo er schlacht und leben beendete.

v. 7. Lochrine . . . chiefe lord of Britany; — 'Hardyng, c. 15' and 17:  
'On Locryne it should ever be homage'.

Britany here means Britain, (Kitchin.)

XIV. Various readings: In Kitchin: v. 6. 'enjoyd'. v. 9. 'paines'.

v. 2, 3. Albanact . . . Albania; — 'Hardyng, c. 15:

'Fro Humber north unto the Northwest sea

Of all Britaine, which he called Albanye

For Albanacte the kyng thereof to be'. (Kitchin.)

v. 4. quart; — 'Division, the fourth part. Fr. quart.' (Upton in Todd.)

v. 5. depart; — Separate. (Church in Todd.)

Logris; — 'all to the east of Severn, and 'from the south sea unto the river of Humber'. (Holinshed, Hist. of Eng. 2. 5.) (Kitchin.)

v. 6. each his portion peaceably enjoyd; — 'so Hardyng, c. 17:

'And reyned so bylyfe in one assente', etc. (Kitchin.)

XV. Various readings: In Kitchin: v. 2. 'courage'. v. 5. no accent marked. v. 9. 'munificence'.

v. 1. Untill, etc.; — 'this incursion of Huns or Scythians is described in full in Hardyng, c. 18.' (Kitchin.)

v. 9. munificence; — 'ed. 1596 has 'munificence'. (Kitchin.)

Jortin: 'Quaere, whether by making strong munificence he means, he fortified himself against them'.

Todd: 'By munificence our author signifies defence, or fortification; from munio aud facio.

T. Warton'.

XVI. Various readings: In Kitchin: v. 2. accent not marked. v. 3. 'auncient'. v. 6. 'chieftaine'.

v. 7. 'chieftaine'.

v. 8. 'mightie'.

v. 9. 'battell'.

## XVII.

The king returned proud of victory  
 And insolent wox through unwonted ease,  
 That shortly he forgot the ieopardy,  
 Which in his land he lately did appease,  
 And fell to vaine voluptuous disease:  
 He lov'd faire Ladie Estrild, leudly lov'd,  
 Whose wanton pleasures him too much did please,  
 That quite his hart from Guendolene remov'd,  
 From Guendolene his wife, though alwaies faithful  
 prov'd.

Der koenig kehrte siegesstolz zurueck und wurde  
 durch ungewohnte ruhe uebermuethig, so dass er in  
 kurzem die gefahr vergass, die er juengst in seinem  
 lande daempfte, und in thoerichte, lasterhafte wollust  
 verfiel; er liebte, straefflich liebte er die schoene  
 Dame Estrild, deren ueppige reize ihm zu sehr ge-  
 fielen, so dass sein herz sich gaenzlich von Guendo-  
 lene entfernte, von Guendolene, seinem weibe, obgleich  
 sie sich immer als treu erwiesen hatte.

## XVIII.

The noble daughter of Corineus  
 Would not endure to bee so vile disdaind,  
 But, gathering force and corage valorous,  
 Encountred him in batteill well ordaind,  
 In which him vanquisht she to fly constraind;  
 But she so fast pursewd, that him she tooke  
 And threw in bands, where he till death remaind;  
 Als his faire leman flying through a brooke  
 She overhent, nought moved with her piteous looke,

Die edle tochter des Corineus wollte nicht dulden,  
 dass sie so schoene verachtet ward, sondern, kraft  
 und kuehnen muth sammelnd, griff sie ihn in wohl-  
 geordneter schlacht an, in der sie ihn besiegte und  
 zur flucht zwang; aber sie verfolgte ihn so schnell,  
 dass sie ihn gefangen nahm und in's gefaengniss  
 warf, in dem er bis zum tode verblieb; auch sein  
 schoenes schaeztchen holte sie ein, als es gerade  
 durch einen bach floh. Sie liess sich durchaus nicht  
 durch ihr klaegliches aussehn ruehren.

## XIX.

But both herselfe, and eke her daughter deare  
 Begotten by her kingly paramoure,  
 The faire Sabrina, almost dead with feare,  
 She there attached, far from all succoure:  
 The one she slew in that impatient stoure;  
 But the sad virgin innocent of all  
 Adowne the rolling river she did poure,  
 Which of her name now Severne men do call:  
 Such was the end that to disloyall love did fall.

Sondern sowohl sie selbst als auch ihre theure  
 tochter, die von ihrem koeniglichen buhlen gezeugt  
 war, die schoene Sabrina, fast todt vor furcht, nahm  
 sie dort fest, fern von aller hilfe: die eine erschlug  
 sie in jenem erbitterten kampf, die arme jungfrau  
 aber, die an allem unschuldig war, stuerzte sie in  
 den rollenden strom hinab, den man jetzt nach ihrem  
 namen Severne nennt. So war das ende, das un-  
 treuer liebe zu theil wurde.

## XX.

Then for her sonne, which she to Loerin bore,  
 (Madan was young, unmeet the rule to sway,)

Darauf behielt sie faer ihren sohn, den sie dem  
 Loerin geboren hatte, (Madan war jung und nicht

v. 3. The ancient Abus; — 'The Humber in Yorkshire. Abus is from the British Aber, which signifies the mouth of a river.' (Church in Todd.)

Kitchin says the same.

XVII. Various readings: In Kitchin: v. 1. 'returned'. 'victorie'. v. 3. 'jeopardie'. v. 6. 'lewdly'.  
 v. 6. 8. faire . . . Estrild . . . Guendolene; — 'see Hardyng, c. 18. Estrild is described as a 'young damsel of excellent beauty', daughter of a certain king of Scythia, taken captive in the battle on the Humber. (Holinsbed, Hist. of Engl. 2. 5.)' (Kitchin.)

XVIII. Various readings: In Kitchin: v. 2. 'be'. v. 3. 'courage'. v. 4. 'battell'.  
 v. 4. in batteil well ordaind; — 'This is a Latinism, Proelio bene ordinato.' (Upton in Todd.)  
 Kitchin quotes the same.

XIX. Various readings: In Kitchin: v. 1. 'her selfe'. v. 4. accent not marked.  
 v. 3. Sabrina; — 'daughter of Estrild, drowned in the Severn; narrated by Hardyng, c. 18.' (Kitchin.)  
 v. 5. Todd reads: 'The one she slew upon she present floure', and adds in the notes: 'That is, upon the spot'.

Kitchin says: 'ed. 1590 reads 'upon the present stoure'.

XX. Various readings: In Kitchin: v. 2. no parenthesis. 'of sway'. v. 6. 'glorie'.

In her owne hand the crowne she kept in store,  
Till ryper years he raught and stronger stay;  
During which time her powre she did display  
Through all this realme, the glory of her sex,  
And first taught men a woman to obay;  
But, when her somme to mans estate did wex,  
She it surrendred, ne her selfe would lenger vex.

geeignet, die herrschaft zu fuehren,) die krone ein-  
weilen in ihrer eignen hand, bis er zu reiferen jah-  
ren und groesserer festigkeit gelangt war. Waeh-  
rend dieser zeit entfaltete sie ihre macht durch dies  
ganze reich, der stolz ihres geschlechts, und war  
die erste, die maenner einer frau gehorchen lehrte;  
aber als ihr sohn zur manneswuerde heranwuchs,  
trat sie ihm die herrschaft ab und wollte sich nicht  
laenger damit plagen.

## XXI.

The Madan raignd, unworthie of his race;  
For with all shame that sacred throne he fild.  
Next Memprise, as unworthy of that place,  
In which being consorted with Mamild,  
For thirst of single kingdom him he kild.  
But Ebranck salved both their infamies  
With noble deedes, and warreyd on Brunchild  
In Henault, where yet of his victories  
Brave monuments remaine, which yet that land envies.

Darauf regierte Madan, unwuerdig seines stammes;  
denn mit aller schande erfuellte er den geheiligten  
thron. Unmittelbar darauf herrschte Memprise, ebenso  
unwuerdig jener stellung: denn er hatte Manild zum  
mitregenten und toedete denselben aus begierde nach  
alleinherrschaft. Aber Ebranck machte ihre greuel  
wieder gut durch edle thaten und bekriegte Brunchild  
in Henault, wo noch denkmaeler tapfrer siege uebrig  
sind, die noch jenes land beneidet.

## XXII.

An happy man in his first dayes he was,  
And happy father of faire progeny:  
For all so many weekes, as the yeare has,  
So many children he did multiply;  
Of which were twentie sonnes, which did apply  
Their mindes to prayse and chevalrous desyre:  
Those germans did subdew all Germany,  
Of whom it hight; but in the end their syre  
With foule repulse from Fraunce was forced to  
retyre.

Ein gluecklicher mann war er in seinen ersten  
tagen und gluecklicher vater einer herrlichen nach-  
kommenschaft: denn, gerade soviele wochen das jahr  
hat, soviele kinder erzeugte er; von diesen waren  
zwanzig soehne, die nach ruhm und ritterlicher lust  
strebten. Jene brueder unterjochten ganz Germanien,  
das nach ihnen den namen hat; aber schliesslich  
wurde ihr vater gezwungen, mit schimpfficher abwei-  
sung aus Frankreich sich zurueckzuziehen.

## XXIII.

Which blott his sonne succeeding in his seat,  
The second Brute, the second both in name

Diesen fleck tilgte derjenige seiner soehne, der  
ihm in der regierung folgte, der zweite Brute, der

v. 2. Madan; — 'Hardyng c. 20, who says she governed for him fifteen years.' (Kitchin.)  
rule to sway; — 'ed, 1590 reads so'. (Kitchin.)

Todd: 'Rule is here used for realm, as in st. 66. The sense is thus perspicuous: Madan was young, unfit  
to sway the realm'.

XXI. v. 3. Memprise; — 'Hardyng, c. 20; Holinshed, History of England 2. 5. Manild, his brother, is called 'Man-  
lius by Holinshed, 'Maulyne' by Hardyng.' (Kitchin.)

v. 6. Ebranck; — 'the legendary founder of Eber-wik (or Caer-Ebrank), Everwyk (Eber's town), i. e. York.  
See Hardyng, c. 21. He had twenty wives, twenty sons and thirty daughters; so that 'as many weekes', etc., is no strictly  
true, unless we take the fifty lunar weeks in the solar year. According to Hardyng, he 'warred in Gaule', which would do,  
perhaps, for Henault, Hainault. His sons, according to this same authority, conquered Germany. There is no trace of his  
warring on Brunchild.' (Kitchin.)

XXII. Various readings: In Kitchin: v. 2. 'happie'. v. 6. 'minds'. 'praise'. 'desire'. v. 8. 'sire'. v. 9. 'retire'.  
v. 7. 'germans'. . . Germany: — 'the derivation is on a par with the rest of the history.' (Kitchin.)

XXIII. Various readings: In Kitchin: v. 1. 'blot'. v. 3. 'semblance'. 'puissance'. v. 9. 'sundrie'.  
v. 2. 'The second Brute; — 'this was Brutus Greneschilde. See Hardyng, c. 22. It is this prince who is said  
by Holinshed to have gone over into 'Henaud', and to have warred with 'king Brinchild', who gave him a sore repulse.

And eke in semblaunce of his puissaunce great,  
Right well recur'd and did away that blame  
With recompence of everlasting fame:  
He with his victour sword first opened  
The bowels of wide Fraunce, a forlorne dame,  
And taught her first how to be conquered;  
Since which with sondrie spoiles she hath been ran-  
sacked.

zweite sowohl dem namen nach als auch in betreff der aehnlichkeit seiner grossen macht, auf gar schickliche weise und that jenen makel hinweg, indem er ihn durch ewigen ruhm ersetzte. Er oeffnete zuerst mit seinem schwert das innere des grossen Frankreich's, das nun verloren war, und zeigte ihm zuerst, was erobert werden heisst; seit dieser zeit aber ist es von verschiedenen verwuestungen heimgesucht worden.

XXIV.

Let Scaldis tell, and let tell Hania,  
And let the marsh of Esthambruges tell,  
What colour were their waters that same day,  
And all the moore twixt Elversham and Dell,  
With blood of Henalois which therein fell.  
How of that day did sad Brunchildis see  
The greene shielde dyde in dolorous vermell?  
That not *scuith guiridh* it mote seeme to bee,  
But rather *y scuith gogh*, signe of sad crueltee.

Moege der Scaldis, moege Hania und die marsch von Esthambruges erzahlen, von welcher farbe an jenem tage ihre wasser waren und das ganze sumpfland zwischen Elversham und Dell von dem blute der Henaler, die dort ihren untergang fanden. Wie sah an jenem tage der duistere Brunchildis den 'gruenen schild' mit schmerzlichem purpur gefaerbt? so, dass er nicht mehr 'der gruenen schild' zu sein schien, sondern vielmehr 'der rothe schild', ein zeichen grimmer grausamkeit.

XXV.

His sonne king Leill, by fathers labour long,  
Enioyd an heritage of lasting peace,  
And built Cairleill, and built Cairleon strong.  
Next Huddibras his realme did not encrease,  
But taught the land from wearie wars to cease.  
Whose footsteps Bladud following, in artes  
Exceld at Athens all the learned preace,  
From whence he brought them to there salvage parts,  
And with sweet science mollifide their stubborne harts.

Sein sohn, koenig Leill, genoss in folge von seines vaters langer anstrengung ein erbe dauernden friedens und baute Cairleill und das starke Cairleon. Der naechste, Huddibras, vergroesserte sein reich nicht, sondern lehrte das land, von ermuedenden krieggen abzulassen. In dessen fusstapfen trat Bladud, der zu Athen in den schoenen kuensten die ganze gesellschaft der gelehrten uebertraf, jene von dort in diese wilden gegenden brachte und mit suesser wissenschaft die harten herzen der bewohner erweichte.

(Hist. of Engl. 2. 5.) Milton, Hist. of Britain, Bk. I, says that Jacobus Bergomas and Lassabeus, in their account of Hainault, give these fables.' (Kitchin.)

v. 6. first opened The bowels of wide Fraunce; — 'he is said to have passed into Armorica, and to have given to that district a name derived from his own, i. e. Brittany.' (Kitchin.)

With v. 2. 3 cp. Virgil, Aen. VI, 768 sqq.:

— — — et qui te nomine reddet  
Silvius Aeneas, pariter pietate vel armis  
Egregius, — — — — —

XXIV. Various readings: In Kitchin: v. 2. 'Estham bruges'. v. 5. 'bloud'. v. 6. 'How oft'.  
'The quaint proper names heaped together in this stanza remind us of Milton's delight in such displays; e. g. Par. Lost, 5. 268.' (Kitchin.)

v. 1. Scaldis; — the river Scheldt. (Kitchin.)  
Hania; — 'the country of Hainault in Belgium. Milton says it is a river. The Henalois below are the men of Hainault.' (Kitchin.)

v. 2. Esthambruges; — 'Bruges, in Belgium.' (Kitchin.)  
v. 8. 9. scuith guiridh; — 'Welsh for a 'green shield'; y scuith gogh, 'the red shield'. It had been green, but was dyed red in the blood of the men of Hainault.' (Kitchin.)

'The sense is, Inasmuch that it might then not so properly have been called 'scuith guiridh', green shield, as 'y scuith gogh', The red shield.' (Church in Todd.)

XXV. Various readings: In Kitchin: v. 5. 'warres'. v. 6. 'arts'.  
v. 1. Leill; — 'see Hardyng, c. 23: founder of Caerleill (Carlisle) and Cairleon (Chester, otherwise called Leon-cester, Leicester, 'Legionum castra'.) Caer, British for 'city'. (Kitchin.)

v. 4. Huddibras; — 'called 'Ludhurdibras' by Holinshed, 'Rudhudebras' by Hardyng, c. 24.' (Kitchin.)

v. 6. Bladud following; — 'famed for his learning, as Hardyng says, c. 25:

## XXVI.

Ensample of his wondrous faculty,  
Behold the boyling baths at Cairdabon,  
Which seeth with secret fire eternally,  
And in their entrailles, full of quick brimstón,  
Nourish the flames which they are warmd upon,  
That to their people wealth they forth do well,  
And health to every forreyne nation:  
Yet he at last, contending to excell  
The reach of men, through flight into fond mischief  
fell.

Als beispiel seiner bewunderungswuerdigen faehigkeit betrachte man die warmen baeder von Cairdabon, welche durch verborgenes feuer immer sieden und in ihrem von lebendigem schwefel angefuellten innern die flammen naehren, auf denen sie erhitzt werden, so dass sie den dortigen bewohnern reichthum und jedem fremden volke gesundheit hervorsprudeln: doch als er zuletzt das menschen moegliche ueberschreiten wollte, kam er bei einem fluge auf thoericht-elende weise um's leben.

## XXVII.

Next him king Leyr in happie peace long raynd,  
But had no issue male him to succeed,  
But three faire daughters, which were well uptraine  
In all that seemed fitt for kingly seed;  
Mongst whom his realme he equally decreed  
To have divided; tho, when feeble age  
Nigh to his utmost date he saw proceed,  
He cald his daughters, and with speeches sage  
Inquyrd, which of them most did love her parentage?

Nach ihm regierte koenig Leyr lange in gluecklichem frieden, hatte aber keine maennlichen sprossen zu seiner nachfolge, wohl aber drei schoene toechter, welche wohl aufgezogen wurden in allem, was fuer koenigskinder passend schien; unter diese beschloss er sein reich gleichmaessig zu theilen: als er darauf aber das kraftlose alter immer mehr zum aeussersten lebensziele vorschreiten sah, rief er seine toechter und forschte mit weisen reden danach, welche von ihnen ihren vater am meisten liebte.

## XXVIII.

The eldest Gonorill gan to protest,  
That she much more than her owne life him lov'd;  
And Regan greater love to him profest  
Then all the world, whenever it were proof'd;  
But Cordeill said she loved him as behoov'd;

Die aelteste, Gonorill, begann zu betheuern, dass sie ihn viel mehr, als ihr eignes leben, liebte; und Regan bekannte, ihn mehr zu lieben, als die ganze welt, wenn immer es erprobt wuerde; aber Cordelia sagte, sie liebe ihn, wie es sich gebuehre. Diese ihre ein-

'When at Athenes he had studied clere,  
He brought with hym iiii philosophiers wise  
Schole to holde in Brytayne and exerceyse.  
Stamforde he made that Stamforde hight this daye  
In whiche he made an universitee', etc.' (Kitchin.)

v. 9. Cp. the passage in Ovid:

'Adde quod ingenuas didicisse fideliter artes  
Emollit mores, nec sinit esse ferus'.

XXVI. Various readings: In Kitchin: v. 4. 'entrails', 'quicke', no accent. v. 5. 'warm'd'. v. 7. 'forreine'.  
v. 2. the boyling baths at Cairdabon; — Spenser follows Geoffry of Monmouth, c. 14, 'Ædificavit urbem  
Kaer-badum, quae nunc Badus nuncupatur'. See Hardyng:

'Cair Bladud, so that nowe is Bath, I rede'.

Holinshed (Descr. of Engl. 2. 23) gives a long account of the Bath waters, under the name of Caer-bledud.  
(Kitchin.) — Cairbadon, then, is the more accurate reading. So Kitchin in the notes.

v. 6. 'Forth do well, i. e. pour forth' (Upton in Todd). — 'Notice the play on the words 'wealth' and 'well'.  
(Kitchin.)

v. 9. through flight; — 'And to shew his cunning in other points, upon a presumptuous pleasure which he had therein, he tooke upon him to flie in the aire, but he fell upon the temple of Apollo, which stood in the citie of Troynovant, and there was torne in peeces'. (Holinshed, 2. 5.) And Hardyng:

'And afterward a Featherham (feather-man) he dight  
To flye with wynges as he could best descerne,  
He flied on high to the temple Apolyne,  
And ther brake his necke, for all his great doctrine'. (Kitchin.)

XXVII. Various readings: In Kitchin: v. 1. 'raind'. v. 4. 'fit'.  
v. 1. king Leyr; — 'this legend, so familiar to us through Shakespeare, is best given by Robert of Gloucester;  
also by Holinshed (Hist. Engl. 2. 5), and by Hardyng more briefly, c. 26.' (Kitchin.)

XXVIII. Various readings: In Kitchin: v. 4. 'when ever'. v. 6. 'faire'.



Whose simple answere, wanting colours fayre  
To paint it forth, him to displeasaunce moov'd,  
That in his crown he counted her no hayre,  
But twixt the other twain his kingdom whole did  
shayre.

fache antwort, die aller schoenen, ausschmueckenden  
farben ermangelte, brachte ihn so in zorn, dass er  
sie als erbin seiner krone gar nicht in anschlag  
brachte, sondern unter die andern beiden sein ganzes  
koenigreich theilte.

## XXIX.

So wedded th' one to Maglan king of Scottes,  
And th' other to the king of Cambria,  
And twixt them shayrd his realme by equal lottes;  
But, without dowre, the wise Cordelia  
Was sent to Aganip of Celtica.  
Their aged syre, thus eased of his crowne,  
A private life ledd in Albania  
With Gonorill, long had in great renowne,  
That nought him griev'd to beene from rule deposed  
downe.

So verheirathete er die eine an Maglan, den koe-  
nig der Schotten und die andre an den koenig von  
Cambria und theilte unter sie sein reich nach glei-  
chen theilen; aber ohne mitgift wurde die ehrenhafte  
Cordelia zu Aganip von Celtica geschickt. Ihr alter  
vater war auf diese weise von seiner krone befreit  
und lebte als privatmann in Albania bei Gonorill,  
von der er lange in hohen ehren gehalten wurde, so  
dass nichts ihn bereuen liess, der herrschaft entsagt  
zu haben.

## XXX.

But true it is that, when the oyle is spent  
The light goes out, and weeke is throwne away;  
So, when he had resign'd his regiment,  
His daughter gan despise his drouping day,  
And wearie wax of his continuall stay:  
Tho to his daughter Regan he repayrd,  
Who him at first well used every way;  
But, when of his departure she despayrd,  
Her bountie she abated, and his cheare empayrd.

Aber wahr ist es, dass, wenn das oel verbraucht  
ist, das licht ausgeht und der docht weggeworfen  
wird; so begann seine tochter, als er auf seine re-  
gierung verzichtet hatte, seine sinkenden tage zu  
verachten und seines bestaendigen aufenthalts muede  
zu werden: darauf begab er sich zu seiner tochter  
Regan, die ihn zuerst in jeder weise gut behandelte;  
als sie aber an seiner abreise verzweifelte, minderte  
sie ihre guete und truebte seinen frohsinn.

## XXXI.

The wretched man gan then avise too late,  
That love is not where most it is profest;  
Too truely tryde in his extremest state!  
At last, resolv'd likewise to prove the rest,  
He to Cordelia himselfe adrest,  
Who with entyre affection him receav'd,  
As for her syre and king her seemed best;  
And after all an army strong she leav'd,  
To war one those which him had of his realme bereav'd.

Der unglueckliche mann fing damals zu spaet an  
einzusehen, dass liebe nicht da ist, wo sie am mei-  
sten betheuert wird, was sich nur als zu wahr er-  
wies in seinem so grossen unglueck. Zuletzt ent-  
schloss er sich, auf gleiche weise auch die letzte zu  
erproben, und wandte sich an Cordelia, die ihn mit  
aufrichtiger liebe empfang, wie es ihr fuer ihren vater  
und koenig am angemessensten schien; und schliess-  
lich ruestete sie eine starke armee aus, um diejenigen  
zu bekriegen, die ihn seines koenigreichs beraubt  
hatten.

## XXXII.

So to his crowne she him restord againe;

So setzte sie ihn in seine koenigswuerde wieder

- v. 7. 'displeasance'. v. 8. 'crowne', 'haire'. v. 9. 'twaine'. 'shaire'.  
XXIX. Various readings: In Kitchin: v. 1. 'Scots'. v. 3. 'lots'. v. 7. 'led'.  
v. 1. Maglan; — 'Duke of Albania', or 'Albanie' (N. England), according to Holinshed and Hardyng.' (Kitchin.)  
v. 2. the king of Cambria; — 'Henninus' in Holinshed; 'Evin' in Hardyng.' (Kitchin.)  
v. 5. Aganip of Celtica; — 'Holinshed says: 'one of the princes of Gallia (which now is called France), whose  
name was Aganippus, hearing of the beautie, womanhood, and good condition of the said Cordeilla, desired to have hir in  
marriage', etc. This Aganippus was one of the twelve kings that ruled Gallia in those daies'. (Kitchin.)  
XXX. Various readings: In Kitchin: v. 5. 'waxe'.  
XXXI. Various readings: In Kitchin: v. 5. 'him selfe'.  
v. 8. leav'd; — 'Levied, raised. Gall. lever.' (Upton in Todd.)

In which he dyde, made ripe for death by eld,  
 And after wild it should to her remaine:  
 Who peaceably the same long time did weld,  
 And all mens harts in dew obedience held:  
 Till that her sisters children, woxen strong,  
 Through proud ambition against her rebeld,  
 And overcommen kept in prison long,  
 Till weary of that wretched life herselfe she hong.

ein; er starb als koenig in reifem alter eines natuerlichen todes, nachdem er ihr das reich testamentarisch vermacht hatte; und sie regierte es lange in frieden und hielt aller menschen herzen in pflichtschuldigem gehorsam; da aber empoerten sich die inzwischen herangewachsenen kinder ihrer schwestern aus stolzem ehrgeiz gegen sie, besiegten sie und hielten sie lange in gefangenschaft, bis sie, dieses elenden lebens muede, demselben durch den strang ein ende machte.

XXXIII.

Then gan the bloody brethren both to raine:  
 But fierce Cundah gan shortly to envy  
 His brother Morgan, prickt with proud disdaine  
 To have a pere in part of soverainty;  
 And, kindling coles of cruell enmity,  
 Raid warre, and him in batteill overthrew;  
 Whence as he to those woody hilles did fly,  
 Which hight of him Glamorgan, there him slew:  
 Then did he raigne alone, when he none equal knew.

Alsdann begannen die blutigen brueder beide zu regieren: aber der stolze Cundah beneidete bald seinen bruder Morgan, von duenkelhaftem unwillen angestachelt, dass er einen genossen in der herrschaft haette; und die flammen grausamer feindschaft schuerend, fing er krieg an und besiegte ihn in einer schlacht; und als er von dort zu jenen waldigen huegeln foh, welche nach ihm Glamorgan heissen, schlug er ihn daselbst todt; darauf regierte er allein, als er keinen genossen mehr hatte.

XXXIV.

His sonne Rivall' his dead rowme did supply,  
 In whose sad time blood did from heaven rayne.  
 Next great Gurgustus, then faire Caecily,  
 In constant peace their kingdomes did contayne,

Sein sohn Rivalle kam an seiner stelle zur regierung, als er starb; es war eine ernste zeit, und blut regnete vom himmel. Darauf regierte der grosse Gurgustus, dann die schoene Caecilie in bestaendigem

XXXII. Various readings: In Kitchin: v. 1. 'restor'd'. v. 9. 'wearie'. 'her selfe'.  
 v. 3. after wild; — 'i. e. left the kingdom by will to Cordelia.' (Kitchin.)  
 v. 9. her selfe she hong; — 'Hardyng, c. 28, says:

'For sorow then she sleugh hir selfe for tene'.

We may notice that the legend, as treated by Shakespeare, differs very much from that of the chroniclers, who restore Lear to his throne and honours, nor do they say he was blind.' (Kitchin.)

XXXIII. Various readings: In Kitchin: v. 1. 'bloody'. v. 2. 'envie'. v. 4. 'soveraintie'. v. 5. 'enmitie'.  
 v. 6. 'battell'. v. 7. 'woodie'. 'hills'. 'flie'. v. 9. 'equall'.  
 v. 2. Cundah; — 'Condage' in Hardyng, 30; 'Cunedag' in Holinshed, 2. 6.' (Kitchin.)

v. 8. hight of him Glamorgan; — 'Holinshed says (Hist. Engl. 2. 8): 'that countrie tooke name of him, being there slaine, and so is called to this daie Glan Margan, which is to meane in our English tong, Margans land'. (Kitchin.)

XXXIV. Various readings: In Kitchin: v. 2. 'bloud'. 'raine'. v. 3. 'Caecily'. v. 4. 'containe'.  
 v. 5. 'raine'. v. 6. 'farre'. 'yeares'. v. 7. 'twaine'.

v. 2. 'A prodigy not unfrequent, if you will believe ancient poets and historians.' (Jortin.)  
 Kitchin: 'Hardyng, 30:

'And rayned bloodde thesame, iiii dayes also,  
 Greate people dyed, the land to mykell woo'.

So too Holinshed, 2. 7.

v. 3. great Gurgustus; — 'Why 'great'? Hardyng, 30, says of him that he reigned  
 'In mykill ioye and worldly selynesse,  
 Kepyng his landes from enemyes as a manne,  
 But drunken he was eche daye expresse,  
 Unaccordynge to a prince of worthynesse'. (Kitchin.)

v. 4. In constant peace: — 'Not so Hardyng, 30:  
 'In whose tyme eche man did other oppresse  
 The lawe and peace was exiled so indede  
 That ciuill warres and slaughter of men expresse,  
 And murderers foule through all his lande, dayly,  
 Without redres or any remedy'. (Kitchin.)

After whom Lago and Kinmarke did rayne,  
And Gorbogud, till far in years he grew;  
Then his ambitious sonnes unto them twayne  
Arraught the rule, and from their father drew;  
Stout Ferrex and sterne Porrex him in prison threw.

frieden. Nach dieser herrschten Lago und Kinmarke  
und Gorbogud bis zu sehr hohem alter; worauf seine  
beiden ehrgeizigen soehne, der starke Ferrex und der  
fuerchterliche Porrex, ihrem vater die herrschaft ent-  
rissen und ihn in's gefaengnis warfen.

XXXV.

But O! the greedy thirst of royall crowne,  
That knowes no kinred, nor regardes no right,  
Stird Porrex up to put his brother downe;  
Who, unto him assembling forreigne might,  
Made warre on him, and fell himsele in fight:  
Whose death t'avenge, his mother mercilesse,  
Most mercilesse of women, Wyden hight,  
Her other sonne fast sleeping did oppresse,  
And with most cruell hand him murdred pittilesse.

Aber ach! der unersaettliche durst nach der koenigsherrschaft, der keine verwandtschaft kennt noch  
irgend ein recht achtet, stachelte Porrex auf, seinen  
bruder zu entthronen: er sammelte gegen ihn eine  
fremde macht und bekriegte ihn, fiel aber selbst in  
der schlacht. Um seinen tod zu raechen, berueckte  
seine unmenschliche mutter, die unmenschlichste der  
frauen, ihren andern sohn in festem schlaf und mor-  
dete ihn auf's grausamste mit eigener hand erbar-  
mungslos dahin. Ihr name war Wyden.

XXXVI.

Here ended Brutus sacred progeny,  
Which had seven hundred years this sceptre borne  
With high renouwe and great felicity:  
The noble braunch from th'antique stocke was torne  
Through discord: and the roiall throne forlorne.  
Thenceforth this realme was into factions rent,  
Whildest each of Brutus boasted to be borne,  
That in the end was left no monument  
Of Brutus, nor of Britons glorie auncient.

Hier endete des Brutus verruchte nachkommen-  
schaft, die sieben hundert jahre lang mit hohem  
ruhm und grossem glueck das scepter gefuehrt hatte;  
der edle zweig wurde durch zwietracht vom alten  
stamm gerissen und der koenigliche thron verloren.  
Seitdem war dies koenigreich in parteien zerrissen,  
indem jede sich ruehmte, von Brutus abzustammen,  
so dass schliesslich kein denkmal von Brutus noch  
von der Briten altem ruhme uebrig blieb.

XXXVII.

Then up arose a man of matchlesse might,  
And wondrous wit to menage high affayres,  
Who, stird with pittie of the stressed plight  
Of this sad realme, cut into sondry shayres

Darauf stand ein mann auf von unvergleichlicher  
macht und wunderbarer gabe, hohe dinge zu voll-  
bringen. Er ward von mitleid bewegt mit dem trost-  
losen zustande des armen reiches, das von solchen,

v. 8. Arraught the rule; — 'not according to Holinshed and Hardyng.' (Kitchin.)  
Todd: 'Seized, Fr. arracher, to snatch or wrest'.

XXXV. Various readings: In Kitchin: v. 4. 'forreine'.

v. 3. Stird Porrex up, etc.; — there is a very pardonable confusion in this history; the chroniclers being un-  
certain whether Ferrex killed Porrex, or Porrex Ferrex. Spenser follows Geoffry of Monmouth, c. 16. But Holinshed and  
Hardyng make Ferrex the slayer. Geoffry also gives us their mother's name, 'Wyden'. (Kitchin.)

v. 9. him murdred; — 'So Hardyng, c. 30:

'Ther mother that Indon hight,  
To Ferrex came, with her maydens all in ire  
Slepyng in bed slew hym upon the night,  
And smote hym all on peces sett on fyre,  
With suche rancor that she could not ceas,  
Which, for passyng yre, was mercyles'.

So Spenser call' (sic! probably a misprint) 'her his mother mercilesse'. (Kitchin.)

XXXVI. Various readings: In Kitchin: v. 1. 'progenie'.

v. 4. accent not marked.

v. 9. 'glory'.

v. 6. into factions rent; — 'so Hardyng, c. 31.' (Kitchin.)

XXXVII. Various readings: In Kitchin: v. 2. 'affaires'.

v. 4. 'sundry'. 'shaires'.

v. 5. 'haires'.

v. 1. Then up arose; — 'finely introduced. We do not learn the name of this matchless hero till st. 40,  
'Donwallo dyed.' He is called in Holinshed 'Mulumcius Dunwallo' (Hist. Engl. 3. 1), and by Hardyng (c. 31) 'Mo-  
luncius'.

'Sammes, Brit, p. 172, gives his laws, seven in number, dealing, as Spenser gives it (st. 39), with temples of the  
Gods, highways, and ploughlands, and restraining robbery.' (Kitchin.)

By such as claymd themselves Brutes rightfull hayres,  
Gathered the princes of the people loose  
To taken counsell of their common cares;  
Who, with his wisdom won, him streight did choose  
Their king, and swore him fealty to win or loose.

die sich des Brutus rechtmässige erben nannten, in einzelne stuecke zerrissen war, und versammelte die fuersten des unvereinigten volkes, um mit ihnen ueber den gegenstand ihrer gemeinsamen sorgen rath zu pflegen: und diese waren von seiner weisheit so eingenommen, dass sie ihn alsbald zu ihrem koenige waelhten und ihm treue schwuren auf leben und tod.

XXXVIII.

Then made he head against his enimies,  
And Yunner slew of Logris miscreate;  
Then Ruddoc and proud Stater, both allies,  
This of Albány newly nominate,  
And that of Cambry king confirmed late,  
He overthrew through his owne valiaunce,  
Whose countries he reduc'd to quiet state,  
And shortly brought to civile governaunce,  
Now one, which earst were many made through vari-  
aunce.

Dann wandte er sich gegen seine feinde und toedete Ymner, den unehelichen sohn des Logris; darauf besiegte er durch persoenliche tapferkeit den Ruddoc und den stolzen Stater, die sich beide mit einander verbuendet hatten, und von denen der letztere juengst zum koenig von Albanien und der erstere kuerzlich zu dem von Cambray erwaeht war; ihre laender brachte er wieder in einen friedlichen zustand zurueck und verschaffte ihnen in kurzem eine gesittete regierung und vereinigte, was ehemdem durch feindseligkeit getrennt wurde.

XXXIX.

Then made he sacred lawes, which some men say  
Were unto him reveald in vision;  
By which he freed the travelers high-way,  
The churches part, and ploughmans portion,  
Restraining stealth and strong extortion;  
The gracious Numa of great Britany;  
For, till his dayes, the chiefe dominion  
By strength was wielded without pollicy:  
Therefore he first wore crowne of gold for dignity.

Darauf machte er heilige gesetze, die, wie einige sagen, ihm im traume offenbart waren; durch sie machte er des wanderers strasse frei, gab der kirche und dem ackerbau sicherheit, indem er diebstahl und harte bedrueckung hemmte, — der wohlwollende Numa Gross-Britanniens; denn bis zu seinen tagen wurde die oberste leitung durch macht ohne staatsklugheit gehandhabt: daher trug er zuerst eine goldne krone als abzeichen seiner wuerde.

XL.

