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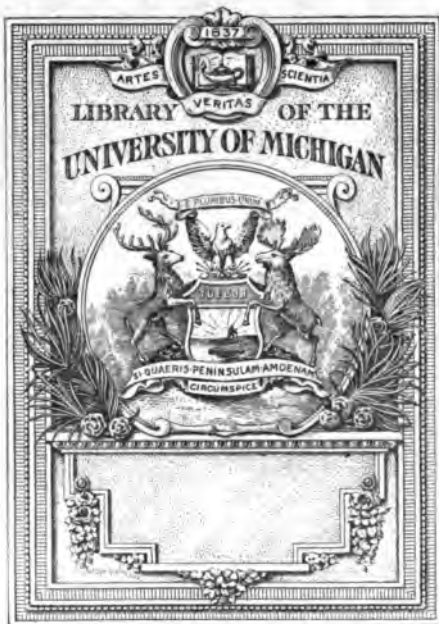
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SPENSER



SHEPHEARDS CALENDER

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SPENSER, Edmund.

SHEPHEARDS CALENDER

*CONTAINING TWELVE ECLOGUES,
PROPORTIONABLE TO THE TWELVE MONTHS*

27397

EDITED WITH INTRODUCTION AND NOTES

BY

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ἄδιον, ὦ ποιμάν, τὸ τεὸν μέλος, ἢ τὸ καταχῆς
τῆν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.

THEOCR. *Idyll.* I. 7.

The subject of Pastorals, as the language of it, ought to be poor, silly, and of the coarsest woof in appearance; nevertheless, the most high and most noble matters of the world may be shadowed in them, and for certain sometimes are.

DRAYTON, To the Reader of his Pastorals.

PREFACE.

THE text of the present edition of Spenser's first considerable work follows substantially that of Dr. Morris, which is in the main the text of the first quarto of 1579. A few corrections have been introduced. The editor desires to express his obligations to Miss K. M. Warren (whose excellent translation of *Piers Plowman's Vision* supplies a felt want) for a most comprehensive investigation of the Spenser-material in Doni's *Moral Philosophy*; and to Principal Ward, of Owens College, and Dr. Furnivall, for the loan of books.

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INTRODUCTION.

SUMMARY.

- I. **Bibliographical.**—§ 1. Editions. § 2. General description of the book.
- II. **Biographical.**—§ 3. Spenser at Cambridge: HARVEY. § 4. Spenser in the North: "Rosalinde." § 5. Spenser in the South: SIDNEY. § 6. Other persons introduced. § 7. "E. K."
- III. **Literary History.**—§ 8. Pastoral Eclogue in the sixteenth century: Three Schools of moment for Spenser. § 9. (1) Classical: THEOCRITUS; BION; MOSCHUS; VERGIL. § 10. (2) Italian Humanists: PETRARCH; BOCCACCIO; MANTUAN; SANNAZARO. § 11. (3) MAROT. § 12. English Pastoral before Spenser: BARCLAY; SURREY; GOOGE; TURBERVILLE. § 13. English Poetic Tradition: CHAUCER. § 14. *The Shepherds Calender*: Spenser's relation to his predecessors. § 15. Structure: (1) Of *The Shepherds Calender* as a whole. Connecting motives. (a) The "Calender." (b) The "Romance of Colin." (2) Structure of the single Eclogue. § 16. Spenser's Shepherds: (1) The Shepherd as Moralist. § 17. (2) The Shepherd as Lover. § 18. (3) The Shepherd as Poet. § 19. (4) The Shepherd as Rustic. Naturalism.
- IV. **Language.**—§ 20. Spenser as an innovator in poetic speech. § 21. Variations in the Language of different Eclogues. § 22. Classification of the Vocabulary: (1) M. E. (2) Specifically dialectal. (3) Specifically colloquial. (4) Learned and Literary. (5) Anomalies: (a) Grammatical; (b) Etymological; (c) New Forms. The *Names* in the *Calender*. § 23. Some Points of Syntax. § 24. Style. § 25. Verse. § 26. Conclusion. Significance of *The Shepherds Calender* for Spenser and for his time.

I.

Bibliographi-
cal Editions.

§ 1. SOMEWHAT late in the year 1579 there issued from the press of the London printer, Hugh Stapleton, of "Creede Lane near unto Ludgate," a small quarto with the following title: "THE | *Shepherdes Calender* | conteyning twelve Æglogues proportionable to the twelve monethes. | *Entitled* | TO THE NOBLE AND VERTU- | OUS GENTLEMAN MOST WORTHY OF ALL TITLES | both of learning and chevalrie M. | Philip Sidney." On December 5, 1579, it was entered in the Stationers' Register. Before the close of the next year (October, 1580) Singleton transferred the *Calender* to another publisher, John Harrison, of Paternoster Row, by whom all subsequent editions were issued during Spenser's life-time. Of these there were four, of the years 1581, 1586, 1591, and 1597. The five differ considerably in spelling, but hardly otherwise, that of the two latest being somewhat more modern. There is no reason to think that any of the variations are due to revision by Spenser himself. They detract from the archaic colouring which Spenser sedulously cultivated; they are mingled moreover with gross blunders which Spenser, unlike his latest editor, cannot possibly have approved.¹ They seem rather to

¹Dr. Grosart professes to reproduce the 1597 text as the latest printed in Spenser's life-time, admitting, however, "in

proceed from the universal bias of compositors towards the spelling most in vogue. For these reasons the text of the earliest quarto, purified from evident blunders, has been adopted as the basis of the present reproduction.

§ 2. The *Calender* was anonymous; but no author ever assumed anonymity with a more evident eagerness for fame. If he concealed his name, he paraded the mystery of the concealment; his mask disguises his identity, but is never out of sight. In his own person indeed he comes forward only twice—in the Proem, where he calls himself “Immerito,” and appears as the friend of Sidney; and in the Epilogue, where, with a characteristic union of modesty and ambition, he declares that his verse shall outlast brass and marble, yet humbly deprecates comparison with Chaucer and Langland. But he permitted his work to be furnished with an accompaniment which, whatever other effect

General
Description

a limited number of cases” corrections of “misprints and other oversights of 1597” from the earlier editions. But the selection of this “limited number” is determined by no obvious principle. On the one hand, he often retains blunders of the latest editions from which all the earlier are free. Thus, in i. 50, Quartos 1-3 have *sithes*, ‘tines,’ Qq. 4-5, *sigh(e)s*; in ii. 100, Qq. 1-3 have *Tityrus*, Q. 5, *Tytirus*; in x. (gloss.) Q. 1 has *epiphonematicos*, Q. 5, *lipiphonematicos*; in viii. 1, Q. 1 gives the name of the speaker, Q. 5 accidentally omits it. In each case the readers of this monumental edition of Spenser are presented with a reading which Spenser cannot have sanctioned. But this cannot be defended on the ground of fidelity to Q. 5, for on occasion he can correct its errors. Thus, in i. gloss. he accepts *epanorthosis* from Qq. 1-3 against *eponorthosis* (Q. 5); in ii. 131, *girlonds* “as more archaic” against *garlonds*; iii. 73, *cael* against *cost*; v. 187, *gate* against *goat*.

it may have had, must have added a very sensible provocative to the reader's curiosity. An elaborate glossary or commentary was appended to each of the "Æglogues," the work professedly of one "E. K.," an intimate friend of the author, whom he calls "the new poet." "E. K." also provided "Arguments" to each Eclogue, and a "General Argument" of the whole work, prefixing to this an "Epistle" to a Cambridge scholar of some repute, an intimate friend of the poet as well as of himself, Master Gabriel Harvey. The commentary and glossary introduced fresh mysteries, throwing out suggestive hints upon the poet's story and opinions, but giving extremely little definite information about them, and maintaining a determined reticence upon matters of state. Such were the materials which the uninitiated reader of 1579 had before him. Nor was the mystery very soon dissipated. Whetstone several years later could attribute the *Calender* to Sidney. In 1586, Webbe, an ardent admirer of the *Calender*, who makes it in some sort the text of his *Discourse of English Poetrie*, and declares that its author "principally deserveth the tytle of the rightest English Poet that ever I read," still affects to be uncertain who the author is. "Whether it was Master Spenser or what rare scholler in Pembroke Hall soever, because himself and his freendes, for what respect I knowe not, would not reveale it, I force [care] not greatly to sette down."¹ And even in 1589, ten years after the publication, the author of the *Arte of English Poetrie* mysteriously enumerates, among a list of conspicuous English poets in "Eglogue and Pastorall," "that

¹Ed. Arber, p. 35.

other gentleman who wrote the late *Shepherd's Calender*." ¹ A Latin translation of the *Calender* (undated) in Caius College, Cambridge, is said to describe it as by "an unknown author." ²

Except that the authorship is absolutely certain, posterity knows very little more about the circumstances in which the *Shepherd's Calender* was composed than "E. K." has chosen to tell us. To that little we may now turn.

II.

§ 3. The background of personal history vaguely shadowed forth in the *Calender* covers a period of about three years preceding its publication, and relates mainly to the author's intercourse with three persons, whom he calls "Hobbinol," "Rosalind," and the "Southern Shepherd," to whom we may add his commentator, "E. K." In 1576 Edmund Spenser, aged twenty-four or thereabouts, ³ was a scholar at Pembroke Hall, Cambridge, of distinguished attainments, but it would seem, of uncertain health. ⁴ Among his friends there we know to have been John Still, author of *Gammer Gurton's Needle*; Preston, author of *Cambyses*; Edward Kirke, commonly identified with his commentator; and Gabriel Harvey, "Hobbinol." The last-named, a graduate somewhat older than himself, was a man of rustic breeding, some talent as a Latinist, but little

BIOGRAPHICAL
Spenser at
Cambridge.
HARVEY.

¹ Ed. Arber, p. 77.

² Grosart, *Life*, p. 54.

³ His birth-year cannot be fixed with perfect precision.

⁴ The records of his college contain numerous entries of allowances made to him when ill (cf. list quoted by Grosart from information given by the present Master, *Life*, p. 36).

taste, an easy mark for the satirist and a hard hitter in return, whose most amiable trait is his somewhat uncouth but very genuine affection for Spenser. He was a chief partisan in the violent feuds which disturbed the tenor of academic life at Pembroke. Of Spenser's studies we know little more than is attested by the internal evidence of his poetry and letters. He was plainly well read in the classics of Pastoral, particularly in Theocritus and Vergil, and in Mantuan (§ 10), whose Eclogues were then used as a text-book in most of the grammar schools in England. He probably knew the Pastorals of Petrarch and Boccaccio (§ 11) as well as their more famous work; and, at least before the completion of the *Calender*, those of Sannazaro (§ 11) and Marot (§ 12).¹ None of the more famous older English poets was strange to him, and he was early steeped in Chaucer. He was also a keen student of affairs, and followed with especial interest the studies of Elizabeth's ecclesiastical policy:

Spenser in
the North.
Rosalinde.

§ 4. After taking his degree in 1576, Spenser left the University without a fellowship, and settled for a while in what E. K. vaguely calls "the North country" ("June," *glosse*). There can be little doubt that this was some part of the hill-districts of Lancashire, a region in which the Spenser kin were widely diffused. Here, as a

¹ Spenser's knowledge of French was, however, imperfect, at least when he produced the rhymed sonnets from Du Bellay's *Visions*. One of the most critical and ingenious investigators of Elizabethan and Chaucerian literature, Dr. E. Koepfel, has shown this in detail (*Englische Studien*, xv. 69 f.), and urged with much force that the earlier translations contributed to Vander Noodt's *Treasurie* in 1569 cannot be by Spenser, since these show careful scholarship though little talent.

University man of good though not wealthy family, he associated with other families of position, and, among the rest, with that of a lady whom he quaintly styles "the Widdowe of the Glen." To her daughter, whom he calls "Rosalinde," Spenser for some time stood in a relation which E. K. compares ("April," *glosse*) with that of Petrarch to Laura. He expressly assures us, at the same time, as a matter of general knowledge, that she was "a gentlewoman of no mean house, nor endewed with anye vulgar and common gifts both of nature and manners: but such indeed as neede nether Colin be ashamed to have her made knowne by his verses, nor Hobbinol be greved that so she should be commended to immortalitie for her rare and singular vertues." We are warned, too, against understanding the "widow's daughter of the glen" (iv. 26) literally, for this, thinks E. K., "his father sayde to coloure and concele the person then more fully spoken." But E. K. understood by a *glen* "a country Hamlet or borough" ("April," *glosse*), and may therefore be supposed to be merely guarding against the supposition that Rosalind was some attractive *bourgeoise*, or 'village lass.' Still, in the face of his express hint, and of the evident resolve of the poet to conceal the identity of his lady, it would be rash to confide in the literal truth of the description, "the widow's daughter of the glen." One vivid glimpse we have, however, of "Rosalind," due not to E. K., but to Spenser's other friend, Harvey. In his *Short but Sharpe and Learned Judgment of Earthquakes*—addressed to Spenser as "Immerito," April 7, 1580, he refers playfully to "the loftinesse of his conceit whom gentle Mistresse Rosalinde, once reported to have all the Intelligences at commande-

ment, and another time, Christened her Segnior Pegaso.”¹ It is easy to construct from this suggestive touch a pleasant picture of high-bred and cultured love-making, to see the young Cambridge graduate “reading the Tuscan poets on the lawn” of some gray Lancashire manor-house for the disport of a Rosalind who, like Shakspeare’s, was evidently prone to a pleasant jest, but was assuredly not, like her, “many fathoms deep in love.”