Donwallo dyde, (for what may live for ay?)  
And left two sonnes, of pearelesse prowesse both,  
That sacked Rome too dearely did assay,  
The recompence of their periured oth;  
And ransackt Greece wel tryde, when they were wroth,

Donwallo starb, (denn welches wesen kann ewig leben?) und hinterliess zwei soehne, die beide von unvergleichlicher tapferkeit waren; die brachen ihren schwur, griffen Rom mit ungestuem an und pluenderten es, verheerten Griechenland in ihrem zorn und unterwarfen

XXXVIII. Various readings: In Kitchin: v. 4. 'Albanie'. v. 7. 'redus'd'. v. 8. 'civill'.  
XXXIX. Various readings: In Kitchin: v. 3. 'high way'. v. 6. 'Britanie'. v. 7. 'pollicie'. v. 9. 'dignitie'.  
v. 6. The gracious Numa; — 'the legendary lawgiver and second king of Rome, to whom Donwallo may well be likened.' (Kitchin.)  
v. 9. first wore crowne of gold; — 'so Holinshed says: 'He ordained him . . . a crowne of gold; and because he was the first that bare a crowne here in Britaine, he is named the first king of Britaine'. And Hardyng:

'The first he was, as chroniclers expresse,  
That in this isle of Brytein had crowne of golde,  
For all afore copre and gilt was to beholde'. (Kitchin.)

XL. Various readings: In Kitchin: v. 4. no accent marked. v. 6. 'subjected'. v. 9. 'Bellinus'. 'kings'.  
v. 2. two sonnes; — 'Belinus and Brennus.' (Kitchin.)  
v. 3. That sacked Rome; — 'Holinshed (Hist. Engl. 3. 2—3) tells us that after many adventures, Brennus, who had married the daughter of the 'Duke of Allobrog', came into Britain to overthrow his brother. But being reconciled by their mother, they both set forth against Gallia and Rome. They reached Clusium, besieged it, made treaty with the Romans, broke it — 'their perjured oth' — and took and sacked Rome. See Livy. The date B. C. 365. (Hardyng, c. 32.) (Kitchin.)

Besides subiected France and Germany,  
Which yet their praises speake, all be they loth,  
And inly tremble at the memory  
Of Brennus and Belinus, kings of Britany.

ausserdem Frankreich und Deutschland, die noch  
ihren ruhm verkuenden, obgleich sie schaudern und  
bis in's innerste erbeben bei dem andenken an Bren-  
nus und Belinus, die koenige von Britannien.

## XLI.

Next them did Gurgunt, great Belinus sonne,  
In rule succede, and eke in fathers praise;  
He Easterland subdewd, and Denmarke wonne,  
And of them both did foy and tribute raise,  
The which was dew in his dead fathers daies.  
He also gave to fugitives of Spayne,  
Whom he at sea found wandring from their waies,  
A seate in Ireland safely to remayne,  
Which they should hold of him as subiect to Britayne.

Unmittelbar auf sie folgte Gurgunt, des grossen  
Belinus sohn, in der regierung und trat in des vaters  
ruhmreiche fusstapfen. Er unterjochte das oestliche  
land, gewann Daenemark, liess beide treue schwoe-  
ren und erhob von ihnen den tribut, der schon bei  
lebzeiten seines verstorbenen vaters faellig war. Er  
gab auch Spanischen fluechtlingen, die er auf irr-  
fahrten zur see traf, einen sitz in Irland zum sichern  
aufenthalte, in welchem sie als unterthanen von Bri-  
tannien verbleiben sollten.

## XLII.

After him raigned Guitheline his hayre,  
The iustest man and trewest in his daies,  
Who had to wife Dame Mertia the fayre,  
A woman worthy of immortal praise,  
Which for this realme found many goodly layes,  
And wholesome statutes to her husband brought;  
Her many deemd to have beene of the Fayes,  
As was Aegerié that Numa taught:  
Those yet of her be Mertian lawes both nam'd and  
thought.

Nach ihm regierte sein erbe Guitheline, der ge-  
rechtste und aufrichtigste mann seiner zeit; zum  
weibe hatte er die schoene dame Mertia, eine frau  
unsterblichen ruhmes wuerdig, welche fuer dies koe-  
nigreich viele treffliche gesetze erfand und ihrem ge-  
mahl heilsame satzungen an die hand gab; viele  
meinten, sie sei eine der Feen, wie Aegeria, die den  
Numa lehrte: noch heute glaubt man, dass sie von  
ihr herkommen und nennt sie daher die Mertiani-  
schen gesetze.

- XLI. Various readings: In Kitchin: v. 5. 'dayes'. v. 7. 'wayes'. v. 9. 'subject'. no accent.  
v. 1. Gurgunt; — 'Holinshed. Hist. Engl. 3. 5.' (Kitchin.)  
v. 3. Easterland subdewd, and Denmarke wonne; — 'i. e. the Danes and Northmen. Holinshed and  
Hardyng only record his triumphs over the Danes.' (Kitchin.)  
v. 4. foy; — 'The tribute due from subjects. An expression borrowed from the old French. Homme de  
foy is a vassal, or tenant, that holds by fealty.' (Todd.)  
v. 6. fugitives of Spayne; — 'Holinshed (Hist. Engl. 3. 5) says: 'he encountred with a navie of 30 ships, be-  
sides the Iles of Orkenies. These ships were fraught with men and women, and had for their capteine one Bartholin, who,  
being brought into the presence of King Gurgunt, declared that he with his people were banished out of Spaine, and  
were named Balenses, or Baselenses (?Basques), and had sailed long on the sea, to the end to find some prince that would  
assigne them a place to inhabit to whom they would become subjects, and hold of him as of their soveraigne governor'.  
So Spenser, l. 9:

'Which they should hold of him as subject to Britayne'.

See also Robert of Gloucester, who is eloquent on the praises of Ireland. This is a manifesto, to shew the right  
of England over Ireland in the days of Queen Elizabeth, and to justify her severe measures. in which Spenser had neces-  
sarily taken some part.' (Kitchin. — See above.)

- XLII. Various readings: In Kitchin: v. 2. 'justest'. 'dayes'. v. 4. 'prayse'. v. 8. no accent.  
v. 1. Guitheline, etc.; — 'So Hardyng, c. 35, whom Spenser has here followed almost literally:  
'Gytelyn his sonne gave reigne as heyre  
Of all Brytayn, aboute unto the sea,  
Who wedded was to Marcyan full fayre  
That was so wyse in her femynites,  
That lawes made of her syngularytes,  
That called were the lawes Marcyane  
In Britayne tongue, of her owne witte alone'.  
'These lawes', says Holinshed, 'Alfred . . . translated also out of the British tong into the English Saxon speech,  
and then they were called after that translation, Marchen a lagh, that is to meane, the lawes of Marcia' (they were really  
Border-laws.)' (Kitchin.)

## XLIII.

Her sonne Sifillus after her did rayne;  
 And then Kimarus; and then Danius:  
 Next whom Morindus did the crowne sustayne;  
 Who, had he not with wrath outrageous  
 And cruell rancour dim'd his valorous  
 And mightie deedes, should matched have the best  
 As well in that same field victorious  
 Against the forreine Morands he exprest;  
 Yet lives his memorie, though carcase sleepe in rest.

Ihr sohn Sifillus regierte nach ihr, dann Kimarus,  
 und darauf Danius: nach ihm trug Morindus die  
 krone; haette dieser nicht durch jaehzorn und rach-  
 sucht seine tapfern und maechtigen thaten verdun-  
 kelt, wuerde er den besten gleichgekommen sein, wie  
 er es zum beispiel in der siegreichen schlacht gegen  
 die fremden Moriner bewies; noch lebt sein anden-  
 ken, wenn auch seine sterblichen ueberreste in ruhe  
 schlafen.

## XLIV.

Five sonnes he left begotten of one wife,  
 All which successively by turnes did rayne:  
 First Gorboman, a man of virtuous life;  
 Next Archigald, who for his proud disdayne  
 Deposed was from pryncedome soverayne,  
 And pitteous Elidure put in his sted;  
 Who shortly it to him restord agayne,  
 Till by his death he it recovered;  
 But Peridure and Vigent him disthronized:

Fuenf soehne hinterliess er von Einer frau, welche  
 alle nach einander, wenn die reihe an sie kam, re-  
 gierten: zuerst Gorboman, ein mann von tugendhaf-  
 tem leben; danach Archigald, der wegen seines stol-  
 zen uebermuthes der fuerstenwuerde entkleidet ward,  
 und an dessen stelle der mitleidige Elidure einge-  
 setzt wurde, der ihm die herrschaft bald wiedergab,  
 bis er sie durch den tod desselben zum zweiten mal  
 erhielt; aber Peridure und Vigent entthronten ihn.

## XLV.

In wretched prison long he did remaine,  
 Till they out-raigned had their utmost date;  
 And then therein reseized was againe,  
 And ruled long with honorable state,  
 Till he surrendred realme and life to fate.  
 Then all the sonnes of these five brethren raynd  
 By dew successe, and all their nephewes late;

In elender gefangenschaft blieb er lange, bis zum  
 letzten augenblick ihrer regierung, wurde dann wie-  
 der eingesetzt und herrschte noch geraume zeit mit  
 ehrenvollem ansehen, bis er reich und leben dem  
 schicksal anheimgeben musste. Sodann kamen alle  
 soehne dieser fuenf brueder in gebuehrlicher reihen-  
 folge, und noch die spaeten enkel von ihnen allen;

- v. 5. layes; — 'Laws, for the rhyme's sake' (Church in Todd)  
 XLIII. Various readings: In Kitchin: v. 3. 'sustaine'. v. 6. 'deeds'. v. 9. 'carcas'.  
 v. 8. the forreine Morands; — 'Holinshed, Hist. Engl. 3. 6: 'In his daies, a certaine king of the people  
 called Moriani . . . landed in Northumberland . . . These people I take to be either those that inhabited about Terrouane  
 and Calice, called Morini, or some other people of the Galles or Germaines'. (Kitchin.)  
 XLIV. Various readings: In Kitchin: v. 2. 'raine'. v. 3. 'vertuous'. v. 4. 'disdaine'. v. 5. 'soveraine'.  
 v. 7. 'againe'.  
 v. 6. pitteous Elidure; — 'so called because he had pity on, and abdicated in favour of, his deposed brother  
 Arthehal, or Archigald. (Hardyng, c. 37.) Holinshed (Hist. Engl. 3. 7) says: 'For this great good-will and brotherly love  
 by him shewed thus towards his brother, he was surnamed The Godly and Vertuous'. And Hardyng, c. 38:  
 'He was so full of all pytee  
 That in all thyng mercy he dyd preserve'.  
 v. 9. Vigent; — 'Vigenius', Holinshed; 'Jugen', Hardyng.' (Kitchin.)  
 XLV. Various readings: In Kitchin: v. 2. 'out raigned'.  
 v. 1. In wretched prison, etc.; — 'Hardyng, c. 38:  
 'And prisoner hym full sore and wrongfullye  
 All in the towre of Troynovante for thy'. (Kitchin.)  
 v. 3. then therein reseized was againe; — 'Hardyng, c. 39:  
 Eledour was kyng all newe made againe,  
 Thrise crowned'. (Kitchin.)  
 Todd: 'reseized; — Had seisin or possession again; reinstated in his kingdom. Upton.'  
 v. 6. Then all the sonnes; — 'Spenser closely follows Holinshed, who merely mentions these thirty-three  
 kings, saying that 182 years must be apportioned among them, and adding that there is no certainty among authors on the  
 subject.' But Hardyng goes through with them diligently by name.  
 Cp. F. Q. II, VIII, 29: 'from the grandsire to the nephew's son', to the third and fourth generation.  
 v. 7. By dew successe; — 'That is, by due succession; in their dew descents; as he expresses it, st. 74.'  
 (Church in Todd)

Even thrise eleven descents the crowne retaynd,  
Till aged Hely by dew heritage it gaynd.

ja dreimal eilf nachkommen trugen die krone, bis  
sie der bejahrte Hely durch rechtmässige erbschaft  
erlangte.

## XLVI.

He had two sonnes, whose eldest, called Lud,  
Left of his life most famous memory,  
And endlesse monuments of his great good:  
The ruin'd wals he did reædifye  
Of Troynovant, gainst force of enimy,  
And built that gate which of his name is hight,  
By which he lyes entombd solemnly:  
He left two sonnes, too young to rule aright,  
Androgeus and Tenantius, pictures of his might.

Dieser hatte zwei soehne, deren æltester, namens  
Lud, ein hoechst ruhmreiches andenken seines lebens  
hinterliess und endlose denkmaeler seiner grossen tu-  
gend: die verfallenen mauern von Troynovant stellte  
er wieder her gegen feindliche macht und baute das  
thor, das nach seinem namen genannt ist, und bei  
welchem er feierlich begraben liegt: er hinterliess  
zwei soehne, die noch zu jung waren, um in der rich-  
tigen weise zu regieren, Androgeus und Tenantius,  
ebenbilder seiner macht.

## XLVII.

Whilst they were young, Cassibalane their eme  
Was by the people chosen in their sted,  
Who on him tooke the roiall diademe,  
And goodly well long time it governed;  
Till the prowde Romanes him disquieted,  
And warlike Caesar, tempted with the name  
Of this sweet island never conquered,  
And envying the Britons blazed fame,  
(O hideous hunger of dominion!) hether came.

Fuer die zeit ihrer minderjaehrigkeit wurde Cassi-  
balanus, ihr oheim, vom volke zu ihrem stellvertreter  
gewaehlt, der das koenigliche diadem annahm und  
vorzueglich gut lange zeit hindurch regierte; bis die  
stolzen Roemer ihn beunruhigten und der kriegerische  
Caesar, durch die beruehmtheit dieses herrlichen  
eilands, das nie erobert worden war, angeleckt und  
neidisch auf den weit verbreiteten ruhm der Briten,  
hierher kam. (O garstiger hunger nach herrschaft!)

## XLVIII.

Yet twise they were repulsed backe againe,

Doch zweimal wurden sie zurueckgetrieben und

- nephewes; — 'Nephews are nepotes, grand sons,' (Jortin in Todd.)  
v. 9. aged Hely; — 'eponymous of the 'Isle of Ely'. (Kitchin.)
- XLVI. v. 1. Lud; — 'Holinshed, Hist. Engl. 3. 9; Hardyng, c. 40. 41.' (Kitchin.)  
v. 4. The ruin'd wals; — 'Hardyng says:  
'With walles faire, and towres fresh about  
His citie great of Troynovaunt, full fayre,  
Full well he made, and batelled throughout;  
And palays fayre, for [royalles to appeare]  
Amendyng other defectyve and unfayre,  
From London stone to his palays royall  
That now Ludgate is knowen over all'.  
He says he built hard by Ludgate his palace and a temple, and then  
'He died so, and in his temple fayre  
Entombd was'. (Kitchin.)  
v. 5. Troynovant; — 'that is, London, the city of the Trinobantes, there is of course no ground for the old  
derivation from 'Troia nova', New Troy, the city founded by Brutus, and named after the city of his fathers.' (Kitchin.)  
v. 8. too young to rule aright: — 'so Hardyng:  
'Which were to young to rule the heritage'. (Kitchin.)
- XLVII. Various readings: In Kitchin: v. 3. 'royall'. v. 5. 'prowd'. v. 9. 'hither'.  
v. 1. their eme: — 'Their uncle.' (Church in Todd.)  
v. 5. Till the prowde Romanes; — '55 B. C. Hardyng, c. 42, says:  
'In which tyme so came Caesar Iulius  
Into the lande of Fraunce that nowe so hight;  
[And on a daye walkyng up and downe full right]  
On the sea syde, wher he this lande did see,  
Desyryng sore [of it] the soverayntee,  
His nauye greate, with many sounyours  
Caesar's true reason was not a mere 'hideous hunger of dominion', but a clear opinion that unless Britain, the  
stronghold of Druidism, were checked, he could never hold Gaul in security.' (Kitchin.)  
To sayle anone into this Britayn made,  
In Thamis aroue, wher he had ful sharpe shores (stow-  
res?)  
. . . Wher, after battayle, smythen and forfought  
Iulius fled, and there preuayled nought'.

And twise renforst backe to their ships to fly;  
The whiles with blood they all the shore did staine,  
And the gray ocean into purple dy:  
Ne had they footing found at last perdie,  
Had not Androgeus, false to native soyle,  
And envious of uncles soveraintie,  
Betrayd his country unto forreine spoyle.  
Nought els but treason from the first this land did  
foyle!

zweimal gezwungen, zurueck zu ihren schiffen zu fliehen; unterwegs befleckten sie mit blut die ganze kueste und faerbten den grauen ocean purpurn: und nicht, bei Gott, haetten sie zuletzt festen fuss gefasst, haette nicht Androgeus, verraether an seinem heimathlichen boden und neidisch auf des oheims herrschaft, sein vaterland fremdem raube ueberliefert. Nichts anders als verrath besiegte dies land von anbeginn an!

## XLIX.

So by him Caesar god the victory,  
Through great bloodshed and many a sad assay,  
In which himselfe was charged heavily  
Of hardy Nennius, whom he yet did slay,  
But lost his sword, yet to be seene this day.  
Thenceforth this land was tributarie made  
T'ambitious Rome, and did their rule obey,  
Till Arthur all that reckoning defrayd:  
Yet oft the Briton kings against them strongly swayd.

So errang Caesar durch seine vermittlung den sieg, wenn auch durch grosses blutvergiessen und manchen harten strauss, wobei er selbst von dem kuehnen Nennius hart bedraengt wurde; jedoch toedete er ihn, verlor aber sein schwerdt, das noch heutigen tages zu sehen ist. Von nun an ward dies land dem ehrgeizigen Rom tributpflichtig gemacht und gehorchte seiner herrschaft, bis Arthur die ganze rechnung bezahlte: doch noch oft hatten die Britischen koenige harte kaempfe gegen sie zu bestehen.

## L.

Next him Tenantius raignd; then Kimbeline,  
What time th' Eternal Lord in fleshly slime

Unmittelbar nach ihm regierte Tenantius; dann Kimbeline, zu der zeit als der Ewige Herr von

XLVIII. Various readings: In Kitchin: v. 8. 'country'.

v. 1. Yet twise, etc.: — 'Hardyng give it us, c. 43:  
'came to Britayn again

Into Thamis, where Cassibelayn the  
Great pyle of tree and yron sette hym again,  
His shippes to peryshe, and so he did certain  
Through which greate parte of his nauy was drowned  
And [some other] in batayl wer confounded.  
Then fled he eft with shippes that he had  
Into the lande of Fraunce', etc.

Caesar, Comment, Bk. 4. 5. only makes two descents in 55 and 54 B. C., not into the Thames at all. He landed both times somewhere near the South Foreland. Nor was he ever really repulsed by the Britons, though his successes were of but small value. For it is very clear, after all, that he obtained very little hold upon Britain. After his second incursion he withdrew upon receiving the nominal submission of Cassibelan, some slaves, and a quantity of pearls. But Britain remained as she was, and the tribute was never paid.' (Kitchin.)

v. 2. renforst; — 'So all the editions, I think it should be enforst, i. e. forced, obliged.' (Church in Todd.)

v. 6. Androgeus; — 'Hardyng (whom Spenser follows here) describes this in c. 44.' (Kitchin.)

v. 9. foyle!; — 'Foile here signifies to defeat or conquer, as it also signifies, in F. Q. V, XI, 33, and in other places.' (Todd.)

XLIX. Various readings: In Kitchin: v. 2. 'bloudshed'.

v. 3. 'him selfe'.

v. 4. 5. Nennius, whom he yet did slay. But lost his sword; — 'Hardyng, c. 41:  
'But Nennius, brother of Cassybalayne,  
Full manly fought on Iulius tymes tweyne.  
With strokes sore ayther on other bette,  
But [at the laste this prynce syr] Iulius  
Crosea mors his swerde in shelde sette  
Of the manly worthy sir Nennius;

(Which of manly force and myght vigorous)  
The swerde he brought away out of the felde,  
As Iulius it [set faste] in his shelde,  
Through which stroke sir Nennius then died.  
... Crosea mors his swerde layde by his syde  
Which he [brought from] Iulius that tyde'

So also the story is told by Geoffry of Monmouth. This tale is doubtless connected with that sword which Caesar is said to have lost in the Gallic War.' (Kitchin.)

v. 8. Till Arthur; — 'the Prince reads his owne name and noble actions unconscious that he is intended. And, indeed, there is a certain confusion about it. Spenser means that Britain continued subject to Rome till Arthur delivered her. As to this subjection, even Holinshed, Hist. Engl. 3. 16, says, 'Cesar might seem rather to have shewed Britaine to the Romans than to have delivered possession of the same'. (Kitchin.)

L. Various readings: In Kitchin: v. 4. 'sinfull'.

v. 7. a parenthesis.



Enwombd was, from wretched Adams line  
To purge away the guilt of sinful crime.  
O joyous memorie of happy time,  
That heavenly grace so plenteously displayd!  
O too high ditty for my simple rime! —  
Soone after this the Romanes him warrayd;  
For that their tribute he refusd to let be payd.

menschlichem leibe empfangen ward, um von des elenden Adams nachkommen die schuld verbrecherischer suende hinwegzuwaschen. O herrliche erinnerung an die glueckliche zeit, da die himmlische gnade sich in solcher fuehle offenbarte! O zu hohes lied fuer meinen einfachen reim! — Bald nachher bekriegten ihn die Roemer dafuer, dass er sich weigerte, ihnen den tribut zu zahlen.

### LI.

Good Claudius, that next was emperour,  
An army brought, and with him batteile fought,  
In which the king was by a treachetour  
Disguised slaine, ere any thereof thought:  
Yet ceased not the bloody fight for ought:  
For Arvirage his brothers place supplyde  
Both in his armes and crowne, and by that draught  
Did drive the Romanes to the weaker syde,  
That they to peace agreed. So all was pacifyde.

Der gute Claudius, der danach kaiser war, rueckte mit einem heere an und schlug mit ihm eine schlacht, in der der koenig durch einen verkappten verraether erschlagen wurde, bevor jemand daran dachte: doch hoerte der blutige kampf dadurch durchaus nicht auf: denn Arvirage trat an seines bruders stelle; er legte seine waffen an, setzte seine krone an und zwang die Roemer durch diese list zum weichen, so dass sie in den frieden willigten. So war alles wieder ruhig.

### LII.

Was never king more highly magnifide,  
Nor dredd of Romanes, then was Arvirage;  
For which the emperour to him allide  
His daughter Genuiss' in marriage:  
Yet shortly he renounst the vassallage  
Of Rome againe, who hether hastily sent

Nie wurde ein koenig hoeher gepriesen noch von den Roemern mehr gefuerchtet, als Arvirage; deshalb gab ihm der kaiser seine tochter Genuissa zur gemahlinn: doch bald schwur er die abhaengigkeit von Rom wieder ab, das in folge dessen eilig den Vespasian hinsandte, der raubend und mordend

v. 2. What time; — 'so Holinshed and Hardyng.' (Kitchin.)

(Kitchin.) v. 9. For that their tribute, etc.; — 'this is told, not of Kimbeline, but of his son and successor Guyder.'

LI. Various readings: In Kitchin: v. 2, 'battell'. v. 5 'bloody'. v. 6, 'supplide'. v. 8, 'side'.  
v. 9, 'pacifide'.

v. 1. Good Claudius; — 'Emperor, A. D. 41, was of Sabine origin, born at Lyons. He spoke but a barbarous Latin, and preferred Greek; he was proud of his Gallic birthplace, and hated Rome. A fragment of his speech in the Senate, advocating the claims of the Gaelic chiefs to a seat in that assembly, is still preserved in the museum at Lyons. This friendliness for the Gael is doubtless the origin of the title 'good', which scarcely bears its proper moral significance in this case. This is probably the answer to Mr. Church's question: 'But why does he call good?' Claudius came into Britain A. D. 43.' (Kitchin.)

v. 3. In which the king, etc.; — 'so Hardyng, c. 45:

'One Hamon rode faste into the route  
Havyng on him the Britains sygne of warre  
Who, in the prees, slewe the Kyng Guyder'. (Kitchin.)

v. 6. Arvirage; — 'Hardyng, c. 46:

'His brothers armis upon hymself he cast;  
And Kyng was then of all Great Britain'.

v. 7. by that draught; — 'That is, by that resemblance, by the stratagem of putting on his Brother's armour.' (Church in Todd.)

LII. Various readings: In Kitchin: v. 2, 'dred'. v. 6, 'hither'.

v. 4. His daughter Genuiss'; — 'so say Geoffry of Monmouth, Holinshed (Hist. Engl.), Hardyng, c. 46. All these details are wanting in the Roman histories, and are in fact incidents of romance. This must be noticed now that we have come to historic times and names.' (Kitchin.)

v. 5. Yet shortly, etc.; — 'so Hardyng:

After agayne, the Kyng truage denyed,  
And none wolde paye; wherefore Vespasian  
Hyther was sent'. (Kitchin.)

v. 6. who hither, etc.; — 'who' = Rome in the person of her Emperor Claudius, Vespasian came into Britain, 43 A. D., as 'legatus legionis'; the same year in which Claudius himself was here.' (Kitchin.)

Vespasian, that with great spoile and rage  
Forwasted all, till Genuissa gent  
Persuaded him to ceasse, and her lord to relent.

alles verwuestete, bis die zarte Genuissa ihn ueber-  
redete, abzulassen und ihren gemahl zur nachgiebig-  
keit bewog.

## LIII.

He dide; and him succeeded Marius,  
Who ioyd his dayes in great tranquillity.  
Then Coyll; and after him good Lucius,  
That first received Christianity,  
The sacred pledge of Christes Evangely,  
Yet true it is, that long before that day  
Hither came Ioseph of Arimathy,  
Who brought with him the Holy Grayle, [(they say),  
And preacht the truth; but since it greatly did  
decay.

Er starb, und ihm folgte Marius, der in tiefer ruhe  
seine tage genoss; dann Coyll, und auf ihn der gute  
Lucius, der zuerst das Christenthum annahm und das  
heilige pfand des Evangeliums von Christo; doch wahr  
ist es, dass lange vor jenem tage Joseph von Arimathia  
hieher kam, welcher, wie gesagt wird, den heiligen  
Graal mitbrachte und die wahrheit predigte, die seit-  
dem allerdings sehr in verfall gerathen ist.

## LIV.

This good king shortly without issew dide,  
Whereof great trouble in the kingdome grew,  
That did herselfe in sondry parts divide,  
And with her powre her owne selfe overthrew,  
Whilset Romanes daily did the weake subdew:  
Which seeing, stout Bunduca up arose,  
And taking armes the Britons to her drew;  
With whom she marched straight against her foes,  
And them unwares besides the Severne did enclose.

Dieser gute koenig starb bald ohne nachkommen,  
worueber grosse verwirrung im koenigreiche entstand,  
welche sich in verschiedene parteien spaltete und  
mit seiner eignen macht sich zu grunde richtete,  
waehrend die Roemer taeglich die schwachen unter-  
jochte: dies sah die starke Bunduca, erhob sich, er-  
griff die waffen und brachte die Briten auf ihre seite;  
mit ihnen marschirte sie stracks gegen ihre feinde  
und schloss sie unvermuthet in der naeche der Se-  
verne ein.

LIII. Various readings: In Kitchin: v. 1. 'dyde'.

v. 2. 'joyd'.

v. 3. 4. good Lucius, That first received Christianity; — 'The early Welsh notices and the Silurian Catalogues of Saints state that Lleurwg, called also Lleufer Maur, 'the great light' = Lucius (lux), applied to Rome for spiritual instruction, and that in consequence four teachers, Dyfan, Ffagan, Medwy, and Elfan, were sent to him by Pope Eleutherius.' (Smith's Dict. of Biogr. Lucius.) Bede gives in substance the same account, giving the date A. D. 156. This is credible enough; but he was an obvious field for legend, and has been used accordingly.

So in Geoffry of Monmouth, 2. 1. This King Lucius is said by Hardyng to have received two 'holye menne, Faggan and Dunyen', from Pope Eleutherius. Another account describes him as going a pilgrimage and suffering martyrdom at Chur (Coire) in the Grisons, where the cathedral is dedicated to him.' (Kitchin.)

v. 5. The sacred pledge; — 'sc. Baptism.' (Kitchin.)

v. 6. Yet true it is; — 'the very dubious legend of Joseph of Arimathea; who, according to Hardyng (c. 47) and Holinshed (Hist. Engl. 4. 5), came into England, and made many converts. The tale runs that Joseph, carrying the Holy Grayle with him, set forth in a boat, which guided itself through the Pillars of Hercules, across the main sea, into the Bristol Channel. She went steadily on, till she grounded in a marshy spot, since called Glastonbury. There he landed, and in sign of possession, planted his staff, which took root, and became the famous Glastonbury thorn.' (Kitchin.)

v. 8. the holy grayle; — 'either 1) the earthen dish off which our Lord ate the Passover; or 2) the 'sanguis realis', or actual blood of our Saviour. The quest of the Sangreal forms a large element in the Morte d'Arthur.' (Kitchin.)

LIV. Various readings: In Kitchin: v. 3. 'her selfe' 'soundry'.

v. 6. Bunduca; 'better known as Boadicea, Her story is handed down to us by Tacitus, 14. 31—37. She was aroused in A. D. 62 by the infinite wrongs done her family by the Romans; and raising the Iceni and Trinobantes, she stormed and took the Roman position of Camalodunum. Afterwards she defeated Petilius Cerealis. The Britons next seized London, even then a great emporium, and Verulamium. These three towns were the chief Roman settlements in Britain. Boadicea was afterwards met and utterly defeated by Suetonius Paulinus. Robert of Gloucester, Geoffry of Monmouth, Hardyng, give no account of her; but Holinshed gives her history and descripton at length, Hist. Engl. 4. 10. 11: 'Hir mightie tall personage, comelie shape, severe countenance, and sharpe voice, with hir long and yellow tresses of haire reaching downe to hir thighes, hir brave and gorgeouse apparelle also caused the people to have hir in great reverence. She wore a chaine of gold, great and verie massie, and was clad in a lose kirtle of sundrie colours and aloft thereupon she had a thicke Irish mantell; hereto in hir hand she bare a speare, to shew hirselle the more dreadfull'. (Kitchin.)

v. 9. besides the Severne; — 'besides = near.' (Church in Todd.)

Kitchin: 'we do not know where the battle was fought; but it could not have been in West England. Boadicea was an eastern queen; her successes were at Camalodunum (Colchester), London, and Verulamium (St. Alban's), all in the East of England. Her followers were Iceni and Trinobantes, eastern tribes.

## LV.

There she with them a cruell batteill tryde,  
Not with so good successe as shee deserv'd;  
By reason that the captaines on her syde,  
Corrupted by Paulinus, from her swerv'd:  
Yet such, as were through former flight preserv'd,  
Gathering againe, her host she did renew,  
And with fresh corage on the victor servd:  
But being all defeated, save a few,  
Rather than fly, or be captiv'd herselfe she slew.

O famous monument of womens prayse!  
Matchable either to Semiramis,  
Whom antique history so high doth rayse,  
Or to Hypsiphil', or to Thomiris:  
Her host two hundred thousand numbred is,  
Who, whiles good fortune favoured her might  
Triumphed oft against her enemies;  
And yet, though overcome in haplesse fight,  
Shee triumphed on death, in enemies despight.

Her reliques Fulgent having gathered,  
Fought with Severus, and him overthrew;  
Yet in the chace was slaine of them that fled;  
So made them victors whome he did subdew.  
Then gan Carausius tirannize anew,

Dort wagte sie mit ihnen eine fuerchterliche schlacht,  
aber nicht mit so gutem erfolge, als sie es ver-  
diente, da ihre feldherren von Paulinus bestochen  
wurden und sie im stiche liessen: doch die, die zeitig  
geflohen und daher noch am leben waren, sammelte  
sie wieder, bildete noch einmal ein heer und warf  
sich mit frischem muthe auf den feind: aber nachdem  
alle, ausser einigen wenigen, niedergemacht waren,  
wollte sie lieber sterben als fliehen oder gefangen  
werden und gab sich selbst den tod.

## LVI.

O beruehmtes denkmal des frauenruhms! entweder  
der Semiramis vergleichbar, welche die alte geschichte  
so hoch erhebt, oder der Hypsiphile oder der Tho-  
miris: ihre armee wird auf zweihundert tausend mann  
geschaetzt, die, so lange das glueck ihre macht be-  
günstigte, oft ueber ihre feinde triumphirten; und  
als sie in uugluecklicher schlacht besiegt ward, trium-  
phirte sie doch noch im tode den feinden zum trotz.

## LVII.

Nachdem Fulgent ihre sterblichen reste gesammelt  
hatte, kaempfte er mit Severus und besiegte ihn;  
doch auf der verfolgung wurde er von den fliehenden  
erschlagen; so dass auf diese weise, die er unter-  
jocht hatte, sieger wurden. Darauf begann Carausius

Spenser's account differs from that given by Holinshed. He says that after her defeat by Suetonius, 'those that escaped would have fought a new battell, but in the meane time Voadicea' (sic!) 'deceased of a naturall infirmitie, as Dion Cassius writeth, but other say that she poisoned hir selfe, and so died, because she would not come into the hands of hir bloodthirsty enimies.' (Kitchin.)

LV. Various readings: In Kitchin: v. 1. 'battell'. 'tride'. v. 2. 'she'. v. 7. 'courage'. 'serv'd'.  
v. 9. 'her selfe'.

v. 2. Not with so good success; — 'in this great battle the Romans had but 10,000 men, while Boadicea commanded (it is said) 230,000. The Romans took up a strong position, and utterly defeated the barbarians with immense slaughter; 80,000 are said to have perished.' (Kitchin.)

LVI. Various readings: In Kitchin: v. 3. 'antique'. 'raise'.

v. 2. Semiramis; — 'the mythical founder of Nineveh, wife of Ninus. Her beauty and bravery placed her among most memorable women'.

v. 4. Hypsiphil'; — 'was in the legends, Queen of Lemnos. Her one feat (Apollod. 3. 6. 4.) was that of saving her father when in the Lemnian madness the women slew all the men on the island. It is hard to see why she has been selected by Spenser among the heroic parallels to Boadicea.' (Kitchin.)

Thomiris; — 'Tomyris is described by Herodotus (1. 205) as a heroic queen of the Massagetæ, who resisted and defeated Cyrus.' (Kitchin.)

Jortin: 'Tomyris it should be, though 'tis likely enough that Spenser might write it as it is printed. But he surely never intended Hysiphil'. It should be Hypsiphyl', Hypsiphyle.'

LVII. Various readings: In Kitchin: v. 4. 'victours'. 'whom'.

v. 1. Fulgent; — 'Hardyng, c. 52:

'the northern Brittons,

With Fulgen stode, was Kyng of Scotlande bore'. (Kitchin.)

v. 2. Fought with Severus; — 'Julius Severus is described by Dion Cassius (69. 13) as a legate of Hadrian, and for a time governor of Britain. He built the wall (Murus Britannicus) between the Tyne and the Solway. The chroniclers confound the Picts' Wall with this. Hardyng (c. 53) says:

'From Tynmouth to Alclud his fayre citee',

Alclud being on the Clyde (Dumbarton), where the Picts' Wall, running from the Frith of Forth, ended'. (Kitchin.)

And gainst the Romanes bent their proper powre;  
But him Allectus treacherously slew,  
And tooke on him the robe of emperoure;  
Nath'lesse the same enjoyed but short happy howre.

von neuem den tyrannen zu spielen und richtete gegen die Roemer ihre eigne macht; aber ihn toedtete Allectus verraetherischer weise und legte das kaiserliche gewand an; nichtsdestoweniger genoss derselbe nur eine kurze glueckliche stunde.

## LVIII.

For Asclepiodate him overcame,  
And left inglorious on the vanquisht playne,  
Without or robe or rag to hide his shame;  
Then afterwards he in his stead did raigne.  
But shortly was by Coyll in batteill slaine,  
Who after long debate, since Lucies tyme,  
Was of the Britons first crownd souveraine:  
Then gan this realme renew her passed prime:  
He of his name Coylchester built of stone and lime.

Denn Asclepiodatus besiegte ihn und liess ihn ruhmlos auf dem feld seiner niederlage, ohne kleid oder einen lappen, seine schande zu verbergen. Hierauf regierte er dann an seiner stelle. Aber binnen kurzem wurde er von Coyll in einer schlacht geschlagen, der nach langem kampf seit Lucy's zeiten zuerst von den Briten zum herrscher gekroent wurde. Dann begann dies reich seinen vorigen glanz wieder zu erlangen: er baute das nach ihm genannte Coylchester von stein und kalk.