One other very tantalising hint we owe to E. K. He tells us (“January,” *glosse*) that the name *Rosalinde*, though “a feigned name,” is one which “being wel ordered, wil bewray the very name of hys love and mistresse, whom by that name he coloureth” (disguises). In other words, *Rosalinde* is an anagram of the true name. No quite satisfactory solution has yet been given of this puzzle. It may be prefaced that Elizabethan rules permitted the same letter to be used more than once. The following are the most important suggestions:—(1) *Rosa Linde*. This, besides connecting her with a family settled in Kent, not in the “North country,” may be dismissed as too transparent. Spenser did not mean his anagram to be guessed. (2) *Rose Daniel* (Halpin). This fits the anagram neatly and not too obviously. Mr. Halpin failed, however, to produce any record of such a person, his supposed lady of this name, “sister of the poet Daniel, and wife of John Florio (the translator of Montaigne) being due, as Dr. Grosart has shown, to a confusion. (3) *Rose Dineley* (Fleay and Grosart). This solution was first proposed by Mr. Fleay (*Guide to Chaucer and Spenser*, 1877), who, however, went quite wrong in

¹Quoted from Grosart, *Life*, p. 60.

localising the family in Worcestershire, through misinterpretation of a charming allusion in Drayton's Eclogues, a poem full, as we shall see, of reminiscences of the *Calender*. Drayton imagines a gathering of "shepherdesses on the Cotswolds":

" Here might you many a shepherdess have seene
Of which no place as Cotswold such doth yeeld,
Some of it native, some for love I ween,
Thether were come from many a fertile field.
There was the widow's daughter of the glen,
Dear Rosalynd, that scarsely brook'd compare,
The Moreland mayden, so admir'd of men,
Bright gouldy-locks and Phillida the fayre."

"As the *natives* are first mentioned," says Mr. Fleay, "Rosalynde is probably one of them. In this case the glen must be the Vale of Evesham, and in that vale we must look for her family." He produces accordingly a family "Dinley" of Charlecote, mentioned by Camden. But his reasoning is hardly even plausible, and cannot for a moment stand in the face of E. K.'s statement that Rosalind was of the North country. On the other hand, Dr. Grosart is not justified in using Spenser's description, "the widow of the glen," as an argument against it, on the ground that the Vale of Evesham is not a glen. Dr. Grosart himself seeks his "Rose Dineley" in a family of that name of which there are vague traces in north-east Lancashire. But no "Rose Dineley" has been found, and Rosalind is but a clumsy anagram upon it. Considering, moreover, Spenser's evident anxiety to conceal the lady's identity, it may be questioned whether, had her name been Rose, he would have chosen so slight a disguise for it as Rosalind.

Whoever Rosalind may have been, however (and her mere name is of little moment), she rejected Spenser's suit. If we may take the evidence of the poem, she was won by a rival whom Spenser calls Menalcas.¹ Upon this Spenser seems at length to have yielded to the urgent persuasions of his friend Harvey, and withdrew from the witching neighbourhood of the "moorland maiden" into the south. A brief visit to Ireland at the close of 1577 possibly intervened.² But by 1579 he was in London and "Kent"; the latter half at least of the *Calender* was probably written in the south. Already in the "April" he is the "southern shepherd's boy." The "June," as we have seen, records the persuasions of Harvey; its scenery is already southern, the dialogue takes place in some leafy paradise of the lowland dales "where shepherds ritch And fruitfull flocks bene everywhere to see." The "July" ingeniously connects this contrast of high and low with the pride and the humility of the shepherds of the churches.

Of the subsequent history of "Rosalind" and of Spenser's attachment we know only what may be gathered from later poetry of his own. To this category we can hardly assign the beautiful *Hymns in honour of Love and Beautie*, composed, he tells us, "in the greener times of my youth," and closely harmonising in spirit and language with the loftier love-passages of the *Calender*. They doubtless belong to the same period,

¹Grosart suggests that Menalcas may be an anagram for "Aspinall" (occasionally called Asmenall in the district) "with 'a c' introduced to make a pronounceable word."

²For the evidence cf. Grosart, i. 66.

and reflect the same passion ; and though surpassing the *Calender* in lyric splendour, they add nothing to our knowledge of "Rosalind." In *Colin Clout's Come Home Again*, on the other hand, written twelve years after the appearance of the *Calender*, we have a beautiful last glimpse of this episode in the poet's life. At the close of Colin's glowing discourse of Love, "the lord of all the world by right" (*Globe Spenser*, p. 558), Melissa thanks him in the name of her sex, "who are above all his debtors," for having thus "deeply divined" of love and beauty. Whereupon Hobbinol retorts that they have ill-requited him, seeing that, "having ever loved one most dear, He is repaid with scorn and foul despite." But Colin chivalrously intervenes in his lady's defence, and rebukes these railers for passing judgment on "things celestiall which ye never saw."

"For she is not like as the other crew
Of shepherds daughters which amongst you bee,
But of divine regard and heavenly hew,
Excelling all that ever ye did see.
Not then to her that scorned thing so base
But to my selfe the blame that lookt so hie ;
So hie her thoughts as she herself have place,
And loath each lowly thing with loftie eie !"

✓ § 5. The most notable event of Spenser's residence in the south in 1578-79 was beyond question his acquaintance and friendship with Sir Philip SIDNEY. The terms of his reference to him in the title-page of *Calender*, and the verses to his "Booke," imply high and warm regard on Spenser's part. Sidney's regard for him is equally plain. Spenser was a guest at Penshurst, the seat of the Sidneys, as well as at Leicester House, the residence

Spenser in the
South.
SIDNEY

of Sidney's uncle, the Earl of Leicester. Sidney encouraged him in poetry :

“ Who first my Muse did lift out of the flore
To sing his sweet delights in lowlie laies,”

he declares, after Sidney's death, in his *Sonnet to the Countess of Pembroke*. And he directly intervened as a poet in the family intimacies of the Sidney circle with the beautiful dirge enshrined in his “November.” In the “October” he directly alludes to Leicester, “the worthy whom the Queen loves best,” and in the “April” calls himself “the southern shepherd's boy.” On this E. K. comments : “Seemeth hereby that Colin perteyneth to some southern noble man, and perhaps in Surrey or Kent”—a thinly-disguised allusion to facts which E. K. must have very well known (“April,” *glosse*). And from Sidney himself we have, a few months later, some sentences of discriminating praise and frank criticism, which point to an intimacy too well-grounded to need the nurture of flattery. They occur in the *Apology, or Defence of Poesie* (1580), where, passing in review the recent history of poetry in England, he singles out the *Calender* as, with the *Mirror for Magistrates* and the *Lyrics of Surrey*, among the few achievements worthy of mention since Chaucer : “The *Shepherd's Calender* hath much poetry in his Eglogues : indeed worthy the reading if I be not deceived. That same framing of his style in an old rustic language I dare not allow, sith neither Theocritus in Greek, Virgil in Latin, nor Sanazar in Italian, did affect it. Besides these do I not remember to have seen but few (to speak boldly) printed that have poetical sinews in them.” Whether Sidney had any influence

upon the composition of the *Calender* we do not know ; but these words show that if he had, it must have been directed against the "rustic language," which he found so gravely wanting in classic authority. And Spenser himself seems to have been conscious of some discrepancy between this rusticity and the high-breeding of Sidney's circle. So late as October, 1579, he still shrank from publishing the *Calender*. In reply to Harvey's persuasions, after expressing a general fear of "cloying the noble ears" of his patrons with his verse, and thus bringing "contempt" upon himself, he goes on : "Then also meseemeth the work too base for his excellent Lordship, being made in honour of a private Personage unknowne, which of some yll-willers might be upbraided not to be so worthie as you know she is, or the matter not so weightie, that it should be offred to so weightie a Personage."¹ These scruples were somehow overcome. But his anonymity and the self-effacing *nom-de-plume* "Immerito" attached to his prefatory verses, attest the modesty of the man, and the loyalty of the rejected lover, which here so finely cross and mingle with the ardent self-confidence of young genius.

§ 6. Harvey and Sidney and Spenser himself were certainly not the only persons introduced or alluded to in the *Calender*. Other persons introduced. "Also by the name of other shepherdes," says E. K. (after speaking of Hobbinol), "he covereth the persons of divers other, his familiar freendes and best acquayntaunce" ("September," *glosse*). Of all the other names, however, very few have been certainly interpreted. Prelates Grindal and Elmore, who, indeed, were by

¹ Letter to Harvey, October 5, 1579, quoted Grosart, *Life*, p. 67.

no means of his acquaintance or friends, are easily recognised under the thin veil of Algrind and Morell. In two other cases we have direct assertion either by the poet or his commentator, of an intimate relation between the former and the person intended. In the "September," Colin is said to be the "boy" of the "careful shepherd," Roffyn (v. 176); and in the glosse to the same Eclogue, E. K. tells us that Diggon Davie, who is there introduced as coming from abroad, was "very freend to the Author hereof." Roffyn has been conjectured, with some plausibility, by Dr. Grosart, to be Dr. Young, Master of Pembroke during Spenser's studentship, and recently appointed bishop of Rochester when he wrote. There is some difficulty in understanding how the statement here, that Colin is the "boy" of Roffyn, is related to the earlier one, that he is the southern shepherd's "boy" ("April"). It has been inferred that "the southern shepherd" must be "Roffyn." But E. K., as we have seen, in the "April," *glosse*, hints that the shepherd is some "noble man," while Roffyn is evidently an ecclesiastic. For Diggon Davie, on the other hand, no acceptable original has been found. The guesses of Mr. Fleay and Dr. Grosart are referred to in the notes to this Eclogue.

'E. K. § 7. It remains to speak of the much-discussed first commentator upon the *Calender*, whose glosses supply most of what we know about the history it conceals. The mysterious initials E. K. have been commonly interpreted as Spenser's fellow-student—Edward Kirke. Several critics, however, the most competent of whom, in England, is Mr. Ernest Rhys, and the most confident, Dr. H. O. Sommer, have lately put forth the view that

E. K. is a mere mask for Spenser himself.¹ This view is based upon the intimate acquaintance which E. K. shows with Spenser's mind, and especially upon the coincidence between the translation of a Latin distich, quoted by E. K. (in the *glosse* to "May,"), and an impromptu reading of the same by Spenser himself, quoted by him in a letter to Harvey (April 10, 1580), as "those two verses which I translated you extempore in bed, the last time we lay together in Westminster :

‘That which I eate did I joy, and that which I greedily
gorged,
As for those many goodly matters leaft I for others.’ ”

But all these agreements are such as can well exist between intimate friends. And, on the other hand, there is strong positive evidence that the relation between Spenser and his commentator, however intimate, was not identity. E. K. has in fact a personality of his own, which, on closer examination, disengages itself with sufficient distinctness from the shadowy image of "Immerito" upon which it is imposed.

(1) E. K. shows ignorance of things which Spenser must have known. His information is professedly imperfect (cf. General Argument) about "a few" matters contained in the Eclogues. Thus, he says of the 'tale of Roffy' ("September," *glosse*, "this tale . . . seemeth to colour some particular section of his. But what, I certainly know not," *i.e.* know not certainly). Does he

¹ The *Shepherd's Calendar*, ed. H. Oskar Sommer, Ph. D. (1890). Sommer confessedly reproduces the arguments of Uhlemann, *Der Verfasser des Kommentars zu Spensers "Sh. C."* in Jahresbericht No. xiii. of K. Wilhelms Gymnasium, Hannover, 1888. It is shortly noticed in *Anglia*, xi.

know whose death is lamented in the "November." "The personage is secret, and to me altogether unknown, albe of him selfe [the Author] I often required the same" (*Argument* to "November"). These cases are not, taken by themselves, free from suspicion. For in dealing with Algrind, E. K. is evidently silent with a purpose. There, however, he makes no profession of ignorance.

E. K. is, further, a bold etymologist. Most of his mistakes in this kind, such as the derivation of *Æglogue* (General Argument), of *Elf* and *Goblin* ("June," *glosse*), may well have been shared by Spenser. But Spenser can hardly have mistaken the evident meaning of his own words as E. K. does when he renders *wonne* (ii. 119) "haunt or frequent," or *welked* (xi. 13) "shortened or impaired," or *herse* (xi. 60, etc.) "the solemn obsequie in funerals," or *glen* (iv. 26) "a country hamlet or borough." On Spenser's use of the last word elsewhere cf. note to this passage.

Although acquainted with Marot, aware that the names "Thenot and Colin" are borrowed from his "January," *glosse*, and that the "November" is founded upon an Eclogue of his, he gives no hint that the "December" is a direct imitation of another. This omission may indeed be due as well to envy as to ignorance; for in the "January" *glosse* E. K. refers with insolent disparagement to the gifted French Poet. This is pardonable enough in a loyal friend; but if E. K. be Spenser himself it would imply a baseness of which he cannot for a moment be suspected.

In the *glosse* to "March," founded upon an Idyll of Bion's, he refers us to Theocritus instead.

(2) E. K. displays *literary tastes* differing from Spenser's. In particular, he has a classical contempt for alliteration, and girds, in a well-known passage of the *Epistle*, at the "rakehelly rout of our ragged rymers (for so themselves use to hunt the letter) which without bearing boste, without judgment jangle, without reason rage and fume . . ." But the habitual, and for the most part tasteful use of alliteration is a persistent feature of style throughout the *Calender*, and not least in those Eclogues which, like the "October," seem to reflect Spenser's maturest and most deliberate art. In his glosse to this very Eclogue, indeed, E. K. ventures a mild cavil: "I think this playing with the letter to be rather a fault than a figure (to v. 96).

(3) E. K. expresses opinions concerning both "the Author" and other poets, which it is incredible that Spenser should have put forth under whatever disguise, and which are not involved in the disguise.

This has been partly anticipated under (1). Had Spenser chosen to assume the disguise of E. K. it was not necessary for him to abuse Marot, nor even to make the comparison, unjust as well as unbecoming, between Marot's elegy and the "November," which he says "far passes his reach, and in my opinion all other the Eclogues of this booke."

Finally, what we know of Kirke entirely sorts with the supposition that he was as well acquainted with Spenser as his commentor E. K. can be shown to be. Edward Kirke (1553-1613) had matriculated as a sizar at Pembroke College in 1571, then, removing to Caius, graduated B.A. in 1574-75, and M.A. in 1578. Spenser's correspondence with Harvey repeatedly refers to E. K.,

not at all as if he were a mystification. Thus, on October 16, 1529, he writes to Harvey: "Maister E. K. heartily desireth to be commended unto your worshippe, of whom what accompte he maketh, your selfe shall hereafter perceiue by hys paynefull and dutiful verses of your selfe." Again: "I take beste my dreams should come forth alone, being growen by means of the glosse (running continually in manner of paraphrase) full as great as my Calender. Therein be some things excellently, and many things wittily discussed by E. K." (See *Dict. of Nat. Biog.*, art. Kirke). Kirke subsequently took orders, became rector of Risby, and died there, 10th November, 1613.