## LIX.

Which when the Romanes heard, they hether sent  
Constantius, a man of mickle might,  
With whome king Coyll made an agreément,  
And to him gave for wife his daughter bright,

Als dies die Roemer hoerten, sandten sie den Constantius hieher, einen mann von ansehnlicher macht; mit diesem traf koenig Coyll ein uebereinkommen und gab ihm seine reizende tochter zum weibe,

v. 5. Then gan Carausius; — 'M. Aurelius Valerius Carausius, a native of the district of the Menapi, a poor pilot, being set by Maximian over the cruisers who watched the pirates, swarming in and out of the mouths of the Rhine and Scheldt, fled with his fleet to Britain, gained over the legions there stationed, and assumed the title of Augustus. He was eventually recognised as colleague by Diocletian and Maximian. This resistance against Maximian Spenser refers to in saying that he

'Gainst the Romanes bent their proper powre', though he is not very exact in saying so. He was murdered by Allectus, his chief officer (as Spenser says, l. 7), in the year A. D. 293.' (Kitchin.)

v. 8. And tooke on him, etc.; — 'Allectus did assume the purple, and wore it for three years — that was his 'short happy howre'. In 296 Constantius sent against him Asclepiodotus (sic!) with army and fleet, and subdued him.' (Kitchin.)

LVIII. Various readings: In Kitchin: v. 4. 'rayne'. v. 5. 'battell'. v. 6. 'time'.  
v. 2. on the vanquisht plaine; — 'either = 'vanquished on the plaine', or = 'on the plain of his defeat'. (Kitchin.)

v. 4. Then afterwards; — 'it does not appear that this was the case. There are no relics of Asclepiodotus as Emperor. Hardyng calls him 'Duke of Cornwayle' (c. 56). In c. 57 he says he 'was crowned Kyng agayne'. (Kitchin.)

v. 5. Coyll; — 'Hardyng (c. 58) gives us this prince:  
'For whiche duke Coyle agayne him rose ful hote,  
The duke Caire Colun (that hight) Coylus,  
Whiche cytee [now] this daye Colchester hight,  
Then crowned was'. (Kitchin.)

v. 9. Coylchester; — 'Colchester is so called either from its older name Camulodunum (sic!), Camalochester, or more probably from the Latin Colonia, Colchester. It was the first of the Roman colonies in Britain, and is mentioned by the name of Caer Colun, in Nennius. By the time of Boadicea there were three important Roman cities in Britain, Camulodunum, London, and Verulamium. So that 'Coylchester' existed long before Spenser's King Coyll the Second'. (Kitchin.)

LIX. Various readings: In Kitchin: v. 1. 'hither'. v. 3. 'agreement'. v. 6. 'prayse'. v. 8. 'dayes'. v. 9. 'layes'.  
v. 2. Constantius; — 'Constantius Chlorus established his authority in Britain in A. D. 296, at the time of the overthrow of Allectus, but did not come into the island till rather later. He died at Eboracum (Everwyk, York) in 306, while on an expedition against the Picts.' (Kitchin.)

v. 4. 5. his daughter bright, Faire Helena, the fairest living wight; — 'Spenser attributes to her some of the qualities of the original Helena, the bane of Troy. Her origin seems to have been but low; nor is there any foundation for the legend adopted by Spenser from Hardyng, c. 59, 60, and Holinshed, Hist. Engl. 4. 28: 'His first wife Helen, the daughter (as some affirme) of Coell late king of the Britains.'

Faire Helena, the fairest living wight,  
 Who in all godly thewes and goodly praise  
 Did far excell, but was most famous hight  
 For skil in musicke of all in her daies,  
 As well in curious instruments as cunning laies:

die schoene Helena, das schoenste lebende geschoeopf, die in allen gottseligen tugenden und in herrlichem ruhme weit hervorleuchtete; fuer die be-ruehmteste aber von allen ihrer zeit wurde sie wegen ihres musikalischen talentes gehalten, da sie ebensowohl kuenstliche instrumente spielte als sinnige lieder sang.

## LX.

Of whome he did great Constantine begett,  
 Who afterward was emperour of Rome;  
 To which whiles absent he his mind did sett,  
 Octavius here lept into his roome,  
 And it usurped by unrighteous doome:  
 But he his title justifide by might,  
 Slaying Traherne, and having overcome  
 The Romane legion in dreadfull fight:  
 So settled he his kingdome, and confirmd his right:

Mit dieser erzeugte er den grossen Constantin, der nachher kaiser von Rom war; waehrend er in seiner abwesenheit darauf seinen sinn richtete, schwang sich Octavius hier an seiner stelle auf den thron und bemaechtigte sich desselben durch ein ungerechtes verhaeng-niss: aber er rechtfertigte seinen anspruch durch macht, indem er den Traherne schlug und die Roemische legion in grausiger schlacht besiegte: so ordnete er sein koenigreich und sicherte sein recht.

## LXI.

But, wanting yssew male, his daughter deare  
 He gave in wedlocke to Maximian,  
 And him with her made of his kingdome heyre,  
 Who soone by meanes thereof the empire wan,  
 Till murdred by the freends of Gratian.  
 Then gan the Hunnes and Picts invade this land,  
 During the raigne of Maximinian;  
 Who dying left none heire them to withstand:  
 But that they overran all parts with easy hand.

Aber in ermangelung eines maennlichen nachkommen gab er seine geliebte tochter dem Maximian zur frau und machte ihn durch sie zum erben seines koenigreichs; bald befand er sich auch in folge dessen im besitz der herrschaft, bis er von den freunden Gratian's ermordet wurde. Waehrend der regierung Maximinian's begannen dann die Hunnen und Picten in dies land einzufallen; als er starb, hinterliess er keinen erben, der ihnen haette widerstand leisten koennen, so dass sie mit leichter muehe alle theile des landes ueberschwemmten.

She was repudiated by Constantius when he was raised to the dignity of Caesar, because he wanted, for state reasons, to marry Theodora, stepchild of Maximian.' (Kitchin.)

LX. Various readings: In Kitchin: v. 1. 'beget'. v. 3. 'set'.  
 v. 1. great Constantine; -- 'surnamed Magnus, son of Constantius and Helena, born A. D. 272. He was emperor from A. D. 306 to 337.' (Kitchin.)

v. 4. Octavius; -- 'not a historic personage, nor is Traherne. The legend is given by Holinshed, Hist. Engl. 4. 29, and by Hardyng, c. 63, who calls Octavius 'Duke of Westesax'. (Kitchin.)

LXI. Various readings: In Kitchin: v. 1. 'issew', v. 9. 'easie'.  
 v. 1. wanting yssew male; -- 'Constantine, on the contrary, had four sons: Crispus; Constantinus II, 'the younger'; Constantius II, and Constans. None of his daughters married Maximian: one of them was named Helena Favia Maximiana, whence the error may have sprung.' (Kitchin.)

v. 2. to Maximian; -- 'there were two Maximians emperors: 1) Maximianus I, surnamed Herculus, whose stepdaughter Constantius Chlorus married. He formed a close alliance with Constantine, and gave him his daughter Fausta; but afterwards, intriguing against him in the south of France, he was ordered to choose the manner of his death, and strangled himself, A. D. 310. 2) Maximianus II, who is also called Galerius. He was never on friendly relations with Constantine.' (Kitchin.)

v. 5. Gratian; -- 'he was not born till A. D. 359. Nor is there any foundation in history for this murder 'by the friends of Gratian:' in the note on line 2 the manner of Maximian's death is mentioned; and it occurred forty-nine years before Gratian was born.' (Kitchin.)

v. 6. Then gan etc.; -- 'the chroniclers are fond of these Huns. Geoffry of Monmouth, I. 11, tells us of their entry into Britain under Humber their chief. The Scots and Picts were probably natives of Ireland.' (Kitchin.)

v. 7. Maximinian; -- 'it is not quite clear who this is; but Spenser probably meant Maximus, who in the time of Gratian, was in Britain, A. D. 368, and remained there as general for several years. Fuller, Ch. Hist. 1. cent. IV. §. 22, says he 'for a time valiantly resisted the Scots and Picts, which cruelly invaded and infested the south of Britain.' (Kitchin.)

## LXII.

The weary Britons, whose war-hable youth  
Was by Maximian lately ledd away,  
With wretched miseryes and woefull ruth  
Were to those pagans made an open pray,  
And daily spectacle of sad decay:  
Whome Romane warres, which now fowr hundred yeares  
And more had wasted could no whit dismay;  
Til, by consent of Commons and of Peares,  
They crownd the second Constantine with ioyous teares.

Die mueden Briten, deren kriegerische jugend durch  
Maximian kuerzlich weggefuehrt war, wurden durch  
entsetzliches elend und trauriges wehe fuer jene heiden  
zu einer offenen beute gemacht und zum taeglichen  
schauspiel trauriger niederlage — sie, die die  
Roemischen kriege, welche nun vierhundert jahr und  
darneber gewuethet hatten, nicht im geringsten hatten  
entmuthigen koennen —, bis durch die zustimmung  
von volk und adel der zweite Constantin unter  
freudentraenen gekroent wurde.

## LXIII.

Who having oft in batteill vanquished  
Those spoylefull Picts, and swarming Easterlings,  
Long time in peace his realme established,  
Yet oft annoyd with sondry bordragings  
Of neighbour Scots and forrein scatterlings,  
With which the world did in those dayes abound.  
Which to outbarre, with painefull pyonings  
From sea to sea he heapt a mighty mound,  
Which from Alcluid to Panwelt did that border bownd.

Nachdem derselbe oft jene raeuberischen Picten  
und schwaermenden Ostlaender in der schlacht be-  
siegt hatte, hielt er lange zeit sein reich in frieden,  
wenn er auch oft durch verschiedene grenzeinfaelle  
von den benachbarten Scoten und fremden raeuberbanden,  
von welchen die welt in jenen tagen ueber-  
stroemte, beunruhigt wurde. Um diese abzusperrern,  
zog er mit muehsamen schanzgraebearbeiten von  
einem ende des meeres bis zum andern einen maech-  
tigen damm, der von Alcluid bis Panwelt jene grenze  
ausmachte.

## LXIV.

Three sonnes he dying left, all under age,  
By meanes whereof their uncle Vortigere  
Usurpt the crowne during their pupillage;  
Which th' infants tutors gathering to feare,

Drei soehne hinterliess er bei seinem tode, alle  
minderjaehrig, in folge dessen ihr oheim Vortiger die  
krone waehrend ihres muendelstandes an sich riss; da  
dies die vormuender der kinder zu befuerchtungen

LXII. Various readings: In Kitchin: v. 2. 'led'. v. 3. 'miseries'. v. 6. 'four'. v. 8. 'till'. v. 9. 'joyous'.  
v. 8. by consent of Commons and of Peares; — 'a curious anachronism'. (Kitchin.)  
v. 9. the second Constantine; — 'Spenser must here mean Constantine the 'tyrant', who was raised to the  
purple by the British legions (scarcely by Commons and Peares') A. D. 407. See Holinshed, Hist. Engl. 5. 1; Har-  
dyng, c. 65:

'The Scottes and Peightes he venged and overcam.'

Robert of Gloucester says:

'þe Brytones nome þo Costantyn, and glade þoru all þyng  
In þe toun of Cicestre crowned hym to here kyng'. (Kitchin.)

LXIII. Various readings: In Kitchin: v. 1. 'battell'. v. 2. 'spoilefull'. v. 4. 'sundry'. v. 8. 'mightie'. v. 9. 'bound'.  
v. 2. Picts and swarming Easterlings; — 'the Picts and Northmen.' (Kitchin. — For Easterling  
see Gloss.)

v. 4. bordragings; — 'Bordraging is an incursion on the borders of marches of a country'. (Todd.)

v. 5. scatterlings; — 'Scattered or dispersed rovers or ravagers.' (Upton in Todd.)

v. 7. pyonings; — 'Works of pioneers; military works raised by pioneers.' (Upton in Todd.)

v. 9. from Alcluid to Panwelt; — 'this is the 'Picts Wall' from the Forth to the Clyde. This wall is said  
to have been built by Carausius, A. D. 285. There is not the slightest reason for thinking that Constantine had any hand  
in it. 'Panwelt' or Panvahl on the Firth of Forth is Falkirk; Alcluid, often mentioned by old chroniclers, is at or near  
Dumbarton, on the Clyde. This great wall can still be traced over a large part of its course. The chroniclers seem to  
think there was only one wall; that from the Tyne to the Solway; the Murus Britannicus, called sometimes Severus', some-  
times Hadrian's wall.' (Kitchin.)

LXIV. Various readings: In Kitchin: v. 7. 'Germanie'. v. 9. 'safetie'.

v. 1. Three sonnes; — 'Constantius, who was dull of wit, and therefore made a monk; Aurelius Ambrose;  
and Uther (afterwards) Pendragon. Hardyng, c. 65'

v. 2. Vortigere; — 'Vortigern is a British king who is said by the chroniclers to have been the first to call  
in the Saxons, through fear of the Picts and of other aspirants to sovereignty.' (Kitchin.)

v. 4. gathering to feare; — 'is: fearing the usurpation of Vortigere.' (Church in Todd.)

Them closely into Armorick did beare:  
For dread of whom, and for those Picts annoyes,  
He sent to Germany straunge aid to reare;  
From whence eftsoones arrived here three hoyes  
Of Saxons, whom he for his safety employes.

veranlasste, so brachten sie dieselben heimlich nach Armorica. Aus furcht vor ihnen und wegen der belästigungen jener Picten sandte er nach Deutschland, um sich fremde hilfe zu verschaffen; und bald darauf kamen von dort drei fahrzeuge mit Sachsen hier an, die er zu seiner sicherheit verwendete.

## LXV.

Two brethren were their capitayns, which hight  
Hengist and Horsus, well approv'd in warre,  
And both of them men of renowned might;  
Who making vantage of their civile jarre,  
And of those forreyners which came from farre,  
Grew great, and got large portions of land,  
That in the realme ere long they stronger arre  
Then they which sought at first their helping hand  
And Vortiger enforst the kingdome to aband.

Zwei brueder waren ihre fuehrer, welche Hengist und Horsus hiessen, wohl bewaehrt im kriege und beides maenner von anerkannter macht; diese zogen vorthail aus deren buergerlichem zwiste, und eben noch fremde, die aus der ferne kamen, wurden sie immer maechtiger und erwarben grosse landstriche, so dass sie bald staerker im reiche waren, als die, welche zuerst ihre helfende hand suchten. und den Vortiger zwangen, das koenigreich zu verlassen.

## LXVI.

But, by the helpe of Vortimere his sonne,  
He is againe into his rule restord;  
And Hengist, seeming sad for that was donne,  
Received it to grace and new accord,  
Through his faire daughters face and flattering word.  
Soone after which, three hundred lords he slew,  
Of British blood, all sitting at his bord;  
Whose dolefull monuments who list to rew,  
Th' eternall marks of treason may at Stonheng vew.

Aber mit hilfe seines sohnes Vortimer wurde er wieder in seine herrschaft eingesetzt; und Hengist, der, was geschehen war, zu bereuen schien, ward wieder zu gnaden und neuer versoehnung angenommen durch seiner schoenen tochter antlitz und schmeichelworte. Bald nachher jedoch erschlug er dreihundert edle von Britischem blut, wie sie gerade alle bei ihm zu tisch sass; wer die schmerzlichen denkmaeler davon zu beklagen lust hat, kann die ewigen kennzeichen des verrathes zu Stonheng schauen.

## LXVII.

By this the sonnes of Constantine, which fled,

Waehrend dessen waren die geflohenen soehne Con-

v. 5. Them closely into Armorick did beare; — 'Holinshed, Hist. Engl. 5. 1: 'With all speed got them to the sea, and fled into little Britaine, i. e. Brittany or Armorica.' (Kitchin.)

v. 7. straunge aid to reare; — 'To his foreign troops.' (Church in Todd.)

v. 8. 9. three hoyes Of Saxons; — 'so Hardyng, c. 67:

'In shyppes thre arryued so there in Kent'.

Gildas, c. 23, says: 'Tribus ut lingua eius exprimitur Cyulis, ut nostra, longis navibus', i. e. 'three keels' (Kitchin.)

LXV. Various readings: In Kitchin: v. 5. 'forreiners'.

v. 2. Hengist and Horsus; — 'Saxon chiefs, according to the early historians. It is noticeable that their names both signify 'horse' (cp. mod. Danish and Germ. Hengst, and Engl. Horse, Germ. Ross.) Historians are divided as to the fact of their existence. Hengist is said to have established himself in Kent A. D. 454. Holinshed, Hist. Engl. 5. 2, 3; Hardyng, c. 67.' (Kitchin.)

v. 9. enforst; — 'ed. 1590 reads: 'have forst'. (Kitchin.)

LXVI. Various readings: In Kitchin: v. 7. 'bloud'.

v. 1. Vortimere his sonne; — 'a brave British prince who steadily and successfully stemmed the Saxon incursions. This semi-legendary period is found at large in Nennius, c. 45—52; also in Holinshed, Hist. Engl. 5. 3; Hardyng, c. 67; Bede's Gesta Anglorum; Gildas; and William of Malmesbury.' (Kitchin.)

v. 5. Through his faire daughters face; — 'Rowan or Rowena, for love of whom Vortiger abandoned his own wife; so restoring Hengist to favour. The chroniclers tell us she saluted Vortiger with the word 'Wassal', to which he made reply (through the interpreter) 'Drink hail'; whence came those words into English speech as salutations.' (Kitchin.)

v. 6. Soone after which; — 'They invited the British to a parley and banquet on Salisbury plain; where, suddenly drawing out their seaxas, concealed under their long coats, they made their innocent guests with their blood pay the shots of their entertainment. Here Aurelius Ambrosius is reported to have erected that monument of Stonehenge to their memory.' (Fuller, Ch. Hist. I. cent. V. § 25.) This exact commentary on this stanza is, of course, of no historical value. The Druid circles of Stonehenge were standing centuries before the period of this doubtful banquet and massacre. See also Holinshed, Hist. Engl. 5. 5 and 8; Hardyng, c. 68 and 70.' (Kitchin.)

Ambrose and Uther, did ripe yeares attayne,  
And, here arriving, strongly challenged  
The crowne which Vortiger did long detainne:  
Who, flying from his guilt, by them was slayne;  
And Hengist eke soone brought to shamefull death.  
Thenceforth Aurelius peaceably did rayne,  
Till that through poyson stopped was his breath;  
So now entombed lies at Stoneheng by the heath.

stantin's, Ambrosius and Uther, aelter geworden, kamen hieher und erhoben starke ansprueche auf die krone, die Vortiger ihnen so lange vorenthalten hatte: dieser wollte der strafe entgehen, wurde aber von ihnen getoedtet; und Hengist wurde auch bald zu schimpflichem tode gebracht. Seitdem regierte Aurelius friedlich, bis durch gift seinem leben ein ende gemacht wurde; so liegt er nun zu Stoneheng auf der haide begraben.

## LXVIII.

After him Uther, which Pendragon hight,  
Succeeding — There abruptly it did end,  
Without full point, or other cesure right;  
As if the rest some wicked hand did rend,  
Or th'author selfe could not at least attend  
To finish it: that so untimely breach  
The prince himselfe halfe seemed to offend;  
Yet secret pleasure did offence empeach,  
And wonder of antiquity long stopt his speach.

Indem auf ihn Uther, Pendragon beigenannt, folgte — Da endete es ploetzlich ohne punkt oder einen andern angemessenen abschnitt, als wenn das uebrige irgend eine muthwillige hand zerissen oder der autor selbst wenigstens nicht haette abwarten koennen, es zu beendigen: jenes so unzeitige abbrechen schien den fuersten selbst halb und halb zu beleidigen; doch ein geheimes vergnuegen liess den verdross nicht aufkommen, und die bewunderung der alten zeit machte ihn lange sprachlos.

## LXIX.

At last, quite ravisht with delight to heare  
The royall ofspring of his native land,  
Cryde out: 'Deare countrey! O how dearely deare  
Ought thy remembraunce and perpetuall band  
Be to thy foster child, 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!'

Endlich, ganz ausser sich vor entzuecken, den koeniglichen stammbaum seines geburtslandes kennen gelernt zu haben, rief er aus: 'Theures vaterland, o, wie gar so theuer muss doch die erinnerung an dich und der bestaendige zusammenhang mit dir deinem pflegelinde sein, das aus deiner hand die allen gemeinsame luft und nahrung empfing! Wie roh ist es, nicht einzusehen, wieviel wir unserm theuern vaterlande verdanken, das uns alles gab, alles gute, was wir irgend besitzen!'

LXVII. Various readings: In Kitchin: v. 2. 'attaine'.

v. 4. 'detaine'. v. 5. 'slaine'.

v. 1. 2. the sonnes of Constantine, . . . Ambrose and Uther; — 'Ambrose, or Aurelius Ambrosius, a semi-mythical character, is said to be extracted of the Roman race' (Fuller, Ch. Hist. I. cent. V. § 28), and is described as attacking Vortigern in Wales, at his castle of Genereu, where he set fire to his castle, and burnt him with it. He is also reported to have been a great champion of the British race.' (Kitchin.)

LXVIII. Various readings: In Kitchin: v. 7. 'him selfe'.

v. 9. 'antiquitie'.

v. 1. Uther; — 'the great Pendragon (a title worn by British chiefs as defenders of their race), is said to have kept up the strife against the Saxons, and to have been the father of Arthur. Cp. F. Q. Bk. I. VII. 31. Hardyng, c. 71:

'His brother Uter at Caergwent was crowned  
In trone royall then fully was admit:  
Twoo dragons made of gold royall that stound,  
(That one) offred of his devout wit,  
In the mynster there, as he [had] promit:  
That other before hym euer in battaile bare

Of gold in goulis, wher so he gan to fare.  
And for he bare the dragon so in warre  
The people all hym called then Pendragon  
For his surname, in landes nere and farre,  
Whiche is to say in Britayn region

In theyr langage, the head of the dragon'. (Kitchin.)

v. 2. There abruptly: — 'the plan which Spenser is working out does not allow him to go on any farther. Otherwise Prince Arthur would learn his own parentage and dignities long before his time; for Uther is Arthur's father. So he rends the MS. at this point abruptly.' (Kitchin.)

v. 8. empeach; — 'Hinder. Fr. empêcher.' (Todd.)

v. 2. royall ofspring; — 'the pedigree or descent of kings. This use of 'ofspring' proves that the sense of Bk. I. VI. 30, 'ofspring auncient', is 'ancient descent' or origin; whence one has sprung'. (Kitchin.)



## B. Spenser's Language Criticised.

Spenser had not only a deep knowledge of the English language that was spoken in his own century, he studied also profoundly that of his forefathers, even imitated it in his writings — therefore he has been ironically called 'the Gothic poet'<sup>1)</sup> — especially in his *Shepherds Calendar* and the *Fairy Queen*, whereas the *View of the State of Ireland* is written in the language of the sixteenth century.

Before we begin, however, to explain the characteristic of Spenser's idiom, such as it is to be found out in the *Cantos of the Fairy Queen*, translated and commented by us, we ought to premise some general observations about the origin of the English language.

The family of the Indo-European languages is divided into six capital stocks: 1. the Indian, containing the Old (Sanskrit, Pali, Prakrit, Kawi) and Modern Indian languages; 2. the Iranian and Persian languages, containing the Zend and Ancient Persian, and of the modern languages the Modern Persian, the Armenian and those which are spoken in Afghanistan, Beludshistan, by the Kurds and by the Ossets; 3. the classical or Greek and Latin languages with their continuations, the Modern Greek and the Romance languages (French, Spanish, Portugese, Italic, Rhaeto-Romanesque, Wallachian); 4. the German tribe, divided into three capital branches: the High German, the Gothic-Low German, the Scandinavian; 5. the Sclavonian with the Ancient Prussian and Lithuanian; 6. the Celtic, now only preserved in Ireland, the Scottish Highland, Wales and Britany, divided into the Gaelic or Ghadelic, and the Welsh or Kymric.

To the Gothic-Low German branch there belongs first and foremost the Gothic, the oldest German language of which we possess written monuments. It is usually regarded as a particular branch of the German languages, but it is only a Low German language that, however, came down to us in a much older form than any other; it is, therefore, of incalculable importance for German philology. Without the Gothic, as Grimm says, it would only have dawned in German philology, never become daylight. Three other Low German languages appear in written monuments four or five centuries afterwards: the Old Saxon, the Anglo-Saxon, and the Ancient tongue of Friseland. The Modern English is a combination of the Anglo-Saxon with the French-Norman, often, however under the influence of the Celtic, Latin and Danish.

Comparing the Modern English with its two chief elements, we perceive that there gradually has taken place a considerable retrenchment in the words, and that the terminations of flexion have significantly diminished in number. This tendency of abridgement, however, is not peculiar only to the English tongue, but rather to all the Indo-European languages. For without mentioning that already the Latin tongue has shorter terminations than the Sanskrit, we also observe especially in the Romance languages many terminations of declension and conjugation to have wasted away by degrees and to have been supplied by prepositions and auxiliary verbs. The same difference is to be found between the Ancient and Modern Greek, between the Ancient Sanskrit and the Modern Indian dialects. That the case is the same with the German tongue, nobody will deny, who is comparing the Modern German with the Gothic. Notwithstanding the German language has preserved the flexion in many words, yet the Dutch dialect, employing almost but prepositions for expressing the relation of words, proves also that the German language has more and more diminished the number of flexions; the cause of which seems to be in the accent.

In the oldest Anglo-Saxon as well as in the German the root of the words is accented<sup>2)</sup>,

<sup>1)</sup> Bishop Hurd, for instance, calls this his 'Gothick style'. (*Kitchin I*, p. XVI).

<sup>2)</sup> Cp. Rask, *Grammar of the Anglo-Saxon Tongue*, translated by Thorpe, p. 135 sq. in Willisius.

whence may be concluded that, in those times already, the terminations and prefixes have been pronounced more hastily and more weakly than the root. When the language had long time been in want of any cultivation, the syllables were gradually stripped of, the signification, the meaning of the word not being altered by it. On the one hand this was caused by the mixture of two different nations, endeavouring to speak as short as possible, in order to understand each other; on the other hand it was principally founded in the nature of the Anglo-Saxon language itself. To wit, before the junction of French and Anglo-Saxon the mass of forms had already been diminished, as we may conclude from early Anglo-Saxon writings, for instance from a homily written in the beginning of the thirteenth century<sup>1)</sup>.

'Panne hie mid here wise word turneden mannes herte fram eorseliche Þankis to hevenliche Panke . . . from alle ivele lustes to luven God and heren him' — i. e. Cum per sapiens verbum averterent hominis pectus a cogitationibus terrestribus ad coelestiam cogitationem . . . a malis omnibus cupidinibus ad Dei amorem obedientiamque.<sup>2)</sup> — Only the letter e was left in the declension of the adjectives, and the plural dative of the substantives already finished in s, which formerly was peculiar only to the nominative. In like manner the French words and those of the other Romance tongues have been shortened by virtue of the accent. Thus, many consonants of the unaccented syllables disappeared or advanced more towards the syllable with the principal accent. As for instance the Latin words 'magistrum', 'sanguinem', have become maître', 'sang'; and often the last syllable of the Latin word being thrown off, the accent of the French word has come upon the ending syllable, as in 'cheval' — 'caballus'. Frequently as rest of a fuller termination has only remained the letter e, and this is, but in poetry, almost mute, as for instance in 'courage', 'aime'. In what manner the accent influences the Romance words, we may learn from Diez, Gramm. vol. I. p. 133 sq.<sup>3)</sup>; only in accented syllables, however, may be perceived a certain norm in the alteration of vowels; as for the rest, there is the greatest capriciousness. Concerning the place of the accent, the Romance words do not always accent the root, like the German words, but that syllable which is accented in the Latin language; here the penultima has the accent, if it is long, if short, the antepenultima.

Although the English sprang likewise from those two languages, yet it has, in other respect as well as in the accent, almost exclusively followed the laws of the Anglo-Saxon tongue. For not only in the Anglo-Saxon words, but also in the French words generally the root is accented, as we may already see in the writings composed before Chaucer's time. But in what degree the words are contracted by the accent, becomes evident already by remarking that only the terminations of the singular genitive and of the plural nominative have been preserved, and that the final e, formerly being a termination of flexion, afterwards used to be pronounced only in rhythmical verses, in our days not at all. — The vowels of the unaccented syllables, as above said, vanished by virtue of the accent. From the same tendency of distinguishing certain syllables proceeded the protraction of the accented short vowels. Although we are not able to show, within which limits this prolongation took place in the Anglo-Saxon language, yet there is no doubt but that this prolongation of the chief vowels has been caused by former contraction<sup>4)</sup>. In French nearly all short vowels are protracted in the accented syllables, unless two consonants were following<sup>5)</sup>. The English has, in this regard, followed the French to a certain degree, since there almost all vowels are shortened

<sup>1)</sup> Cp. Wright and Halliwell 'Reliquiae Antiquae', vol. I. p. 128 sq. in Willisius.

<sup>2)</sup> See Willisius p. 4.

<sup>3)</sup> See ibidem.

<sup>4)</sup> Cf. Grimm, Gramm. vol. I, ed. III, p. 32 in Willisius.

<sup>5)</sup> Diez, Gramm. vol. I p. 16 in Willisius.

before two consonants, lengthened, however, before one consonant which does not stand at the end of the syllable. Thus it seems that in English the quantity of vowels is principally dependent on the accent, though there may be some other reasons for its depending on the sound of the letters.

In no other language such a difference is between letter and sound, as in the English. This will appear according to nature, when we have an eye upon the origin of that language. Coming from two tongues which are subjected to so different laws, many sounds of the one language were naturally represented by letters of the other, and on the contrary, many letters of the one were pronounced with the sounds of the other language.

But in what degree has the English followed those two languages in letters as well as in sounds? As for the former, we observe that the Anglo-Saxon had two letters, which the Modern English is not possessed of (*þ*, *ð*), but wanted the letters *j*, *k*, *q*, *v*, *z*. The French and English alphabets do not differ at all from each other, except that in English the letter *w* is much more frequent. According to this conformity of the alphabets the orthography of the English words taken from French happens to be not so different from the primitive one as that of those borrowed from Anglo-Saxon, since here it was necessary to employ other characters. But as for the sound of the English letters, we shall not be at all surprised that here this language has followed the Anglo-Saxon, in as much as the spirit and disposition of these two languages are more harmonizing with each other.

There are three periods to be distinguished in the development of the English language, in the first of which the laws already appear that afterwards have been followed; the second period still fluctuates in these laws, the third, at length, shows perfect forms and is subjected to positively fixed rules. Spenser, as above said, lived in that time which separates the second period from the third, when neither a fixed norm existed by which the language went, nor, indeed, every rule wanted. We shall find, therefore, in his *Fairy Queen* much arbitrariness, many inconsequences not only as for the different editions, which, as we have seen, considerably vary; but even in the very same edition, for instance in the Tauchnitz edition CCCCC, is to be found a very great indecision in accent, orthography, rhyme, flexion a. s. f., so that it would require too much time in proportion to the profit accruing from thence, if we should sift and cite the passages we have gathered up. Be it, therefore, permitted to alledge only the most significant.

#### a. Metre, Accent, Prosody, Rhyme.

The Spenserian stanza <sup>1)</sup> does not much differ from that of Ariosto and Tasso, save that Spenser adds to the iambuses of five feet still a ninth verse, an iambic trimeter or an Alexandrine. The cesure of this Alexandrine, however, is by no means always in the middle of the verse. If it were so, many words would be dismembered, as for instance:

I, 1, 35. II, 9, 18. 19. 20. 27. 35. II, 10, 1. 13. 14. 16. 18. 25. 32. 34. 37. 42. 44. 57. 58. 59.  
63. 66. 68.

Or the personal pronoun would be separate from its verb, as in II, 10, 50;

or the preposition from the word governed by it, as in II, 10, 5. 19. 45. 47. 48. 54. 64.

But often it is after the second foot, as in II, 9, 60;

or after one foot and a half, as in II, 10, 20. 36;

<sup>1)</sup> See above p. 21.

or after three feet and a half, as in II, 10, 30. 40. 46. 60;  
or after the first and the seventh half-foot, as in II, 10, 13.

Spenser's verses let some difference appear, sprung from the different nature of the English and Italian languages; for almost to every Italian verse a short unaccented vowel is added, so that the verse is composed of eleven syllables. Such verses are not to be found in the three first books of the *Fairy Queen*<sup>1)</sup>, afterwards sometimes, yet mostly ending with a consonant, as in VI, 7, 41:

'For he was sterne and terrible by nature,  
'And eeke of person huge and hideous,  
'Exceeding much the measure of mans stature,  
'And rather like a Gyaunt monstrous'.

Sometimes a syllable of the verse seems to be wanting, as in I, 1, 19, 4; II, 9, 25<sup>2)</sup>.

The letter *e* abounds in Spenser; at the end of the word it is never pronounced, but is perfectly mute, as in our days. In the middle of some French words, however, it must be heard, where now it is either mute or shall only indicate that the precedent vowel has been protracted, or where it is not written at all. Sometimes it is marked by the diaeresis. We have found:

I: com-man-de-ment<sup>3)</sup> (2, 22). em-bra-ce-ment (2, 5) sa-fe-ty (9, 1).

II: a-gre-ë-ment (10, 59). Fa-ë-ry (9, 4). sa-fe-ty (10, 6). sa-fë-ty (10, 64). saf-te-ty (10, 1)<sup>4)</sup>.

The *licentia poetica* being immense with the English, Spenser does not stand behind the boldest poets. Frequently mute syllables must be pronounced and sometimes, having the accent, become long; for prosody and accent coincide in English, as the accented syllable is long, the unaccented short<sup>5)</sup>. Thus, for instance, the letter *e* in the termination of the preterite and of the passive participle often has become long<sup>6)</sup>; often, however, it is not written at all<sup>6)</sup> or supplied by an apostrophe<sup>6)</sup>. In prose this *e* is mute in most of words. Besides not only French words have been increased by a syllable, but also in other words the diaeresis has taken place, particularly in proper names.

Words being lengthened by the accent or the diaeresis:

I: compassion<sup>7)</sup> (3, 1). conscience<sup>7)</sup> (10, 23). counsell (1, 33). eventyde (1, 34). gorgeous (4, 8). often (1, 29). patience (10, 23). prayed (1, 29).

II: arrived (10, 64). Aurelius (10, 67). Cantium (10, 12). castle 9, 20). Christianity (10, 53). Claudius (10, 61). communed (9, 41). compressed (9, 45). Concoction (9, 31). conquered (10, 10). Constantius (10, 59). contention (10, 11). Corinëus (10, 18). Digestion (9, 31). dis-thronized (10, 44). favoured (10, 56). fensible (9, 20). gathered, 10, 57). gracious (9, 20). honored (9, 6). knowen (9, 50). legion (10, 60). lived (9, 47). looked (9, 11). nation (10, 26). Octavius (10, 60). opened (10, 23). opinions (10, 51). passed (10, 58). passioned (9, 41). portions (10, 65). possession (10, 9). reason (10, 55). reckoned (9, 6). reckoning (10, 49). recovered (10, 44). seemeth (9, 42). speciall (8, 20). treason (10, 48. 66). worm-eaten (9, 57).

Many words have been lengthened by the epenthesis:

I: thorough (1, 32).

II: fier<sup>8)</sup> (9, 13). nouriture<sup>9)</sup> (10, 69). thorough (9, 23).

The following words have been shortened by the elision:<sup>10)</sup>

<sup>1)</sup> Cp. Willisius p. 16.

<sup>2)</sup> But in Todd and Kitchin it does not want, for there we read 'seemed' instead of 'seemd'.

<sup>3)</sup> Cp. Willisius.

<sup>4)</sup> Tauchnitz.

<sup>5)</sup> See Wagner's gram. d. Engl. spr., von Herrig.

<sup>6)</sup> See Wagner § 96S, n. 2. and below.

<sup>7)</sup> See Willisius.

<sup>8)</sup> Cf. Willisius p. 20: I, 2, 17. Cp. A.-S. botm and bottom, blósmā (bloosme in Spenser IV, 8, 2), blossom; sorh, sorwe, sorrow; búr, bowr, bower.

<sup>9)</sup> Else usually nurture.