III.

LITERARY
HISTORY.
Pastoral
Eclogue in the
16th century.
Three schools
of moment for
Spenser.

§ 8. A young Elizabethan, ardent, idealist, steeped in the Classics and the Humanists, brimful of poetry of his own, and with a natural instinct for fable and allegory, mingling with peasant and shepherd in a secluded upland valley, and losing his heart to a fair neighbour—this was a situation of which in the years 1576-79 a poem like the *Shepherds Calender* was the natural, nay, almost the necessary fruit. For pastoralism, in the third quarter of the sixteenth century, lent itself, as no other literary mode did in equal degree, to the expression of just such complex emotions as were agitating the young Spenser. For without altogether losing touch with the homely shepherd life in which it originated, pastoralism had been elaborated by successive schools of accomplished artists into a literary form in which almost every kind of poetical motive might be embodied. Drama and romance,

dialogue and lyric, satire and epigram, panegyric ode and funeral dirge, had all, during the first half of the century, invested themselves in pastoral disguise. Nay, there were examples even of the pastoral sermon and the pastoral prayer. The simple pipe of the shepherd was turned into an instrument of many notes, not a few of which were harsh and jarring; and Pan, the shepherd's divinity, was taken from his Arcadian woodlands to sit, according as the occasion of the satirist or the panegyrist demanded, upon the throne of God, or Christ, or upon that of Henry VIII., Francis I., or the Pope.

The *Shepherds Calender* probably embodies more than ✓ any other pastoral poem of the multifarious ingredients of pastoralism. Yet it leaves important developments of it—in particular, the Arcadian Romance—untouched. On the other hand, it introduces elements (especially the Æsopic fable) which were new to pastoralism and which even Spenser's prestige could not make at home there; as well as other elements (*e.g.* the use of provincial and archaic speech) which, though not new, had been eschewed by all pastoral poets since Theocritus. If we put aside for the present the Arcadian Romance, we may distinguish three schools of pastoral poetry as having vogue and distinction when Spenser wrote—distinction far more nearly equal in degree than they possess to-day: those of Theocritus, Bion, and ✓ Vergil, of the Latin Humanists, Petrarch, Boccaccio, ✓ and Mantuan, and of the French Humanist and Huguenot, Clément Marot. To each of the three, Spenser's debt is very great; from each he has taken the scheme and a large part of the phraseology of one or more 3

eclogue. It is necessary to study carefully his relation to each group.

(1) Classical.
Theocritus.

§ 9. THEOCRITUS (c. 280 B.C.) is the creator of the literary Pastoral. In his bucolic Idylls the pastoral life of Sicilian hillsides is reproduced with the subtle heightening charm of a great artist. The sham refinements of Augustan pastoralism are quite foreign to him; but so is the sordid and drastic realism of a Mantuan or a Gay. He does not avoid or gloss over homely details, but displays them with the frankness of Homer, yet always contriving to seize them under some picturesque or comely aspect. The hobnailed boots of his shepherds "ring" against the stones; the steam of their savoury messes rises from a fire of oak boughs in the dimness of a mountain cavern. And the rich beauty of Sicilian landscape needed no heightening. The wooded lawns of Ætna, the streams cool from the high snows, the meadows of asphodel and cytissus, and luxuriant mastich, the air perfumed with summer, the glowing noontide with the cicada's shrill music in the boughs, and the yellow bees drinking at the spring, and the lizard sleeping "like a shadow" on the hot stone wall—this Sicilian landscape, enshrined in Theocritus' verse, haunted the imagination of almost every later school of pastoral, and supplied the germs of the fantastic scenery of the conventional Arcadia. Even more fruitful for the future, however, than the Sicilian landscape was the naive but vigorous poetry of the shepherds themselves. Three varieties of it were specially noteworthy: (1) The *singing match*, in which two shepherds competed by improvising alternate verses or stanzas,

often preceded by an exchange of banter or of insults (Theocr. v., viii. ; cf. vi.) ; (2) the *dirge* for some dead shepherd (Theocr. i.) ; (3) the *love-lay*, of courtship or complaint (Theocr. iv.). These motives Theocritus took over, turned the lyric rhythms into his own melodious hexameter, and infused much poetry of his own into the rustic phrase. He introduced himself too among the singing shepherds. And finally, the religion of the shepherd was the germ, as has been seen, of strange developments in later times. In Theocritus, indeed, there is no suggestion of these. Pan is with him still the shaggy, woodland deity, for awe of whom the goatherds ceased piping during the hot noontide, lest they should disturb his slumbers after the chase (Theocr., *Idyll* i.).

The gifted disciples of Theocritus—MOSCHUS and BION—hardly turned the pastoral into any new way ; but Moschus' dirge for Bion—the highest achievement of Greek elegiac art—became, even more than Theocritus' first *Idyll*, its model, the type of the pastoral dirge. And Spenser, as we shall see, turned to account for his pastoral a dainty little mythic idyll of Bion (*Ixeutas*), which was itself in no way pastoral.

Finally, in the hands of VERGIL, the pastoral was elaborated by a literary art more subtle and thoughtful than that of Theocritus, but also in less direct touch with real pastoral life. His landscape is full of delicate, distilled beauties, but its charm is somewhat exotic and artificial. The profiles of Sicilian uplands waver uncertainly amid traits drawn from the Mantuan plain. In this confusion lay, perhaps, the germ of those debates between highland and lowland shep-

herds which reverberate through the later pastoral, and are still loud in Spenser. The singing match and dirge and love-lay became fixed forms of the pastoral, and Vergil added to them a new one, the 'panegyric,' by including among his bucolic pieces the famous "Pollio." His prefatory "paulo majora canamus," which ostensibly distinguished this loftier theme from the common topics of the pastoral, served to authorise a permanent extension of its scope; and his immediate successors, especially Calpurnius (c. 290 A.D.), seized upon this very element, and made the eclogue a vehicle chiefly for extravagant flattery. But the whole series was, in fact, pervaded by an undercurrent of allusion to loftier matters, to Vergil's own fortunes and the imperial favour. Hence the pastoral garb which he, like Theocritus, assumes as Tityrus, becomes in his case a palpable disguise. He is thus the father of the *allegorical* pastoral. It was also the fame of his bucolic "Eclogues" which made the term 'eclogue' henceforth a synonym for a pastoral poem.

- (2) Humanist. § 10. All pastoral eclogue up to Mantuan is founded upon Vergil's. In PETRARCH'S twelve Latin Eclogues (written at intervals from 1346 to 1356) the political undertone becomes a dominant note. Petrarch was the first to discover the value of the pastoral machinery as a vehicle for veiled satire. The shepherd world became a mere pretext—a disguise under which to assail the corruptions of the Court of Avignon or the enemies of Rienzi at Rome. A significant saying of his own well illustrates his conception of pastoral: "It is the nature of this class of literature," he wrote, "that if the author does not provide a commentary,

its meaning may perhaps be guessed, but can never be fully understood."¹ BOCCACCIO was less important for his Latin Eclogues, though he composed sixteen in Petrarch's manner, than for his Italian *Ameto* (1342), in which much eclogue material is woven into what is in fact the first modern pastoral romance.² The two lines of development thus united in Boccaccio were represented, three generations later, by two famous writers, whose influence coloured all the pastoral writing of the sixteenth century, MANTUAN and SANNAZARO.

Baptista MANTUANUS (1448-1516), a Carmelite monk, who finally became general of that order, was the great populariser—not to use a harsher term—of the traditional eclogue. A neo-pagan ecclesiastic of the generation of Leo X., coarse-minded, worldly, but a most accomplished and facile Latinist, he made the pastoral a vehicle for piquant, but perfectly intelligible satire, and refreshed its worn-out topics and scenery with drastic realism. Farm-house anecdotes flavour a comprehensive diatribe against women (*Ecl.* iv.); town and country are opposed with the vigour, if not the sincerity, of Cowper, and in similar terms (*Ecl.* vi.); the frivolous taste of courts, where no honest poet can find a Mecaenas (*Ecl.* v.), the scandals of the Roman clergy (*Ecl.* ix.), are the theme of familiar discourse between peasants, one of whom commonly compensates by a more than pastoral simplicity for the other's more than pastoral enlightenment. The later eclogues, written after he entered the monastic order, turn upon religion; in two which Spenser largely used (vii., viii.),

¹ Cf. Gaspary, *Gesch. der italien. Litteratur*, i. 431 f.

² *Ib.* ii. 17.

the Carmelite, in the name of his own mountain monastery, defends the uplands against the plain as the haunt of true devotion, or contrasts with the proud pastors of his time the innocent shepherds of old—Moses and Apollo, Abel on the mountain of Paradise, and Paris on Ida. Mantuan's execution has all the accomplishment we expect in a man who won fame by his Latin verse in the generation of Politian, Fracastoro, and Pontanus. But its facile ingenuities are infinitely removed from the naive charm of Theocritus and the subtle grace of Vergil. The bloom of poetry was gone from the pastoral; and if Spenser in any degree restored it, he was little indebted for the achievement to this second Mantuan who ostentatiously posed as the successor of him whom Dante called Master.

A totally different aspect of pastoral was seized by Mantuan's contemporary, the Neapolitan, Jacopo SANNAZARO. His Italian *Arcadia* (written in 1490-95) is, like Boccaccio's *Ameto*, a romance consisting of lyrical Eclogues embedded in a connecting narrative of scarcely less lyrical prose. It is contrasted with Mantuan's work not only in form, but in that blithe or wistful detachment from the everyday world which constitutes the romantic spirit. Mantuan's shepherds meet to discuss society, Sannazaro's to forget it. He feigns himself to have lived in remote Arcadia among the herdsmen, and witnessed their innocent gaieties. Here at last the scenery of the pastoral becomes purely ideal and conventional. Arcadia is a land of fountains, and birds that never cease to sing, and woods that never decay. Here was a form in which all the tenderer idealisms

and feminine sentimentalities of the sixteenth century could find expression, in which all who sighed for rural simplicity, or shrank from the splendid or sordid artifice of cities and courts, could embody their golden dreams. Towards the middle of the century this indolent Arcadia was quickened by an infusion of the nobler idealism of chivalry; and in this form it inspired both Montemayor's *Diana* (1542) and Philip Sidney's *Arcadia* (1580), where the trumpet is heard as often as the lover's lute, and we are never for long allowed to forget that Arcadia bordered on Sparta. But neither form of Arcadianism attracted the poet of the *Shepherds Calender*, who, however, knew Sannazaro's work, and probably drew thence the suggestion of one of his many rhythms—the *sestine* (in *Ecl.* viii.).

§ 11. But Spenser's most immediate predecessor, ⁽³⁾ Marot, both in form and treatment, belongs not to Italy but to France. In Clément MAROT (1544) pastoral poetry still preserves something of the fresh bloom, the naïve charm, which it had so utterly lost in Mantuan. Not that it is at all primitive in motive, for Marot avails himself to the full of the artifice of allegory. In the *Eglogue au roy* he addresses Francis I., in the *Complaincte d'un Pastoureau Chrestien*, God, under the same convertible title of Pan. But the frank and naïve familiarity which so effectually detaches these pieces from the common categories of courtly or devout poetry, harmonises exceedingly well with the rural atmosphere and scenery. We seem to be listening, not indeed to any English Hodge, but to some blithe Greek shepherd venturing a colloquy with the shaggy god of his craft. He tells the king, for instance, in words

which charmed Spenser, how as a boy he fitted at will through the forest like a swallow, fearless of the wolf, climbed trees to dislodge the pie or jay, or to throw down the ripe fruit into his comrades' outstretched hats—a homely touch which Spenser modifies. And he appeals to the “Christian Pan” with a plaintive reminiscence of happier days, when with Marion, “thy shepherdess,” he offered the nightly hymn, praying that the “little shepherd” of six months at her breast might one day become a skilful piper like his father—

“Pour au grand Pan faire loz et cantique.”

The *Eglogue au roy*, written “in the autumn” of his days, and recalling their spring and summer, has, as will be seen, a peculiar importance for the plan of the *Shepherds Calender*. But Marot's achievement in pastoral poetry culminates in his famous Dirge for the mother of Francis I., “Madame Loyse de Savoye” (1531)—a noble elegy which Spenser did not very greatly surpass in his November Eclogue, and which through him still echoes in *Lycidas*. Here too Spenser found the beautiful metre of linked quatrains which he adopted, not only in the frame-work of this Eclogue, but in his Sonnets.

English Pastoral before Spenser.

§ 12. Such were the masters by whom the Pastoral Eclogue was moulded into the multifarious forms in which Spenser found it. No Englishman had as yet contributed anything of moment to pastoral literature. Six of Mantuan's Eclogues had been translated into roughshod verse by the dreary pedant, Alexander BARCLAY. In 1567 George TURBERVILLE issued a translation of Mantuan's Eclogues (*The Eglogs of the Poet B. Mantuan*,

Carmelitan, Turned into English Verse), reprinted in 1572. In 1553 appeared the eight "Eglogs" of Barnabe GOOGE, insipid debates between vaguely classical Daphnises and Corydons, in the monotonous seven-foot line of the early Elizabethans. The only feature which may have interested Spenser in them is the strong Protestant animus, and the lamentation, pathetic with all its uncouthness, for a friend called Alexis, who "flamde in Fyre" during the Marian persecution (*Ecl.* iii.). Finally the brilliant SURREY, who adventured in so many fields of verse, had thrown off a charming pastoral lay, *Harpalus and Phyllida* (in *Tottel's Misc.*, ed. Arber, p. 138); but there is an unmistakable undertone of mockery in the jaunty verses; it is plain that Surrey, Humanist as he was, did not take pastoralism quite seriously.

But if Classical or Humanist pastoralism had found but a faint reflection in England, there was a pastoralism of totally different origin with which all ranks of Englishmen were familiar. All over the North and Midlands the townsfolk had for generations been used to see in the *Mysteries* the holy shepherd Abel, and the valiant shepherd David, and the shepherds of Bethlehem, treated sometimes as at Widkirk with drastic realism; and the establishment of Protestantism, which gradually suppressed these exhibitions, diffused still more rapidly the knowledge of the Biblical narrative itself.

§ 13. And further, the older poetic literature of England was not without sources of stimulus for pastoral. CHAUCER, indeed, for Spenser's generation still the most famous of English poets, seems to us the

English Poet
Tradition.
Chaucer.

embodiment of all those hearty native energies in English poetry which tended to sweep pastoralism with its delicate unrealities and its affectations into oblivion. The *Canterbury Tales*, so full of the promise of Shakspeare, offer but a faint anticipation of Spenser. With all its diversity, however, Chaucer's poetry presented several salient points at which English pastoral found foothold and support. He was, firstly, the unapproached story-teller in verse; and the "story," though never a large ingredient in pastoral, had never been foreign to it. Then he was a master of fable and allegory—for the Chaucerian canon of the sixteenth century included the *Romance of the Rose* as well as the Nuns' Priest's Tale of the *Cock and the Fox*. But pastoral, from Vergil onward, had been persistently allegorical; and from the time that sheep, goats, and wolves had become symbols for classes of men, pastoral had implicitly adopted the fable. Further, Chaucer's language, full of expressions obsolete in the refined speech of the sixteenth century but current in its rustic dialects, threw a glamour of antiquity over homely speech, and made it possible to adopt in serious poetry the "Doric" of modern shepherds as being composed "of auncient and solemn words," adding gravity and authority to the style. Finally, Chaucer's verse, as scanned by the Elizabethans, lent a similar authority to the rude anapaestic metre of rustic versifiers.

§ 14. Let us now turn to the *Calender*, and see how it is related to this vast and manifold literature. If we look, first, for direct indications by Spenser himself of the sources of his inspiration, we shall find one only, several times repeated, and with great fervour. Ignoring

the crowd of foreign eclogists, he proclaims as his master the English Chaucer, nay, with the lofty insolence of Elizabethan patriotism, calmly transfers to him the style of Tityrus, which long tradition had assigned to Vergil. But towards Chaucer his attitude is very humble. Mantuan pays familiar compliments to the Roman Tityrus; Spenser confesses that he "wel could pipe and sing" only because the great English Tityrus had taught him (vi. 82, xii. 4). This is the only hint of discipleship or of dependence which the whole *Calender* contains. Yet it is full of imitation of poets who are not named, and has scarcely any direct reminiscence of the master himself. It might almost seem that Spenser borrowed from Chaucer nothing but his sly way of acknowledging indebtedness chiefly where it was not due. Nevertheless, these emphatic expressions of reverence for him have to be reckoned with. Such reverence is often, perhaps usually, felt across a wide gulf of literary divergence. Chaucer's great kinsman amongst the Elizabethans has left no token of interest in him except the very equivocal one of a parody on the greatest of his tales.¹ Spenser was, it is plain, profoundly unlike Chaucer in genius and temperament. Chaucer was a genial portrayer of men and women as they are, for whom poetry meant, above all, the retelling with naïve delight of the story of actual human lives. Spenser was a fervent idealist, who regarded the world through a moral atmosphere of his own, irradiated with fancy and tremulous with various sensibility, and found human life

¹ This is perhaps a bold expression; but it is at least not easy to reconcile Shakspeare's *Troilus and Cressida* with any deep reverence for the poet of *Troilus and Cressida*.

fascinating in proportion as it "mirrou'd some divine excellency or immortal beauty." Such a poet could draw little nutriment from Chaucer for the most intimate and individual elements of his genius. But what he missed in Chaucer he found in the varied and brilliant literature which we have been discussing. Pastoralism supplied that poetry of "personal atmosphere" which the young Spenser needed. It provided a medium in which he could freely use human characters as symbols and mouthpieces of his own ideas, and mingle with the traits of English landscape as much or as little as he pleased of remote or imaginary scenery. The 'shepherd' of literature, who was at once a poet, a moralist, and a lover, could not but be a fascinating type to one whose keenest interest just then lay in poetry, ethics, and love. It was thus that the *Shepherds Calender* became the first fruits of his invention—"the maidenhead," as E. K. puts it, "of his poetry." It is not a systematic or homogeneous work of art, but a collection of experiments executed under various conditions and inspirations, and with varying success—a motley tissue of impressions caught from a host of different sources, but all touched with something of Spenser's native grace and fervour. The twelve Eclogues are thus a sort of summary of the whole past history of pastoralism. In one the naturalism of Theocritus is more prominent, in another the conventions of Vergil, in another the political diatribes of Mantuan, in another the gracious pathos of Marot.

Structure(1) of
the *Shepherds*
Calender as a
whole.
Connecting
Motives.
(a) The
Calender.

§ 15. If we look, first, to the formal *structure* of the *Shepherds Calender*, Spenser's originality seems to lie chiefly in the framework. The idea of an eclogue-sequence corresponding, like the rustic almanac, to the

successive seasons of the year, was new. No previous pastoral poet had seen the germ of poetic suggestion lurking in those homely volumes which taught his far-off kinsman, the rustic shepherd, when to shear or to wean. Spenser took his very title from one of these little books, then widely current in rural England.¹ But like almost every other motive in the *Calender*, this Calendar-motive itself is not completely worked out. Several Eclogues are connected with their month only by a vague or incidental allusion, as "June" (v. 1-5), "July" (v. 21), "September" (v. 49-51); "October" has no distinct reference to the season at all. The only season which he paints in any detail is, characteristically, that which "mirrors" his own gloom. "January," "February," "November," "December," are full of dismal allusions to storm and cold. But besides this half-executed Calendar-motive there are traces of another, which is in like manner dropped and resumed without apparent reason, neither knitting the separate Eclogues together, nor allowing them wholly to drop apart. This is the *Romance of Colin*, of which in several Eclogues there is no trace whatever. The *Calender* thus hovers uncertainly between the scheme of Boccaccio and Sannazaro and that of Theocritus and Vergil,² between the continuous romance in Eclogues and the detached Eclogues with certain characters in common.

The structure of the single *Eclogues* for the most part follows traditional lines. We have (1) *monologue* in

¹ For details see Note to the *Epistle*.

² Thus Daphnis appears in Theocr. i., vi., viii., ix.; Tityrus in Verg. i., vi., viii. (excluding cases in which Vergil is not meant). Reissert, *Angl.* ix. 209.

(b) The
Romance of
Colin.

(2) Structure
of the single
Eclogue.

"January" and "December," as in Verg. ii., Marot, *Egl. au roy*; (2) *dialogue* in "February," etc., the commonest form everywhere; (3) conversation of *three*, "August," as in Theocr. v., Verg. iii., etc. The dialogue is either (a) a genuine discussion ("October," "June"); (b) a contest, "August"; or (c) a narrative ("February," "March," "May"); or a poem ("April," "July," "September," "November"). The "August," as Reissert points out, differs from all previous Eclogues in combining with a singing match the recitation of a poem. There are reasons for suspecting that the second part of this Eclogue was an after-thought. It may be noted that E. K.'s 'glosses' are entirely confined to the first part.

Spenser's
Shepherd.
(1) The Shep-
herd as
Moralist.

§ 16. The multifarious subject-matter of the *Calender* may be conveniently grouped in relation to the various characters which the Protean Shepherd of Pastoralism assumes in Spenser's hands. And first, of the character in which literary convention is most intense, and the actual shepherd-world most faint and shadowy—the shepherd as *Moralist*.

The Eclogues which are devoted to moral or political satire (ii., v., vii., ix.) stand clearly apart from the rest, by their vernacular metre, their more determined archaism and provincialism of speech, and the slightness of their connection with the rest and with the framework.¹ The speakers in these are, for the most, distinct from those in the others, though they sometimes bear the same name (cf. Cuddie in ii., viii., and x.), and "Colin Clout's" unhappy love affair is as unknown to them as are his songs. "Colin" is nowhere introduced

¹ E. K. groups the October Eclogue with these.

or mentioned in these Eclogues. Of these four the "February" is, as has been noticed above, a Fable, with a dramatic introduction; ethically of no great significance, but brilliant in execution. The other three are inferior in art but impressive by the lofty energy of invective against both the Catholic and the dominant Anglican clergy, who, in Puritan eyes, retained so large a measure of the virus of Romanism. That Spenser was here, attacking more dangerous game than the persecuted Catholics is apparent from his else so copious commentator's resolute unconsciousness of the identity of the Anglican dignitaries whom Spenser calls Algrind (v., viii.), Morell (vii.), and perhaps Ruffyn (ix.) He was here then applying to the controversies of his own time the satiric pastoral of Petrarch and Mantuan, in a less degree of Marot. The "July" in particular is, founded upon Mantuan's two Eclogues on religion (vii., viii.), and the Carmelite's contrast of mountains with plain acquires new significance in the hands of Spenser who had lately, with reluctance, left Lancashire for Kent. The "September," too, follows less closely the scheme of Mantuan's *Eclogue* ix.

Yet the contrast between the almost Puritan Spenser and the more than half pagan Mantuan does not fail to emerge. Italian Humanism gathered classical and biblical legend impartially together in the same composite Pantheon, and delighted to equate the personages of the two. Mantuan was conspicuous among his fellow Humanists by the extreme to which he carried this practice in his elaborate poem on the Virgin ("Tonantis mater"), even more than in his Eclogues. The equation of Pan with God was only a special application of

this point of view within the sphere of pastoral. But in Spenser's time Humanism, whether Catholic or Protestant, had ceased to be thus frankly pagan; and Spenser, whose piety was very genuine, evidently rebelled against the implications of the theological pastoral without being able to extricate himself from them. He plainly shrank from using Pan in this sense. Rarely (v. 54, vii. 49) he applies "great Pan" in a very solemn passage to Christ; but for the most part he uses God (i. 54, etc.); Lord (v. 257); Jesus (v. 266, etc.);¹ and conversely, when the pastoral poet has called Pan "the shepherds' God" (xii. 7), the Protestant, in turn, interrupts the phrase to protest "perdie God is he none." So, in his list of the good shepherds of old (vii. 117 f.), he deliberately removes Paris from the niche which Mantuan's impartiality assigned him beside Abel. On the other hand, he depicts heaven in colours almost wholly pagan. His Dido walks in the Elysian fields and drinks nectar and ambrosia with the blessed gods. She is indeed herself described as a "goddess" in a line (xi. 175) which combines the pagan notion of apotheosis with the Christian doctrine of sanctification—

"She raignes a goddess now among the saintes."

Milton, with less of transport, but with finer taste, made Lycidas "the genius of the shore."

(2) The Shepherd as Lover.

§ 17. Love is a far older and more congenial topic of pastoral than satire, and it is far more intimately woven into the structure of the *Shepherds Calender*. Colin, the unsuccessful wooer of Rosalynd, is the least indistinct figure in the poem, and his melodious despair

¹ Reissert, *u. s.*, p. 207.

recurs with the persistent iteration of a chorus or a burden. The opening, middle, and close of the year ("January," "June," "December,") are thus signalised, as if to intimate that the melancholy minor to which the music at these decisive moments thus returns is really its dominant key. In addition, Colin's despair is referred to in "April"; and in "August" a "heavy lay" of his is recited to admiring sympathisers. By far the most important of these pieces, from this point of view, is the "December," where he reviews the wasted summer and barren autumn which had followed the joyous spring of his days, in a strain of grave elegiac sweetness. Here Marot had pointed the way, but Marot had hardly a trace of the noble seriousness of Spenser. The other "lovers" are of trifling importance. In the "February," Cuddie, as a type of "the insolence of youth," boasts of his success with a rustic Phyllis. In the "August," Colin's despair is set off by Perigot's lament at the cruelty of "bouncing Bonnibel"—charmingly depicted in "kirtle of green sage" and chaplet of sweet violets, "she sweeter than the violet." And the "March" is a somewhat clumsy attempt to pastoralise Bion's dainty myth of Eros pursued by the boy Ixeutas.

§ 18. From Theocritus onward, three forms of rustic song had been recognised features in the literary pastoral; and Spenser has given his own renderings both of the singing-match (viii.), the dirge (xi.), and, as we have just seen, the love-lay. His singing-match is perhaps his most vigorous attempt to carry the literary pastoral back into the fields. Willy and Perigot carry on their contest, not in the polished and sonorous

(3) The Shepherd as Poet.

couplets of Theocritus and Vergil, but with hurried snatches of phrase in the homely metre of the ballads which every village Autolycus dispensed to the Mopsas of the countryside. The dirge, on the contrary, sung by Colin himself, is an elegy of finished and elaborate beauty, imitated still more closely than the "December" from Marot, and without any sign of desire to simplify the literary refinement of its original. In introducing himself in person as a poet, Spenser was following a very well-beaten path; but neither Theocritus as Simichidas, nor Mantuan as Pollux, nor even Vergil as Tityrus, plays a part comparable with that of Spenser as Colin. Colin, it is true, professes to be but a "homely maker," unacquainted with the muses and careless of fame (vi. 65 f.); but this is only pastoral convention. Spenser was at heart already a worshipper of Gloriana, and his true mind is better expressed in the splendid lines on Fame which this passage suggested to the author of *Lycidas*. For besides the "November" dirge, Colin is author of the glowing and rapturous song of praise which breaks like sunshine upon the tearful shepherds of the "April," a song in which the high Elizabethan chivalry for the first time rings out clear. These two songs were, when they first appeared, the highest reach of English lyric.

To these classical occupations of the poetic shepherd Spenser added, as we have seen, the specially Humanist innovation of the Tale, but in a special form of his own, akin to the Fable. It is in these tales that we must discern a leading mark of Spenser's discipleship to Chaucer—not so much in the matter as in the admirable art with which they are told. The "Feb-

ruary" fable of the Oak and the Briar in particular, is full of lively and feeling touches. It is directly attributed to *Tityrus* (ii. 92). And besides the longer tales, there are numerous brief narratives of fable type, and allusions to such; as *e.g.*, the Ape and her Young (v. 95), the Eagle and Shell-fish (vii. 221), the Grasshopper in Winter (x. 11).