<sup>10)</sup> To wit concerning the pronunciation; as for the orthographical elision see below.

## monosyllabic are:

I: heavens <sup>1)</sup> (7, 43). monethes <sup>1)</sup> (9, 15).

II: seven (9, 12). wealthes (9, 53).

III: shallowes <sup>1)</sup> (4, 9).

## dissyllabic:

I: adamant (7, 33). enimes (3, 36). gathred (1, 25). Morpheus (1, 36). murmuring (1, 41). perilous (7, 2). Serazius (2, 20). sumptuous (4, 6). womanish (6, 10). yvorie (1, 44).

II: linage (10, 2). numbred (9, 6). puissance (9, 14). suffred (9, 56). utterers (9, 25). venturous (10, 6). wondred (9, 59).

## trisyllabic:

I: tumultuous (4, 35).

II: distempred (9, 1). impetuous (9, 14). remembred (9, 57). subtilly (9, 46).

## quadrisyllabic:

II: continually (9, 46).

Even between two different words a contraction often takes place either by elision, then marked by an apostrophe<sup>2)</sup>, not only in examples as

II: th' achates (9, 31). th' antique (10, 36). th' other (9, 22) etc.

but also in such as

II: Aetn' (9, 29). Genuiss' (10, 52). t'avenge<sup>3)</sup> (10, 35). th' hindmost<sup>4)</sup> (9, 54). th' house<sup>4)</sup> (9, 52). etc.;

or by synaeresis, as in

I: crimson <sup>1)</sup> (11, 3). many a (1, 15. 17), méry Englánd <sup>1)</sup> (10, 61). the Aegyptian (1, 21), visnomie <sup>1)</sup> (4, 11).

II: many a (9, 34. 35. 40; 10, 49).

III: power and <sup>1)</sup> <sup>5)</sup> (1, 12).IV: many a <sup>1)</sup> (1, 19).

Neither lengthened nor shortened, but remarkably altered by the dislocation of the accent are the following words:

I: úncouth (1, 15):

II: úgainst (10, 32). Albány (10, 38). ántique (9, 45. 59; 10, 5. 36. 56). argúment (10, 3). brimstón (10, 26). Britáyne (10, 41). captív'd (10, 55). findíng (10, 6). foresíght (9, 49). fórlorne (10, 23). hewing (9, 15). impórtune (10, 15). infinite (9, 50. 56). Lochríne (10, 14). óblique (9, 52). officés (9, 31). out-raígned (10, 45). póurtrahed (9, 33 — twice). that<sup>6)</sup> (10, 16). the (10, 22). thencefóρθ (10, 49. 67). thousánd (9, 3). till thát (10, 6). úncouth (9, 43). whilóme<sup>7)</sup> <sup>8)</sup> (9, 21; 10, 16). without (10, 7. 54).

Many French words seem to have retained their former accent:

I: agony (10, 22). détestáble <sup>1)</sup> (1, 26). forrésts <sup>1)</sup> (2, 9). ímperceáble <sup>1)</sup> (1, 17). perplexity (10, 22). persóns <sup>1)</sup> (10, 7). trespás (1, 30).

<sup>1)</sup> See Willisius.

<sup>2)</sup> In the very same word this expedient for shortening the verse is naturally often enough employed by Spenser, but with the greatest capriciousness. <sup>3)</sup> = To avenge. <sup>4)</sup> Before an aspirate h.

<sup>5)</sup> Not really a synaeresis.

<sup>6)</sup> Walker will accent this word only as demonstrative pronoun (Cp. Wagner).

<sup>7)</sup> or whylóme.

<sup>8)</sup> It is a matter of course, that Spenser shows the same inconsequence in the accentuation as in other points, for instance he has accented the first syllable in II, 9, 45; VI, 12, 32. (Cf. Willisius).

II: achátés (9, 31). Aegerié (10, 42). Armorick (10, 64). centaúrs (9, 50). consórt (9, 35). cour-  
 áge<sup>1)</sup> (1, 42). décrets (9, 53). envies (10, 21, 33). envy (9, 7). indecét (9, 1). isséwed<sup>2)</sup>  
 (9, 17). Madáme (9, 37). matcháble<sup>3)</sup> (10, 56). meláncholy (9, 52). perdie<sup>4)</sup> (10, 48). per-  
 iúred (10, 40). recórd (9, 57). succóire<sup>5)</sup> (19, 19). tribunáls (9, 53). uságe (9, 54).

VI: courtesyes<sup>1) 6)</sup> (2, 16).

C. of Mut.:<sup>7)</sup> penánce<sup>1)</sup> (7, 22).

As for the rhyme, too, Spenser lays hold on the poetical license to the highest degree. There rhyme together:

I: wound — sound (1, 9, 25).

II: agáine — remaine (10, 32). agonyes — eyes, skyes (9, 52). appere — there (9, 52). auncestries —  
 enterprise, arise, skyes (10, 1). beare — feare, reare (10, 64). Caecily — supply (10, 34). cease  
 — preace (10, 25). close — foes (9, 23). dames — hippodames (9, 50). diademe — eme (10,  
 47). diapase — base, place (9, 22). emperoure — powre, howre (10, 57). envies — infamies,  
 victories (10, 21). floure — paramoure (9, 34). foeminine — divine (9, 22). fro — bestow  
 (9, 28). heare — weare, rosiere (9, 19). heath — breath, death (10, 67). hould — could, would  
 (9, 12). lies — fantasies, prophesies (9, 51). liv'd — depriv'd, surviv'd (9, 57). lov'd — proov'd,  
 behoov'd, moov'd (10, 28) — remoov'd, proov'd (10, 17). masculine — nine (9, 22). perdie —  
 dy, flye (10, 48).<sup>8)</sup> privily — whereby, espy (9, 32). poure — succóire, stoure (10, 19). de-  
 voure (9, 3). raigne — playne, slaine, souveraine (10, 58). receave — gave, have (10, 69). re-  
 port — rote, wrote, note (10, 3). shew — hew, vew (9, 52). wals — picturals, tribunals, decre-  
 tals (9, 53).

Spenser does, what even Walker is not allowing<sup>9)</sup> — he rhymes not only homonymous words with each other, as

II: raught — wrought (9, 19). wit — whit (9, 49). rote — wrote (10, 3),  
 but also words of the same orthography, and that not only as long as their meaning differs<sup>10)</sup>,

I: traine (= tail) — traine (=snare) (1, 18).

II: rayne (=rain) — rayne (=reign) (10, 34).

else too:

II: wrought — wrought (9, 19).

pas — pas (9, 23).

In this place let us point to two passages, where, perhaps, alliteration was purposed by our poet:

I: 'In which that wicked wight his dayes doth weare'. (1, 31).

II: 'Nor wight nor word mote passe out of the gate'. (9, 25).

### b. Orthography, Orthoepy.<sup>11)</sup>

First of all we must mention again that principally the orthography of Spenser is more in-constant and vacillating than that of any author in the fourteenth and fifteenth centuries. Not only

<sup>1)</sup> Cf. Willisius.

<sup>2)</sup> Old-French *issir*, Lat. *exire*.

<sup>3)</sup> The termination, at least, is French — *macá* Ags.

<sup>4)</sup> See below the lexicogr. remarks.

<sup>5)</sup> Fr. *secours*.

<sup>6)</sup> Rhyming with *eyes* (see below.)

<sup>7)</sup> See above p. 19, 21.

<sup>8)</sup> See above.

<sup>9)</sup> See Wagner § 976.

<sup>10)</sup> 'Spenser (like Chaucer) often allows words exactly alike in form to rhyme together, as long as their meaning differs'. (Kitchin I, p. 166).

<sup>11)</sup> Cf. Mueller, Loth, Maetzner etc.

the apostrophe, as above said, and the hyphen that will be talked about once more below, when we shall be treating of the compound words, are exposed to these fluctuations, as:

II: maister cooke (9, 31), but: high-way (10, 39);

not only we read now *ae* now *æ*, or *oe* and *œ* printed in the same edition, as:

I: Aegyptian (1, 21), but: Ægyptian (II, 9, 21);

II: Phoebus (9, 10), but: Phœbus (9, 48);

and the same word now written with a small initial letter, now, without any particular inducement, with a capital, as:

I: Faire knight (1, 27), but: Sir Knight (1, 33);

but there are, within this inextended fragment of the Fairy Queen, also several words spelt in a quite different manner, now so now otherwise:

I: eventyde (1, 34), but: eventide (II, 9, 16).

II: renowmed (9, 4), but: renownd (10, 11); forreigne (10, 35), but: forreine (10, 43); enemies (9, 12), but: enemy (10, 46).

Now we have to inquire, what sounds are represented by an orthography differing from the Modern English.

## I. Vocalic Sounds.<sup>1)</sup>

### Sounds 23. 24. (as in father manna.)

Hart (heart) I, 1, 3; II, 9, 42; 10, 14. 17. 25. 32. A. - S. heorte, hiorte, heort<sup>2)</sup>. Goth. hairto; O. - S. herta, herte; O. - Fr. hirte; Dt. herte, hert, hart; L. G. hart; O. - N. hiarta; Sw. hjerta; Dan. hjerte; O. - H. G. herza; M. - H. G. herze; Mod. - H. G. herz. (Cp. cor, *καρ*, Skr. hrid etc.)

Maister (master) II, 1, 31; O. - E. maister; Fr. maître; O. - Fr. maistre; It. maestro, mastro; Sp. maestro, maestre; Pg. mestre; Lat. magister; but it came into the German languages, too: meistar, meister, meester etc. A. - S. mäster, mägester.

Mervayld<sup>3)</sup> (marveled) II, 9, 43.

### Sounds 25. 26. (as in fall, jackdaw.)

Caudron (caldron) II, 9, 29. Fr. chaudron; It. calderone; Sp. calderon. Cp. Lat. calere; O. - Fr. caloir, chaloir.

Crall (crawl) II, 1, 22. Dt. krielen; M. - H. G. krabbeln.

Faund (fawnd) III, 9, 36. A. - S. fāgnjan<sup>4)</sup>, fagnjan, fahnjan. Cp. fain.

Nought<sup>5)</sup> (now usually: naught) II, 9, 32. 43. 49.

Ought (now usually: aught) II, 9, 32. A. - S. ā-viht, auht, âht<sup>6)</sup>.

### Sounds II. 12. (as in man, chapman.)

Barbican<sup>7)</sup> (barbacan) II, 9, 25: Both formes are used in our days, too. In this word, which was in French 'barbacan', and in A. - S. also 'barbycan', the A. - S. sound *y* has become *i*<sup>8)</sup>.

Emong<sup>9)</sup> (among<sup>11)</sup>, amongst, 'mong, 'mongst, mongst) I, 1, 32 (twice). O. - E. amang, amanges.

<sup>1)</sup> The ciphers answer the system of Smart.

<sup>2)</sup> Cp. deórling (A. - S.) and darling (E.); feórding — farthing. <sup>3)</sup> Cp. below.

<sup>4)</sup> Cp. smael (A. - S.) — small (E.); waeter — water. <sup>5)</sup> See below the lex. rem.

<sup>6)</sup> Cp. gānjan (A. - S.) — yawn (E.); brād — broad. <sup>7)</sup> See lex. rem.

<sup>8)</sup> Cp. þynne — thin; synn — sin; cyssan — kiss; lytel — little; cycene — kitchen.

<sup>9)</sup> Cf. below the Prepos.

<sup>10)</sup> Cp. āscjan (A. - S.) and ask (E.). The like: mentle — mantle; treppe — trap; þrescan — thrash.

<sup>11)</sup> II, 9, 58.

A. - S. *â mang*, *on mang* c. dat. This proceeded from the A. - S. substantive *gemang*, *mang*; Mod. - H. G. *menge*, *gemenge*.  
*Hond*<sup>2)</sup> (hand) II, 9, 60. A. - S. *hand*; Goth. *handus*. O. -, M. - H. G. *hant*, *hand*; O. - Frs., L. G., Dt., O. - S. *hand*; O. - N. *hönd*; Sw. *hand*; Dan. *haand* etc.<sup>3)</sup> 4).  
*Menage*<sup>3)</sup> (manage) II, 10, 37. M. - L. *managium*; It. *maneggio*; whence, then, derived Fr. *ma-*  
*Managed* (managed) II, 9, 27. *nége*.

But compare too *ménage*, *mesnage*, *maison* — M.-L. *mansio*, *mansionaticum*, *managium*. Scheller says: 'manage, maison, habitation, formé directement du vieux verbe *manoir*, lat. *manere*, *demeurer*. Ce subst. doit être distingué de *mesnage*, *ménage*, qui dérive de *maison*. Cf. Rapp. No. 171. 172. Wedgewood (2, 373) raises objections to a mixture between *manége* and *ménage*. Mueller thinks it comes from the O. - Fr. *menage*, *mesnage*, but has afterwards leant against *manus*, *managium*.' As for our two passages, he may be right.

*Lond* (*land*)<sup>2)</sup> 4) I, 1, 3; II, 9, 60. A. - S. *land*, *lond*; Goth., O. - S., L. G., Dt., O. - Frs., Sk., O. - H. G., M. - H. G., Mod. - H. G. *land* (*lant*) — *lond*, *lon*, *lan*. It. *landa*; Fr. *lande* (*steppe*).

*Then* (*than*)<sup>5)</sup> 6) I, 1, 4. 13. 24 (twice); II, 9, 1. 3. 15. 24. 29. O. - E. *then*, *thene*, in Orm *thann*. A. - S. *þonne*, *þon*; O. - S. *than*; O. - Frs., O. - Dt., Dan. *dann*; O. - H. G. *danne*, *denne*; M. - H. G. *dann*, *denn*; Goth. *þan*, *þana*. In Modern English *then*, *than* are separate forms.

*Understond*<sup>2)</sup> 7) (*understand*) II, 9, 60.

Several words of French origin, in which *an*, i. e. *a* with the nasal sound, is spelt *aun*<sup>8)</sup>.

II: *Auncestryes* (10, 1). *branch* (9, 39; 10, 36). *branched* (9, 19). *chaunce* (9, 36; 10, 8). *chaunced* (9, 59); *chaunst* (9, 60). *chevisaunce* (9, 8). *displeasaunce* (10, 28). *entraunce* (9, 11 — twice. 17). *Fraunce* (10, 11. 23). *geaunts* (10, 8). *giaunts* (10, 7). *governaunce* (10, 38). *graunted* (9, 20. 60). *mischauunce* (9, 8. 30). *ordinaunce* (9, 30). *pleasaunce* (9, 35). *pleasaunt* (9, 10). *puissaunce* (9, 4. 14; 10, 23). *remembraunce* (9, 56; 10, 69). *semblaunce* (10, 23). *semblaunt* (9, 2. 39). *substaunce* (9, 15)<sup>9)</sup>. *temperaunce* (9, Motto). *valiaunce* (10, 38). *vari-  
aunce* (10, 38). *viaundes* (9, 27. 30).

#### Sounds 17. 18. (as in *what*, *somewhat*.)

This sound is in Modern English represented by the letter *a* only when a *w* precedes, nor have we found another manner of spelling in Spenser.

Words, lengthened by the epenthesis of one of these eight sounds we have not found in our Cantos, but such as are shortened by the apocope or by the syncope:

II: *Aetn'* (9, 29). *Genuiss'* (10, 52)<sup>10)</sup>. *gainst*<sup>11)</sup> (10, 46. 57). *mongst*<sup>12)</sup> (9, 6; 10, 13. 27). *un-  
wares* (10, 54).

#### Sounds 1. 2. (as in *gate*, *retail*.)

This sound is abnormally spelt in the following words, mostly<sup>13)</sup> of French origin; a great

<sup>1)</sup> Cp. *oxa* — *ox*; *god* — *god*; *dropjan* — *drop*; *sochen* — *shot*; *morgen* — *morrow*; *folgjan* — *follow*. The like: *lang* — *long*; *wrang* — *wrong*; *fram* — *from*; *strang* — *strong*; *papig* — *poppy*; *wan* — *won*. The like: *hamm* — *ham*; *mann* — *man*; *habban* — *have*; *land* — *land*.

<sup>2)</sup> Although we are here to pronounce *ö* in these words, because of the rhyme already (see the cited passages), notwithstanding they must be alledged in this place as they differ from the modern orthography *ä*.

<sup>3)</sup> Lex. rem.

<sup>4)</sup> Cp. also Diez 199; I, 244. Diefenbach (vrgl. woerterb. d. goth. spr. 1851) 2, 126.

<sup>5)</sup> Cp. also Koch 2, 426 sqq.; Grimm 2, 740 sqq.

<sup>7)</sup> See below the Verb.

<sup>8)</sup> Lex. rem.

<sup>9)</sup> See Maetz. I, p. 108.

<sup>10)</sup> II, 9, 46: *substance*.

<sup>10)</sup> See above p. 93.

<sup>11)</sup> See below the Prep.

<sup>12)</sup> See above.

<sup>13)</sup> Save two words: *rayne* (=rain) and: *streight* (?).



many of them differ from the modern words only by spelling aun instead of an, or ay, ey instead of ai, ei:

I: Daunger (1, 31). disdayning (1, 1).

Mayle (mail. 1, 16). Fr. maille; It. Sp. Pr. maglia; Lat. macula.

Pray (prey. 1, 17). O.-Fr. preier, preer, praer, praie, preie; Mod.-Fr. proie; Lat. praeda, praedari.

Sayd (1, 12). straunge (1, 30. 31).

II: Apayd (9, 37). auncient (9, 59. 60. 57; 10, 36).

Ay de (aid. 1, 7). Fr. aider; older romanesque forms: ajude, ajue, aïue, aïe etc. from the Lat. adjutum, adjutare, adjuvare<sup>1)</sup>.

Assayle (assail. 9, 14). Fr. assaillir; Lat. assilire.

Attayne (10, 67). Britayne (10, 41). change (9, 39. 40). claymd (10, 37). contayne (10, 34).

Convaïd<sup>2)</sup> (convey, convoy. 9, 32). O.-Fr. convoier, conveier; Mod.-Fr. convoier; Lat. con — viare=envoyer from inviare<sup>3)</sup>.

Demayne (9, 40). detayne (10, 67). dismayd (9, 37). displayd (10, 50). enraunged (9, 26).

Fained (feigned. 9, 51<sup>4)</sup>).

Fayle (fail. 9, 14). Fr. faillir; Pr. faillir; It. fallire. O. - Sp., O. - Pg. fallir, falir (now: fall-ecer, falecer); Lat. fallere.<sup>5)</sup>

Gaynd (10, 45). layd (9, 34). layes (10, 42). mayd (9, 41). mayn-land (10, 5).

Obay (obey. 10, 20. 49). Fr. obéir; Lat. obedire (audire).

Obeysance (9, 26); cp. abaisance. overlaid (9, 41).

Paynes (pain. 10, 14). O.-Fr. paine, poine; Mod.-Fr. peine; It., Sp., M.-Lat. pena; Lat. poena; Gr. ποινή.

Paysd (10, 5)<sup>6)</sup>.

Playne (10, 58). praysd (10, 5). prayses (9, 46; 10, 22. 56).

Raine (10, 33. 58). raigne (subst. 10, Motto. 61.) raigned (10, 13. 21. 27. 45). raunges (9, 29).

Rayne (rain. 10, 34). A.-S. rēgn, rēn, rēgnan; Goth. rign; O.-S. regan etc.

Rayne (=reign. 10, Motto. 44. 67). raysd (10, 5). rayse (10, 56). remayne (10, 41). retaynd (10, 45). sayd (9, 3. 37). slayne (10, 67). Spayne (10, 41). straunge (9, 13. 33. 35. 40. 41. 54; 10, 15. 64.)

Streight (straight. 10, 37). See<sup>7)</sup> stretch. Cp. A.-S. streccan, pret. streht and strait, O. - Fr. estreit; Mod. - Fr. étroit; O.-E. streit, Lat. strictus. This A.-S. word and this French word were mingled with each other. The A.-S. verb streccan was conjugated strehte, streht or streahte; streaht; the O.-E. verb streccen straughte, straught and streight.

Sustayne (10, 43). unpraysed (10, 5).

**Sounds 41. 42. (as in mare, welfare).**

I: Faery (1, 3).

II: Affayres (10, 37). despayrd (10, 30). empayrd (10, 30). Faery (9, 8.<sup>8)</sup> 40. 60).

Faëry (fay. 9, 4). Fr. fée; Mod. - H. G. fee, fei; Pg., Pr. fada; Sp. fada, hada; It. fata; Lat. fata.

Fayre (fair. 9, 2. 3. 24. 27. 38. 40. 41. 42; 10, 28. 42). and

Fayrely (fairly. 9, 24). O. - E. faeir; A. - S. faeger, faeigr; Goth. fagrs; O. - S., O.-H. G.

<sup>1)</sup> Cf. Diez 8; I, 11.

<sup>2)</sup> Lex. rem.

<sup>3)</sup> Cf. Diez 747; II, 438.

<sup>4)</sup> Lex. rem.

<sup>5)</sup> See our Dissertation on faillir and falloir.

<sup>6)</sup> Lex. rem.

<sup>7)</sup> In Mueller and Maetzner I, pp. 150. 338.

<sup>8)</sup> Todd has here: 'Fary land.'

fagar; O. - N. fagr; Sw., Dan. fager, faver, feir etc.  
 Hayres (heir. 10, 28. 37. 42). O. - Fr. hoir, hier; Lat. heres.  
 Heyre (heir. (10, 61).  
 Payre (pair. 9, 30). Fr. paire, pair; It. pare; Lat. par.  
 Repayrd (10, 30). shayrd (10, 29).  
 Shayre <sup>1)</sup> (share. 10, 12. 28. 37). A. - S. scearu, scaru; scär etc.

**Sounds 39. 40. (as in urgent, sulphur).**

- I: Durtie (dirty. 1, 15). O.-Scot. dryte; O.-N. drit, drita; A.-S. dritan.  
 Shepheard (shepherd. 1, 23). A. - S. scaep and heorde, heord.  
 Thurst (thirst. 1, 26). O. - E. in Orm Þirst, Þirstenn; A. - S. Þyrst, Þyrstan; O. - S. thurst etc.  
 Vertue (virtue. 1, 12).  
 II: Hard (heard. 9, 25).  
 Perle (pearl. 9, 19). A. - S. pearl; Roman. perla, perola, perle.  
 Styre (stir. 9, 30).  
 Vertue (virtue. 9, 3. 8). Fr. vertu; Pr. vertut, virtut etc.  
 Vertuous (virtuous. 10, 44).

**Sounds 13. 14. (as in lent, silent).**

- I: Brest (breast. 1, 2. 20). A. - S. breost; Goth. brusts; O. - S. briost; Frs. briast, brast, Brust, burst etc.  
 Enemy (enemy. 1, 27). frend (friend. 1, 28). least (lest. 1, 12).  
 II: Affray <sup>1)</sup> (effray. 10, 15) is antiquated. Fr. effrayer from the Lat. frigere <sup>2)</sup> or frangere <sup>3)</sup>.  
 Assay <sup>1)</sup> (essay. 9, 42; 10, 3). The O. - E. form assaye has remained in several meanings; but, of course, the letter *e* has disappeared.  
 Enemy (enemy. 10, 46).  
 Foeminine (feminine. 9, 22) from the Lat. femininus, which formerly was written with *oe* like foemina, foetus, though all these words derive from a verb feo.  
 Freends (friends. 10, 13. 61). A. - S. freónd, friond, friend; O. - S. friund — from the Sanscrit root *pri*=to love.  
 Heven (heaven. 9, 7 (twice); 9, 22; 10, 2).  
 Hevenly (heavenly. 10, 3 twice). } A. - S. heofon; O. - S. hebhan, hevan.  
 Imployes (employes. 10, 64). least (lest. 9, 30).  
 Mathusalem (Methusalem 9, 57). 1. Mos. 5, 21. מַתְּשֵׁלַם מַתְּ—man, mate.  
 Maydenhed (maiden head or maiden hood. 9, 6). Head O.-E. heved, haved. A.-S. heáfud, heáfod, heáfð, hæfed, heófd. — Hood O. - E. hede, hed etc.  
 Outragious (outrageous. 9, 13).  
 Plesure (pleasure. 9, 54). Fr. plaisir; O.-Fr. plaisir, plesir. It is really the infinitive=  
 placere.  
 Traveilers (travel(l)ers. 10, 39).  
 Weld <sup>4)</sup> (wield. 9, 56; 10, 32).  
 Yit (yet. 9, 50).

<sup>1)</sup> Lex. rem.

<sup>2)</sup> Diez.

<sup>3)</sup> Wedgewood.

<sup>4)</sup> See above and lex. rem.

<sup>5)</sup> Only as for the rhyme it is to be read weld (ë).

**Elision of the Letter e<sup>1)</sup>.**

- I: Els (1, 19). elsewhere (1, 21). hast (1, 27). lynage (1, 5). wastfull (1, 32).  
 II: Ay (always. 10, 40) dy (10, 48). fiersly (9, 14), somewhat (9, 36. 55). straung (10, 15).

In many preterits and participles<sup>2)</sup>, as:

- I: Gazd (1, 26). mournd (1, 4). resolvd (1, 24). seemd (1, 6. 8. 10. 29). slombring (1, 36).  
 threatning (1, 17). wondring (1, 13).  
 II: Accoyld (9, 30). admird (10, 3). annoyd (9, 14; 10, 63). answerd (9, 43). apayd (9, 37).  
 arayd (9, 19. 37). armd (9, 13). ashamd (9, 40). betrayd (10, 48). boyld (9, 30). cald (9,  
 31; 10, 27). claymd (10, 37). confirmd (10, 60). constraind (9, 36). crownd (10, 58. 62).  
 declind (9, 55). deemd (10, 42). deformd (9, 13). defrayd (10, 49). despayrd (10, 30).  
 disdaird (10, 18). dismayd (9, 34. 37). drownd (9, 36). dweld (9, 56). empayrd (10, 30).  
 employd (9, 14). enjoyd (10, 14. 25). entertaind (9, 20). entring (9, 59). eschewd (9, 13).  
 faynd (9, 44). flamd (9, 46). flattring (10, 66). immeasurd (10, 8). inquiryd (10, 27). joyd  
 (10, 53). loathd (10, 9). measurd (9, 9). overflowd (10, 15). proportiond (9, 22). raignd  
 (10, 50). raisd (10, 33). raynd (10, 27. 45). raysd (10, 5). reard (9, 29). refusd (10, 50).  
 renownd (9, 11). repayrd (10, 30). requyrd (9, 25). resignd (10, 30). restord (10, 32). retournd  
 (9, 15). reveald (10, 39). scord (9, 2). shayrd (10, 29). spard (9, 28). strayd (9, 19). sub-  
 dewd (10, 41). surrendred (10, 27. 45). swarmd (9, 13; 10, 15). toyld (9, 30). turnd (9, 44).  
 unmannurd (10, 5). unpraysd (10, 5). unproovd (10, 5). wandring (9, 24). warmd (9, 13; 10,  
 26). warrayd (10, 50). warreyd (10, 21).

**Epenthesis and Suffixing of the Letter e<sup>3)</sup>.**

- I: Arme (1, 1). certaine (1, 24). curbe (1, 1). dayes (1, 31). deepe (1, 1). displaide (1, 14).  
 eftsoones<sup>4)</sup> (1, 11). entertainment<sup>5)</sup> (1, 35). fearefull (1, 24). fielde (1, 1). foule (1, 1).  
 froe (1, 34). holinesse (1, 1). marke (1, 1). remaine (1, 1). shielde (1, 1). steede (1, 1).  
 whilest (1, 13). wisdome (1, 13).  
 II: Affaires (10, 37). againe (10, 30). backe (10, 48). carcase (10, 43). chiefetain (10, 16). childe  
 (10, 69). civile (10, 38). contayne (10, 34). craftsman (9, 41). duely (9, 25). fayre (10,  
 28). fearefull (10, 16). judgementes (9, 53). loe<sup>6)</sup> (9, 13). painefull (10, 63). perle (9, 19).  
 poure (9, 3). raine (10, 33). readifye<sup>7)</sup> (10, 46). shewes (9, 51). throwes (9, 8. 23). truly  
 (10, 31). whome (10, 57. 62). woefull (10, 62).

**Metathesis of the Letter e<sup>8)</sup>.**

- I: Affraide (1, 16). amazde (1, 26). cride (1, 19). edifyde (1, 34). satisfide (1, 26). spide (1,  
 7). stolne (1, 2).  
 II: Allide (10, 52). bowre (9, 47). dide (10, 54). dyde (10, 32. 40. 53). elles (9, 32). flowre  
 (9, 4. 18. 46). fortifyde (9, 26). howre (10, 57). justifide (10, 60). magnifide (10, 52). mol-  
 lifide (10, 25). powre (9, 1. 3. 7. 20. 47. 57; 10, 57). spide (9, 10). supplyde (10, 51).  
 tigre (9, 14). towre<sup>9)</sup> (9, 21. 45. 47). tride (10, 55). tryde (10, 31).

**Sounds 3. 4. (as in me, defy).**

In words, which, in Modern English, are terminating in *y*, Spenser usually has spelt i.e.,  
 sometimes ee<sup>10)</sup>.

<sup>1)</sup> Cf. what is above said about the elision and the apostrophe.

<sup>2)</sup> Those preterits or preterit participles which, moreover, have undergone other alterations, will be placed among  
 the irregular verbs.

<sup>3)</sup> Cf. above.

<sup>4)</sup> Lex. rem.

<sup>5)</sup> See above.

<sup>6)</sup> In Modern English this word is sometimes spelt in the same manner.

<sup>7)</sup> Lex. rem.

<sup>8)</sup> Cf. above.

<sup>9)</sup> II, 9, 21 tower rhymes with endure and sure. Cf. below.

<sup>10)</sup> Often *modestee*; see below.

- I: Bloodie (1, 2). bodie (1, 18). countrie (1, 31), enimie (1, 27). fattie (1, 21). filthie (1, 20). happie (1, 27). hoarie (1, 29). ladie (1, 4). lasie (1, 6. 12. 32). loftie (1, 7). mightie (1, 9). shadie (1, 7). sundrie (1, 15).
- II: Albanie (10, 38). antiquitie (10, 68). beautie (9, 37). bountie (10, 30). Britannie (10, 39). easie (9, 33; 10, 61). Germanie (10, 64). happie (10, 27). lasie (9, 17). memorie (10, 50). mightie (9, 29; 10, 43. 63). miseries (10, 62). modestie <sup>1)</sup> (9, 43). perdie <sup>2)</sup> (10, 48). proge-  
nie (10, 36). safetie (10, 64). tributarie (10, 49). unworthie (10, 21). wearie (10, 30).
- Other words:
- I: Aegyptian <sup>3)</sup> Egyptian. 1, 21).  
Bee (be. 1, 19).  
Feends (fiends. 1, 5. 21).  
Neerest <sup>4)</sup> (nearest. 1, 10). It comes from the A. - S. comparative form neára, neár; the positive was neah. Cf. nigh and ny <sup>4)</sup>.  
Nether (neither. 1, 24). O. - E. nather, neither; A. - S. nâser, nâhvâser. Grimm says <sup>5)</sup>: 'The Anglo-Saxon âvser, nâvser turned into the Old-English other and nother and in the Modern English either, neither.'  
Phebus (Phoebus. 1, 23).  
Reed <sup>6)</sup> (read. 1, 21). O.-E. reden; A.-S. rêdan; Goth. rodjan; O.-N. raeda; Mod.-H. G. reden.  
Spere (spear. 1, 11). O. - E. spere; A. - S. spère, spëore, spiore; O. - Frs. sper, spire; O. - N. spior; Dan. spâr; O., M. - H. G. sper; Mod. - H. G. speer; Kymr. yspër; Gael. spâr; Lat. sparus, sparum.  
Vele (veil. 1, 4). O.-Fr. veile, vaile (therefore veil in the Modern English, too); Mod.-Fr. le, la voile; Pr. vel; Sp. velo; It. velo; Pg. veo; Lat. velum.  
Wrethed (wreathed. 1, 18). A. - S. vraes, vrësan, vraesian, vrësan; O. - N. rida, risa; Sw. vrida; Dan. vride; O.-H. G. ridan; M.-H. G. riden, reiden; Mod.-H. G. raideln.
- II: Aegerie <sup>7)</sup> (Egerie. 10, 42).  
Aegles (eagles. 9, 50). Fr. aigle; It., Lat. aquila.  
Aegyptian <sup>3)</sup> (Egyptian. 9, 21).  
Agonyes <sup>8)</sup> (agonies. 9, 52).  
Antiquitee (antiquity. 9, 60).  
Appere (appear. 9, 52). O.-Fr. apparoir, appareier.  
Bee (be. 9, 18. 37. 54; 10, 18. 24).  
Bountihed <sup>9)</sup> (bountihead. 10, 2).  
Breech <sup>10)</sup> (breach. 9, 30). Fr. brèche; A.-S. brice, brâc.  
Cheare <sup>11)</sup> (cheer. 9, 42; 10, 30). Fr. chère; O.-Fr. chière; Sp, Pg., Pr. cara.  
Countray (country. 9, 60; 10, 69). Fr. contrée; It. contrada; M.-Lat. contrata; from the Lat. contra. Cp. gegend, gegenôte, gegen.  
Crueltee (cruelty. 9, 24).  
Faryes (faries. 9, 60).  
Feendes (fiends. 0, 50; 10, 8). A. - S. feónd (part. of féon = odisse); Goth. fijands; O. - S. fiond, fiund; Frs. fiand; D. vijand; L. G. viand, fijnd; O.-N. fiandi; Sw., Dan. fiende; O.-H. G. fiand; M.-H. G. vient, vint, Mod.-H. G. feiand, feind.

<sup>1)</sup> Often modestee; see below.

<sup>2)</sup> See above and lex. rem.

<sup>3)</sup> See above.

<sup>4)</sup> See below.

<sup>5)</sup> Gramm. 3, p. 55. 723. <sup>6)</sup> Lex. rem. <sup>7)</sup> See above. <sup>8)</sup> See below. <sup>9)</sup> See above, and below the lex. rem.

<sup>10)</sup> Now: = buttocks.

<sup>11)</sup> Sometimes also in Modern English: cheer. — Lex. rem.

- Heares<sup>1)</sup> (hair. 9, 13). A.-S. haer; O.-Frs. hêr.  
 Honny<sup>2)</sup> (honey. 9, 51). A.-S. hunig; O.-S. honeg, hanig etc.  
 Leyr (Lear. 10, 27).  
 Memoree (memory. 9, 49<sup>3)</sup>.  
 Modestee (modesty. 9, 18<sup>4)</sup>.  
 Peerless (peerless. 10, 40).  
 Peares (peers. 10, 62<sup>5)</sup>. O.-Fr. peer, per, par, pair; Mod.-Fr. pair; Lat. par; O.-E. peer.  
 Pere (10, 33<sup>6)</sup>.  
 Privitee (privity. 9, 44<sup>7)</sup>.  
 Receave (receive. 10, 31). Fr. recevoir; O.-Fr. recevoir, receveir; Lat. recipere.  
 Shene (sheen<sup>8)</sup>. 10, 8). In Orm shene and scone; A. - S. scêne, scine; Goth. skauns; O. -  
 Frs. scôn, skêne; L. G., D. schôn; O.-N. skion (?); Sw. skön; Dan. skiön; O.-H. G., O.-S. scôni;  
 M.-H. G. schoene; Mod.-H. G. shôn. Cp. shine.  
 Steares<sup>9)</sup> (steers. 9, 13). A.-S. steór; Goth. stiur etc.  
 Succeeded (succeeded. 10, 53). Fr. succéder; Lat. succedere.  
 Unclean (unclean. 10, 8). Clean: A. - S. claene; O. - H. G. chleini; M.-H. G. kleine; Mod.-  
 H. G. klein.  
 Unweldy<sup>10)</sup> (unwieldy. 9, 13).  
 Weld<sup>10)</sup> (wield. 9, 56; 10, 32). O. - E. welden; A. - S. geyldan, geveldan and vealdan,  
 valdan; Goth. valdan, gevaldan; O. - S. waldan; O.-Frs. walda; D. welden; O.-N. valda; Sw.  
 välla; Dan. volde; O.-H. G. waltan, gawaltan; M.-, Mod.-H. G. walten.  
 Wene<sup>11)</sup> (ween. 10, 8). O. - E. wenen, in Orm wenenn; A. - S. wēnan, vaenan; Goth. wēnjan;  
 O.-Frs. wēna etc.  
 Yeeld (yield. 9, 38). O. - E. yelden, yelden; A. - S. gildan, geldan; O. - Frs. gelda, jelda; O.-  
 N. gialda; Sw. gällda, gälla; Dan. gielde; O.-H. G. geltan; M.-, Mod.-H. G. gelten; Goth.  
 gildan.