But there is one Eclogue, yet unmentioned, which illustrates more completely than any of these the poetic aspect of pastoral. In the "October" Spenser has given direct expression to his poetic ideals. This noble and pregnant piece is the very core of the *Shepherds Calender*. In it all the three topics we have been discussing meet. An undertone of indignant scorn pervades it; but with this ethical and satiric strain there mingles the thought of Colin's love and of his poetry; and here, alone in the *Calender*, is Spenser's high Platonic creed of love, as expressed in the contemporary *Hymns* and the later *Colin Clout*, shadowed forth in the words of Piers:

"Ah fon! for love does teach him climbe so hie
 And lyftes him up out of the loathsome myre;
 Such immortal mirrour as he doth admire
 Would rayse one's mind above the starry skie
 And cause a caytive corage to aspire,
 For lofty love doth loath a lowly eye."

In such passages, and indeed throughout the "October," the pastoral fiction is dissolved, and the poet of heroic and ideal achievement, the poet of the *Faerie Queene*, replaces the shepherd-poet. The man who wrote (xii. 47),

"if the flocking Nymphes did follow Pan
 The wiser Muses after Colin ran,"

was already dissatisfied with pastoralism, and preparing to lay aside the pastoral pipe.

(4) The Shepherd as Rustic.
Naturalism.

§ 19. The last four sections have traced the various reflections in the *Calender* of the more conventional developments of pastoralism. It will be clear that its relation to pastoral tradition on this side is exceedingly close. But it is evident that this does not exhaust the matter. There are plenty of touches in these pastoral landscapes which are not borrowed from the Greek or any other Arcady, but from English woods and meadows. Pastoral realism is in short not foreign to Spenser, though, like all the other literary methods which emerge in the chaos of the *Calender*, it is not consistently pursued. And even this imperfect realism of the *Calender* is due less to any special interest felt by Spenser in the English rustic than to his delight in the noble realism of Theocritus. He wrote among English peasants, but he certainly did not aim at a pastoral of purely English life. Born and "nursed" in the heart of London, his memory was not, like Shakspeare's, stored with rural images, nor does he at this period anywhere show a keen relish for the country or for country folk. His imagination was not readily engaged by what was neither beautiful nor ugly, but merely common. His landscape again is not un-English, but its details are such as a town-bred man of letters might record, sitting at his study window, and permitting the homely sights that float in upon him to cross and mingle with his literary memories. Certainly there are graphic sketches, evidently from the life, as that of the bullock (ii. 71 f.), but the characteristically English touches are not very numerous, and rarely show studious observation. His

shepherds banquet on curds and clouted cream (xi. 96), and woo with gifts of kids and cracknels (i. 58), but also, like Vergil's, with quinces (vi. 43). We hear of "knotted rush-rings" (xi. 6), of May-day festivities, where, however, the Roman Flora has a share (v. *init.*); of "Tom Piper" and the Morris dance, though only as a scornful allusion (x. 78); of the Millers' dance and "heydeguies"; and of a number of English flowers—the damask rose and daffodil being gathered at one time, according to the wont of literary pastoral,¹ and the daisy (vi. 6) being probably more precious for Chaucer's sake than for its own. On the other hand, the alien olive is resorted to for a 'coronall' (iv. 124); terebinth and melampodion grow on the Kentish hills (vii. 85); and the English shepherds are still in danger from wolves (iv. 2, iv. 12, etc.). Hobbinol's naïve protest (ix. 150) that "sith the Saxon king never was wolf seen . . ." shows how deliberately these un-English traits are introduced.² In a higher sphere, the English fairies are consorted with Muses and Graces (iv. 100, etc.).

But, further, naturalism of landscape was impaired by a piece of technique which had always been peculiarly congenial to pastoral, and which Spenser shows no disposition to resign: the universal sympathy of

¹ See note to iv. 60.

² Dr. Grosart, who will see nothing but "North-east Lancashire" in Spenser, declares that wolves were then common there. But there seems no doubt that the wolf, though it existed in England long after Saxon Edgar, did not survive the fifteenth century (*Enc. Brit.*, Art. "Wolf"). "E. K." moreover, in his Gloss. to "September," had evidently never heard of wolves in England in his time.

nature with the emotions of the shepherd. Pastoral nature is founded upon the "pathetic fallacy." The flocks and herds had, ever since Theocritus, mourned with the bereaved or rejected shepherd; and they still mourn with Spenser's Colin. The desolate wintry earth is "made a mirror to behold his plight" (i. 20). As we have seen, this point of view powerfully affects the energy of the landscape painting, as well as its character. "April" is all tears; "June" affords a glimpse of summer delights, but only because Colin may not share them. The glory of summer hardly exists for Spenser's shepherd-world.

There remains the important topic of *language*. In the following section it will be seen that the language of the *Calender* reflects with singular fidelity its literary characteristics.

IV.

LANGUAGE.
Spenser as an
innovator in
poetic speech.

§ 20. Spenser was from first to last an innovator in poetic speech. In his loftiest poetry he freely uses strange words, which the best read of his contemporaries must have sought in their Middle-English dictionaries, had such things existed, and which they would very often have sought in vain. The *Calender* is, as a whole, a more pronounced departure from current poetic speech than any other work of Spenser's; and E. K. anticipated with some alarm its reception by the literary public. His *Epistle* contains a laboured but interesting apology for its "old and unwonted words." "I graunt," he says, "they be something hard, and of most men unused, yet both English and also used of most excellent Authors and most famous Poetes. In whom, whenas this our Poet

hath bene much traveiled and throughly redd, how could it be, (as that worthy Oratour sayde) but that walking in the sonne, although for other cause he walked, yet needes he mought be sunburnt, and having the sound of those ancient Poetes still ringing in his eares, he mought needes, in singing, hit out some of theyr tunes. But whether he useth them by such casualtye and custome, or of set purpose and choyse, as thinking them fittest for such rusticall rudenesse of shepheards, eyther for that theyr rough sounde would make his rymes more ragged and rustical, or els because such olde and obsolete wordes are most used of country folke, sure I think, and think I think not amisse, that they bring great grace and, as one would say, auctoritie to the verse." This valuable passage does not state the whole case. It ignores that the *Calender*, though in the main composed of words "used of most excellent Authors and famous Poetes," yet contains a fair sprinkling of words for which Spenser had no literary precedent, gathered together from the most varied sources. The language of the *Calender* is, in short, as composite and heterogeneous as its literary descent: it is neither the English of Chaucer nor that of Lancashire peasants; but, in E. K.'s phrase, a *gallimaufry* of dialect from the provinces, colloquialisms from everyday life, ancient terms from black-letter folios, and neologisms from Spenser's own brain—all interwoven upon a ground of the choicest contemporary phraseology. Jonson's saying, that Spenser "affecting the ancients writ no language," is peculiarly true of the *Shepheards Calender*.

§ 21. These artificial elements of the vocabulary are,

Variations in
the language
of different
Eclogues.

however, by no means equally diffused over the several Eclogues. They are most marked in the "anapaestic" Eclogues (ii., v., ix.), henceforward called group A; and in the ballad-metre pieces (iii., vii., viii. 1-138), group B; least so in the five-foot pieces (i., iv., vi., viii. 139-192, x., xi., xii.), group C. But though Spenser evidently contemplated these broad distinctions between at least the first class and the second and third, he has by no means carried them consistently out. Words and forms belonging to different classes of speech or to different dialects occur in the same group of Eclogues, or even in the same Eclogue, often within a few lines.

Thus we find (1) in the same group (i.), A

<i>couth</i> (passim);	-	beside	<i>could</i> , v. 314.
<i>wae</i> , ix. 25;	-	-	<i>woe</i> , v. 93.
<i>war</i> , ix. 108;	-	-	<i>worse</i> , ii. 12.
<i>han</i> , vii. 187;	-	-	<i>have</i> (3 pl.), vii. 180.
<i>gate</i> ('goat'), v. (passim);	-	-	<i>gote</i> , vii. 109.
<i>runne</i> (inf.), v. 40;	-	-	<i>renne</i> (part.), ix. 224.
<i>mote</i> ('must'), ix. 14;	-	-	<i>mought</i> (passim).
<i>was</i> (2 pers.), ix. 9;	}	-	<i>has-t</i> , ix. 21.
<i>can</i> (2 pers.), ix. 23;			
<i>mickle</i> , vii. 16;	-	-	<i>mochell</i> , ii. 109.
<i>sith</i> , v. 64; <i>sithence</i> , ix. 19;	-	-	<i>since</i> , ix. 21.
<i>sike</i> ('such'), ix. 13, etc.;	-	-	<i>such</i> , ii. 67, ix. 31, 35, etc.
<i>sich</i> , ix. 79;			
<i>glitter-and</i> , vii. 177;	-	-	<i>lingr-ing</i> (pres. part.), vii. 228;
			<i>hallow-ing</i> , etc.
<i>youngth</i> , ii. 87;	-	-	<i>youth</i> (passim).
<i>her</i> (= their), ix. 119, etc.;	-	-	<i>theyr</i> , ix. 120, etc.
<i>hem</i> , ix. 99, etc.;	-	-	<i>them</i> , v. 47, etc.
<i>thous</i> , vii. 33;	-	-	(thou) <i>art</i> , ii. 69.
<i>rek-es</i> (2 pers. sq.), vii. 34;	-	-	<i>do-est</i> , vii. 36.

(ii.) in other groups :

<i>lope</i> , iii. 82 ;	-	-	-	<i>lepped</i> , iii. 92.
<i>y-even</i> , iv. 114 ;	-	-	-	<i>g-ift</i> , iv. 24.
<i>thrist-y</i> , iv. 8 ;	-	-	-	<i>thirst</i> , iv. 6.

These double forms are due to several causes. Some of them (*a*) were familiar variants in colloquial Elizabethan speech, as *them* and *hem* ('em). Others, (*b*) though strictly belonging to different groups of speakers, were probably alike current in the borderland between them. Such a borderland was that Pendle district of East Lancashire, where Spenser is thought to have passed his sojourn in the north. For it lies just south of the line which now separates the north-west Midland of Lancashire from the northern of Yorkshire.¹ To the latter probably belong *e.g.* the few words with old \bar{a} which sprinkle Spenser's text (*gate*, *wae*). The strictly Midland dialect of Lancashire probably contained no old \bar{a} 's (*i.e.* \bar{a} representing O.E. \bar{a}) in Spenser's time; even in the *Gawain* (before 1400) they are to the \bar{o} 's, representing O.E. \bar{a} , as 1:12.² Some forms, *e.g.* the inflection *-es* for 2nd per. sing. belong to both dialects, and may have been suggested by either. But a far greater number probably arose (*c*) from simple mixture by the poet of forms culled from heterogeneous sources.

To distribute the whole material of the *Shepherd's Calendar* among these, to separate out what he drew

¹ Cf. the map in Ellis' *E. Eng. Pronunciation*, vol. v. ("Living dialects"). Pendle lies near the division between 'D. 22' and 'D. 31,' which at this point runs nearly east and west across Lancashire.

² Knigge, *Die Sprache des Dichters von Sir Gawain*, etc., p. 31.

from peasant speech, what from Chaucer and Gower, what from colloquial Elizabethan, is not completely possible. Many M.E. words, obsolete in ordinary English in Spenser's time, survived in dialects which had also preserved, as they still do, much of the phonetic character of M.E. The Northern dialects in particular struck Elizabethan students by their archaic character.¹ Hence there is a great mass of words which Spenser might have taken from either source. Similarly, there are many which, strange to us, existed both in dialect and in colloquial Elizabethan.

It is clear that Spenser did actually resort to (1) M.E. *literature*. E. K., in the passage already quoted, expressly attributes his "hard, and of most men unused," words to his study of "most excellent authors and most famous Poetes—in whom, whenas this our Poet hath bene much traveled and throughly redd, how could it be . . . but that walking in the sonne, although for other cause he walked, yet needes he mought be sunburnt." (2) *Dialect*. He uses not a few words unrecorded in M.E., some of which are current in dialect to-day. (3) *Colloquial Elizabethan*. The test of this is the absence of a gloss. Since E. K. explains very copiously whatever he thinks likely to prove hard to the ordinary reader we may infer that what he does not explain was familiar, and therefore not *drawn* by Spenser from either M.E. or from dialect, though it might exist there. It is certain also that Spenser put into the mouths of his shepherds (4) *literary and learned words* that were

¹Cf. Puttenham, *Arte of English Poesie* (1589), iii. 4: "No man can deny but that [the speech of Northern England] is the purer English Saxon at this day."

neither M.E. nor dialectal, and (5) more or less anomalous coinages of his own.

In attempting to determine the exact limits of these classes the chief difficulty lies with the second, in so far as the compass of the vocabulary of the Lancashire dialect in Spenser's time is largely an unknown quantity, and its phonetic and grammatical characteristics chiefly a matter of inference. Further, Spenser may, as shown above, have met among the actual speakers of the district much of the "dialect-mixture," characteristic of all such border districts, which is so striking in his poem. On the other hand there is much—E. Midland or Southern in dialectal character—which he could only meet with in his M.E. folios, which thus belongs to (i.). But it will be convenient to include these in what follows, in order to exhibit the dialectal compositeness of the poem at a glance.

Considering (A) the ~~phonetic and grammatical~~ characteristics, we may divide the ~~dialects~~ concerned into three: A.

(i.)—E. MIDLAND OR SOUTHERN.

1. *Phonetic.*

y for o.E. g in *giefan*. *Yeven*, "given" (*Sh. Cal.* iv. 114).
Chaucer *y*, *Gawain* (Lanc.) *g*-.

2. *Grammatical.*

Pronoun: ~~she~~ invariably used, the Lanc. *hoo*, *ho* never. *Her* in ix. 1 is distinct. See below.

Verb: 2nd and 3rd per. sing. *-est*, *-eth* (passim). Lanc. *-es*.
2nd per. plur. imperative *-eth* (viii. 149). Lanc. *-s*, *-es* (*Gawain*),
tas, "take ye," *dos*, *teches*, etc.

y- (o.E. *ge*-). Foreign to the Northern dialects, and in Spenser's time regarded as a "poetic license" (*Puttenham*, *A. of E. P.*, iii. 11: *Gascoigne*, *Certain Notes of Instruction*, etc., ed. Arber,

p. 37; E. K., Glosse to iv. 155), and hence not as a provincialism. Spenser's instances of it abound.

(ii.)—NORTHERN.

1. *Phonetic.*

a, æ (= o. e. *ā*). *Wae*, ix. 25 (beside *woe*, v. 93).

gate, "goat" (v. 176, 226), etc. Spenser probably intended a pronunciation *gèèt*, *wèè*. This sound cannot have been a stage in the development of o. e. *gât* to the present Lanc. *gôit* (Ellis, *D.* 22, p. 351).

heame (xi. 98). This may represent a form represented by the present *hiam* of the Craven district (Ellis, *D.* 31, p. 620); but it was certainly not a progenitor of the *wom* or *wuam* now current everywhere in N. E. Lancashire and the West Riding.

sike (ix. 13, etc.), beside *sich* and *such* in the same eclogue. The word does not occur in rhyme; but Spenser's spelling points to the long *i* now represented by the *sâik* of Swaledale (Ellis, p. 621, No. 465).

lare (v. 262). This seems to be the Scottish *lair* (o. e. *lâr*).

2. *Grammatical.*

2nd per. sing. of **be** is *is*: **thous**, vii. 33 (Lanc. *art*).

(iii.)—NORTH MIDLAND (INCLUDING FORMS WHICH ARE ALSO NORTHERN).

1. *Phonetic.*

garre (iv. 1). In M. E. mostly *zere*, *zare*, *gere*.

narre (vii. 97). M. E. *nerre*, *narre* (York plays).

war (ix. 108), beside *worse* (ii. 12). M. E. commonly *werre*.

wark (v. 145). M. E. (*werk(e)*), *wurk(e)*.

snebbe (ii. 106). M. E. *snibben*.

rine (ii. 111), "rind." Common throughout the Northern dialects and in Lancashire.

kerke (vii. 97). Chaucer and Gower *chireche*, *churche*.

2. *Grammatical (excluding forms current in M. E.).*

-en added inorganically to the past part. of a weak verb: *wroughten* (viii. 134).

2nd per. sing. pres. **-es** (vii. 34, 93), beside **-est** (vii. 36, etc.).

2nd per. sing. pret. without termination; *can* (ix. 23), *was* (ix. 9).

pres. part. **-and** (vii. 177), beside **-ing** (passim).

B. Vocabulary.—The following words were taken by Spenser from some (dialect), probably that of North Midland. With the exceptions noted they are all glossed by E. K., and unrecorded or rare in M.E.:

basket (v. 10).

blonket (v. 5).

crag, 'neck' (ii. 82).

dapper (x. 13). It was familiar early in the century. Palgrave has *daper*, 'proper, mignon.' But E. K.'s gloss shows that it was strange in 1579. It is not used by Shakspeare. Drayton (*Eclog.* iv.) copies it from Spenser.

gang, 'go' (iii. 57). *Gon* is far commoner in M.E. Chaucer does not use *gonge(n)*. Even his Northerners have *geen*.

her, 'you' (ix. 1). See Note.

heydeguies (vi. 27).

hidder and shidder (ix. 211).

ladde (iv. 10). Rare in Spenser's M.E. sources, but in everyday use in the North.

melling, 'meddling' (vii. 208).

ronte (ii. 5), 'bullock.'

todde (iii. 6), 'bush.'

wagmotre (vii. 130). Not glossed, but the form is not recorded in M.E., and the current Elizabethan forms were *quagmire* or *quakemire* (Stanihurst).

wimble (iii. 91), 'active.'

witch (vi. 20), a kind of ash. I am indebted to Prof. J. Wright for the information that the word in this sense is "in common use in all the Northern counties, Scotland included." It is, I suppose, O.E. *wice*, which occurs in Wright's glosses among names of trees, rendering *virecta*. For Dr. Grosart's rendering, "the bank of a stream," I can find no authority. It seems to have been prompted by the epithet *winding*, applied to the bending of pliant boughs. A stream-bank is not a very effective "harbrough" from the weather.

yate (v. 223). Although common enough in M.E., this word would be among the first to be caught from rustic speech; and the phrase "sperre the yate" has all the air of dialect.

Colloquial
Elizabethan.

III. These words need not have been drawn from dialect, though many of them certainly existed there, and may have been known to Spenser through that source also. I include only cases now obsolete in normal English :

brag (ii. 71), adj. and adv. See exx. in Murray, *s.v.*

chevisaunce (iv. 143), a flower. It can hardly have been a dialect word. So *paunce* (iv. 142).

crank (ix. 46), 'cocky.' Cotgrave quotes, in illustration of *joyeux*, "as crank as a cocksparrow."

earn (iii. 77), 'yearn.' Common in Shakspeare.

haveour (iv. 66). Used by Nym in *M. W. W.* i. 3. 186. It is now found in dialect, but only, it would seem, as a "fine word" used "before superiors" (Wilkinson, *Lancashire Words in the Shepherdes Calender*, quoted by Grosart, Spenser, i. 411).

lopp (ii. 57), noun. *Hen. VIII.* i. ii. 96.

lorel (vii. 93). Used by E. K. as a gloss for *lorel* in the text.

mizzle (xi. 208). "Miseling," Bible 1551 (Skeat).

tickle (vii. 14), 'unsteady.' Used by Shakspeare in colloquial prose.

Literary and
learned
words.

IV. It will suffice to specify, in addition to the numerous words of purely literary usage, the following which were plainly unfamiliar :

crumenall (ix. 119). Glossed by E. K.

flowre delice (iv. 144). E. K.'s gloss, "that which they do use to misterme flower deluce, being in Latin called *Flos deliciarum*," shows that this was the purist, not the popular, term.

overture (vii. 28). "The word is borrowed from the French and used of good writers."—E. K.

stanck (ix. 47), 'weary.' Glossed by E. K. Apparently taken by Spenser direct from Ital. *stanco*. Dr. Murray's collections contain no other instance.

Anomalies.

V. Spenser's anomalies are for the most part *literary*, not colloquial: they are the blunders of a bookish

student trying to reproduce an obsolete speech which he has read but never heard. Thus it is a strictly literary blunder to treat the M.E. 3rd per. sing. *upryst* as a past participle. But some of his most singular blunders had been made before him; e.g. his use of *yede* for the infin. has precedents in *Tottel's Miscellany* (1557). The third list presents those anomalies of Spenser's which, if not actually due to him, were at least not current. Of most of them I know no earlier instance. For the ordinary student this list will serve as a record of most of what is, from the point of view of Middle English, anomalous in Spenser's use of M.E. words.

(a). *Grammatical*. Forms grammatically related are confused :

can (vi. 26) [for *gan* 'did'], used as a present.

ene (xii. 93), 'any.'

our (vii. 76), for *ours*.

renne (viii. 3), pres., used as past participle.

upryst (iii. 18), 3rd per. sing. pres., used as past participle.

yede (vii. 109) preterite, used as infinitive and present.

(b) *Etymological* :

asterte (xi. 187), used in the sense of 'befall.

bend (v. 32), 'band, company.'

behight (iv. 120), 'called.'

earst (xii. 105), etc. "At earst," used in the sense of 'at length,' etc., see Glossary.

forsay (v. 82), 'renounce.' Confusion with M.E. *forsake*.

glee (v. 282), 'chere' ("made him glee").

kydst (xii. 93), 'knewest.'

quell (iii. 8), 'abate' (intr.).

stour (i. 51), 'time, occasion.'

underfong (vi. 103), 'beguile.'

(c) *New Forms.* (1) Inflected Forms :**betight** (xi. 174), for past part. of *betide*.**gride** (ii. 4.), for *gerde*, 'gird,' 'strike.'**lepped** (iii. 92), pret. of *leap*.

(2) New derivatives or compounds :

beastli-head (v. 265).**derringdoe** (x. 65). See Glossary.*How* **dreeriment** (xi. 36).**emperished**, (ii. 53).**embrave** (ii. 109). Not found before Spenser (Murray).**expert** (xii. 186), verb.**headlesse-hood** (ii. 86).

✓ . These lists sufficiently illustrate the highly composite quality of the language of the *Shepherds Calender*. However many words and usages Spenser may have borrowed from Northern dialects, the language even of the homeliest Eclogues is not substantially dialectal. Dialect words are everywhere freely mingled with cultured words, even with Latin neologisms, which no rustic lips ever fashioned. Thus in May we have, e.g. *tranquillitie*, *encheason*, *accord-auce*, *enamored*, and a host of others ; in Septem-ber, *crumenall*, *countenaunce*, *maintenaunce*, *counterfect*, *emprise*, *penuree*, etc. If we sought to exhibit the characteristics of Spenser's vocabulary in a single typical line, it would be such a one as this (ii. 62) :

"And hery¹ with hymnes² thy lasses³ glove,"⁴

where (1) is obsolete *native* M.E., (2) M.E. a loan-word learnedly refashioned, (3) a dialect word, (4) a familiar native word. And the matter—a courtly usage rendered in terms of peasant society—harmonises with the motley

form. Modern philology is compelled to acquiesce when Ben Jonson, who was probably better qualified to judge than any other contemporary critic, declares that Spenser "in affecting the ancients writ no language."

The proper names, finally, are of equally diverse Names of Shepherds origin. "The names Willie and Cuddie," says Mr. Gosse, "sufficiently attest Spenser's wish to imitate the realistic pastoralism of Theocritus." These two are certainly genuine rustic names; Cuddie is still, all over the North, a short for the time-honoured Northern name Cuthbert. But a survey of other names shows that this "wish" of Spenser's was at any rate very partially indulged. Twenty-one personal names occur in the Eclogues, eleven of which belong to persons actually introduced. They may be classified as follows:

I. **Classical**: Dido, Menalcas, Palinode, Tityrus.

II. **French**: Colin, Perigot, Thenot, Thomalin.

III. **English, but not rustic** (actual—or slightly disguised—names of historical persons): Algrind, Eliza, Morell, Wrenock(?).

IV. **English**: Cuddie, Diggon Davy, Hobbinol, Lettice (iii. 20), Lobbin, Phyllis, Piers, Rosalind, Willie.

§ 23. The syntax of the *Shepherds Calender* is, in comparison with the vocabulary, but slightly removed from that of contemporary verse. The following fragmentary notes do not attempt to justify this statement in detail, but merely to exhibit a few idioms (not always *archaic*) which might either puzzle the modern reader or evade his attention. Some points of Syntax.

I. THE NOUN.

1. Used as adjective :

the neighbour-town (i. 50). E. K.'s gloss. shows that this was felt as strange. So **neighbour groves** (vi. 52). But Shakspeare has "the neighbour room" (*Ham.* iii. 4. 209).

sunneshine day (i. 3).

2. CASE.—*Genitive* :

The colloquial M.E. genitive with *his* is occasionally used.

Willy his owne (viii. 132); so xii. 46.

The use of apposition to replace the partitive genitive (M.E. "what maner men") was practically obsolete in the sixteenth century. Spenser archaïses in one phrase: "Sike mister men" (vii. 201); so ix. 103.

The "qualifying" genitive, now expressed by "of." (A man of influence, etc.). This is still archaïcally expressed by the inflexion in "a worlides child" (v. 73).

Dative :

The "ethical" dative was current in colloquial E.E. (Abbott, § 220). It is used occasionally by Spenser both in the lower style (v. 245) and in the higher (vi. 19).

The dative is occasionally expressed (archaïcally) without a preposition :

Enough is me (vi. 79); so v. 314.

II. THE ADJECTIVE.

1. In E.E. the adjective could be used in either active or passive "voice," *e.g.* :

cureless, 'incurable' (viii).

witeless, 'exempt from blame' (viii).

trustless, 'untrustworthy' (xi. 153).

Active sense of -able.

changeable, 'capable of changing' (ix. 240).

2. Adjective used substantively :

the thick (iii). Not in Shakspeare.

some quick (iii. 74).

musical (v. 28).

III. THE PRONOUN.

1. *Personal Pronouns* :

Omission (cf. Kellner, § 268 f.). This was common in M.E. and colloquial E.E. ; for Shaksperian instances cf. Abbott, § 399 f. The usage was favoured by the example both of O.F. (and the early Modern French of Marot) and of Latin. We may distinguish the following cases :

(a) The redundant 'it' of Modern English (often found in M.E. is often omitted :

“ Were [it] not that my sheep would stray ” (iii. 34).

“ Enough is me to point out my unrest ” (vi. 79).

So, with impersonal verbs : seemeth, etc.

seemed (v. 211). Cf. note to ii. 77.

(b) In the second of two independent or co-ordinate sentences, the subject is supplied from the first (even after an intervening clause). Common in M.E. Spenser has a bold example in ii. 106, where two sentences with different subjects intervene. So vii. 7. Similarly, the *object* is supplied (v. 29).

(c) In a complex sentence of the second member the subject may be supplied from the first ; (1) where the principal sentence precedes, e.g. iii. 1 :

“ Why sytten we soe

As weren overwent with woe ? ”

So v. 144. Cf. Ascham, *Toxoph.* 19 : “ If any man will applye these thinges together, shall not see the one farre differ from the other ” (quoted Kellner, § 272) ; (2) where the subordinate sentence precedes : e.g. v. 137.

(d) The subject of a relative sentence serves for a preceding principal sentence :

“ For naught caren that bene so lewdly bent ” (iv. 157).

(e) The apparent omission of *thou* after its verb in questions (*seest?* for *seest-ta*, *seest-thou*) was colloquial Elizabethan.

“Seest how fresh,” etc. (ii. 127, 129; ix. 68).

It is wrongly called dialectal by Grosart.

2. *Self* :

Beside the developed *myself*, etc., ix. 66; *thy self* (hast), iii. 29; we have *self* (for *myself*) ii. 17, (for *himself*) ix. 218, (for *ipatus*), his selfe boy, ix. 176. So even,

“Pan his own self pipe” (xii. 46).

Plural, *them selfe*, v. 122, etc.

3. *Relative* :

who, for ‘he who’; a Latinism. In both styles (ix. 70, 72).

4. *Indefinite* substantivally used :

what (vii. 31).

where (v. 9; vi. 16).

IV. THE VERB.

1. *Omission of Copula* :

Occasional in M.E. It belongs essentially to popular idiom, abounds in proverbs, but is never common in literature. Though properly described as an ‘omission’ from the point of view of Elizabethan grammar, it is historically rather a survival of the primitive syntax in which the connection of two ideas is marked by mere juxtaposition of the names for them. Spenser uses it in both his higher and lower styles, e.g. iv. 31, 32.