Sounds 15. 16. or mute. (as in pāt, sawpāt, battle).

- I: Battell (battle. 1, 3).  
 Certeine (certain. 1, 24).  
 Sovereine (sovereign. 1, 2). O.-E. souveraine, soverejne, soferand; Fr. souverain; O.-Fr.  
 sovrain, souverain, suverain from the Lat. supra, superus.  
 Suddaine (sudden. 1, 12) } O.-E. soden, suddain, suddeine; O. - Fr. soubdain, sudain,  
 Suddeine (sudden. 1, 6) } sodain; Fr. soudain; Pr. subtan, sobtan, subitan; Sp. subitaneo;  
 It. subitano, subitaneo; Lat. subito, subitus (subitaneus, subire).  
 Traveiled (travelled. 1, 28).  
 Traveill (travel. 1, 34).  
 II: Batteile (battle. 10, 51. 55. 58. 63). Fr. bataille; It. bataglia — already in Adamantius Mar-  
 tyr: 'batualia quae vulgo battalia dicuntur.'<sup>12)</sup>  
 Batteils (see the precedent word; 10, 10. 16. 18. 33).

<sup>1)</sup> Viz. it rhymes with speares and steares; II, 9, 19, however, with weare and rosiere. Perhaps in II,  
 9, 13 those words shall be read spārs, stārs; in this case heares would belong to the chapter treating of Sounds 41. 42.  
<sup>2)</sup> As for nn see below.    <sup>3)</sup> See above p. 100.    <sup>4)</sup> See above p. 100.  
<sup>5)</sup> Peer is the verb appear mutilated. Cp. O.-Fr. parer, parir, pareir, paroir; Norm. perer.  
<sup>6)</sup> See the precedent word.    <sup>7)</sup> See above p. 100.    <sup>8)</sup> See below.    <sup>9)</sup> Lex. rem.  
<sup>10)</sup> See above, and below the lex. rem.    <sup>11)</sup> Lex. rem.    <sup>12)</sup> In Mueller.

- Chevalrous (chivalrous. 10, 22). Chivalry: Fr. chevalerie.  
 Devonshyre (-shire. 10, 12). O.-E. shire; A.-S. scire, scyre.  
 Empeach<sup>1)</sup> (impeach. 10, 68). It. impacciare; Sp., Pg., Pr. empachar; Fr. empêcher; Lat. im-  
 pectare, impactiare — impingere.  
 Hether (hither. 10, 47. 52.<sup>2)</sup> 59). A.-S. hīser, hider; Goth. hidre etc.  
 Hetherto (hitherto. 10, 1). See the preceding word.  
 Mervayld<sup>3)</sup> (marvelled. 9, 43). Marvel: Fr. merveille; Pr. meraviglia; It., Sp., Pg. mara-  
 viglia; Lat. mirabilia.  
 Regesters (registers. 9, 59). Fr. régistre; It., Sp. registro; Pr. registre; Pg. registro; M.-Lat.  
 registrum, regestorium, regestrum (registum, regerere<sup>4)</sup>).  
 Sovereigne<sup>5)</sup> (sovereign. 10, 1).  
 Sovereine<sup>6)</sup> (sovereign. 9, 4. 6; 10, 2. 4. 14. 58).  
 Soveraintie (sovereignty. 10, 48).  
 Soverainty (10, 33). See the preceding word.  
 Thether (thither. 9, 10). O.-E. thider, in Orm Þiderr; A.-S. ðider, þyder etc.  
 Tirannize (tyrannize. 10, 57). Tyrant: O.-E. tyrant, tirant; Fr. tyran; O.-Fr. tiran, tirant;  
 Lat. tyrannus. Gr. *τύραννος*.  
 Traveilers (travel(l)ers. 10, 39). A secondary form of travail; Fr. travail, travailler; O.-Fr.  
 travailler; Pr. trebalhar; Sp. trabajar; It. travagliare etc.  
 Vermell<sup>7)</sup> (vermil. 10, 24). Lat. vermis, vermiculus; Roman. vermicular, vermiculate, vermil,  
 vermeil, vermilion, vermin.  
 Villeins (villains. 9, 13). Fr. vilain.  
 Weeke (wick. 10, 30<sup>8)</sup>).  
 Yf (if. 9, 3). O.-E. gife, gif, gef, if; A.-S. gif.  
 Ysrew (issue. 10, 61). Fr. issue, p. p. of issir; Pr. eissir; It. escire; Lat. exire.

#### Syncope of the Letter *i* or *y*.

- II: Companing (companying. 10, 8).  
 Hastly<sup>9)</sup> (hastily. 10, 52), a mutilation.  
 Perlous<sup>6)</sup>,<sup>7)</sup> (perilous. 9, 17), a mutilation. Fr. périlleux; Lat. periculosus. Sometimes Engl:  
 parlous<sup>8)</sup>.  
 Renforst<sup>8)</sup> (reinforced. 10, 48).

#### Sounds *7*. *8*. (as in *nø*, *øbey*).

- I: Approcht (approached. 1, 27).  
 Cole-black (coal-black. 1, 24).  
 Foming (foaming. 1, 1). A.-S. fām; O.-H.G. faim, feim; Skr. phēna; Lat. spuma.  
 Groning (groaning. 1, 25). A.-S. grānjan.  
 Loathsom (loathsom. 1, 14).  
 II: Approach (approach. 9, 17). Fr. approcher.  
 Coles (coals. 10, 33). A.-S. col; D. kole; Sw. kol etc.  
 Groning (10, 10<sup>9)</sup>).  
 Hould (hold. 9, 12). A.-S. Ic heold.

<sup>1)</sup> Lex. rem.

<sup>6)</sup> Lex. rem.

<sup>2)</sup> In Kitchin.

<sup>7)</sup> See above, and lex. rem.

<sup>3)</sup> See above.

<sup>8)</sup> See below.

<sup>4)</sup> Du Cange.

<sup>5)</sup> See above.

<sup>9)</sup> See above.

Loth (loath. 10, 40). Scot. laith; A.-S. lāð; O.-S. lēth, lēd; O.-Frs. lēth, lāth. Cp. Fr. laid.

Oth (oath. 10, 40). A.-S. āð; Goth. aips; O.-S. ēd etc.

Reproch (reproach. 9, 11). Fr. reprocher; Pr. repropchar.

Shew<sup>1)</sup> (9, 3. 9. 20. 52). O.-E. shewen, in Orm schawenn; A.-S. scavjan, sceavjan etc.

**Sounds 47. 48. (as in more, therefore).**

I: Foorth (forth. 1, 8). A.-S. forð.

Uprore (uproar. 1, 5). Sw. uppror; Dan. uprör; D. oproer etc.

II: Affoord (afford. 10, 20). Likely the French afforer, afeurer; perhaps the A.-S. forðian.

Bord (board 10, 66). A.-S. bord; Goth. baurd etc.

Flore (10, 10). See the following word.

Floure (floor. 9, 34). A.-S. flor, flore; D. vloer; O.-N. flôr; L. G. floor; O.-H. G. fluor; M.-H. G. vluor; Mod.-H. G. flur.

**Sounds 19. 20. (as in nut, walnut).**

I: Bloud (blood. 1, 25). | A.-S. blôd (=blôð from blôvað); Goth. bloþ. O.-H. G. pluot;

Bloudy (bloody. 1, 26). | M.-H. G. bluot.

Corage (courage. 1, 22). Fr. courage; O.-Fr. cor age; Sp. corage; It. coraggio; M.-Lat. coragium (cor).

Encombred (encumbred<sup>2)</sup> 1, 22).

Floud<sup>3)</sup> (flood. 1, 20). A.-S. flôd; Goth. flodus; O.-S. fluod etc.

Mirrhe (myrrh. 1, 8).

Slombring<sup>4)</sup> (slumbering. 1, 36). O.-E. slomberen, slomeren; A.-S. slumerjan etc.

Sommers (summers. 1, 7). A.-S. sumor, sumer; O.-S. sumar, sumer; O.-Frs. sumur, somer; D. zomer; O.-N. sumar; Sw. sommar; Dan. sommer; O.-H. G. sumar; M.-H. G. sumer; Mod.-H. G. sommer.

II: Bloud<sup>5)</sup> (blood. 10, 66).

Bloudshed<sup>6)</sup> (bloodshed. 10, 49. 51).

Combrous<sup>7)</sup> (cumbrous. 9, 17). Cp. Fr. encombrer and Mod.-H. G. kummer.

Comenly (commonly. 10, 12).

Commun (common. 10, 69).

Demeanure (demeanor, — our. 9, 27).

Encombred<sup>2)</sup> (encumbred. 9, 51).

Fornace (furnace. 9, 29). Fr. fournaise; It. fornace; Sp. hornaza; Lat. fornax.

Nourse (nurse. 9, 48). O.-E. nourse, norse, nourice, norice; Fr. nourrice; Lat. nutrix.

Retourn or other forms of this verb (return. 9, 15. 34; 10, 11. 17). Fr. retourner.

Shoneth<sup>8)</sup> (shuns. 9, 40). Shun: O.-E. shun, shunt; A.-S. scûnian etc.

Sondry (sundry. 9, 48. 50; 10, 23. 37. 54. 63). Cp. Sunder — asunder — sundry. O.-E. sondres; A.-S. sunderjan, syndrjan, sundor, synderig etc.

Tonnell<sup>9)</sup> (tunnel. 9, 29). Fr. tonnelle.

Trompetts<sup>10)</sup> (trumpets. 9, 16). Fr. trompette.

<sup>1)</sup> In these passages we have to read shu or shju because of the rhyme. In the following stanzas it may be read sho, as usually: I, 1, 19; II, 9, 51, 53.

<sup>2)</sup> Now, too, sometimes written with o.

<sup>3)</sup> Sometimes also in our days floud.

<sup>4)</sup> Cf. above.

<sup>5)</sup> In Kitchin. — See above.

<sup>6)</sup> See above.

<sup>7)</sup> Lex rem.

<sup>8)</sup> As for th see below.

<sup>9)</sup> As for ll see below.

<sup>10)</sup> As for tt see below.

Some words, in which instead of the termination *or*, most usual in our days, is to be found *our*:

I: Conquerour (1, 8). Errour (1, 13. 18).

II: Conquerour (10, 4). Emperour (10, 15. 52. 57. 60). Treachetour<sup>1)</sup> (10, 51. 52). Victour<sup>2)</sup> (10, 23. 57).

The case is inverse in the following passages:

II: Favor (9, 6). Honored (9, 6).

#### 0 mission of the Letter 0.

I: Poisnous (1, 15) = poisonous<sup>3)</sup>.

II: Als (10, 18) = also<sup>1)</sup>

#### Sounds 9. 10. (as in cube, usurp.)

I: Deaw (dew. 1, 36). A.-S. deáv.

Dewly (duly. 1, 34). Fr. dù; Pr. deut; Lat. debutus for debitus.

II: Dew (due. 9, 20. 25. 59; 10, 41. 45).

Dewty (duty. 9, 28).

Hew<sup>1)</sup> (hue. 9, 3. 40. 52). A.-S. hiv, hiv, heov; Sw. hy.

Issew (issue. 10, 54. 61.)<sup>1)</sup>

Issewed (issued. 9, 17.)<sup>1)</sup>

Leudly (lewly. 10, 17). A.-S. laeved, laevd, leáved.

Moniments (monuments. 9, 59; 10, 21. 36<sup>1)</sup>).

Pursew (pursue. 9, 9; 10, 18). Fr. poursuivre; O.-Fr. porsevre.

Subdew (subdue. 9, 9; 10, 13. 41. 54); probably from the O.-Fr. sosduire, sousduire.

Survewd<sup>1)</sup> (surviewed. 9, 45). Cp. O.-Fr. vëue; Mod.-Fr. vue from the part. veu, vu, fem. veue, vue of the verb voir, O.-Fr. veoir; Lat. videre<sup>2)</sup>.

Valew (value. 9, 24). O.-Fr. value, fem. of the part. valu of the verb valoir; Lat. valere.

Vew<sup>2)</sup> (view. 9, 3. 20. 40. 44. 59).

#### Sounds 27. 28. (as in pool, whirlpool).

I: Drouping<sup>1)</sup> (drooping. 1, 36). Cp. A.-S. drôf, drêfe; O.-S. drôbi; O.-H.G. truobi; Mod.-H.G. truebe.

Too (to. 1, 10). A.-S. to; O.-S., O.-Frs. to, te, ti; the A.-S. to, in Orm to, O.-E. to, separates afterwards in to and too.

II: Blew (blue. 9, 40). A.-S. bleoh (bleov, bleó, blió), blae.

Loup<sup>1)</sup> (loop. 9, 10). Fr. loupe.

Proov'd (proved. 10, 27). Prove: O.-E. prove; O.-Fr. prover, pruver; Mod.-Fr. prouver; Lat. probare.

Rew<sup>1)</sup> (rue. 10, 66). O.-E. ruwen; A.-S. hreóvan; O.-S. hrëwan etc.

Rowme (room. 9, 28. 47. 48. 53. 54; 10, 34). O.-E. rowme, roume; A.-S. rúm.

Shew. See above p. 103.

Troupes (troops. 9, 15). Fr. troupe, troupeau; O.-Fr. trope, trupe; Pr. trop; It. truppa; Sp. Pg. tropa; M.-Lat. troppus etc.

Trew (true. 9, 3. 39. 52). O.-E. trewe, in Orm trowwe and trigg; A.-S. treóve; O.-S. triwi; O.-Frs. triuve, triowe, trowe etc.

<sup>1)</sup> Lex. rem.

<sup>2)</sup> In Kitchin.

<sup>3)</sup> See above.

<sup>4)</sup> See above.

<sup>5)</sup> Cf. Burguy III, 386.

<sup>6)</sup> See above.



Trewest<sup>1)</sup> (truest, 10, 42).

**Sounds 21. 22. (as in good, childhood).**

We did not find any word in which these sounds have been altered, either orthographically or orthoepically.

**Insertion of the Letter u.**

II: Guilt<sup>2)</sup> (gilt, 9, 44).

**Sounds 5. 6. (as in wide, idea).**

I: Hy (high, 1, 8). A.-S. heáh; Goth. hauhs. (A.-S. secondary forms are: héag, heá, hêh, hig); O.-Frs. hâch, hâg.

Inquere<sup>4)</sup> (inquire, 1, 31). Lat. inquirere.

II: Clime (climb, 9, 21). O.-E. climben; Scot. clim; A.-S. climban<sup>5)</sup>.

Despight<sup>2)</sup> (despite, 9, 10; 10, 56). Cp. O.-Fr. despiter, despire; Pr. despieg, despeytar; Lat. despectus.

Geaunts (giants, 10, 8). O.-Fr. gaiant; Mod.-Fr. géant; Pr. jaiant; Catal. gigant; It., Sp., Pg. gigante; Lat. gigas; Gr. γίγας, γίγαντος.

Nye (nigh, 9, 13). O.-E. neigh, neighe; A.-S. neáh, nêh, nih; O.-Frs. nei; O.-S. nâ.

Very frequently the only anomaly is the letter *i* turning into *y*; in some of the following examples, however, the case is inverse:

I: Eies (1, 13). lie (1, 27). lion (1, 17). triall<sup>6)</sup> (1, 12). — tydings (1, 30). wyde (1, 34).

II: Aryse (9, 42). aspyre (9, 39). behynd (9, 38). cryme (9, 25). desyrd (9, 54). desyre (10, 22). devyse (9, 42). entyre (10, 31). flyes (9, 51). fyre (9, 30, 40). guyse (9, 31). hyde (9, 38). hyre (10, 12). inspyre (9, 30, 39). kynd (9, 31). lyes (10, 46). mynd (9, 31). pyonings (10, 63). requyrd (9, 25). requyre (9, 30, 39; 10, 12, 27). retyre (10, 22). syde<sup>7)</sup> (10, 51). syre (9, 48; 10, 29, 31). tyme (10, 58). wyde (9, 25). ydly (9, 35). yvie (9, 24). yvory (9, 41).

**Sounds 29. 30. (as in toil, turmoil.)**

The letter *i* often turns into *y*, in one example (roiall) *y* into *i*.

I: Poyson (1, 20).

II: Adjoyning (9, 13). boyling (10, 26). foyle (10, 48). oyle (10, 30). poyson (10, 67). rejoyced (9, 18). roiall<sup>6)</sup> (10, 9). soyle (10, 9, 48). spoyle (10, 48). spoylefull<sup>7)</sup> (10, 63).

**Sounds 31. 32. (as in noun, pronoun.)**

Ou turns into ow; in one example (fround) the case is inverse:

I: Arownd (1, 18). fowle (1, 22). shrowd (1, 6).

II: Bownd (10, 63). confownd (9, 15). fowle (9, 1, 11, 32). fownd (9, 35). fround (9, 36). grownd (9, 15, 41; 10, 11). howre (10, 57). lowd (9, 11, 25). prownd (10, 47). rownd (9, 15, 26, 32, 40). sownden (9, 16).

<sup>1)</sup> See the preceding word. <sup>2)</sup> Lex. rem.

<sup>3)</sup> Cp. Diefenbach 2, 402; Weigand (Schmitthenners kurzes deut. woertb. 1853 ff.) 1, 433; Schmid (gesetze der Angelsachsen 1858) 603; Grimm Myth. 34.

<sup>4)</sup> Because of the rhyme this verb must be read with sound 3. Cf. above.

<sup>5)</sup> Cp. Maetzn. I, p. 347.

<sup>6)</sup> As for 11 see below.

<sup>7)</sup> In Kitchin.

## 2. C o n s o n a n t S o u n d s.

### Omission of a Consonant.

#### d.

II: Kinred<sup>1)</sup> (kindred. 10, 35). It communicates with the A.-S. *cynryn*, *cynren* etc. It has been composed of *kin* and *red* — A.-S. *raed*, *rêd*; Mod.-H. G. *rath* (*heirath* etc.).

#### f.

II: Ofspring<sup>2)</sup> (offspring. 9, 60; 10, 69). *Of* and *off* are secondary forms of the same word. A.-S. *of*, *af*, *âf*; Goth. *af*; Gr. *ἀπό*; Lat. *ab*<sup>3)</sup>.

#### g.

II: Forrein (foreign. 10, 63. 65). O.-E. *forein*; O.-Fr. *forain*; It. *foraneo*, *forano*; M.-Lat. *foraneus* from the Lat. word *foras*. The letter *g*, in the Modern English, has been falsely inserted, as in *sovereign too*<sup>4)</sup>.

*Soveraintie*<sup>5)</sup> (sovereignty. 10, 48). See the preceding word.

*Wagon* (*waggon*. 9, 10). A.-S. *vaegen*, *vaegn*, *vaen*; a secondary form of *wain*<sup>6)</sup>.

#### l.

I: *Compeld* (1, 5). *expeld* (1, 5).

*Wel-nigh* (*well nigh*. 1, 22). O.-E. *wele*; A.-S. *vël*, *vela*; Goth. *vaila*.

II: *Al* (all. 9, 7). A.-S. *eal*; Goth. *alls*; O.-N. *alr*; Gr. *ὄλος*.

*Cald*<sup>7)</sup> (*called*. 9, 31; 10, 12. 27). Dan. *kalde*; Lat. *calare*; Gr. *καλεῖν*.

*Dweld* (9, 56). *dwelt* (10, 7). *enrold* (10, 4). *exceld* (10, 25). *fild*<sup>7)</sup> (10, 21. 27. 32).

*Hils* (*hills*. 9, 45). A.-S. *hyll*, *hill*; D. *hille*, *hil*; Mod.-Frs. *hel* (cp. *hele*).

*Kild*<sup>7)</sup> (10, 21. 27. 32). *rebeld* (*ibidem*). *roiale*<sup>8)</sup> (10, 36). *mervayld*<sup>9)</sup> (9, 43).

*Skil* (*skill*. 10, 59). O.-E. *skile*, *skill*; O.-N. *skil*; Sw. *skjäl*, *skäl*; Dan. *skiel*.

*Til* (*till*. 10, 62).

*Vaut* (*vault*. 9, 29). O.-E. *vault*; Mod.-Fr. *voûte*; O.-Fr. *vaute*, *vaulte*, *volte*; Pr. *volta*, *vouta*, *vota*; Sp. *vuelta*; O.-Sp., Pg., It. *volta*; M.-Lat. *volta*, *voluta*, *volutio* (*volvère*<sup>9)</sup>).

*Wals* (*walls*. 9, 53. 55; 10, 46). A.-S. *veall*, *vall*; O.-S., D. *wal*; Dan. *val*; Lat. *vallum*.

*Wel-nigh*<sup>5)</sup> (10, 40).

*Wild* (*willed*. 10, 32).

#### m.

II: *Comenly*<sup>10)</sup> (*commonly*. 10, 12). *dim'd* (*dimmed*. 10, 43).

#### n.

II: *Maner* (*manner*. 9, 37). Fr. *manière*; It. *maniera*; Sp. *manera*; Pg., Pr. *maniera* from the Lat. *manarius*, *manuarius*.

*Sternesse* (*sternness*. 10, 7).

#### r.

II: *Arayd* (*arrayed*. 9, 19. 37). *Array*: O.-Fr. *arroi*, *arrei* from the O.-Fr. *roi*; It. *redo*.

<sup>1)</sup> *Lex. rem.* and *Maetzn.* I, p. 440.

<sup>2)</sup> See above. <sup>5)</sup> *Maetzn.* I, p. 205.

<sup>3)</sup> *Lex. rem.* <sup>7)</sup> See below. <sup>8)</sup> In *Kitchin.* — See above.

<sup>4)</sup> *Maetzn.* I, p. 176.

<sup>6)</sup> *Burguy III.*, 396; *Diez I.*, 445.

<sup>9)</sup> See above and *lex. rem.*

Debard<sup>1)</sup> (debarred. 9, 25). mard<sup>1)</sup> (marred. 9, 43). stird<sup>2)</sup> (stirred. 10, 35. 37).

**s.**

- I: Glas (glass. 1, 35). A.-S. gläs; M.-H. G., Mod.-H. G., D. glas; Dan. glar, glas.  
 Gras (grass. 1, 20). A.-S. gras, gears, gärs; Goth. etc. gras.  
 Pas (pass. 1, 30. 34. 35).  
 II: Amis<sup>2)</sup> (amiss. 9, 58). carcass (carcass. 10, 43). witnes (witness. 10, 10).

**t.**

- I: Litle<sup>3)</sup> (little. 1, 14. 35). Old forms: lite, lyte, lile, lille; A.-S. lyt, lytel, litel; Goth. leitils etc. Cp. λιτός<sup>4)</sup>.

**Doubling of a Consonant.**

**d.**

- I: Biddes<sup>1)</sup> (1, 36). eye-liddes (1, 36). homebredd<sup>1)</sup> (1, 31). mudd (1, 21). riddes<sup>1)</sup> (1, 36). ycladd<sup>1)</sup> (1, 1).  
 II: Dredd<sup>1)</sup> (10, 52). ledd<sup>1)</sup> (9, 28; 10, 29).

**l.**

Mostly at the end of the words:

- I: Counsell (1, 33). cruell (1, 8). fearfull (1, 24). laurell (1, 9). royall (1, 5).  
 II: Babell (9, 21). bashfull (9, 41). civill<sup>5)</sup> (10, 38). compell (9, Motto; 10, 11). continuall (9, 54; 10, 30). counsell (9, 27; 10, 37). cruell (9, 15; 10, 33. 35. 43). damzell (9, 42). disloyall (10, 19). dolefull (10, 66). dreadfull (10, 60). equall (10, 1). fatall (10, 9). fearfull (10, 16). festivall (9, 27). finall (10, 13). immortall (9, 22. 56; 10, 4. 42). imperiall (9, 3; 10, 13). liberall (9, 20). lilly (9, 19). mortall (9, 3. 22. 48). painefull (10, 63). royall (10, 4. 35. 47). sinfull<sup>5)</sup> (10, 50). speciall (9, 20). spoilefull (10, 63). vessell (9, 30). virginall (9, 20).

In the middle of the words:

- II: Ellës<sup>6)</sup> (else. 9, 32).  
 Pollicies<sup>2)</sup> (policies. 5, 48. 53; 10, 39).  
 Pupillage (pupilage. 10, 64). Cp. Fr. pupille.

**n.**

- I: Somme (son. 1, 30). sunne (sun. 1, 32). winne (win. 1, 3). wonne (won. 1, 27).  
 II: Donne<sup>1)</sup> (done. 10, 66). fennes (fens. 9, 16). homny<sup>6)</sup> (honey. 9, 51). shonnoeth<sup>1)</sup> (shuns. 9, 40). sonne (10, 7. 11. 13. 20. 23. 34. 35. 41. 45. 46. 64. 66. 67). sunne (9, 7; 10, 2).

**p.**

- I: Chappel<sup>6)</sup> (chapel. 1, 34). Fr. chapelle; It. cappella.  
 Entrappe (1, Motto). propp (1, 8). steppe (1, 13). worshippe (1, 3).

**r.**

- I: Farr (1, 7). farre (1, 6. 31). firre (1, 9). forrests (1, 18). starr (1, 7). starre (1, 27). warre (1, 30).

<sup>1)</sup> See below.

<sup>2)</sup> Lex. rem.

<sup>3)</sup> Maetzn. I, p. 269, and above.

<sup>4)</sup> II, 9, 58: little.

<sup>5)</sup> In Kitchin.

<sup>6)</sup> See above.

<sup>7)</sup> See below, and above.

<sup>8)</sup> Also in our days sometimes with pp.

II: Abhorre (10, 6). arre<sup>1)</sup> (10, 65). farre (9, 4; 10, 4. 5. 65). forreiners (10, 65). forreyne (10, 26. 43. 48. 63). iarre (10, 65). outbarre (10, 63).

**s.**

II: Ceasse (cease. 10, 52). Fr. cesser; Lat. cessare.

**t.**

II: Begott (10, 8). blott (10, 23). cittie (9, 48). fitt (10, 27). gnattes (1, 23). gott (9, 29; 10, 12). jett (9, 24). lott (10, 12). pitt (10, 11). pittillesse (10, 35). pitty (9, 21; 10, 37). satt (9, 35). Scottes (10, 29). sett (9, 22. 58). sitt (9, 35).

**Other irregularities concerning the Consonants.**

**c i n s t e a d o f k.**

II: Besprincked (10, 10).

**c i n s t e a d o f s.**

I: Sence (1, 18).

II: Bace (9, 1). cace (9, 43; 10, 57). enchaced (9, 24). recompence (10, 23).

**ch i n s t e a d o f c.**

I: Christall (1, 34).

**ck i n s t e a d o f c.**

I: Magick (1, 36).

II: Armorick (10, 64). Celticke (10, 5). Musicke (10, 59).

**ck i n s t e a d o f k.**

II: Lincke (9, 18).

**h i n s e r t e d.**

II: Unhable (9, 14. 58). Cp. Fr. habile.

War-hable<sup>2)</sup> (10, 62).

**k i n s t e a d o f c.**

II: Raskall (9, 15).

**l i n s e r t e d.**

II: Salvage (savage. 10, 5. 7. 10. 25). O.-Fr. savaige, salvage; Mod.-Fr. sauvage; It. salvaggio, selvaggio, salvatico from the Lat. silvaticus<sup>3)</sup>.

**m i n s t e a d o f n.**

II: Renowmed<sup>4)</sup> (9, 4; 10, 4. 36. 65). Cp. O.-Fr. renomer.

**s i n s t e a d o f c.**

II: Fensible (9, 21). fiersly (9, 14). forse (9, 55). prophesies (9, 51). redusd<sup>5)</sup> (10, 38). thrise<sup>1)</sup> (9, 5; 10, 45). twise<sup>1)</sup> (9, 26; 10, 48).

**s i n s t e a d o f z.**

I: Lasie (1, 6).

II: Wisards (9, 53).

**st i n s t e a d o f ced.**

II: Shamefast<sup>2)</sup> (9, 43). shamefastness (9, 43).

<sup>1)</sup> See below. <sup>2)</sup> Lex. rem. <sup>3)</sup> Cf. Burguy III, p. 339; Diez I, p. 364. <sup>4)</sup> See above. <sup>5)</sup> In Kitchin.

- II: Saftety<sup>1)</sup> (safety. 10, 6).  
 t inserted.  
 t instead of c.  
 II: Gracious<sup>2)</sup> (10, 39).  
 th instead of s.  
 II: Swarth<sup>3)</sup> (swart. 9, 52).  
 In the third singular person of the present tense<sup>4)</sup>:  
 I: Brusheth (1, 23). creepeth (1, 36). doth (1, 23. 31. 32). draweth (1, 32). needeth (1, 26).  
 wasteth (1, 31). weepeth (1, 8).  
 II: Doth (9, Motto. 1. 5. 14. 16. 42. 47. 56; 10, 1. 2. 14. 56). bath (9, 7. 34. 37. 41. 47; 10, 4.  
 23). seemeth (9, 42). shonmeth (9, 40).  
 ve instead of ff.  
 II: Caitive (9, 13).  
 wh instead of h.  
 II: Whott (9, 29. 39).  
 z instead of s.  
 I: Raized (1, 18).  
 II: Advize etc. (9, 49). advizement (9, 9). damzel (9, 36). deviz'd (9, 46. 50. 59). rize (9, 59).  
 wize (9, 12).

### c. Etymology.

As to forms and inflections we may notice, that Spenser's language does not much differ from that used in our days. Comparing, however, the following examples with the modern forms, we find that, in this regard too, the English language has more and more striven for brevity and simplicity, and that Spenser has followed very vacillating laws.

## 1. The Parts of Speech and their Inflection.

### The Substantive.

In the declension of the substantives Spenser sometimes employs weak forms instead of strong ones:

- I: Eyne<sup>5)</sup> or eyen (eyes. 1, 14). fone<sup>6)</sup> (foes. 2, 23).  
 II: Fone (10, 10).

Very often the words ending in *y* do not change this letter into *i* in the plural number, though being preceded by a consonant, but preserve the letter *y*, which, now, is only the case in proper nouns<sup>7)</sup> 8):

- II: Agonyes (9, 52). allyes (10, 38). auncestryes (10, 1). skyes (10, 1).

Other words terminating in *y* preceded by a vowel turn this letter into *i*:

- I: Alleies<sup>9)</sup> (1, 7). eies (1, 13).  
 II: Daies (10, 59). laies (10, 59);

<sup>1)</sup> See above. — Probably a misprint. The other two editions being at our disposition have not saftety: Todd has safēty, Kitchin 'For safeties sake.'

<sup>2)</sup> In Kitchin. <sup>3)</sup> Lex. rem. <sup>4)</sup> See below. <sup>5)</sup> See Willisius p. 28. <sup>6)</sup> But foes: II, 9, 10; 10, 54.

<sup>7)</sup> Cp. above and Maetzn. I, p. 216. <sup>8)</sup> But pollicies (II, 6, 48); fantasies (II, 9, 50).

<sup>9)</sup> See above.

Or they preserve *y*, but add *es* instead of *s*, as Hoyes<sup>1)</sup> (10, 64). Other words with the termination *y* preceded by a consonant, turn it into *i*, but add only *s*:

II: Enemis<sup>2)</sup> (10, 56). infancis (9, 57). propertis (9, 58).

Four times we have found brethren instead of brothers, though the poet intends to signify children of one family:

II: 9, 2; 10, 33. 45. 65<sup>3)</sup>.

Spenser sometimes preserves in the singular genitive the termination *es*, which, in the Modern English, is only used after a sibilant or after the palatal *ch*:

I: Aspes<sup>4)</sup> (5, 50). clothes<sup>4)</sup> (10, 39). heroes<sup>4)</sup> (11, 6). nightes<sup>4)</sup> (5, 23). worldes<sup>4)</sup> (9, 31). woundes<sup>4)</sup> (5, 17).

II: Ladies (9, 2. 17). Lucies (10, 58). worldes (9, 47).

Often the apostrophe has not been employed<sup>5)</sup>:

I: Princesse<sup>4)</sup> (5, 53).

II: Phoebus (10, 3). Princes (9, 59).

Sometimes Spenser makes use of the possessive pronoun, in order to express the genitive<sup>6)</sup>:

I: Pegazus his kind<sup>4)</sup> (9, 21). — This man of God his godly arms<sup>4)</sup> (11, 7).

V: Sansfoy his shield<sup>4)</sup> (5, 5).

#### The Adjective and its Adverbe.

There are no traces in Spenser of Anglo-Saxon forms in the declension of the adjectives; as for the comparison, however, some forms differ from those which the Modern English language uses<sup>7)</sup>:

I: Lenger (1, 22. 26). A.-S. lang; lengra; lengesta, lengsta<sup>8)</sup>.

II: Lenger (9, 21; 10, 20).

IV: Fellonest<sup>4)</sup> (most felon. 2, 32). learnedst<sup>4)</sup><sup>9)</sup> (most learned. 2, 35). most<sup>4)</sup> (greatest. 11, 9). warre<sup>4)</sup> (worse. 8, 31).

Oftentimes Spenser vacillates between the French and the English manner of comparing:

I: More white<sup>4)</sup> (1, 4). whiter (1, 4 the foll. line).

II: More whott (9, 29).

Once the letter *e* has not been elided<sup>8)</sup>: Strange-er (in two different lines II, 9, Motto).

Many Adverbes deriving from adjectives are deficient in the termination *ly*.

I: Exceeding (4, 9). unwonted<sup>4)</sup> (4, 9).

II: Exceeding (9, 24).

In most words the loss of the final *e* explains the seeming use of adjectives for adverbs, since the latter, in an earlier period, were formed from adjectives by adding a final *e*:<sup>9)</sup>

I: Full (1, 4). wide (1, 23).

II: Cleare (9, 4). constant (9, 8). easie (9, 33). lowd (9, 11). pittillesse (10, 35). right (10, 2). sondry (9, 48). vile (10, 18). whott (9, 29). wide (10, 2). wondrous (9, 54).

VI: Incontinent<sup>4)</sup> (6, 8).

#### The Number.

As for the numerals we did not find any abnormality in our stanzas, but Willisius<sup>4)</sup> tells us that Spenser has preserved the Anglo-Saxon numerals in the following passages:

<sup>1)</sup> Lex. rem.      <sup>2)</sup> But enemies II, 10, 38, rhyming with alleyes. — See above.      <sup>3)</sup> Maetzn. I, p. 220.  
<sup>4)</sup> Willisius p. 28 sq.      <sup>5)</sup> See above and Wagner p. 120.      <sup>6)</sup> Maetzn. II, p. 226.      <sup>7)</sup> Maetzn. I, p. 265 sq.  
<sup>8)</sup> Cp. above.      <sup>9)</sup> Cp. Kitchin I, p. 163; Morris p. LV. But in the modern authors, the use of the adjectives often prevails.

I: Fift (fifth. 10, 41). sixt (sixth. 10, 42<sup>1)</sup>).

### The Pronoun.

The nominative, dative and accusative of the second personal pronoun are:

thou, A.-S. *þu*, O.-E. thou, thow.  
 thee, A.-S. *þē*, *þēc*, O.-E. the, thee.  
 ye, you, A.-S. *gē*, O.-E. ye, yee.  
 you, A.-S. *eóv*, *eóvic*, O.-E. you<sup>2)</sup>.

As in the modern language the plural exceedingly prevails, it seems that Willisius<sup>3)</sup> is right telling us that Spenser makes use of the singular only when servants or friends are accosted, else employs ye and you. He cites V, 5, 29, where the mistress addressing the servant employs thou, the servant, however, you. We add:

Thee (I, 1, 19; II, 9, 5).

In the latter stanza, however, the lady first uses ye and then, accosting the same person, thee<sup>3)</sup> and

I, 1, 31 the knight accosts the old man with ye, but the latter him with thee.

Concerning the difference between ye and you we have read the latter more seldom than the former, as nominative only in the emphasis<sup>4)</sup>.

II, 9, 43, where it is the antithesis of she;

II, 9, 8, where it is accompanied by an apposition.

Mostly it is accusative or dative: I, 1, 13, 31; II, 9, 6, 9, 42. Ye is always nominative: I, 1, 19, 27, 31, 32, 33; II, 9, 2, 3, 6, 8, 9, 12, 37, 42. Sometimes we read yee<sup>5)</sup>, as in II, 9, 43.