“The whiles our flocks do graze about in sight,

And we close shrowded in thys shade alone.”

Cf. iv. 33, ix. 33, (was) x. 68, 72.

2. *Infinitives without “to”* :

Also a survival of the O.E. usage, now preserved only when a past-present verb, *will* or *need*, precedes.

“With shepherds sittes not follow flying fame” (vi. 75).

So vi. 45.

3. *Auxiliaries* :

will, used with an infinitive clause.

“Wouldst thou me my youth to spill” (ii. 52).

So vii. 218.

can. For the anomalous usages of this, see Glossary.

stand. This, as frequently in E.E., is weakened to the force of a copula in x. 97.

“All otherwise the state of poet stands.”

Cf. Fr. *était* (*stabat*). Span. *estar*, etc. Skt. *tisthati* (= est).

§ 24. The variations of *style* are not less marked ^{Style.} than those of language and verse, and their distribution runs parallel to these. In the (A) group the style is occasionally rich and poetic, as in the picture of winter in “February”; but for the most part it is of the kind appropriate to narrative and to debate, viz. the style of vigorous idiomatic prose. The (C) group, on the other hand, exhibits throughout a highly ornate and artificial style. There is little here to recall the naïve manner of “Tityrus.” Where Chaucer is simple and graphic, his more self-conscious disciple accumulates beautiful redundancies, and lingers luxuriously over the sweetness of his own music. He cultivates all the exotic graces of the Petrarchan school; and seasons them freely with the native relish of alliteration. The former qualities E. K. warmly approves, and from time to time admiringly points out; the latter, as we have seen, he somewhat timidly demurs to.

Alliteration in O.E., and for the most part in M.E. 1. Alliteration. element of verse structure, had become in E.E. a common but optional ornament of poetic style. In ceasing to be obligatory, however, it had increased its accept-

ance. In the fourteenth century it was current only among the homely poets of the West,—great satiric preachers or romancers, and Chaucer despised it (cf. Prol. to *Persounes Tale*) as a barbarism. But in the sixteenth century it ceased to be plebeian, and with Chaucer's great disciple it entered the inner circle of courtly refinement. E. K., it is true, demurs to his friend's habitual use of it. But Puttenham, whose tastes were altogether classical and courtly, allows that it "doth well if it be not too much used,"¹ and cites an epitaph "of our own making" in which alliteration is very sufficiently exemplified. Nay, Spenser alliterates far more persistently in his (C) group than even in his (A) group, notwithstanding that (A) is metrically derived from the M.E. alliterative verse, so entirely had the literary associations of alliteration changed. James I. even gave the authoritative prescription, "Let all your verse be literall [*i.e.* alliterated], as far as may be" ("Rewis and Cautelis of Scottish Poesie," quoted by Schipper, *Engl. Metrik*, ii. § 111).

2. Etymological conversion (*traductio*).

But the revival of alliteration was partly due to the attractions of a literary mode of quite different origin, the classical figure called *traductio*; which is, in Puttenham's words, "when ye turne and tranlace a word into many sundry shapes as the Tailor doth his garment, and after that sort do play with him in your dittie."² This was essentially a Humanist proclivity; it is as foreign to Chaucer as alliteration in general. Sackville has traces of it; but in Spenser

¹ *Arte of Eng. Poetry* (ed. Arber), p. 185. Cf. p. 261.

² *Ib.*, p. 213.

it becomes a persistent feature, and a source at times of great, if somewhat cloying, beauty.

* It occurs chiefly, but not exclusively, in (C). Thus he has :

“How dolefully his doole thou didst rehearse” (viii. 196).

“And faultlesse fayth is turned to faithlesse fere” (vi. 110).

“We deeme of Death as doome of ill desert” (xi. 184).

“There lives shee with the blessed Gods in blisse” (xi. 194).

So :

blast—blew (xi. 119). Cf. *Mirror for Magistrates*, Induction, st. 2.

strike—stroke (xi. 123).

floods—flow (xi. 127 ; v. 94).

pynen—paine (v. 149).

weave—webbe (x. 102), etc.

This kind of play was, however, but one variety of ^{3. Rhetorical} repetition, the rhetorical and especially pathetic figure of repetition, seven kinds of which are specified by Puttenham (*Arte*, etc., p. 208).

Thus there is *anaphora*,—when several verses in succession open with the same words, *e.g.* :

“Waile ye this wofull waste of Natures warke,
Waile we,” etc. (xi. 64-6).

So xii. 151-5 ; i. 29-30.

Similarly, the *doubling* or resumption of the last word in a new sentence :

“Dido, my deare, alas is dead ;
Dead, and lyeth wrapt in lead” (xi. 58-9).

Often this is connected with a new *turn* or variation of the thought, *e.g.* :

“She raines a goddess now among the saintes
That whilome was the saynt of shepheards light.”

Cf. i. 13-14 ; i. 48.

(xi. 175-6.)

Dryden, nearly a century after Spenser's death, singled him out as the first English poet who had understood the value of rhetorical repetitions,—‘turns’ as his technical phrase is.¹ The criticism, though suggested by the *Faerie Queene*, applies with peculiar force to the (C) group of the *Calender*.

Verse.

§ 25. Spenser was all his life a daring and brilliant experimenter in metrical matters; and the *Shepherds Calender* is a repertory of such experiments. This rich variety was quite opposed to pastoral tradition. Theocritus, indeed, sometimes introduces elegiacs as the medium of lyric dialogue (*Idyll viii.*); but Vergil compels the hexameter to serve all his purposes, and his authority decided future practice.

The rhythms of the *Calender* have already been divided into the three groups: the Accentual (A), Ballad (B), and Strophic (C).

(A) *Accentual* (ii., v., ix.).—This form of verse was out of fashion in England when Spenser wrote. Gascoigne (*Certain Notes of Instruction*, 1576, etc., ed. Arber, p. 33), after declaring that “commonly now a dayes in English rimes . . . we use none other order but a foote of two sillables [iambic]” . . . adds, “We have used in times past other kindes of meeters: as for example this following:

‘Nò wight in this wòrld thàt weàlth càn àttáyne,
Unlèsse hè beléve, thàt àll is bùt váyne.’”

Puttenham says (*Arte of English Poetry*, 1584, p. 85) that it was “used very much” by “ordinarie rimers,” declares its effect to be “ill-favoured” and “like a

¹ Essay on *Satire*.

minstrel's musicke," and quotes a specimen which he says sounds "very harshly in mine eare,"

"Now sucke childe and sleepe childe, thy mother's own joy."

In Scotland it was current, as 'flyting (quarrelling) verse.'

Though thus cavalierly handled by the classicists of the sixteenth century, it was descended from the most ancient form of English verse, and still retained as its one fixed principle the characteristic of *four-beats*. The Romance principle of constant number of syllables which had, in the hands of Chaucer, become predominant though not absolute in the iambic decasyllable, remained strange to the popular verse. In the first half of the sixteenth century, while Wyatt and Surrey revived the regular iambic, John Heywood and many others used the four-beat with rough and effective vigour. The first who attempted to give a regular and polished form to the four-beat was T. Tusser, whose *Hundred points of Husbandry* (1557) are composed in anapaestic couplets equally fluent and insipid.

Spenser's treatment of the verse shows considerable indecision. In some passages, and especially in the "February," he attains a rich and flexible music which was wholly new in English, and which was never fully echoed again until the four-beat verse was revived by Chatterton, Blake, and Coleridge. But there are plenty of lines which, though not irregular, miss the natural music of the verse; many more which can only be scanned with difficulty, *e.g.* (v. 277-8),

"Tho opened he the dore, and in came
The false Foxe, as he were starke lame,"

lines absolutely devoid of metrical effect.

These peculiarities were doubtless due in part to Spenser's pursuit of *variety*. This distinguishes his work at a glance from the monotonous lilt of Tusser. The difference is especially marked in the opening foot. Tusser (as is pointed out by Schipper, *Englische Metrik*, ii., § 111, nearly always begins the verse with an iambus. Thus his normal structure is

$$\times \text{ } \underline{\text{ }} \times \times \text{ } \underline{\text{ }} | \times \times \text{ } \underline{\text{ }} \times \times \text{ } \underline{\text{ }}$$

This type Spenser modifies in the following ways :

(a) Any two stresses may be separated by one unstressed syllable instead of two. This rarely happens more than twice in one line :

“ Ne of lánd, nor fée in súfferaúnce ” (v. 106).

“ The shépheards Gód so wél them guided ” (v. 113).

The beauty of the verse greatly depends upon the skilful introduction of the variation of which these are extreme instances.

(b) The first stress may be preceded by two unstressed syllables or by none ; hence he has three openings, viz. :

(1) With *one* unstressed foot ($\times \text{ } \underline{\text{ }}$) :

“ What fállén the flocke so they han the fleece ” (v. 49).

(2) With *two* ($\times \times \text{ } \underline{\text{ }}$) :

“ Is not thílke the mery moneth of May ” (v. 1).

(3) Or with a *stress* ($\underline{\text{ }}$) :

“ Ráther then other should scorne at me ” (v. 60).

(c) Variations (a) and (b) are familiar to the ear of the modern reader since their adoption by Coleridge in

Christabel. But Spenser went further, and introduced occasionally a third syllable between the stresses, e.g.:

“ The tíme was ónce and máy agáíne retórne ” (v. 103).

“ Théy must provide for meánes of maintenaúnce ” (v. 79).

“ Díggon on féwe such freénds díd éver líte ” (ix. 259).

“ And práyíng to be gárded from greévánce (ii. 188).

It will be noticed that the first three of the last examples can be more naturally scanned as verses of five feet. This suggests an explanation of the perpetration of these hard lines by a poet conspicuous for his sensitiveness to verse-melody. We know that Chaucer's heroic verse was felt by the Elizabethans, who had lost the tradition of his final syllabic *ē*, as a line of irregular length (Gascoigne *Certain Notes of Instruction*, ed. Arber, p. 34). Many, perhaps most, verses in the *Canterbury Tales*, when read from the faulty sixteenth century texts without the syllabic *ē*, become normal four-beat verses; but many remain which, even so, could be scanned only as five-beat verses, or as four-beat verses with an irregular extra syllable, as in (c). Thus the following lines, taken at random (Prol. 5 f.) from a black-letter Chaucer of 1542, must have been read as the accents suggest:

“ When zéphyrus éke wyth hýs sote bréth
 Enspýred hath évery hólte and héth,
 The téndre cróppes, and the yóng sónne
 Háth in the Ram halfe hys cóurse yrónne,
 And smále foules máken mélodýe
 That slépen at nýght with ópen éye.”

Thus all the variations admitted by Spenser appeared to have a warrant in the practice of his master.

In the “August” the fluctuation between the five-foot

iambic (here for brevity called *a*) and the four-stress verse (called *b*) is still more pronounced. Thus the opening (vv. 1-9) in (*a*) is followed by forty verses, all but two or three of which must be read as (*b*). Similarly, after the match, vv. 125-138. The introduction to the solemn sestett reverts abruptly to (*a*); the final stanza (193-198) is mainly (*b*).

(B) Ballad
Verse.

The ballad-verse group (B) may be briefly dismissed. It occurs in two forms, the four-line stanza with alternate four and three feet (vii.), and in the six-line stanza of the type 443443 (iii). Neither shows any special excellence or originality. The form was too slight and insignificant to convey the stately undulations of Spenserian music.

The rhythm of the singing-match (viii.) belongs partly here, partly to (A), Perigot's lines being regular octosyllables; while Willy's 'undersongs' are loose four-beat verses of variable length, from "Héy hó, hólídáye" to "As cleare as the chrystall glasse."

(C) Strophic.

We turn lastly to the "strophic" group (C). Spenser is one of the great inventors of harmony in English poetry, and he shows his mastery in a bewildering variety of measures, several of them used in English for the first time. They fall into two groups, according as the lines are of uniform or of various length. In the first we have

(1) The *quatrain*. This is only used for the dialogue which *frames* a more elaborate lyric effort, as in "April" and "November." In both cases the quatrains are *linked* (*abab*, *bcbc*, etc.), a beautiful device borrowed from Marot.

(2) *Six-line strophe*. This is used in impassioned

dialogue (*abbaba*, "October"), and in the impassioned monologue of "January" and "December" (*ababcc*). A quite different variety is the *sestine* of "August," which, as handled by Spenser, has no strophic structure at all, each of the six stanzas repeating the same end-words in a slightly varied order (see notes to this Eclogue).

(3) *Eight-line strophe*. This occurs again in the somewhat heavy form *ababbaba* ("June").

In the second group are the two beautifully invented strophes of the "April Hymn" and the "November Dirge."

The metrical importance of the *Calender* lies chiefly in its admirable handling of the five-foot verse. No one since Chaucer, whose secret was forgotten, had given the heroic line the melodious sweetness and beauty, the suppleness and swiftness of movement which it acquires in Spenser's hands. Even the verse of Sackville's *Induction*, though more nervous and energetic, has a less winning music.

§ 26. ~~The *Shepherds Calender* is justly held to mark the decisive beginning of Elizabethan poetry. Pastoralism was the mould into which an enthusiastic, richly stored, impressionable mind poured its changing inspirations. To the deepest and master impulses of Spenser's nature it responded very imperfectly; but it rendered effectively much that was immature in him, and by its very looseness of form permitted what was not immature to find occasional expression. Highly sensitive to beauty, prone to allegory, overflowing with unpopular doctrine and unsuccessful love, he found in pastoralism at once a mask for the satirist or the lover, and an allegorical device which opened a hundred~~

Conclusion—
Significance
of the
*Shepherds
Calender* for
Spenser and
for his Time.

avenues to the description of beautiful things. His extraordinary gift for lyric melody found ample scope in the character of the shepherd of literature. His instinct for archaic modes of speech found satisfaction in a quasi-imitation of Theocritus' Doric Pastoral. The *Calender* marks the entrance into English poetry of the exaltation of beauty and the rapture of song. The *Induction to The Mirror for Magistrates* is of a finer beauty and more masculine style. But its austere tragic solemnity misses the Elizabethan note of exaltation which escapes somehow from the midst of Spenser's melodious despair.