It is a matter of course that the possessive pronouns accord with the personal pronouns as for instance; Thee — thy (II, 9, 5).

The pronoun self (A.-S. *silf*, *sylf*, *sälf*, *seolf*<sup>6)</sup>) is sometimes added to substantives without another pronoun<sup>7)</sup>:

II: Eden selfe<sup>7)</sup> (12, 53).

III: Guyon selfe<sup>7)</sup> (1, 6). Saxon selves<sup>7)</sup> (3, 46).

Often it is separated from the pronoun<sup>8)</sup>:

I: Her selfe (1, 12).

II: Her owne self<sup>9)</sup> (10, 54). Her selfe (9, 18; 10, 20, 54, 55). Him selfe (10, 49, 68). It selfe (10, 2). But:

II: Herselfe (10, 19, 54). Itselfe (9, 43; 10, 1).

The Anglo-Saxon pronoun *hira* (pl. gen.) is preserved by Spenser in her II, 7, 7<sup>7)</sup>.

The pronouns his, her, who are referred by Spenser not only to persons and excellent animals, but also to things<sup>7) 10)</sup>:

II: Eyen whom<sup>7)</sup> (4, 15). Towre whom . . . on her bulwark<sup>7)</sup> (8, 35). Yvie in his proper hew<sup>7)</sup> (12, 61).

V: It took his name<sup>7)</sup> (1, 10).

Often which has been referred to persons<sup>11)</sup>: II, 9, 5, 19, 48, 52; 10, 20, 22, 24<sup>12)</sup>, 31.

Very frequently this pronoun is accompanied by the definite article, perhaps caused by the O.-Fr. *liques*<sup>11)</sup>, the which: I, 1, 26, 36. II, 9, 24, 34, 50, 56. II, 10, 10, 12, 41.

<sup>1)</sup> Cp. above twice, thrise.

<sup>2)</sup> Maetzn. I, p. 282.

<sup>3)</sup> Maetzn. III, p. 228.

<sup>4)</sup> Cp. Maetzn. I, p. 284.

<sup>5)</sup> See John Wallis in Maetzn. I, p. 284, and above.

<sup>6)</sup> Maetzn. I, p. 290.

<sup>7)</sup> Willisius p. 29.

<sup>8)</sup> Maetzn. I, p. 291.

<sup>9)</sup> Often in our days too. — (Maetzn. I, p. 291; III, p. 223).

<sup>10)</sup> Maetzn. I, p. 287.

<sup>11)</sup> Maetzn. I, p. 297.

<sup>12)</sup> Perhaps referred to blood.

The same, which, in Modern English, is only reinforced by *self* or *very*, or is preceded by that like the O.-E. *ilke*, has been employed by Spenser also in connection with this: I, 1, 33; II, 10, 9.

Often we read the same, where we should expect only the personal pronoun: I: 1, 4, 22; II, 9, 28, 31, 55; 10, 6<sup>1</sup>). 32, 57.

Instead of the ordinary expression *some — others*<sup>2)</sup> we often read:

Some-some II: 9, 13, 50, 57. Some-some-some etc. — others some II, 9, 35.

#### The Article.

Frequently we read *an* instead of *a* before an aspirate *h* or before *u* preceded by a silent *h*:

I: An holy (1, 34).

II: An happy<sup>3)</sup> (10, 22). an huge (9, 30).

#### The Verb.

The third person, singular number, present tense, indicative mood very frequently ends in *th* instead in *s*<sup>4)</sup>.

The termination *en* has been made use of by Spenser more frequently than in our times. For not only in the preterit participle and in the infinitive many verbs have this termination, but also in the plural number, indicative mood<sup>5)</sup>.

Indicative.

I: Beene (1, 10).

II: Beene (9, 6, 37). doen (9, 45). liveden<sup>6)</sup> (10, 7).

Infinitive.

I: Vewen (1, 23).

II: Beene (10, 29). sownden (9, 16). taken (10, 37).

VI: Donne<sup>7)</sup> (10, 32).

Preterit and Participle.

I: Doen<sup>8)</sup> (4, 43).

II: Bene<sup>9)</sup> (10, 5, 8). doen (9, 11, 37). hewen (9, 24). overcommen (10, 32).

In forms where the Modern English language takes the sound *t* in termination *ed*, Spenser mostly also spelt this sound by the letter *t*, changing *c* before *t* into *s*<sup>9)</sup>.

I: Accurst (1, 26). advaunst (1, 17). approacht (1, 27). chaunst (1, 27, 29). enforst (1, 7). enhaunst (1, 17). forst (1, 20). glaunst (1, 17). grypt (1, 19). knockt (1, 29). lookt (1, 16). nurst (1, 26). vanquisht (1, 27).

II: Abasht (9, 43). adressht (10, 31). chaste (10, 16). chaunst (9, 60). deckt (9, 46). disperst (9, 17). enforst (10, 65). exprest (10, 43). forst 9, 14; 10, 16). heapt (10, 63). laught (9, 35). lockt (9, 10). marcht (9, 10). plaste (9, 10, 32). polisht (9, 41). preacht (10, 53). prickt (10, 33). profest (10, 28, 31). ransackt (10, 40). ravisht (10, 69). recompenst (9, 55). renforst<sup>10)</sup> (10, 48). renounst (10, 52). stopt (9, 8; 10, 68). tuckt (9, 40). usurpt (10, 64). vauquisht (10, 18, 58). wakt (9, 7).

Often we read the preterit having *ld* instead of *led*<sup>11)</sup>:

II: Cald (10, 27). fild (10, 21). kild (10, 21). rebeld (10, 32). wild (10, 32).

<sup>1)</sup> Here we read *that same*. <sup>2)</sup> For instance II, 9, 31. <sup>3)</sup> Cp. Wagner p. 82. <sup>4)</sup> See above.

<sup>5)</sup> Remainder of the Anglo-Saxon language. Cp. Maetzn. I. p. 317 sqq.

<sup>6)</sup> A later edition has *lived then*. Spenser seems to have thought this form too archaic. (Cp. Kitchin I, p. 222).

<sup>7)</sup> See Willisius. <sup>8)</sup> I, 1, 23: *bin*. <sup>9)</sup> See above. <sup>10)</sup> = reinforced; see above. <sup>11)</sup> See above.



Sometimes the letter *s* has been elided before *r*<sup>1)</sup>:

II: Encountred (10, 16. 18). muredred (10, 55. 61). surrendred (10, 20. 45).

Or there has taken place a metathesis of this letter<sup>2)</sup>:

II: Dide (10, 53). stolne (9, 2).

In some participles an apocopy of the letter *d* seems to have taken place: Nominate (10, 38), rhyming with the adj. miscreate.

The syllable *ge* usually prefixed to the Anglo-Saxon preterit participles has been preserved by Spenser in the letter *y*<sup>3)</sup>:

I: Yblent (2, 5<sup>4)</sup>). ycladd (1, 1). ydrad (1, 2). yplace<sup>4)</sup> (4, 23).

II: Ybuilt (9, 29). ycladd (9, 27).

The active participle often terminates in *ant* and or has the French termination *ant*:

I: Glitterand<sup>5)</sup> (4, 61). thrillant<sup>4)</sup> (11, 20). trenchant<sup>6)</sup> (1, 17).

III: Persant<sup>4)</sup> (9, 20).

Weakly are conjugated:

Abide; abid<sup>7)</sup>.

Alight; alight<sup>7)</sup>.

Arraught<sup>8)</sup> p. (II, 10, 34).

Beat; bet<sup>7)</sup>.

Bestride; bestradd<sup>7)</sup>.

Blend; blent<sup>7)</sup>.

Bren; brent<sup>7)</sup>. (II, 9, 29).

Brust; brust, brast<sup>7)</sup>.

Cast; kest<sup>7)</sup>.

Catch; keight<sup>7)</sup>.

Deck; dight<sup>7)</sup>.

Deem; dempt<sup>7)</sup>.

Delay; delaid (II, 9, 8).

Dismay; dismaid (II, 9, 8. 34).

Display; displaide (I, 10, 14. 16).

Dispreed p. (II, 9, 27).

Drent p.<sup>7)</sup>.

Dreade<sup>7)</sup>; drad<sup>7)</sup>, dred (I, 1, 8), dredd (II, 10, 52), dreaded (II, 10, 1<sup>9)</sup>).

Find; fond<sup>7)</sup> (II, 9, 60).

Heap; hept<sup>7)</sup>.

Hight; hight, hot<sup>7)</sup> (II, 9, 27. 31. 52. 59. 60; 10, 2. 16. 22. 33. 35. 46. 59. 65).

Hold; hild<sup>7)</sup>.

Lead; lad, ledd<sup>7)</sup>. (I, 1, 4; II, 9, 28. 33. 54; 10, 29. 62).

Lean; lent<sup>7)</sup>.

Leap; lept (II, 1, 17).

Leave; leaved (II, 10, 31).

Meynt, p.<sup>7)</sup>

Pitch; pight<sup>7)</sup>.

Play; plaid (II, 9, 35).

Quoth (I, 1. 12. 30. 32).

Reach; raught<sup>7)</sup>. (II, 9, 19; 10, 20).

Read; red, rad<sup>7)</sup>.

Reave; reft, raft<sup>7)</sup> (I, 1, 24).

Ride; ridd, rad<sup>7)</sup>.

Srike; shright<sup>7)</sup>.

Shend; shent<sup>7)</sup>.

Shew; shewd (II, 9, 53).

Sigh; sight<sup>7)</sup>.

Spread; spred (I, 1, 7; II, 10, 10). overspred (II, 10, 2).

Sprent p.<sup>7)</sup>

Strew; strowd (I, 1, 35).

Sweat; swat<sup>7)</sup>.

Upstart, pr. (I, 1, 16).

Won; wonned (II, 9, 52).

Wont, pr. (I, 1, 34).

Yield; yold<sup>7)</sup>.

Strongly are conjugated:

Awake; awooke<sup>7)</sup>.

Bespeak; bespoke (II, 9, 43).

<sup>1)</sup> See above.

<sup>2)</sup> See above and cp. Maetzn. I, p. 346.

<sup>3)</sup> Cp. Maetzn. I, p. 328; Kitchin I, p. 250.

<sup>4)</sup> See Willisius p. 30.

<sup>5)</sup> See Willisius p. 30; Kitchin I, p. XVII; Maetzn. I, p. 327.

<sup>6)</sup> Tauchnitz, Kitchin: trenchand; cp. Todd.

<sup>7)</sup> See Willisius p. 30 sqq.

<sup>8)</sup> Lex. rem.

<sup>9)</sup> In Tauchnitz by misprint *dreadred*; the other editions have *dreaded*.

Bid; bad (II, 10, 13).  
 Clyme; clomb; clombe<sup>1)</sup>.  
 Drink; drunke; drunke<sup>1)</sup>.  
 Drive; drive, drave; drive<sup>1)</sup>.  
 Gin; gan (I, 1, 17, 21, 23; II, 9, 9, 11, 14, 36, 59; II, 10, 6, 9, 28, 30, 31, 33, 57, 58, 61).  
 Glide; glode<sup>1)</sup>.  
 Hang; hong; hong<sup>1)</sup>. (II, 9, 24; 10, 32).  
 Melt; molt; molten<sup>1)</sup>.  
 Overcome; overcommen (II, 10, 32). A.-S. cumen.  
 Overronne (II, 9, 15).  
 Quake; quooke<sup>1)</sup>.  
 Quoth (I, 1, 12, 30, 32, 33).  
 Ring; rong (II, 9, 25).  
 Rive; rive; riven, rive, rift<sup>1)</sup>.  
 Shake; shoke, shooke<sup>1)</sup> (II, 9, 11).  
 Shape; shope<sup>1)</sup>.  
 Shine; shone, shined<sup>1)</sup>.  
 Shrink; shronk, shronk<sup>1)</sup>.  
 Sing; song (II, 9, 35).  
 Sleep; slep, slept; slept<sup>1)</sup>.  
 Smite; smott, smitt; smitt<sup>1)</sup>.

Spring; sprong<sup>1)</sup> (II, 10, 8).  
 Sting; stong; stong<sup>1)</sup>.  
 Stink; stoncke, stanke<sup>1)</sup>.  
 Stryke; stroke, strooke, strake; stroken, stricken<sup>1)</sup>.  
 (I, 1, 24).  
 Swell; swollen, swolne (I, 1, 26).  
 Wex, wax; wax, wox, woxe, wext; woxen<sup>1)</sup>. (II, 10, 17, 20, 30, 32<sup>2)</sup>).  
 Win; wan (II, 10, 61).  
 Wreake; wroke; ywroke, wroke, wroken<sup>1)</sup>.  
 Write; writt, wrate; writt, writ<sup>1)</sup>. (II, 9, 50).

Anomalous Verbs:

Bee<sup>1)</sup>, been (ar I, 1, 7; are II, 9, 22); was; been  
 bin, bee, bene (I, 1, 33; II, 10, 5).  
 Can<sup>1)</sup>; couth, could; (I, 1, 8; II, 9, 46, 47, 50).  
 Eo; yod, yede; gone<sup>1)</sup>.  
 May; mote, might, mought<sup>1)</sup> (I, 1, 16, 32, 33;  
 II, 9, 2, 3, 5, 6, 9, 21, 23, 25, 42, 45, 49,  
 52; 10, 24).  
 Wot, wote, weete<sup>3)</sup>; wist; (un) wist<sup>1)</sup>. (I, 1, 13,  
 32; II, 9, 6, 9).

The Preposition.

Some prepositions in Spenser have different forms:<sup>4)</sup>

A middes (I, 1, 36). II: amid (10, 5); amidst (9, 58).

Besides amidde the O.-E. language had: amid, amyde, amydde<sup>5)</sup>.

Emong (I, 1, 32<sup>4)</sup>). II: emongst (9, 52); mongst (9, 6; 10, 13, 27).

The most usual form in Modern English is among. The forms ending in *st* have, like amidst, against, originated from ancient forms, as in the N.-E. and Scot. dialects amonges, emonges, emongs, and have added an inorganic *t*<sup>6)</sup>.

Gainst (II, 10, 46, 57); against (II, 10, 54 etc.).

Thorough (I, 1, 32. II, 9, 23); through (9, 8<sup>7)</sup>).

Twixt (II, 9, 22; 10, 24, 28, 29).

The usual form is betwixt, O.-E. betwix, betwixen, betwixt; atwix, atwixen, atwixt<sup>8)</sup>.

Withouten = without (II, 9, 58).

From the modern language differs the use of the following prepositions:

Besides = near. (II, 10, 54)<sup>9)</sup>.

For the sake (of<sup>10)</sup>, that usually is employed with the Anglo-Saxon genitive or with the possessive pronoun, is sometimes construed by Spenser in the following manner:

For whose sweete sake (I, 1, 2).<sup>11)</sup>

<sup>1)</sup> See Willisius p. 30 sqq.

<sup>2)</sup> II, 10, 30 wax impf. or inf. . . ? probably inf.

<sup>3)</sup> Lucas means, wot is the imperfect tense, but see I, 1, 13.

<sup>4)</sup> See above.

<sup>5)</sup> Maetzn, I, p. 404.

<sup>6)</sup> Maetzn, I, p. 404.

<sup>7)</sup> Cp. Maetzn, I, p. 402.

<sup>8)</sup> Maetzn, I, p. 406.

<sup>9)</sup> See Todd; Church.

<sup>10)</sup> Maetzn, I, p. 408.

<sup>11)</sup> Maetzn, II, p. 442.

For to c. inf.: Ready for to fight<sup>1)</sup> (I, 1, 12; II, 9, 59).

In-stead<sup>2)</sup>. In his sted (II, 10, 44), in his stead (II, 10, 58) is not unusual, but: In watches stead (II, 9, 46) = in the place of watchmen.

Roundabout usually is substantive, adjective or adverb, but preposition in II, 9, 7 (though divided into two words).

To is used by Spenser, as in German, before the word frend:

With God to frend<sup>3)</sup> (I, 1, 28).

With Lové to frend<sup>4)</sup> (III, 3, 14).

Wanting. Maetzner does not mention wanting as preposition, though he enumerates concerning, touching, respecting, considering, regarding etc. among the prepositions. In I, 1, 32; II, 10, 61, however, it seems that wanting has thoroughly become a preposition.

Finally, a peculiarity of Spenser is his making use only of the form toward, not of towards, in our stanzas at least; the like only of the adverbs backward, forward (I, 1, 28).

#### The Conjunction and the Adverb except that of quality<sup>5)</sup>.

All with the subjunctive mood instead of although: All be they loth (II, 10, 40; III, 7, 9<sup>6)</sup>).

All so — as. (I, 1, 54; 2, 4<sup>1)</sup>; II, 9, 21; 10, 22.) French: tout aussi — que.

Als = also<sup>5)</sup>

As = as if: (II, 9, 11)<sup>6)</sup>. (II, 9, 36: as if).

As that<sup>7)</sup> = as: (I, 1, 30).

As well = as well as (II, 9, 31).

As yet (II, 9, 40).

Attone<sup>8)</sup>, attonce = at once (II, 1, 42; 9, 28. 36; 11, 18, 22).

Before that<sup>1)</sup> (III, 9, 33).

Both — and eke<sup>8)</sup>. Eke = also. A.-S. eac, subst. eaca, increase, and verb eácian. (I, 9, 18; II, 2, 34; 4, 19. 44; 5, 8. 36; 9, 16. 36; 10, 23; 11, 3. 45).

But = quin (II, 9, 6).

But for = but for that, but inasmuch as. (II, 9, 58).

But if<sup>1)</sup> (III, 3, 16).

But that (II, 9, 40. 49).

Elles<sup>9)</sup> = else (II, 9, 32). Els<sup>8)</sup> (II, 8, 33; 9, 56; 10, 48).

Foreby<sup>8)</sup> (II, 10, 16).

For that (II, 10, 50).

Forthy (II, 9, 49).

Hereof (II, 9, 46).

If that = if<sup>1)</sup> (II, 9, 12. 57).

Least<sup>9)</sup> = lest (II, 9, 30).

Nath'lesse<sup>8)</sup> or Nathlesse = none the less. (II, 1, 5. 20. 22; 6, 24; 7, 45; 10, 57).

Ne = not (II, 9, 19. 57; 10, 2).

Ne — ne = neither — nor (II, 9, 47; 10, 5. 6).

Ne — nor = neither — nor (I, 1, 28. 35; 10, 48; II, 9, 19. 28. 29. 38. 49. 50. 56. 57; 10, 2. 20).

<sup>1)</sup> Cp. Willisius p. 34. <sup>2)</sup> Lex. rem.

<sup>3)</sup> Kitchin (I, gloss.): = 'with God for a friend'. An O.-E. idiom, corresponding to 'to have one to my friend, to my foe'. Or frend may be a verb, = to befriend. <sup>4)</sup> See above. Unusual Interjections we have not found.

<sup>5)</sup> See above. <sup>6)</sup> Maetzn. II, p. 130.

<sup>7)</sup> Sometimes, like the French conjunction que that has been added to the particles. See also below and Maetzn. I, p. 415. <sup>8)</sup> Lex. rem.

Nether = neither (II, 9, 24).

Nor — nor = neither — nor<sup>1)</sup> (II, 9, 25).

Frequently the negative has been redoubled (I, 1, 22; II, 9, 21. 28. 29; 10, 35; III, 10, 25.)<sup>2)</sup>

Now that (II, 9, 57).

Sith<sup>3)</sup> = since. A.-S. *sithan*. (II, 9, 7).

Soone as = as soon as (I, 1, 15. 25; II, 9, 36).

Then<sup>4)</sup> = than (I, 1, 24; II, 10, 28<sup>5)</sup>).

The whiles<sup>6)</sup> = the German *derweilen* (II, 9, 9. 30. 40. 43; 10, 48).

Tho<sup>4)</sup> = then. O.-E. *þo*, *þa*, *þag*; A.-S. *þonne*. (I, 1, 18; 8, 11; 11, 42; II, 1, 26; 3, 13; 5, 7. 23; 6, 38; 8, 27; 9, 39; 10, 21. 27. 30; 11, 42. 46; 12, 2. 26).

Til = till<sup>7)</sup> (II, 10, 62).

Till that<sup>8)</sup> = till (II, 9, 11; 10, 6. 32. 67).

Untill<sup>9)</sup> = until (I, 1, 10; II, 10, 15).

Untill that<sup>8)</sup> (II, 10, 15).

Whenas, whereas, instead of when, where (II, 9, 10. 14. 33. 60).

Whiles<sup>10)</sup> = while or whilst, is the plural of the substantive while<sup>11)</sup> (II, 9, 1; 10, 56).

Whilst (I, 1, 13; II, 10, 36. 47. 54). See the preceding word.

Whilst ever that<sup>8)</sup> (V, 4, 14<sup>12)</sup>).

Whylome<sup>13)</sup><sup>14)</sup> (II, 9, 45; 10, 16).

Yet — but<sup>15)</sup> (I, 1, 2).

## 2. Formation of Words.

There are some terminations which Spenser employs in order to form substantives and adjectives, and which, in the modern language, may be found but seldom or not at all. The terminations *esse*, *ise*, *hed*, *dome*<sup>16)</sup>.

I: Covetise (4, 29). drowsyhed (2, 7). humblesse (2, 21). lustyhed (2, 3). richesse (4, 7). riotise (5, 46).

II: Nobillesse (II, 8, 18). III: Bountyhed (3, 47). IV: Feeblesse (8, 37). maisterdome (1, 46).

The prefixes *for* and *to* answering the German syllables *ver*, *zer*:

I: Forwandring (6, 34). forwearied (1, 32). forworne (6, 35).

III: Forhent (4, 49). forlent (4, 47). V: To-rent (8, 4).

Compare also the following words:

I: Dreriment (8, 8). hurtless (6, 31). VI: Griefful (8, 40); and these:

I: Outfound (12, 3). outwell (1, 21). upbrought (10, 4). uprose (12, 3).

In some words, however, it seems that in the modern language the usage of prefixes does not differ from the Old-English so much as in Spenser's language, especially in those words which, at the end of the first syllable, connect the letter *s* with another consonant, as in the following passages:

I: Scapt = escaped (9, 28). spersed = dispersed (1, 39). III: sdeigned = disdained (2, 40). Besides:

<sup>1)</sup> Cp. Wagner p. 411. <sup>2)</sup> Willisius p. 34. <sup>3)</sup> Lex. rem.; Maetzn. I, p. 414; II, p. 275.

<sup>4)</sup> Lex. rem. and above. <sup>5)</sup> II, 9, 26 used in the ordinary meaning.

<sup>6)</sup> See below *whiles* and cp. above the *which*. <sup>7)</sup> See above. Maetzn. I, p. 414. Till: I, 1, 11; II, 9, 32 etc.

<sup>8)</sup> See above. <sup>9)</sup> Until: II, 10, 9. <sup>10)</sup> Cp. above the *whiles*. <sup>11)</sup> Maetzn. I, p. 414.

<sup>12)</sup> Willisius p. 34. <sup>13)</sup> Maetzn. I, p. 380. <sup>14)</sup> See above. <sup>15)</sup> Maetzn. III, p. 364 sq. <sup>16)</sup> Willisius p. 33.

I: Playnd = complained (1, 47). refte = bereft (9, 29). II: Fray (effrayer. 12, 40). spalles = espales (6, 29). III: Colled (acolla; 2, 34). gin = engin (7, 7). VI: Long = belong (2, 8).

Concerning the composition we cite the following passages:

I: Sweete-bleeding (1, 9). the vine - propp elme (1, 8).

II: Lively-head (9, 3). Babell towre (9, 21)

We should have expected a hyphen in the following compounds<sup>1)</sup>:

I: Ocean waves (1, 32).

II: Beetle browes (9, 52). canker holes (9, 57). castle gate (9, 17). castle hall (9, 20. 21). castle wall (9, 11). commen wealthes (9, 53). conduit pipe (9, 32). craftesman hand (9, 41). great grandfathers (10, 4). hoarie gray (9, 29). kitchin clerke (9, 31). kitchin rowme (9, 28). lilly white (9, 19). maister cooke (9, 31). morning rose (9, 36). morning starre (9, 4). Ossa hill (10, 3). parchment scrolls (9, 57). poplar braunch (9, 39). purple pall<sup>2)</sup> (9, 37). rosy red (9, 41). silver sockets (9, 46<sup>2)</sup>). yvie twine (9, 24).

One word is divided into two in the following passages:

I: No where (1, 23). with hold (1, 12). II: Ere long (10, 65). high-way (10, 39). no where (9, 38). war - hable (10, 62).

As for it self, her own self etc. see above.

Spenser contracts into one word:

I: Eventide (1, 23). eventyde (1, 34). eyelidds (1, 36).

II: Backgate (9, 32).

He has the genitive instead of the compound in: Queene of Faëry (II, 9, 4).

#### d. Syntactical Remarks.

It would be very interesting, to be sure, to inquire into several syntactical details of the Spenserian language, and we reserve this inquiry for a future time, now only citing the passages that may offer fulcrums to such an undertaking, and entering into particulars only for the most striking differences from the modern language.

The impersonal verbs were more frequent in Spenser's age than in ours, as for instance:

Me chaunced I, 2, 35—I chanced<sup>3)</sup>.

Spenser very commonly omits the pronoun before impersonal verbs:<sup>4)</sup>

Seemed in heart some hidden care she had (I, 1, 4.)

'Fayre damzell, seemeth by your troubled cheare,

That either me too bold ye weene . . . ' (II, 9, 42.)

'Ah, Ladie', sayd he, 'shame were to revoke

The forward footing for an hidden shade'. (I, 1, 12.)

Now needeth him no lenger labour spend. (I, 1, 26.)

With holy father sits not will such thinges to mell. (I, 1, 30.)

Perhaps, the personal pronoun has been omitted: I, 22, 3, l. 3; II, 9, 23, l. 9.

'It' and the verb, perhaps, in: I, 1, 13, l. 2. 3.

Sometimes Spenser makes use of the verb 'to do' in order to express the meaning of the

<sup>1)</sup> See above. <sup>2)</sup> But purple, silver are also adjectives.

<sup>3)</sup> Cp. Kitchin I, p. 163. — Maetzn, II, p. 30. — Above. <sup>4)</sup> Willisius p. 32.

Latin verb 'efficere', as in: 'To do her die' (I, 8, 45. Cp. I, 8, 36; 10, 32)<sup>1)</sup>. Besides we find this verb in:<sup>2)</sup>

I, 1, 3. 4. 5. 6. 7. 9. 13. 14. 19. 21. 23. 26. 28. 29. 30. 31. 32. 34.

II, 9, Motto. 1. 2. 3. 5. 7. 9. 10. 11. 14. 15. 16. 17. 19. 20. 23. 24. 28. 30. 31. 33. 34. 35. 36. 37. 39. 40. 41. 42. 43. 45. 47. 48. 49. 52. 56. 58. 59. 60; 10, 1. 2. 6. 8. 11. 14. 17. 19. 32. 68 etc.

As for the use of Tenses<sup>3)</sup> ep.: I, 1, 2. 4. 5. 22. 26. II, 9, 9. 15. 17. 19. 20. 23. 24. 27. 34. 37. 39. 46. 50. 52. 54. 55. 68; 10, 64. 66.

Moods<sup>4)</sup> (except the infinitive and participle): I, 1, 10. 11. 19. 24. 26. 32. II, 9, 1. 3. 5. 6. 11. 21. 27. 32. 36. 39. 42. 55. 57; 10, 2. 3. 14. 20. 28. 43. 68.

As for the Infinitive<sup>5)</sup> especially: I, 1, 3. 20. 22. 23. 26. 31. 33. 36. (bid Maetzn. III, p. 40). II, 9, 9. 11. (begin or gin Maetzn. III, p. 6). 12. 14. 21. 26. 28. 30. 31. 33. (Maetzn. III, p. 41. 42.) 35. 36. 39. 41. 42. 44. 48. 49. 56. 58. 59; 10, 3. 5. 6. 7. 9. 18. 20. 25. 27. 28. 30. 31. 33. 37. 39. 42. 49. 50. 57. 58. 61. 63. 64. 66. 69.<sup>6)</sup>

Cases<sup>7)</sup>: I, 1, 29. 30. 34. II, 9, 1. 3. 7. 8. 10. 12. 15. 16. 19. 20. 21. 35. 38. 39. 42. 43. 45. 46. 48. 49. 52. 53. 54. 56. 57. 60; 10, 6. 7. 8. 9. 11. 12. 13. 14. 16. 17. 18. 20. 21. 24. 30. 38. 44. 50. 57. 58. 60. 61. 62. 64.

Pleonasms: I, 1, 13. 14. 21.<sup>8)</sup> 22.<sup>9)</sup> 34. II, 9, 1. 25. 27.<sup>8)</sup> 28. 42. 44. 47.<sup>8)</sup> 54.<sup>8)</sup>; 10, 5. 11. 25. 37. 44. 45. 58. 64.

Polysyndeta: I, 1, 17. II, 9, 24. 27.

Asyndeta: I, 1, 17. 20. 21. 33. 34. II, 9, 16. 21. 22. 27. 33. 38. 41. 45. 50. 55; 10, 9.

*Συρεκδοχή*: I, 1, 8.

Anacoluthon: II, 10, 11. 19.

Chiasm: II, 10, 13.

Anticipation or Prolepsis: II, 10, 13. 50.

Construction *κατὰ σύρεσις*: II, 10, 15. 49.

Zeugma or Syllepsis: II, 10, 21. II, 9, 52.

*Ἐν δὲ δνοῖν*: II, 10, 43.

As for the relative construction: I, 1, 11. 22. 26. 36. II, 9, 11. 60; 10, 13. 23. 30. 44. 49. 54. 59. 60. 63. 65. 66. 67.

Position of Words: I, 1, 3. 4. 5. 6. 7. 8. 12, l. 2.<sup>10)</sup> 14. 16, l. 9. 18. 19. 20. 25, l. 2. 27<sup>11)</sup>. 28, l. 6. 32, l. 9. 33, l. 3. II, 9, 4, l. 8. 6, l. 1. 7, l. 8. 8, l. 9. 13, l. 1. 16, l. 9. 17, l. 4. 20, l. 6. 21, l. 1. 22, l. 4. 5. 23, l. 1. 26, l. 6. 28, l. 5. 32, l. 6. 33, l. 1. 2. 36, l. 8. 42, l. 8. 49. 54. 6, l. 9. 7, l. 4. 27, l. 6. 52, l. 1. 54. 55, l. 9. 58, l. 1. 59, l. 4. 7.

<sup>1)</sup> See Willisius p. 32 and below.

<sup>2)</sup> Cp. Maetzn. II, p. 54.

<sup>3)</sup> Cp. Maetzn. II, p. 87 sqq. 92 sqq.

<sup>4)</sup> Cp. Maetzn. II, p. 109 sqq.

<sup>5)</sup> Cp. Maetzn. II, p. 157; III, p. 201. 209. 212. 296.

<sup>6)</sup> Ought without to. See Maetzn. III, p. 6.

<sup>7)</sup> Cp. Maetzn. III, p. 1 sqq. 19. 25. 34. 50. 54.

<sup>8)</sup> Cp. Maetzn. III, p. 105.

<sup>9)</sup> See above.

<sup>10)</sup> Cp. Maetzn. I, p. 197; II, p. 54.

<sup>11)</sup> See Kitchin I, p. 167.

e. Lexicographical Remarks.<sup>1)</sup>

A.

**Aband** II, 10, 65 = to abandon.

This form of the word seems to indicate a modification of the derivation usually given — Fr. à ban donner, to put under ban. Low Lat. abandonnare, to permit or forbid by public 'ban': thence Low Lat. abandonum, abandum, property used as a guarantee, i. e. over which one's own rights are given up. There is an A.-S. abannan, to proclaim, command; to aband may be a form of that word, with signification modified by the sense given to the ban in the middle ages. 'To put under ban' would be to hand a person over to destruction, to put all help out of his reach, to give him up. Levins (Rhyming Dict. 1570) has 'abandon, exterminare', so making it equivalent to banish.

**About** I, 1, 11 (abouts I, 9, 36), to the edge, or out of; A.-S. abútan, lit. around, on the outside. Or perhaps in this place, to the end. Fr. à bout.

**Accoyl** II, 9, 30 = to gather together to a place. It. accogliere, to collect together; Low Lat. accolligere; O.-Fr. acueillir. Or, to be in a coil, or bustle of business.

**Achates** II, 9, 31 = purchase of provisions. The fuller form of cate (cake), whence caterer, one who provides provisions for others. This form occurs in Chaucer Prol. 571. Speaking of the Maunciple, whose business was to provide food, he says, 'He wayted so in his acate'. Fr. achat, acheter, It. accattare, Low Lat. accapitare (ad-captare).

**Advauuse**<sup>2)</sup> I, 1, 17 = to lift up in front of one. Chaucer spells it avaunce. Fr. avancer, following the literal signification, 'to send to the van or front'; It. avanti, avanzo; avanzare, are used in the sense of gain, advancement, from Lat. ab ante. A derivation from Du. van, Ger. von, Eng. from, is attempted.

**Advize** II, 9, 38 (avize II, 9, 59; 10, 31) = to look at, see, consider, understand. Fr. s'aviser, avis, It. avvisare, Low Lat. advisare, avisare, advisum; O.-Fr. adviser, to turn one's glance upon a thing.

**Advizement** II, 9, 9 = consideration, cautious looking into a thing. See Wright's Bible Word Book. **Affray** arch. like effray II, 10, 15.

**Aghast** I, 1, 17 = frightened, terrified (pret. of 'to aghast'); we now use only the adj. Chaucer uses the verb to agast —

'That me agasteth in my dreme (quod she)' (Legend of Dido, 246.)

Horne Tooke, Div. of Purley, part I. chap. X., says Aghast, agast, may be the p. p. agazed — 'All the whole army stood agazed on him'. (Henry VI. i. 1.)

But agazed, and Fuller's phrase (Worthies, Bucks) 'men's minds stood at a gaze', are erroneous as derivations. The Goth. us-gaisjan, to horrify, contains the root whence it comes, us being the Ger. aus, Eng. out, and gaisjan connected with Ger. geist, A.-S. gast, Eng. ghost cp. Sc. gousty, desolate.

**Alabaster** II, 9, 44. The accepted spelling in early times was 'alabbaster'.

**Als** II, 10, 18. = also. A.-S. ealswa.

**Amate** II, 9, 34. To be or make stupid, from O.-Fr. amater, mater, to mortify, from mat, dull, faint. Ger. matt. Then: to keep company with, be mate to.

**Amenaunce** II, 9, 5 = carriage, behaviour. Fr. amener; Lat. ad manus.

**Amis** II, 9, 58 = in the wrong place (having missed his way). Not to confound with amis (I, 4,

<sup>1)</sup> Cp. Lucas; Kitchin gl.; Mueller; Nares, Johnson, Du Cange etc., and the Remarks above. <sup>2)</sup> See above.

- 18) = amice. Lat. amictus — an oblong piece of fine linen worn by priests as a tippet to cover the shoulders and neck.
- Annoy** II, 9, 35; 10, 64. Subst. = annoyance, harm; verb = damage, harm. Queen Elizabeth herself uses this word, 'such snares as threaten mine annoy'. Ellis' Specimens of Early Engl. Poets, II, 136. Fr. ennui, It. annoio, connected with Lat. noceo.
- Apayd.** appaid II, 9, 37 = satisfied, paid, appeased (well or ill). So Rider's Dict. (1640) has 'well apaid, glad; ill apaid, sorie'. Fr. payer, It. pagare, Low Lat. appacare, pacare, to satisfy claims, appease. So in Chaucer, Persones Tale, we have: 'Of the which (i. e. by mercy etc.) Jhesu Christ is more appayed than of (i. e. by the wearing of) haieres or of hauberkis'. See also Marchauntes Tale, 1146: 'God help me so, as I am evil apayd'. Not A.-S., but in common use in Chaucer and Wicliffe; a word that probably came in with the Normans.
- Arraught** II, 10, 34 (pret. to arreache) seized on by force<sup>1)</sup>. Inf. is not to be found.
- Aspine** I, 1, 8 = aspen, aspic, asp. A.-S. äsp, äps. O.-N. espi. Mod.-H.G. espe<sup>2)</sup>.
- Assay** — verb: II, 9, 42; 10, 3, 40; subst.: II, 10, 49 = to attempt, try, assail; an attempt. Fr. essayer; Low Lat. exagium, a pair of scales, a test, thence, a mark of full weight, stamped on loaves of bread, thence 'assay-mark' on metals up to standard, from exigere. (The It. assaggiare is a different verb from ad-sapere, to taste, savour; then to test, try).
- Assott** II, 10, 8 = to befool. Fr. assotter, sot, a fool, from a Low Lat. sōttus, whose origin is not known (? sopitus, or from the same root with to seethe, sodden). This word was the soubriquet of one of the early French kings, 'Carolus Lottus', Charles the Simple. Spenser recognises this word as obsolete, as it is explained in the Gloss. to the Sheph. Cal., March.
- Attone** (atone<sup>1)</sup>) I, 1, 18; II, 9, 28 = at once, Attonce II, 9, 36.
- Avale** I, 1, 21; II, 9, 10 = to fall, sink; dismount. Fr. avaller, from Low Lat. avalare, to drop down a river, or to descend from a hill; Lat. ad vallem, just as amount is ad montem. The O.-Fr. phrase would be à mont et à val, to amount and avale. O.-Fr. avaler (descendre aval), in Mod. Fr. = to swallow down. Cp. Chaucer, Tr. and Cr. III, 577, and Hamlet, 'vailed lids'.
- Avize** = advise<sup>1)</sup>.
- Ay** II, 9, 53; 10, 40. = ever. Goth. aios. (Gr. αἰών, αἰεί; Lat. aevum); Icel. ey.

## B.

**Barbican** II, 9, 25, a casemate, or advanced fort: also a watch-tower, or tower used for strength, and for watch and ward as well. In this passage 'within the barbican a Porter sate', (where Spenser is describing the human face, of which 'the Porter' is the tongue), it is clear that the barbican is not a watch-tower or high post, but rather a gateway. 'The porch' is the mouth: the 'barbican' within the porch, the teeth. Fr. and It. barbacano, Low Lat. barbacana. Du Cange says it is Arabic, and calls it 'propugnaculum exterius, quo oppidum ant castrum, praesertim vero eorum portae aut muri muniuntur'. Cotgrave says that 'Chaucer useth the word for a watch-tower, which in our Saxon tongue was called a burgh-kenning.' Halliwell and Wright (ed. of Nares' Gloss. 1867) say that it is a word derived from the Arabic, and properly signifies the temporary fortification of woodwork erected before a gate, when a siege is expected; but eventually it came to mean a permanent advanced fort. The Accademia della Crusca defines it as 'parte di muraglia che si fa da bosso a scarpa der sicurezza e fortezza'.

<sup>1)</sup> See above.    <sup>2)</sup> See Mueller and Grimm 3, 1157.



There is a fancied likeness between this sharp woodwork and the teeth. See Wedgwood, *Diet. Balcony*. He defines it as 'a mere projecting window from whence the entrance could be defended;' and derives it from the Persian *bâlakhaneh*, an upper chamber.

**Bash**; hence *abasht* II, 9. 43 from *abace* = *abase*, to lower. Low Lat. *abassare* (*basis*), It. *abasso*, *abbassare*; Fr. *abaissier*. Hence:

**Bashfull** II, 9. 41.

**Befell** II, 9. 17 = it was fitting, proper.

**Beseme** II, 9. 26. 38 = to suit, fit, to be seemly.

**Bestedd** I, 1. 24 = situated. A.-S. *stede*, place (as in *homestead*); more usually in an unpleasant sense; 'ill bestead'. So Chaucer, *Man of Lawes Tale*, 551.

**Bestowe** II, 9. 28 = to place (guests), to put them in their 'stow' or place: the usage remains in the phrase to 'stow away' — and in the names of certain towns. A.-S. *stow*, a place. Luke 12, 17, 'room where to bestow my fruits.' Hall, *Edw. V.*, uses the verb as here: 'divers others, whiche were bestowed in dyvers chambers.'

**Bery** II, 9. 34 = a company (of ladies). Origin: Fr. *bevée*; It. *beva*. (Wedgwood I, 149): perhaps a contraction of 'bella vue' = a fine sight. Used of ladies and of birds; formerly of partridges, now only of quails. Shakespeare, Pope make also use of it, Milton too.

**Bid** I, 1; 30 = to pray. Ger. *beten*, A.-S. *biddan*. The subst. *bead* (A.-S. *béd*) probably means first a prayer, and then the measuring 'beads' on which prayers are told. Or *bead* may come from O.-E. *bee* (A.-S. *béh* or *beág*), a crown or ring. See Morris, *E. E. Specimens*, p. 415. *Beadsman*, properly one who prays. So in the Glossary published with the *Shepherds Calendar* we have this note: 'To *bidde* is to pray, whereof cometh *beades* for *praiers*, and so they say 'to *bidde* his *beades*', sc. to say his *praiers*.' In the *Romaunt of the Rose*, 7372, are these lines:

'A peire of *bedis* eke she bere,  
Upon a lace, alle of white threde,  
On which that she hir *bedes* bede'.

**Blazer** II, 9. 25 = one who blazes, or blazons forth, proclaims. A.-S. *blaésan*, to blow; Ger. *blasen*. So St. Mark I, 45, 'to blaze abroad the matter,' to blow it far and wide. So Sidney, *Arcadia*, II, has 'being blazed by the country people'.

**Bord** II, 9. 2 = to address. Fr. *aborder*. Probably in proper sense, to attack, used originally of tilting, from Low Lat. *bohordicum*, Fr. *behourt*, *bohourt*, a joust, tourney, whence *bordiare*, *burdare*.

**Bordraging** II, 10. 63 = border-raid; a *ἄραξ λεγόμενον*. Spenser uses it of the incursions of the Scots into N. England, so that the word is probably only a corruption of 'border-raid.'

**Boughtes** I, 1. 15 = bends, folds; of a serpent's coils. Also written *bight*. A.-S. *bugan*; to bend, to bow. So in geogr. the *Bight of Benin* = the bend of Benin. *Bough* and *bow* come from the same root.

**Bountihed** II, 10. 2 = goodness (with Teutonic termination to a Latin word): *bounty* — It. *bonità*, *bontà*, Lat. *bonitas*; Fr. *bonté*.

**Braunched** II, 9. 19 = worked in branches (of an embroidered robe).

**Britany** II, 10. 13. 39 = Britain (Britannia).

**Buzz** II, 9. 51 (elsewhere not used as verb).

## C.

- Caitive** = mean, worthless, base, low. Fr. chétif, O-Fr. chaitis, It. cattivo, Lat. captivus. The Low Lat. *captivus* bears the sense of 'vilis, contemptibilis'.
- Can** I, 1, 8 — see *Gan*.
- Castory** II, 9, 41 = a colour, pink or red; used, with 'vermilion', of a lady's complexion. The substance 'castoreum' is a medicine, taken from the beaver. The printers substituted the word 'lastery' in ed. 1590, shewing that they did not understand it. In Low Lat. 'vestes castorinatae' were luxurious robes, dyed red (?), as appears partly from Sidonius Apollinaris, Ep. 5. 7, where (speaking of the Gallo-Roman Christians) he says, 'incedunt albatu ad exsequias, pullati ad nuptias, castorinati ad litanias; 'where, however, reference may be made only to the texture of the robes.
- Cesure** II, 10, 68 = a breaking off, as at the end of a chapter or a volume. Lat. *caesura*.
- Cheare** II, 10, 30 = countenance, manner, then cheerfulness. Then 'good cheer, entertainment, welcome'. Chiere is the face, or look, in O-Fr. Cp. Cotgrave, *chère*, It. *cera*. (It may be related to Sanskr. *cāra*, adj. = beautiful, active, 'mobile', which again may be related to Gr. *χάρα*, the person, the head).
- Cheere** I, 1, 2.
- Chevisaunce** II, 9, 8 = enterprise, achievement. Fr. *achever*, probably from *chef*<sup>1)</sup>, Lat. *caput*; O-Fr. *chevisaunce*, Low Lat. *chevisantia*, — 'pactum, transactio, conventio,' — and *cheviare*, O-Fr. *chevir*, to agree, transact business. Hence the more common sense of to *cheve*, and *chevisaunce*, seems to be that of agreement, bargaining: as if it was connected with *cheap*. So *Piers Ploughman*. 'Chaffare and cheve therwith'; and again, 'Chaffared with chevisaunce, chevede selde after.' In Chaucer, an agreement for borrowing money, *Schipmannes Tale*, l. 347.
- Cleep** II, 9, 58 = to call. A.-S. *cleopian*. *clypian*. Hence 'clapper'. Cp. Du. and Ger. *klappen*, to sound, strike. Morris (Gloss. to Chaucer) adds Scot. *clep*, prattle, tattle. Bailey, Dict., gives Scot. *clep* as a form of claim, libel, or petition.
- Clepe**, II, 9, 32 p. p. *cleped*.
- Combrous** I, 1, 23; II, 9, 17 = troublesome, laborious, teasing (of gnats). Ger. *kummern*, It. *ingombrare*; Fr. *encombrer*; Low Lat. *incumbrare*, to overload with 'impedimenta'. (Not in sense of burdening, as in 'why cumbereth it the ground?' — Kitchin.)
- Comenly** = II, 10, 12 commonly.
- Compacture** II, 9, 24 = close knitting together; whence 'compact' for an agreement, which binds both sides closely. Fr. *compacte*, Lat. *compactum*, from *compingere*, which answers to Gr. *πίγγ-ννμι*, *ἐ-πάγγ-ην*.
- Compel** I, 1, 5 = to cite, call to aid. Lat. *compellare*, to call or challenge at law; a forensic term.
- Comprize** II, 9, 49 = to comprehend, understand. Fr. *comprendre*, Lat. *comprehendere*.
- Consort** II, 9, 35 (verb) = to combine; (subst.) = agreement, company; concert (of music). The modern spelling 'concert' does not prove any connection with *certare*; the word is probably rightly spelt 'consort', from *consors*, *consortium*, a companionship, not a rivalry.
- Contrive** II, 9, 48 = to wear out. Lat. *contritum*, *conterere*. (Jortin.)
- Convey** II, 9, 32 = to carry away. It. *conviare*; Low Lat. *conveare*, *convehere*. Used as a 'more decent term for to steal'.

<sup>1)</sup> Cp. Lafaye 'achever'.

Corse I, 1, 24. II, 9, 55 = the body. (Not dead body, but directly from Lat. *corpus*.) So Davies (of Hereford) writes, 'The mind with pleasure, and the corse with ease'.

**D.**

**Dame** = lady; from Lat. *domina*.

**Date** II, 10, 45 = given or assigned length of life. Lat. *datum*, the given time. The *datum* at end of epistles led to this use. So 'given under our hand'.

**Debate** II, 10, 58 = to contend, fight (in battle, not with words); Fr. *débattre*.

**Decay** II, 9, 48 = to perish; Fr. *déchoir*, Lat. *decidere*; subst.: = destruction, downfall, death.

**Deeme** = to judge. A.-S. *deman*. A doom is a judgment, favourable or unfavourable: doomsday, deemster. Goth. *dôms*: A.-S. *dóm*, Icel. *dómr*, all signify judgment. The Germ. termination — *thum* contains the same word, as the English — *dom* (*koenig-thum*, *kingdom*, etc.)

**Delay** II, 9, 30 = to temper, stop the course of. So Spenser seems to prefer to use it, cp. *Prothalamium*, 3:

'Zephyrus did softly play,  
A gentle spirit, that lightly did delay  
Hot 'Titans beames'.

And again, in the dedication to Sir Christopher Hatton, l. 11:

'May eke delay  
The rugged brow of carefull Policy',

i. e. may smooth the brow. The word is used also = diluted. So 'Vinum dilutum, lymphatum, *ἰδαοῖς*. Vin trempé. Wine delayed and mixed with water'.

**Demayne** II, 9, 40 = demeanour, bearing.

**Depart** II, 10, 14 = to part, divide. So in the Marriage Service, 'till death us depart'.

**Despight** II, 9, 11 = malice. O.-Fr. *despit*, Mod.-Fr. *dépit*; It. *dispetto*. Probably from Low Lat. *despi-care*, to despise, contemn.

**Devise** II, 9, 42. 59 = to guess at, discover; to write about, treat of. Probably related to A.-S. *wisian*, to shew, inform, lead; or *wisa*, a wise man. The word is used by early writers nearly in the same sense as to advise.

**Dight** II, 9, 27. 33. 40 = to dress, arrange. A.-S. *dihtan*, to set in order; possibly the same word as *deck*. Ger. *dichten*, *dichter* (the poet being the arranger?). Cp. Chaucer, *Knights Tale*, 183.

**Discure** II, 9, 42 = to discover, disclose. (So *recure* in Spenser = recover). Fr. *découvrir*.

**Dismay** II, 9, 34 = to render lifeless. Perhaps from It. *smagare*, to be bewildered, to lose presence of mind. Sp. *desmayo*, a swoon.

**Dismayd** = faultily made, of ugly shape; 'some like to apes, dismayd'.

**Dispainted** II, 9, 50.

**Dispart** II, 9, 23 = to divide.

**Dispence** II, 9, 29 = expense, outlay. Fr. *dépense*.

**Dispred** II, 9, 27 = to spread abroad.

**Disthronize** II, 10, 44 = to dethrone.

**Doome** II, 9, 48; 10, 60 = judgment (acquittal or condemnation). See under 'Deeme'.

**Doubt** I, 1, 10 = fear. It. *dotta*. In Low Lat. *dubitare* was used for 'to fear', as in the *Acta Alex. III* (1169), quoted by Du Cange, 'Ego neque voſ, neque excommunicationes vestras apprehendor, vel dubito unum ovum'. Cp. Fr. *redouter*.

- Dragnet** II, 9, 27 = cloth. Fr. drap; Low Lat. drappus.  
**Draught** II, 10, 51 = stratagem (?). From the verb 'to draw', in the sense of drawing persons away from the truth.  
**Drouping** II, 10, 30 = drooping, fainting (with old age). Wedgwood I, 494: 'To droop, Icel. dryp, driupa, to drip; driupi, driupa, to droop, hang the head, hence to be sad or troubled; driupr suppliant, sad; to droup or drouk to dare, or privily be hid.  
**Dyapase** II, 9, 22 = diapason, the octave: *διὰ πιασῶν* (*χορδῶν*).

## E.

- Eachone** I, 1, 15 (as one word in Kitchin), each person. O.-E. uchone, echon.  
**Earne** I, 1, 3 = to yearn; so earnest. A.-S. georne, geornian, eornoste; Ger. gern.  
**Earst**, **erst** II, 9, 17 = the soonest, earliest. Superl. of ere. A.-S. ærest. O.-E. comp. erur. The word early is ere-lich.  
**Easterlings** II, 10, 63 = men of the east ('austrasians'), used by Spenser of Danes, etc., after Holinshed (quoted by Richardson): 'Certain merchants of Norwaie, Denmarke, and of other those parties, called Ostomanni, or (as in our vulgar language we term them) Easterlings, because they lie East in respect of us'. (Hist. of Ireland, A. D. 430). Hence too, according to Camden, Remains ('Money'), comes the word sterling. 'In the time of K. Richard I. monie coined in the east parts of Germanie began to be a special request in England for the puritie thereof, and was called Easterling monie, as all the inhabitants of those parts were called Easterlings, and shortly after some of that country . . . were sent for to bring the coin to perfection; which since that time was called of them stirling, after Easterling'. Du Cange has both forms, esterlingus and sterlingus, and says it is used 1) of the weight of coin, 2) of its quality, 3) of a particular coin, 'denarius sterlingus'.  
**Edify** I, 1, 34 = to build, used in its natural signification. Lat. ædificare.  
**Effraide** I, 1, 16 = scared. Fr. effrayer.  
**Eftsoone** I, 1, 11; II, 9, 11; 10, 64 (eftsoones) = soon after, forthwith.  
**Eke** II, 9, 36. 60; 10, 7. 11. 23 = also (that which is added. A.-S. eacan, eac).  
**Eld** II, 9, 56; 10, 32 p. p. of A.-S. yldan, to stay, continue, last; A.-S. yldo is 1) age, with no sense of oldness; 2) an age, = Lat. ævum; 3) old age. The English still retain the word in elder as distinct from older.  
**Elfe** II, 10, 71 = a young fairy. Spenser himself explains the word as = quick, living: 'Elfe, to weet Quick'. A.-S. ælf. The word is found in Icel. álfr; in Shakespeare, ouphes, Mids. Night's Dream. 4. 4 Chaucer uses the adj. of his own cast of countenance, in the Prol. to the Rime of Sir Thopas:  

'He seemeth elvisch by his countenance.'

Tyrwhitt translates it as shy. Rather it is weird, scarcely human. See note to Book I, 1, 17. — II, 9, 60.  
**Els**, **else**, **elles** II, 10, 48 = otherwise, elsewhere, sometimes, or perhaps = already.  
**Eme** II, 10, 47 = uncle. Chaucer has it, Tr. and Cr. l. 629, 'If it so were hire em;' and l. 1159, 'and seyde hym, Em, I preye', etc. — the mother's brother, avunculus; and Hardyng, Chron. c. 42, 'Nemynus, theyr eme'. Somner says 'to this day so called in Lancashire.' Ger. oheim. Todd says it is still used in Staffordshire.

- Empayr** II, 10, 30 = to diminish. Fr. empirer, to make worse; pire, from Lat. peior.
- Empeach** II, 10, 68 (verb) = to hinder. Fr. empêcher, O.-Fr. empescher, Lat. impedire.  
Subst. = hindrance.
- Enchase** (enchace) II, 9, 24 = to embellish, or to set in a chasing, or case. Fr. enchasser.
- Enhaunce** (enhaunse) I, 1, 17 = to raise, lift up. Fr. hausser, haut; so 'enhanced prices.'  
Lat. altus.
- Enlumine** II, 9, 4 = to illumine, make glorious.
- Entertain** II, 9, 6 = to take, receive (pay), an usage apparently peculiar to Spenser.
- Entraile** (entrayl) I, 1, 16 = entanglement, fold, twist. From to trail, to draw. Fr. entraille;  
It. intralasciare, to interlace.
- Equipaged** II, 9, 17 = equipped. Fr. équiper; O.-Fr. esquiper; Low Lat. escipare, to fit out  
a ship.
- Error** II, 10, 9 = wandering, used in the Latin sense.
- Eugh** I, 1, 9 = yew.
- Evangely** II, 10, 53 = Gospel. Fr. évangile; Low Lat. evangelium; Gr. εὐαγγέλιον.

**F.**

- Fain** = II, 9, 51. feign (feindre)
- Fantasy** II, 9, 50. = fancy. Gr. φαντασία.
- Fare** I, 1, 11 = to go. Icel. for, för; Ger. fahren; A.-S. faran, fær, faru, a journey; whence  
'to pay one's fare'. The English still use 'how did you fare?' as 'how went it with you?' and  
the E. fare (of food) is viaticum; so too farewell, ferry.
- Favourlesse** II, 9, 7 = unfavourable.
- Fay** II, 10, 42 = fairy. Fr. fée. Lat. fata.
- Fensible** II, 9, 21 = fit for defence. So there were regiments of volunteers in the French war called  
'Fencibles'.
- Fett** II, 9, 58 = to fetch (older form of the word). Fett is usually the old p. p. A.-S. feccan,  
pret. feahte. In the English Bible (1611) it is a very common form of the word, as a p. p.;  
as, for example, 2. Sam. 9, 5; Jer. 26, 23; Acts 28, 13. Chaucer has it, Prol. 821; Knightes  
Tale, 2529.
- File** I, 1, 35 = to sharpen and smoothe; so Chaucer, Prol. 713, has  
'He moste preche, and wel affile his tunge'.  
Shakespeare, Love's Labour's Lost, I. 1, has  
'His discourse peremptory, his tongue filed'.  
Cp. Lat. linguam acuere; Fr. avoir la langue bien affilée.
- For-**, intensive prefix, utterly, quite. Ger. ver-, Goth. faur-. Cp. Lat. per-, Gr. περι-. Also  
used as an intransitive prefix; as for- break.
- Foreby** II, 9, 10; 10, 16 = forth by, hard by, near.
- Forlorne** (forlore I, 8, 39) II, 10, 36 = lost, left desolate, cast away. A.-S. forleóran, Ger. ver-  
loren, p. p. of verlieren, to lose.
- Forthy** II, 9, 49 = therefore. A.-S. forþi, forþig.
- Forwasted** I, 1, 5; II, 10, 52 = utterly wasted or ravaged.
- Forwearied** I, 1, 32 = utterly wearied, tired out.
- Foy** II, 10, 41 = tribute due from a subject to his lord. Fr. foi; O. Fr. fé; E. fee.

- Foyle** II, 10, 48 (verb) = to defeat, ruin. Cotgrave explains Fr. *affoler* as 'to foyle, wound, etc.; also to spoyle, ruine; also to besott, gull, befool'. (subst.) 1) = weapon 2) repulse.
- Frame** II, 9, 45 (subst.) = making, building. (verb) = to form, make, prepare (sometimes), perhaps to steady. A.-S. *fremman*.
- Fretted** II, 9, 37 = worked like lace-work; from 'frett' = to consume (as a moth a garment). A.-S. *fretan*, to eat up, gnaw, Ger. *fressen*.

## G.

- Gall** I, 1, 19 = the bile. A.-S. *gealla*, yellow.
- Game** II, 9, 44 = sport, play. A.-S. *gamian*, *gamen*. The English still say 'to make game of a person.'
- Gan**, **Gin**<sup>1)</sup>.
- Gent** II, 10, 52 = gentle, used of Prince Arthur, and therefore not of ladies only, though far more commonly of them.
- German** II, 10, 22 = brother (by the same father and mother). Lat. *germanus*. Also, all of the same germ, near of kin, and of the same blood.
- Gest** II, 9, 53 = adventure, deed of arms. II, 9, 16 = gesture.
- Giusts** I, 1, 1 = tilts and combats in the lists. Fr. *jouster*, It. *giostrare* (hence the English *jostle*) Low Lat. *giostra*; Mod.-Gr. *τζουστρία*.
- Glistening** I, 1, 14 = glittering. Wicliffe uses both *glisnyng* (Habak. 3, 11) and *glitteren* (Judg. 5, 31). Du. *glisteren*, Ger. *glitzen*, *glitzern*, to glitter. (See Wright's Bible Word-Book).
- Gobbet** I, 1, 20 = a lump, piece, or mouthful; hence *gobble*. In O.-E. *gobet*, *gobat*, from *gob*, the mouth. Sir John Maundeville, speaking of the apples of Paradise, says, 'Cut them in never so many *gobettes* or parties'. Fr. *gobbe*, *gobbet*, *gobine*, *gober* etc.
- Gorge** I, 1, 19 = throat. Fr. *gorge*, Lat. *gurgus*.
- Governance** II, 10, 38 = government.
- Gramercy** II, 9, 9 = many thanks.
- Grayle**<sup>1)</sup> II, 10, 53 = the holy *grayle*, *graal*, or *grail*, or *sangrail*, forms a peculiar element in Arthurian romance. There are two explanations of it. 1) That it is the very blood of our Lord; and that the word is misconceived from *sanguis realis*; *sangreal*, *san-greal*, thence *saint-greal*, thence *holy-grayle*. This opinion is not generally accepted. 2) That it was a broad plate or dish (a terrine, or tureen as the word is now absurdly spelt), on which the paschal lamb was said to have been placed, and off which our Saviour therefore ate at the Last Supper. Low Lat. *grasale*, a large earthenware dish used at table; O.-Fr. *grasal*, *greil*. Wedgwood says that '*grais* or *grès* seems the Latinised forms of the Briton *krâg*, hard stone', *crag*, cp. the Provençal *crau*. It was said to have been brought to England by Joseph of Arimathea, as Spenser says; but after a while was lost. It then became the special 'quest' of the Knights of the Round Table; Lancelot, Galahad, Boort, and Perceval going forth and having divers adventures in the search. When Merlin made the Round Table, he left a special place of honour for it; and Sir Galahad was marked out by our Lord to be the honoured discoverer of the relic. It again disappeared, and was recovered by Baldwin, King of Jerusalem, who in 1101 sent it to Genoa: here it was kept in great state as the '*sacro catino*', till it was transferred to the Imperial Library at Paris and placed in the Cabinet des Antiques in 1806.

<sup>1)</sup> See above.

**Greedy** I, 1, 14 = eager; not here for food.

**Guerdon** <sup>1)</sup> II, 9, 6 = reward. Fr. guerdon; It. guiderdone, from Ger. wider, and don, a gift.

**Guilt** II, 9, 45 = guiled.

**Guize** II, 9, 31 = dress, apparel; appearance.

## H.

**Harbour** I, 1, 7 = refuge, shelter; also written arbour; in Shepherds Cal. Ecl. VI, 19, it is spelt harbrough. By Chaucer herberwh. Ger. herberge, It. albergo, Low Lat. hereberga, alberga, whence Fr. auberge, a word of Teutonic origin, signifying a camp, or fortified quarters for a host, thence any kind of hospice, shelter, or inn. A.-S. here, army, and beorgan, to protect, shelter; whence here-beorgan, to harbour; hereberga, a station at which an army rested on its march.

**Hardiment** I, 1, 14 = hardiness.

**Hastly** II, 10, 52 = hastily.

**Herbars** II, 9, 46 = herbs. Lat. herbaria. The word is probably peculiar to Spenser.

**Hereof** II, 9, 46.

**Hew** II, 9, 3. 40. 52; = face, appearance, shape, not colour. A.-S. hiw, form, or aspect.

**Hight** II, 9, 27. 31; 10, 22 = is (or was) called. (p. p.) II, 9, 59; 10, 16. 46 = called. Ger. heissen; A.-S. hātan (pret. hatte), to call, or to be called.

**Hippodame** II, 9, 50 = an imaginary monster.

**Hospitale** II, 9, 10 = a place of rest. Low Lat. hospitale, whence Fr. Hôpital, Hôtel, corrupted in England into a place for sick folk — though not so in Spenser's day; 'Christ's Hospital' for example. From Lat. hospes, a host or guest.

**Hoye** II, 10, 64 = a vessel, ship. The word still survives in the Dutch-built 'Billyb-hoy.'

**Humor** I, 1, 36 = moisture. Lat. humor.

## I.

**Immeasured** II, 10, 8 = unmeasured, unmeasurable.

**Impe** I, 1, 26 literally a graft, or shoot; thence a child; always used by Spenser in a good sense. But Shakespeare uses it only in jocular passages, shewing that the word was becoming degraded. (Nares' Gloss.) A.-S. impan, to engraft, plant; Ger. impfen. Used of shoots of trees by Chaucer and Langland; Newton's Herbal to the Bible, A. D. 1587, has a chapter on 'shootes, slippes, young imps, sprays, and buds'.

**Importune** II, 10, 15 = strong, violent. Todd says, 'cruel; savage, as importunus'.

**In** I, 1, 33 = lodging, habitation; not hostelry. So in Gen. 42, 27. 'The word had not acquired the vulgar idea which it bears in modern language'. (Warton). Old Scottish inn, lodging. Cp. Inns of Court. In this sense it chiefly occurs in the phrase here used by Spenser, 'take up your in,' or in the corresponding expression 'to take one's ease in one's inn' = to be at ease at home<sup>2)</sup>.

**Incontinent** II, 9, 1 = forthwith, without holding one's self in.

**Inly** II, 10, 40 = inwardly. A.-S. inlice.

**Inquire** II, 10, 12 = to call.

<sup>1)</sup> See above.

<sup>2)</sup> See Nares' Gloss. under Inn, and Take one's ease.

**J.**

**Jarre** II, 10, 65 = a quarrel, variance, difference. We still speak of 'domestic jars'. The verb is still used of discordant sounds, 'a jarring noise'. A door ajar is one neither open nor shut.

**Jeopardie** = danger, risk. See the Bible Word Book, on the verb 'to jeopard'. The derivations suggested are, Fr. j'ai perdu, I have lost (improbable); or jeu perdu, lost game (which is also doubtful, as it does not give the real sense of the word); and lastly jeu parti, which is probably right. Jeu parti means 'an even-game' an equal chance one way or other. Chaucer's forms of this word are jeopardye, jeupardye, jeupartye; the last two favouring this last derivation. Du Cange<sup>1)</sup> says that *jocus partitus* is 'an alternative', which would be equivalent to O.-Fr. *jeu parti*.

**Jolly** I, 1, 1; II, 9, 28. 34 = handsome, pretty. Fr. *joli*. Also used in sense of 'true'.

**Joy** II, 10, 53 = to take one's pleasure, to enjoy. Lat. *jocus, jocare*, whence It. *gioia*, Fr. *jouer, jeu*.

**K.**

**Keepe** (keep) = heed, care; so Old-Engl. *ne kepich*, 'nor keep I, nor care I. See Morris, E. E. Specimens, p. 339, l. 110. A.-S. *cépan*, to take, hold. So Chaucer, Prol. 398, 'Of nyce conscience took he no keep.'

**Kinred** II, 10, 35 = kindred.

**L.**

**Lad** I, 1, 4 = led, pret. to lead. A.-S. *laédan*, pret. *lædde*.

**Lamp-** burning II, 9, 7 = burning like a lamp.

**Larum-** bell II, 9, 25 = alarm-bell. Fr. *à l'arme*.

**Lay** II, 10, 42 = law. So in the Ballad of Sir Isumbras, 'I wedded hir in Godis lay.' So also Chaucer.

**Leasing** II, 9, 51 = a lie, falsehood. Spenser seems to make a distinction between a leasing and a lie; he classes both together under 'all that fained is', to which he adds 'as leasings, tales, and lies'. But the words are usually taken to mean the same thing. A.-S. *leasung*, from *leas*, false. Leasing seems to be connected with the Goth. *liusan*, to lose; Goth. *laus* (our less, especially as a suffix, godless, etc.) means empty: so that leasings would be empty reports: while lie is connected with Goth. *ga-liug*, a false god's image, then, anything false. From *liugan*, Ger. *luegen*. — Latimer speaks of lease-mongers. Ps. 4, 2, 'seek after leasing.'

**Leave** II, 10, 31 = to give leave to, then, to take leave of = Fr. *congédier*.

**Leman** I, 16; II, 10, 18 = lady, lover. Minshew suggests Fr. *le mignon* = the favourite: others, the Teutonic *laden*, 'ladman' = to allure: others, *leofman*; but it is the Fr. *l'aimant*. (Henshaw).

**Lend** II, 9, 58 = to give, provide.

**Liege** = lord, master: the word is properly liege-lord: answering to liege-man. Low Lat. *ligius*, from *ligo*, I bind: hence liege = bound in feudal relations; usually of the inferior to the lord. See Du Cange<sup>1)</sup>, 'is dicitur qui domino suo ratione feudi vel subiectionis fidem omnem contra quemvis praestat'.

<sup>1)</sup> Gloss. M. et I. Lat., s. v. *Jocus*.





**O.**

- Ofspring** II, 9, 60; 10, 69 = origin. So used in Bk. VI, 30:  
 'To see his syre and ofspring auncient'.  
 And Fairfax (Tasso 7, 18):  
 'Nor was her princely ofspring damnified,  
 Or ought disparaged by those labours base'.
- Ordain** II, 10, 18 = to arrange (battle). Lat. 'in ordines redigere'.
- Order** II, 9, 15. 28 (subst.) = rank (of army). Lat. ordo. (verb) = to arrange. So in Judg. 13, 12, and Shakespeare, Richard II, 2, 2: 'to order these affairs'.
- Ordinaunce** II, 9, 30 = ordering, arrangement; in other passages = ordnance, artillery.
- Outbar** II, 10, 63 = to arrest, bar out.
- Outwell** I, 1, 12 = to pour forth, well out.
- Overhent** II, 10, 18 (pret. to overhente), to overtake. Levins has Hente, snach, eripere. A.-S. hentan, which is connected with the English verb to hunt, as it signifies 'to make active search for', then to seize. Possibly also with 'hand', with which one seizes: the prehensile organ, pre-hend-ere. The Goth. has both words, handus, the hand, and hinthan (inf. hunthun), to seize, catch, hunt (whence also Ger. hund, Eng. hound).
- Oversee** II, 9, 44 = to overlook, not to see.

**P.**

- Palfrey** = usually a led horse, ridden by a lady; but here it is the ass on which Una rides. Du Meril suggests O.-Fr. vair (Ger. pferd), whence Low Lat. veredus, para-veredus, also written palafredus, palafrenus, O.-Fr. palefroy, It. palafreno. There does not seem to be any ground for the tempting derivation per frenum, bridle-led. The Low Lat. paraveredi, 'equi agminales', were horses employed (says Du Cange) on cross-roads, or military roads; as distinguished from the veredi, which were post-horses on the public ways or high-roads. Not, originally, a lady's led horse.
- Paramour** II, 9, 34 = a lover. Fr. par amour. Cp. Spenser's belamour.
- Parbreake** I, 1, 20 = vomit, that which breaks or bursts forth.
- Passioned** II, 9, 41 = affected with feeling.
- Paynim** II, 9, 2.
- Payse** II, 10, 5 = to poise, balance. Fr. peser, from Lat. pensitare. Spelt also peise, pease.
- Perceable** I, 1, 7 = penetrable, that can be pierced.
- Perdy** Perdie (Tauchn.) II, 10, 48 = par Dieu, an oath. Piers Ploughman, pardy, and Chaucer pardé.
- Perlous** = perilous, dangerous. Shakespeare writes it 'parlous'; so Richard III, 2. 4. 'A parlous boy: — go to, you are too shrewd'. Nares adds that a certain bathing-place in Islington, now called Peerless-Pool, was originally Parlous-Pond, and thence corrupted.
- Pictural** II, 9, 53 = a picture.
- Pitteous** II, 10, 44 = feeling compassion, tender-hearted.
- Plaste** II, 9, 10 (pret. to place) = placed.
- Platane** I, 1, 9 = plane-tree. Lat. platanus.
- Point** = I, 1, 15. appoint. (subst.): see note on I, 1, 16.
- Pollicie** II, 9, 48. 53; 10, 39 = statecraft (in a bad sense, as opposed to law).

- Pourtrahed** II, 9, 33 = drawn, portrayed whence portrait.  
**Preace** II, 10, 25 (verb) = to press; (subst.) = crowd, press.  
**Prejudize** II, 9, 49 = quick judgment (of the imagination).  
**Prick** I, 1, 1 = to spur, to ride quickly. A.-S. *priccian*, to prick or sting.  
**Prime** II, 9, 25; 10, 58 = morning; the spring-tide of life. A.-S. *prim*, Lat. *primus*. Its proper sense is, of course, the first part of anything — of life, youth; of day, morning; of the year, spring-tide. But more particularly, as still in French, the first canonical hour of the day.  
**Proper** II, 10, 57 = own, peculiar. From the Lat. *proprium*. So used by Shakespeare, Winter's Tale, 2, 3:

'The bastard's brains with these my proper hands  
 Shall I dash out'.

- Pyoning**, II, 10, 63 = work of pioneers, military works. Low Lat. *pionarius*.

**Q.**

- Quart** II, 10, 14 = quarter. The French form, 'le quart'.  
**Quell** II, 10, 11 = to destroy (life), kill. Shakespeare uses the subst. in this sense, Macbeth, 1, 7:  
     'Who shall bear the guilt  
     Of our great quell?'  
**Quite** I, 1, 30 = to requite, to return a salute, to repay; from Low Lat. *quietare*, to still or satisfy a debtor; hence to repay, also to free.  
**Quoth** I, 1, 12, 13, etc. = said; from pret. of A.-S. *cweðan*, pret. *cwæd*; Icel. *kvæð*; Goth. *qīpan*, to say; cp. Lat. *in-quit*. In Old-English the usual form is *quath*. It survives in the verb to quote.

**R.**

- Rain** = to reign.  
**Raught** II, 9, 19; 10, 20 (pret. to reach, O.-E. *recche*) reached. Goth. *rahton*; A.-S. *roécān*, pret. *raéhte*; Ger. *reichen*.  
**Read, Reed** I, 1, 13, 21; II, 9, 2 = to know, declare; also, to advise.  
**Reædify** II, 10, 46 = to rebuild.  
**Reare** II, 10, 64 = to raise up, to take up or away. 'Spenser is said to be singular in so using it'. (Nares.) Milton also has a peculiar use, Par. Reg. 2, 285: 'Up to a hill anon his steps he reared.' A.-S. *hréran*, to move, agitate, raise.  
**Reave** I, 1, 24 = to snatch away, p. p. *raeft*; so to bereave, p. p. *bereft*. Dan. *rive*, to tear, to rive. Connected with *ramp*, with *rive*, *ravine*, and *raven* (the ravenous bird). A.-S. *reáfan*, to rob; *hræfen*, the raven; Dan. *ravn*.  
**Recure** II, 10, 23 = to recover. Lat. *recurare*.  
**Regiment** II, 9, 59; 10, 30 = government. Lat. *regimen*.  
**Relent** II, 10, 52 = to give way to; to slacken. Fr. *ralentir*. Lat. *lentus*.  
**Renforst** II, 10, 48 = pret. to enforce, compel again (= re-forced, not re-in-forced); in other passages = recovered strength.  
**Report** I, 10, 3 = to carry off. Fr. *reporter*.

- Reseize** II, 10, 45 = to be repossessed of, to have seisin of: 'to be seized of a thing' is still an ordinary law-phrase. Du Cange: Low Lat. *resaisire*, 'iterum saisire', to invest again; also to possess again,' whence the word *saisitia*, *saisine*. That is probably derived from *sacire*, to take as one's possession (possibly a form of *sociare*;) others say Gr. *σακίζω*, 'to bag.'
- Retraitt** II, 9, 4 = portrait, retrate; in other passages = look, cast of countenance. It. *ritratto*.
- Rew** II, 10, 66 = to lament over, to pity.
- Rid** I, 1, 36 = to bring out, to remove. A.-S. *hreddan*, to rid, deliver. (Ger. *retten*, Dan. *redde*.)
- Rize** II, 9, 59 = to come (perhaps, used for rhyme-sake):  
 'There chanced to the Princes hand to rize  
 An auncient booke.'
- Rosiere** II, 9, 19 = a rose-bush.
- Rote** II, 10, 3 = a musical instrument, here = a lyre; the ancient psalterium, with more strings and an altered shape: Du Cange explains it under Low Lat. *rocta*. In the so-called letters of Boniface Abp. of Mainz (Epist. 89), we have, 'Cithara, quam nos appellamus Rottam'; and Notkerus on the 'Athanasian Creed', 'antiquum Psalterium instrumentum decachordum utique erat; ... postquam illud symphoniaci ... ad suum opus traxerant, formam utique eius et figuram commoditati suae habilem fecerunt, et plures chordas annectentes, et nomine barbarico Rottam appellantes.' Chaucer uses it, Prol. 236:  
 'Wel couthe he syngre and pleyen on a rote.' Nares explains it as 'that which is now called a cymbal, or more vulgarly a hurdy-gurdy.' In present usage there is no relation between the clashing cymbal and the stringed hurdy-gurdy. Roquefort, *Glossaire*, supposes it to be a fiddle with three strings. It was probably used loosely for any stringed instrument. Hence 'to learn by rote' means to learn a thing so that one can say or sing it without book, as when one accompanies one's self with the guitar. Cf. the Latin '*rota*', and the German '*herleiern*', '*ableiern*'.
- Rout** II, 9, 15 = a confused crowd. Chaucer uses it for a company, assembly. Levins (*Rhyming Diet.* 1570) has 'a route of men, *caterva*, *turba*.'
- Rule** II, 10, 20 = sceptre, management (?). Spenser's phrase is 'the rule of sway.' Cp. II, 10, 49.
- Ruth** II, 10, 62 = pity, sorrow; subst. of verb to rue, so ruthless. A.-S. *hreówian*, Ger. *reuen*, *reue*. Sidney, *Arcadia*, uses it of a sheep-dog, 'whose ruth and valiant might' (i. e. his pity for and defence of the sheep.)

## S.

- Sacred** II, 10, 36 = accursed. Lat. *sacer*.
- Sad** I, 1, 2 = set, settled, firmly fixed, heavy; then sober, dark-coloured; then mournful. Properly the p. p. of the verb *settan*, to set, settle.
- Salve** II, 10, 21 = to restore the credit of.
- Scatterling** II, 10, 63 = persons scattered about, nomads. So in his *State of Ireland*, Spenser writes, 'gathering unto him all the scatterlings and outcasts.'
- Scorse** II, 9, 55 = exchange, barter. Derivation uncertain. (?) It. *scorsa*. The system of Exchanges, etc., was introduced into England from Venice and Rome; and it is probable that

terms connected with exchange also came thence. The French *la course* used of the rates of exchange in the precious metals is the same word. The verb 'to scorse' = to exchange, is very common in Drayton. Can the word be connected with the Low Lat. *discussor*, which meant a commissioner of finance, sent out to examine the taxes, etc. of the provinces? Or from *discursus*, discourse, interchange of money, as discourse is 'the coin of conversation'? See Wedgwood, s. v. *Horse-courser*, whence to course, to deal as a broker. Wedgwood connects it with the Fr. *courtier*, a broker, which comes from *corrector*.

- Scrine** II, 9, 56 = writing-desk. O.-Fr. *escrin*, Mod.-Fr. *écrin*, Low Lat. *scrinium*; shrine is the same word: connected with *scribo*.
- Seemly** II, 9, 23 = in seemly sort (adv.).
- Semblaunt** II, 9, 2. 39 = likeness, appearance; in other passages = phantom.
- Serve** II, 10, 55 = to bring to bear on an enemy; used of 'Bunduca' who gathered an army and 'served' it on the Romans. So a writ is 'served on' a person: so also artillery is said to be 'served.'
- Shaires** II, 10, 37 = shires, divisions of a country; from A.-S. *scéran*.
- Shamefast** II, 9, 43 = shamefaced = modest. A.-S. *scaemfæst*; it has no connexion at all with the face: cp. *stedfast*, fast in its place.
- Shene** II, 10, 8 = bright, clear; the same word with shine. Goth. *skeinan*; A.-S. *scéne*, bright, *scíne*, brightness, *scínan*, to shine; Ger. *scheinen*, Dan. *skeinna*.
- Shroud** I, 1, 6 = to take shelter (from a storm).
- Silly** I, 1, 30 = harmless, simple; thence foolish. A.-S. *soél*, time, luck, happiness; adj. *soél*, prosperous, good, *ge-soélig*, happy; Ger. *selig*.
- Sink** I, 1, 22 = hoard, deposit, first of treasure, afterwards of anything, fair or foul. A.-S. *sinc*, gathered treasure.
- Sith** II, 9, 7 = since.
- Sly** II, 9, 46 = subtle, clever; not in a bad sense, as now. O.-E. *slegh* means wise, and sleight is properly wisdom, prudence.
- Sold** II, 9, 6 = pay; whence soldier. Fr. *solde*, solder; Low Lat. *solidus*; whence O.-Fr. *sols*, Fr. *sou*.
- Spill** II, 9, 37 = to spoil. So in the phrase 'to save or spill.'
- Spright** I, 9, 36 = spirit.
- Stead** II, 9, 9 (verb) = to favour, so 'to bestead', to stand in good stead to one; (subst.) *sted* (II, 10, 44) = a place. Prompt. Parv., 'stede, place, situs.' So 'in my stead' is still used. A.-S. *stede*, place, as in *home-stead*, *bed-stead*, *sted-fast*, steady. Though the Danish *sted-fader*, *stedbroder*, etc. are connected with this word, the Engl. *stepfather*, etc. comes from another source.
- Stear** II, 9, 13 = bull, steer. Goth. *stiur*, Ger. *stier*.
- Stir** (*styre*) II, 9, 30 = to stir, move, spur on (= *incitare*).
- Stole** I, 1, 4 = a long robe; not the strip of black silk familiar to the English clergy. Gr. *στόλος*.
- Stress** II, 10, 37 = to distress; the Engl. use the subst. in 'stress of weather,' 'to lay great stress on.'
- Successe** II, 10, 45 = succession.

- Sundry** II, 9, 48 = separate, different. Goth. *sundro*, single; Ger. *sondern*, A.-S. *sunder*.
- Surmount** II, 10, 3 = to surpass.
- Survieu** II, 9, 45 = to overlook (as a height does a plain). The modern word is survey.
- Swart** II, 10, 15 = black, swarthy. So Milton's 'swart fairy of the mine,' *Comus*, 436. Goth. *svarts*, A.-S. *sweart*, Ger. *schwartz*, Dan. *sort*.
- Swarth** II, 9, 52.
- Sway** II, 10, 49 = to resist with a swing. The English still speak of a 'tree swaying to and fro.' Cp. Shakespeare, *Henry IV*, 4, 1:  
'Let us sway on, and meet them in the field.'  
In other passages it is subst. and signifies swing, of the down-stroke of a sword.
- Swayne** II, 9, 14 = a young man, a youth, properly a labourer; from A.-S. *swán*, a herdsman, servant, connected with *swincan*, to labour, to swink; Dan. *svend*, youth, servant, journeyman; so in *boatswain*, *coxswain*.

## T.

- Then** = than.
- Thewes** II, 10, 59 = manners: wherein Spenser differs from Shakespeare, whose use of the word is always physical and muscular, as in *Hamlet*, I, 3, and in *Henry IV*, 3, 2: 'Care I for the limbs, the thewes, the stature, bulk, and big assemblance of a man!' The additional notion of being strong, well-grown, goes with it, and makes it pretty clear that as Shakespeare uses the word it is related to *thee* = to prosper, thrive.
- Tho** I, 1, 18; II, 9, 39; 10, 21. 27. 30. = then.
- Thorough** I, 1, 32; II, 9, 23. A.-S. *þurh*, or *þorh*, Ger. *durch*. Connected with A.-S. *duru*, or *þuru*, a door, Ger. *thuer*. In Dutch, door is both door (subst.) and through (prepos). In O.-E. *thorrucke* is used for door. Chaucer, *Person's Tale*, has 'Ydlenesse is the thorrucke of all wycked thoughtes;' whence the word *thorough* (through) comes directly. The adj. *thorough* has the same stem-meaning.
- Thirst** II, 10, 21 = thirst (by metathesis).
- Timely** I, 1, 21 = in their time: 'the timely hours,' the hours as they duly passed.
- Tire (tyre)** II, 9, 19. 40 = attire, head-dress. — Tier, a rank or row. Fr. *tirer*, to draw (I, 4, 35.) — Generally, though not always, applied to head-dress; cp. *tiara*. A.-S. *tyr*, a Persian head-dress. So 2 *Kings* 9, 30, Jezebel 'tired her head;' and *Levit.* 16, 4, 'with the linen mitre shall he be attired.' Possibly connected with Ger. *zieren*. Attire in O.-Fr. is *atour*, *attour*, a woman's hood or head-dress. Low Lat. *atorna*, 'mundus muliebris.'
- Toy** II, 9, 35 (verb) = to play; (subst.) in other passages = sport. Richardson thinks from A.-S. *tawian*, to till, prepare (of hides, so Dan. *touge*); Dut. *toyen*, *touwen*, to dress, ornament. But the word is really derived from the Ger. *zeug*, Low Ger. *tueg*, Sw. *tyg*, Dan. *toi*. It is used for the compound *spiel-zeug*, which answers to the English *play-toy*, or *plaything*. See *Wedgwood's Dictionary*.
- Tract** I, 1, 11 = trace, the footing of man or beast. Fr. *trait*, Lat. *tractus*, *traho*.
- Traine** I, 1, 18: = 1) train, anything drawn out in length; whence 2) = tail. Fr. *trainer*. 3) = trap, or snare. The English speak of 'laying a train to catch a person.' Lat. *trahere*.

**Treachetour** II, 10, 51 — in other passages Treachour. Nares says of this word, that it is not merely another spelling of traitor (traditor), but derived from an independent source. The word is often used by Chaucer, in different forms. Thus he has *treccherie*, *trechoure*, words closely related to the French *triche*, *tricherie*, the modern *trickery* (as of jugglers.) But there are other forms from which we can gather the origin of the word: *treget*, *guile*, *craft*, a juggler's trick, and *tregetour*, a juggler. Roquefort in his *Dict.* gives *tresgier*, an O.-Fr. word, meaning magic, juggling, which seems to be the furthest point to which we can trace the word. Spenser uses the word throughout in the sense of traitor, not magician or juggler.

**Twain** (twayne) II, 10, 28. 34. = two (almost obsolete).

## U.

**Uncouth** I, 1, 15 = unusual, properly unknown; used in this sense by Spenser, *Shepherds Calendar*, *Ecl.* IX, 60: 'In hope of better that was uncouth.' A.-S. *uncuþ*, from *cyþan*, *gecyþan*, to know; so O.-Eng. *selcouth*, seldom known, rarely known, uncommon. The later sense of awkwardness is a natural deduction.

**Uneath** II, 10, 8 = not easily, scarcely, with difficulty. A.-S. *un-eaþe*, uneasy; O.-Eng. *une-eþes*, with difficulty; Icel. *auþ*, easy, and *unodi*, uneasy: and in Scottish *audie* is an easy-going fellow. There is some doubt as to the usage of the word in I, 11, 4, 'and seemed uneath to shake the stedfast ground,' where some commentators suppose that it is a contraction for underneath.

**Unfold** II, 9, 39 = to discover.

**Unkindly** I, 1, 26; II, 10, 9 = unnatural, unlike their kind. — kind A.-S. *gecynd*, nature from *cyn*, kin, race.

**Unmannerd** II, 10, 5 = not cultivated (worked by hand). *Manure* is the Fr. *mancœuvre*, Low Lat. *manopera*, *mannopera*, the work of the hand. The later use of the word = Fr. *engraisser*, is a corruption.

**Unwares** II, 9, 38 (adv.) = unexpectedly, catching one in an unwary state. A.-S. *unwáres*, from *unwaér*. Connected with it are the verb *warnian*, to warn (to make ware), and probably also *ward*, guard. Ger. *warten*. The earliest form of the word is seen in the Goth. *dauravards*, door — ward, door — keeper.

**Upbray** = to upbraid: A.-S. *upabredan*, *upabregdan*, to pull up, snatch up; *abregdan*, to twist out, draw out; connected with *bredan*, to braid. There is an Old-Eng. to braid = to reproach.

**Upstart** I, 1, 16 = started up.

**Uptrain** II, 10, 17 = to train up.

**Upwound** I, 1, 15 = knotted together, wound up.

## V.

**Valiaunce** II, 9, 5; 10, 38 = valour; a Fr. form, *vaillance*.

**Vantage** II, 10, 65 = advantage.

**Vaut** = vault. Fr. *voûte*, Low Lat. *volta*, Lat. *volutare*, *volvere*. Connected also with A.-S. *wealtian*, to roll (?).

**Vermell** II, 10, 24 = red, vermilion coloured. So Ariosto, *Orl. Fur.*, has 'vermiglie rose.' The word is derived from *vermis*, either because of the trailing, braided (worm like) patterns, painted

in dull red, with which MSS. were adorned. There was a part. vermiled, used not of colour but of form, in the translation of Phil. de Commines, 'vermiled with gold', i. e. with a pattern in gold running about all over it. Or it is from Low Lat. *vermiculus*, the worm which makes a red dye. Du Cange says (quoting a MS. of Gervasius, de Otiis Imperialibus) that in the kingdom of Arles and the sea-coast below is a tree of wonderful value. This is the *vermiculus*, with which royal robes are dyed. He says that the *vermis* (worm) punctures the leaves. This was known in the time of the later empire.

**Vildly** I, 1, 20 = vilely.

**Villein** II, 9, 13 = low folk, also with the sense of rascality. (So Chaucer has *vilonye* of what is unbecoming, low, Prol. 726.) Low Lat. *villanus*, a slave attached to a villa. See Du Cange, who defines them as 'qui villae seu glebae adscripti sunt.'

**Virginal** II, 9, 20 = pertaining to a virgin. So Shakespeare, *Coriol.* 5, 2: 'the virginal palms of our daughters.'

## W.

**Wade** I, 1, 12 = to walk, or go. Spenser also uses the form to vade (III, 9, 20). The verb to wade, A.-S. *wádan*, did not at first necessarily signify walking through water, though A.-S. *wád* is a ford. Connected with Lat. *vadere*, *vadum*, where also the verb is used more generally, and the subst. signifies a ford. Low Lat. *vadare*, to cross a ford, is in its turn derived from *vadum*.

**War-hable** II, 10, 62 = fit for war (of the youth of a kingdom.)

**Warray** II, 10, 50 = to make war on, worry, and perhaps as harry (of an army). Connected with to wear, and war. Fairfax, I, 6, has 'The Christen Lords warraid the eastern land.' (A.-S. *werig*, weary?) To *worow*, in O.-Eng. = to strangle; as dogs worry a sheep, seizing it by the neck (Ger. *wuerger*); but this is not the original sense.

**Warrey** II, 10, 21.

**Wastfull** I, 1, 32 = wild. Mod.-Fr. *gâter*; O.-Fr. *gaster*, It. *guastare*; Lat. *vastare*, to spoil, devastate.

**Weare** I, 1, 31 = spend, pass (of time). Cp. Lat. phrase *terere tempus*; usually in a bad sense.

**Weeke** II, 10, 30 = wick (of a candle or lamp). A.-S. *wecca*.

**Ween** I, 1, 10; II, 9, 3 = to think, suppose. A.-S. *wénan*, to hope, expect; *wén*, hope, expectation.

**Weet** II, 9, 9, 39 = to know, perceive. A.-S. *witan*, to know; Ger. *wissen*; akin to wise and wit; *wote* and *wot* are the present tense of this verb.

**Weld** II, 9, 56; 10, 32. = to wield, govern. A.-S. *wealdan*.

**Welke** I, 1, 23 = to fade, grow dim (of the sun in the west); cp. Ger. *welken*, to be welked or wrinkled: so Chaucer (*Pardoner's Tale*, 277), 'full pale and welkid is my face.'

**Well** = to flow down I, 1, 34.

**Wend** I, 1, 28 = to go. A.-S. *wendan*; Goth. *vandjan*, Ger. *wenden*, to turn or wind. From it comes the past tense *went*.

**Wene** II, 10, 8.

**Western** I, 1, 5. II, 9, 10 = west.

**Wexe** II, 10, 20 = to grow (wax). A.-S. *weaxan*, Ger. *wachsen*.

**Whenas** II, 9, 10 = as soon as ever; when.

**Whereas** = where.



**Whiles.**

**Whylome** II, 9, 45; 10, 16 = formerly, some time ago. Morris says that '-um (A.-S. hwil-um) is an old adverbial ending, as seen in O.-E. ferr-om, afar; Eng. seld-om.'

**Wield** II, 9, 45 = to manage, guide.

**Wight** II, 9, 39 = a being, person, of either sex. A.-S. wiht, wuht. Levins has 'wight, a creature.'

**Wimple** I, 1, 4 (verb) = to plait or fold; in other passages (subst.) = neck-kerchief or covering for the neck; so distinguished from the veil. A.-S. winpel, O.-Fr. guimple, Du. wimpelen, perhaps Ger. wimpel, a pennon, flag; Low Lat. guimpa. In the dress of nuns it is the white linen plaited or folded cloth around their necks. When Spenser speaks of the 'vele that wimpled was full low,' he must mean that it fell low in folds like a wimple. So Chaucer writes of the Prioress, Prol. 47:

'Upon an amblere esely sche sat,  
Wymplid ful wel, and on hire hed a hat.'

In O.-Fr. guimple is a hood. It had been derived from vinculum, 'parce qu'on en lie la teste.'

**Withouten** II, 9, 58 = without.

**Witt** II, 9, 49 = mind, intelligence.

**Wittily** II, 9, 53 = sensibly. See 'Weet.'

**Wizard** II, 9, 53 = a wise man; used by Spenser in this place in its proper sense. It came to be appropriated to a man skilled in witchcraft and magic: answering to the female 'witch', who is also often called 'a wise woman.' A.-S. wicca is used of both male wizard and female witch; (possibly the Engl. wicked is the same word = one skilled in an unholy knowledge.) But, in point of derivation, wizard is from wisa, an honourable sage; witch from wicca. Milton also uses it in its earlier and better sense (though here the notion that the Magi were magicians may have led to the use of the word), Ode on the Nativity, 23:

'The star-led wizards haste with odours sweet.'

The name Guiscard is the same word; that being the nearest approach to wizard possible to Italian lips. Roger and Robert Guiscard, the Norman Conquerors of Sicily, were simply Roger and Robert the wizards, the Wise. Du Cange says 'eo cognomine vocatum Robertum Normanum ob vafritiem annotat Will. Gemet. 7. 3.' William of Apulia writes:

'Cognomen Guiscardus erat, quia calliditatis  
Non Cicero tantae fuit, aut versutus Ulysses.'

**Wize** II, 9, 42 = manner, way, guise. A.-S. wise, Fr. guise, Ger. weise. The English still have the word in likewise, otherwise. So Spenser uses guise I, 12, 14. Similarly, the word disguise means to dissemble in dress or manner, to strip off the usual guise or dress, and to wear another.

**Wonne** II, 9, 52; 10, 1. = (subst.) dwelling; (verb) to dwell. A.-S. wunian, to dwell. O.-E. woning dwelling; Ger. wohnen. From this comes (as a p. p.) the subst. wont, that which is usual customary; whence again a p. p. wonted. There are also a subst. wonne, a dwelling, and the verb neut. he wonts = is accustomed.

**Worshippe** I, 1, 3 = honour, reverence. Cp. 'with my body I thee worship.' Now used properly of God alone. A.-S. weorð-scipe.

**Wot** (wote) I, 1, 3. 32 — see 'Weet.'

**Woxe** II, 10, 17 pret. to wax.<sup>1)</sup>

### Y.

**Y-** as a prefix, denotes the past part., and answers to the Mod. Ger. *ge-*, and partially to the Ger. and Eng. *be-*, as *be-sprent*, *be-loved*, etc. It is descended from the Goth. *ga-* (as in *ga-kannjan* = *be-kannt* machen, to make *be-known*.), A.-S. *ge-* prefixed to imperfects, as well as to p. p.: hence in O.-Engl. the prefix *i-*, as in *i-brent*, burnt; *i-writen*, written; this was also written *y-*, as by Spenser, though the use of the form was probably almost obsolete in his day. Traces of it may still remain among us, as in the word *a-go* (= *agone*, *ygoe*, *ygone*, p. p. of 'to go'), *a-fraid* (p. p. 'to fray'), *a-ghast* (terrified). But modern etymologists object to this claim of relationship, and hold that this *a-* is 'in', or 'on', as in the case of *a-foot*, *a-hunting*, *a-talking*. It is, however, tempting to think that in some cases the *y-* has been retained in the common speech.

**Ybuilt** II, 9, 29 = built.

**Yclad** (ycladd) I, 1, 7; II, 9, 27 = clothed.

**Ydrad** I, 1, 2, p. p. of to dread. Cp. A.-S. *adraédan*, pret. *adred*, to dread, fear; O.-Engl. *adrad*. Cp. Sidney's *Arcadia*, II., to make all men *adread*.

**Yfere** II, 9, 2 = in company, together. A.-S. *ge-fera*, a companion; from *feran*, to go.

### f. Synonymous Words.

Compare:

- |   |  |
|---|--|
| 1. Vale I, 1, 21; II, 9, 10.                    | All II, 10, 55.                                  |
| Dale I, 1, 21; II, 9, 10.                       | Quite II, 10, 69.                                |
| 2. Bear I, 1, 2. 6. 9; II, 9, 2. 4. 19; 10, 35. | 9. Parentage II, 10, 27.                         |
| Wear I, 1, 2. 31; II, 9, 19; 10, 39.            | Sire II, 10, 22. 31.                             |
| Wield I, 1, 5; II, 10, 2. 39.                   | 10. Native land II, 10, 69.                      |
| 4. Knight I, 1, 1.                              | Country II, 10, 69.                              |
| Sire II, 9, 11. 48.                             | 11. Shortly II, 10, 33. 44. 52. 54. 58.          |
| 5. Train I, 1, 18; II, 9, 19.                   | Late II, 10, 38.                                 |
| Tail I, 1, 16. 17.                              | Earst II, 10, 38.                                |
| 6. Mudd I, 1, 21.                               | 12. Fealty II, 10, 37.                           |
| Slime I, 1, 21.                                 | Foy II, 10, 41.                                  |
| 7. Brood.                                       | 13. Rule II, 10, 45. 46.                         |
| Impes I, 1, 26.                                 | Raign II, 10, 58.                                |
| Progeny II, 10, 22. 35.                         | 14. As befell II, 9, 17.                         |
| Issew II, 10, 61.                               | As became II, 9, 28.                             |
| 8. Well I, 1, 27. 33.                           | As beseemed II, 9, 26. 38.                       |
| Right I, 1, 33; II, 9, 17. 36. 40. 55;          | 15. Force I, 1, 3; II, 9, 14; 10, 18.            |
| 10, 2. 23.                                      | Strength I, 1, 27; II, 9, 57; 10, 39. 46.        |
| Very I, 1, 29.                                  | Might I, 1, 32; II, 9, 46; II, 10, 2. 8. 35. 56. |
| Greatly II, 10, 53.                             | Power I, 1, 7. II, 9, 1. 3. 7; 10, 54. 57.       |

<sup>1)</sup> See above.

- Puissance II, 9, 14.  
 Maine II, 9, 14.  
 16. Field I, 1, 1; II, 10, 43.  
 Giust I, 1, 1.  
 Encounter I, 1, 1.  
 Batteill II, 10, 10, 18, 55, 58.  
 Stoure II, 10, 19.  
 Fight II, 10, 16, 35, 56.  
 Debate II, 10, 58.  
 Fray II, 10, 10.  
 Contention II, 10, 11.  
 Bloodshed II, 10, 49.  
 Assay II, 10, 49.  
 17. Realm II, 10, 65.  
 Regiment II, 9, 59.  
 Empire II, 10, 5, 61.  
 Rule II, 10, 20, 34, 41, 49, 66.  
 Kingdom II, 10, 34.  
 Crowne II, 10, 64.  
 Government II, 9, 59.  
 18. Leman I, 1, 6; II, 10, 18.  
 Sovereigne II, 9, 4.  
 Liege II, 9, 4.  
 Lady.  
 Princesse II, 9, 5.  
 Madame II, 9, 37.  
 Dame II, 9, 44.  
 19. Reward.  
 Meed II, 9, 6; 10, 12.  
 Recompence II, 10, 23, 40.  
 Guerdon II, 9, 6.  
 20. Crave I, 1, 3; II, 9, 60.  
 Earne I, 1, 3.  
 21. Prick I, 1, 1.  
 Ride I, 1, 3.  
 22. Constrain I, 1, 6.  
 To be fain I, 1, 6.  
 Enforce I, 1, 7.  
 23. Vanquish II, 10, 58.  
 Conquer II, 10, 10.  
 Slay II, 10, 10.  
 Defeat II, 10, 10.  
 Foyl II, 10, 48.  
 Overrun II, 10, 61.  
 Sway II, 10, 49.  
 Withstand II, 10, 61.  
 24. Pleasure I, 1, 8.  
 Delight I, 1, 10.  
 25. Perill I, 1, 12, 24.  
 Danger I, 1, 12.  
 Jeopardy II, 10, 17.  
 26. Den I, 1, 13, 15, 16.  
 Cave I, 1, 11.  
 Hole I, 1, 14.  
 27. Hideous I, 1, 16.  
 Vile I, 1, 13.  
 Ugly I, 1, 14.  
 Lothsom I, 1, 14.  
 Filthie I, 1, 14.  
 Foule I, 1, 14.  
 28. Earth.  
 Ground.  
 Soyle II, 10, 9.  
 29. Shore II, 10, 10.  
 Coast II, 10, 6.  
 30. Gest II, 10, 12.  
 Deede II, 10, 21.  
 31. Part II, 10, 14, 39, 54.  
 Quart II, 10, 14.  
 32. Portion II, 10, 14, 39.  
 Lotte II, 10, 29.  
 33. Eke.  
 Also II, 10, 41.  
 34. At last I, 1, 11.  
 At length I, 1, 11.  
 35. Man.  
 Creature.  
 Body.  
 Wight I, 1, 6, 32; II, 10, 8, 59.  
 36. Mightie II, 10, 4, 10, 16.  
 Stout II, 10, 34.  
 37. Wize II, 9, 12.  
 Manner II, 9, 13.  
 38. Stocke II, 10, 9.  
 Line II, 10, 9.  
 39. Called II, 9, 31.  
 Hight II, 10, 16.  
 Cleped II, 9, 32, 58.  
 Named II, 10, 6.  
 40. Sage II, 9, 47, 48, 54.

- Wise II, 9, 47. 48. 54.
41. Leasing II, 9, 51.  
Tale II, 9, 51.  
Lie II, 9, 51.
42. Room.  
Chamber II, 9, 50. 51. 55. 57.
43. Thoughte II, 9, 51.  
Fantasie II, 9, 51.  
Device II, 9, 51.  
Dream II, 9, 51.  
Opinion II, 9, 51.
44. Mad II, 9, 52.  
Foolish II, 9, 52.  
Sad.  
Solemne.
45. Seem.  
Appere II, 9, 52.
46. Chronicle II, 10, Motto.  
Regesters II, 9, 59.  
Decretals.
- Rolls II, 9, 57.  
Records II, 9, 57.
47. Holy I, 1, 34.  
Sacred II, 10, 39.
48. Entertainement I, 1, 35.  
Feast I, 1, 35.
49. Ste(a)d II, 10, 44.  
Roome I, 10, 60.
50. Picture II, 9, 2.  
Retraitt II, 9, 4.  
Pictural II, 9, 53.
51. Defence II, 10, 15.  
Munif(c)ence II, 10, 15.
52. River II, 10, 16, 19.  
Stream.
53. Flight II, 10, 16. 55.  
Chace II, 10, 57.
54. Wex II, 10, 17. 20. 30. 32.  
Grow II, 10, 54.

### Conclusion.

Gathering up the consequences of our dissertation we find in the first place confirmed what was above said about Spenser's biblical and classical learning as well as about his predilection for Ariosto. The notes of the second part of the precedent treatise are filled up with such passages as must have been known to Spenser:

- Of the Bible: cp. above p. 29. 30. 31. 32. 34. 39. 49. 58 etc.
- Of Virgil p. 30. 46. 55. 60. 64. 66 etc.
- of Curtius p. 46 etc.
- of Arrian p. 46 etc.
- of Lucretius p. 30 etc.
- of Statius p. 31. 32. 39. 46 etc.
- of Ovid p. 32. 37. 56. 63 etc.
- of Plinius p. 32 etc.
- of Lucan p. 60 etc.
- of Claudian p. 56 etc.
- of Seneca p. 41 etc.
- of Horace p. 31. 41 etc.
- of Hesiod p. 34 etc.
- of Mela p. 37 etc.
- of Macrobius p. 37 etc.
- of Homer p. 35. 37. 41. 55. 57. 64 etc.
- of Aristophanes p. 41 etc.
- of Cicero p. 41. 49. 57 etc.
- of Tacitus p. 41 etc.
- of Plato p. 48. 49. 50. 55 etc.
- of Herodot p. 49. 57 etc.
- of Propertius p. 60 etc.
- Of Ariosto: p. 31. 39. 63 etc.

Herewith, then, are connected our poet's so called Latinisms, respectively his Grecisms and Italianisms. For it was impossible that a writer of such keen sympathies as Spenser should

avoid the influences of those books which he regarded as his models. He has borrowed not only many passages from them, but his imitations extend also to single words and constructions, as for instance:

- 'Threatning her angry sting' I, 1, 17.
- 'Edifyde' I, 1, 34.
- 'Overrun to tread them' II, 9, 15.
- 'In batteil well ordaind' II, 10, 18.
- 'Nephewes' = nepotes II, 10, 45.
- 'Richesse to compare' = divitias comparare I, 4, 28<sup>1)</sup>.
- 'Relate' = referre, reducere III, 8, 51<sup>1)</sup>.
- 'Invent' = find = invenire III, 5, 10<sup>1)</sup>.
- 'Evil heare' = male audire I, 5, 23<sup>1)</sup>.
- 'To shew the place' I, 1, 31.

Moreover we find that, particularly in Book II Canto X of the Fairy Queen, Spenser has made a large use of English authors, of historians as well as of poets, especially of Chaucer.

And thus, we come to speak of the called Archaisms of Spenser. At first sight the chapters treating of the accent, the orthography, the etymology, and before all that one which treats of the lexicography offer very numerous Old-English or Anglo-Saxon elements.

The like for his Gallicisms you may compare those chapters, and here it is very interesting to trace the gradual assimilation of French words with the English language. Thus in edition<sup>2)</sup> 1590 we have 'ferse', in 1596 'fierce'; 'perse', 'persaunt' are nearer the French origin than 'pierce', 'piercing'; 'richesse', 'noblesse', 'humblesse', are words not yet digested by the Modern English; 'ren-verst', 'esloyne', 'covetise', 'pourtrahed', 'journal', (for 'daily'), are all French forms; 'insupportable', 'spirituall', 'the tigré cruél', are all in pronunciation nearer the French than the English.

We find, therefore, in Spenser not only such words as now are obsolete and were so already in his own age, or words with an obsolete meaning, but also such as have never been used by any other author, such as are quite different from those used in Old-English as well as from those of the modern language, as for instance:

- 'entertain'. 'herbars'. 'miscreate'<sup>3)</sup>.

Also other peculiarities are to be found in Spenser's idiom. It may be mentioned that there sometimes seem to be traces of his Irish sojourn in his works, as for instance:

- 'trenchand' (see note ad I, 1, 17.,
- Curious similes, as in II, 9, 35, note.
- Cumbrous sentences, as in I, 1, 26, note.

Sometimes he plays upon words, as in II, 10, 26: 'wealth they forth do well'.

He is fond of proverbs:

- 'Louting low' I, 1, 30.
- 'Night gives counsell best' I, 1, 33.
- 'The way to win is wisely to advise' I, 1, 33.

<sup>1)</sup> See Willisius p. 32 sq.  
<sup>2)</sup> Cp. Kitchin I, p. XVII.  
<sup>3)</sup> See above.

When the oyle is spent The light goes out' II, 10, 30.

Love is not where most it is profest' II, 10, 31.

Finally we are obliged to mention his principal faults pertaining to style. With these must be classed his frequent reiteration and wearisome verbosity, especially when he chances to praise Queen Elizabeth and her pedigree.

II, 9, 3 etc.

Not fitting comparisons, as in II, 9, 30.

Tautology II, 9, 51.

Idem per Idem II, 10, 4. 8.

Anachronisms II, 9, 20. 21.

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**E r r a t a.**

| Pag. | 4 l. | 1 from below | read  | Demogeot. | Pag.        | 43 l. | 12 from above | read | diesem. |                                |
|------|------|--------------|-------|-----------|-------------|-------|---------------|------|---------|--------------------------------|
| "    | 4 "  | 12 "         | "     | "         | gesch.      | "     | 52 "          | 3 "  | "       | der Aetna oder flammende . . . |
| "    | 4 "  | 16 "         | "     | "         | form.       | "     | 52 "          | 11 " | below   | " is said.                     |
| "    | 4 "  | 17 "         | "     | "         | sprache.    | "     | 57 "          | 5 "  | above   | " Ascending.                   |
| "    | 5 "  | 3 "          | above | "         | numerous.   | "     | 57 "          | 16 " | "       | " Griechen.                    |
| "    | 9 "  | 29 "         | "     | "         | continues.  | "     | 63 "          | 10 " | below   | " accumulatur.                 |
| "    | 9 "  | 17 "         | below | "         | Colin.      | "     | 70 "          | 11 " | above   | " Manild.                      |
| "    | 12 " | 10 "         | above | "         | gave.       | "     | 110 "         | 7 "  | "       | " the.                         |
| "    | 12 " | 11 "         | below | "         | had.        | "     | 111 "         | 13 " | "       | " the.                         |
| "    | 14 " | 19 "         | above | "         | him.        | "     | 112 "         | 5 "  | below   | " kild.                        |
| "    | 14 " | 24 "         | "     | "         | eius.       | "     | 120 "         | 8 "  | "       | " aut.                         |
| "    | 19 " | 8 "          | "     | "         | matters.    | "     | 130 "         | 11 " | above   | " Outwell.                     |
| "    | 21 " | 17 "         | below | "         | above.      | "     | 130 "         | 12 " | "       | " snatch.                      |
| "    | 24 " | 6 "          | above | "         | dissatisfy. | "     | 130 "         | 19 " | below   | " public.                      |
| "    | 39 " | 17 "         | below | "         | πνεύματος.  |       |               |      |         |                                |

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