Nevertheless, Spenser outgrew pastoralism, and his contemporaries, even those most devoted to him, pursued it, if at all, under different forms. Sidney, from the first, expressed his dislike of the homely terms which he had so lavishly introduced, and, a year later, composed his *Arcadia* in the choicest of high-bred rhetoric—rhetoric vitalised by a delight in nature more intense than is betrayed by the *Calender*, and by a delight in heroic emprise of which it has only a trace. Sidney made pastoralism courtly, sentimental, romantic. Others, like Drayton, diverged from Spenser in the opposite direction, and brought it nearer to the actual woods and fields, by the aid of fuller knowledge. When Spenser is purely rustic he is usually ugly: Drayton gives us the scent of mown hay, the comely aspect of homely things.

But Spenser has, by implication, criticised his own work in a famous episode of the *Faerie Queene*, which may be called the complement of the *Shepherds Calender*. In the Sixth Book (cantos ix. and x.), Sir Calidore, the

knight of courtesy, lingers awhile among the shepherds carolling in the budded brooms, loves the fair Pastorella, disarms the jealousy of her swain, Corydon, and forgets the Blatant Beast which he has vowed to subdue. But a band of robbers sweeps down upon the little secluded pastoral world, and Sir Calidore is recalled to his proper work of ceaseless strife with the indestructible enemies of courtesy. Three points are notable in this later treatment of pastoralism. (1) Spenser's attitude to Puritanism, after the fierce paper war of Marprelate and his foes, is palpably changed. The party of the saintly sufferer "Algrind" is now represented by the Blatant Beast. (2) Further, the charm of the country and of country folks is far more vividly felt than in the *Calender*; and Spenser, mindful of his own lot, will not "greatly blame" his knight for preferring to the chase "after shadows vain of courtly favour," "the perfect pleasures which do grow amongst poor hyndes in hils, in woods, in dales." (3) Nevertheless, the life of heroic effort is definitely put above that of the "singing shepherd." The ethical centre of gravity is transferred from the shepherd to the knight; and Spenser, like his own Sir Calidore, contemplates the beautiful pastoral world with the wistfulness of one who is not of it and who can never more be satisfied with the charm he yet deeply feels.

THE
SHEPHEARDES CALENDER:
CONTEYNING TWELVE ÆGLOGUES,
PROPORTIONABLE
TO THE TWELVE MONETHES.

ENTITLED

To the noble and vertuous Gentleman, most worthy of
all titles both of learning and chevalrie,

MAISTER PHILIP SIDNEY.

TO HIS BOOKE.

✓
*Goe, little booke ! thy selfe present,
As child whose parent is unkent,
To him that is the president
Of Noblesse and of chevalree :
And if that Envie darke at thee,
As sure it will, for succoure flee
Under the shadow of his wing ;
And asked who thee forth did bring,
A shepherds swaine, saye, did thee sing
All as his straying flocke he fedde :
And, when his honor has thee redde,
Crave pardon for my hardyhedde.
But, if that any aske thy name,
Say, thou wert base-begot with blame ;
For thy thereof thou takest shame.
And, when thou art past jeoparddee,
Come tell me what was sayd of mee,
And I will send more after thee.*

IMMERITÒ.

TO THE MOST EXCELLENT AND LEARNED,

BOTH ORATOR AND POETE,

MAYSTER GABRIELL HARVEY,

HIS VERIE SPECIAL AND SINGULAR GOOD FREND E. K. COMMENDETH
THE GOOD LYKING OF THIS HIS LABOUR, AND THE
PATRONAGE OF THE NEW POETE.

Υποουθη, unkiste, sayde the old famous Poete Chaucer: whom for his excellencie and wonderfull skil in making, his scholler Lidgate, a worthy scholler of so excellent a maister, calleth the Loadestarre of our Language: and whom our Colin Clout in his *Æglogue* calleth Tityrus the God of shepherds, comparing hym to the worthines of the Roman Tityrus, Virgile. Which proverbe, myne owne good friend Ma. Harvey, as in that good old Poete it served well Pandares purpose for the bolstering of his bawdy brocage, so very well taketh place in this our new Poete, who for that he is uncouth (as said 10 Chaucer) is unkist, and unknown to most men, is regarded but of few. But I dout not, so soone as his name shall come into the knowledge of men, and his worthines be sounded in the tromp of fame, but that he shall be not onely kiste, but also beloved of all, embraced of the most, and wondred at of the best. No lesse, I thinke, deserveth his wittinesse in devising, his pithinesse in uttering, his complaints of love so lovely, his discourses of pleasure so pleasantly, his pastoral

rudenesse, his morall wisenesse, his dewe observing of Decorum everye where, in personages, in seasons, in matter, in speach; and generally, in al seemely simplicitie of handeling his matter, and framing his words: the which of many thinges which in him be straunge, I know will seeme the straungest, the words them selves being so auncient, the knitting of them so short and intricate, and the whole Periode and compasse of speache so delightsome for the roundnesse, and so grave for the straungenesse. And firste of the wordes to speake, I
 10 graunt they be something hard, and of most men unused, yet both English, and also used of most excellent Authours, and most famous Poetes. In whom, whenas this our Poet hath bene much traveled and throughly redd, how could it be, (as that worthy Oratour sayde) but that walking in the sonne, although for other cause he walked, yet needes he mought be sunburnt; and, having the sound of those auncient Poetes still ringing in his eares, he mought needes, in singing, hit out some of theyr tunes. But whether he useth them by such casualtye and custome, or of set purpose and choyse, as
 20 thinking them fittest for such rusticall rudenesse of shepherds, eyther for that theyr rough sounde would make his rymes more ragged and rustical, or els because such olde and obsolete wordes are most used of country folke, sure I think, and think I think not amisse, that they bring great grace, and, as one would say, auctoritie to the verse. For albe, amongst many other faultes, it specially be objected of Valla against Livie, and of other against Saluste, that with over much studie they affect antiquitie, us coveting thereby credence and honor of elder yeeres, yet I am of
 30 opinion, and eke the best learned are of the lyke, that those auncient solemne wordes are a great ornament, both in the one, and in the other; the one labouring to set forth in hys worke an eternall image of antiquitie, and the other carefully discoursing matters of gravitie and importaunce. For, if my memory faile not, Tullie, in that booke wherein he endevoureth to set forth the paterne of a perfect Oratour,

sayth that oftentimes an auncient worde maketh the style seeme grave, and as it were reverend, no otherwise then we honour and reverence gray heares, for a certein religious regard, which we have of old age. Yet nether every where must old words be stuffed in, nor the common Dialecte and maner of speaking so corrupted therby, that, as in old buildings, it seme disorderly and ruinous. But all as in most exquisite pictures they use to blaze and portraict not only the daintie lineaments of beautye, but also rounde about it to shadowe the rude thickets and craggy clifts, that, by the basenesse of 10 such parts, more excellency may accrew to the principall; for oftentimes we fynde our selves, I knowe not how, singularly delighted with the shewe of such naturall rudenesse, and take great pleasure in that disorderly order. Even so doe those rough and harsh termes enlumine, and make more clearly to appeare, the brightnesse of brave and glorious words. So oftentimes a dischorde in Musick maketh a comely concordance: so great delight tooke the worthy Poete Alceus to behold a blemish in the joynt of a wel shaped body. But, if any will rashly blame such his purpose in choyse of old 20 and unwonted words, him may I more justly blame and condemne, or of witlesse headinesse in judging, or of heedlesse hardinesse in condemning; for, not marking the compasse of hys bent, he wil judge of the length of his cast: for in my opinion it is one special prayse of many, whych are dew to this Poete, that he hath laboured to restore, as to theyr rightfull heritage, such good and naturall English words, as have ben long time out of use, and almost cleane disherited. Which is the onely cause, that our Mother tonge, which truly of it self is both ful enough for prose, and stately enough 30 for verse, hath long time ben counted most bare and barren of both. Which default whenas some endeavoured to salve and recure, they patched up the holes with peces and rags of other languages, borrowing here of the French, there of the Italian, every where of the Latine; not weighing how il those tongues accorde with themselves, but much worse with ours: So

now they have made our *English tongue* a gallimaufrey, or hodgepodge of al other speches. Other some, not so wel seene in the *English tonge* as perhaps in other languages, if they happen to here an olde word, albeit very naturall and significant, crye out streightway, that we speak no *English*, but gibbrish, or rather such as in old time *Evanders mother* spake: whose first shame is, that they are not ashamed, in their own mother tonge, to be counted straungers and alienes.

The second shame no lesse then the first, that what so they
 10 understand not, they streight way deeme to be senelesse, and not at al to be understode. Much like to the *Mole* in *Æsopes* fable, that, being blynd her selfe, would in no wise be persuaded that any beast could see. The last, more shameful then both, that of their owne country and naturall speach, which together with their *Nources milk* they sucked, they have so base regard und bastard judgement, that they will not onely themselves not labor to garnish and beautife it, but also repine, that of other it shold be embellished. Like to the dogge in the maunger, that him selfe can eate no hay,
 20 and yet barketh at the hungry bullock, that so faine would feede: whose currish kind, though it cannot be kept from barking, yet conne I them thanke that they refrain from byting.

Now, for the knitting of sentences, whych they call the joynts and members therof, and for al the compasse of the speach, it is round without roughnesse, and learned without hardnes, such indeede as may be perceived of the leaste, understoode of the moste, but judged onely of the learned.

For what in most *English wryters* useth to be loose, and as
 30 it were ungyrt, in this *Authour* is well grounded, finely framed, and strongly trussed up together. In regard wherof, I scorne and spue out the rakehellye route of our ragged rymers (for so themselves use to hunt the letter) which without learning boste, without judgement jangle, without reason rage and fome, as if some instinct of *Poeticall spirite* had newly ravished them above the meanenesse of common capacitis.

And being, in the midst of all theyr bravery, sodenly, eyther for want of matter, or of ryme, or having forgotten theyr former conceipt, they seeme to be so pained and traveled in theyr remembrance, as it were a woman in childe-birth, or as that same Pythia, when the trauance came upon her: 'Os rabidum fera corda domans, &c.'

Nethesse, let them a Gods name feede on theyr owne folly, so they seeke not to darken the beames of others glory. As for Colin, under whose person the Authour selfe is shadowed, how furre he is from such vaunted titles and glorious showes, 10 both him selfe sheweth, where he sayth,

'Of Muses Hobbin. I conne no skill'

And

'Enough is me to paint out my unrest, &c.'

And also appeareth by the basenesse of the name, wherein it semeth he chose rather to unfold great matter of argument covertly then, professing it, not suffice thereto accordingly. Which moved him rather in Æglogues then other wise to write, doubting perhaps his habilitie, which he little needed, or mynding to furnish our tongue with this kinde, wherein it 20 faulteth; or following the example of the best and most auncient Poetes, which devised this kind of wryting, being both so base for the matter, and homely for the manner, at the first to trye theyr habilitie; and as young birdes, that be newly crept out of the nest, by litle first to prove theyr tender wyngs, before they make a greater flyght. So flew Theocritus, as you may perceive he was all ready full fledged. So flew Virgile, as not yet well feeling his winges. So flew Mantuane, as not being full somd. So Petrarque. So Bocace. So Marot, Sanazarus, and also divers other excellent 30 both Italian and French Poetes, whose foting this Author every where followeth; yet so as few, but they be wel sented, can trace him out. So finally flyeth this our new Poete as a birds whose principals be scarce growen out, but yet as one that in time shall be hable to keepe wing with the best.

Now, as touching the generall dryft and purpose of his Æglogues, I mind not to say much, him selfe labouring to conceale it. Onely this appeareth, that his unstayed youghth had long wandred in the common Labyrinth of Love, in which time to mitigate and allay the heate of his passion, or els to warne (as he sayth) the young shepheards, s. his equalls and companions, of his unfortunate folly, he compiled these xij Æglogues, which, for that they be proportioned to the state of the xij monethes, he termeth the Shepheards

10 *Calendar, applying an olde name to a new worke. Hereunto have I added a certain Glosse, or scholion, for the exposition of old wordes, and harder phrases; which maner of glosing and commenting, well I wote, wil seeme straunge and rare in our tongue: yet, for so much as I knew many excellent and proper devises, both in wordes and matter, would passe in the speedy course of reading, either as unknowen, or as not marked, and that in this kind, as in other, we might be equal to the learned of other nations, I thought good to take the paines upon me, the rather for that by meanes of some*

20 *familiar acquaintaunce I was made privie to his counsell and secret meaning in them, as also in sundry other works of his, which albeit I know he nothing so much hateth as to promulgate, yet thus much have I adventured upon his frendship, him selfe being for long time furre estraunged, hoping that this will the rather occasion him to put forth divers other excellent works of his, which slepe in silence; as his Dreames, his Legendes, his Court of Cupide, and sondry others, whose commendations to set out were verye vaine, the thinges though*

30 *worthy of many, yet being known to few. These my present paynes, if to any they be pleasurable or profitable, be you judge, mine own good maister Harvey, to whom I have, both in respect of your worthinesse generally and otherwyse upon some particular and special considerations, vowed this my labour, and the maydenhead of this our common frends Poetrie; himselfe having already in the beginning dericated it to the Noble and worthy Gentleman, the right worshipfull*

Ma. Phi. Sidney, a special favourer and maintainer of all kind of learning. Whose cause, I pray you, Sir, yf Envie shall stir up any wrongful accusasion, defend with your mighty Rhetorick and other your rare gifts of learning, as you can, and shield with your good wil, as you ought, against the malice and outrage of so many enemies, as I know wil be set on fire with the spurks of his kindled glory. And thus recommending the Author unto you, as unto his most special good frend, and my selfe unto you both, as one making singuler account of two so very good and so choise 10 frends, I bid you both most hartely farwel, and commit you and your commendable studies to the tuicion of the Greatest.

Your owne assuredly to be commaunded,

E. K.

Post scr.

NOW I trust, M. Harvey, that upon sight of your speciall frends and fellow Poets doings, or els for envie of so many unworthy Quidams, which catch at the garlond which to you alone is dewe, you will be perswaded to pluck out of the kateful darknesse those so many excellent English poemes 20 of yours which lye hid, and bring them forth to eternall light. Trust me, you doe both them great wrong, in depriving them of the desired sonne; and also your selfe, in smothering your deserved prayyses; and all men generally, in withholding from them so divine pleasures, which they might conceive of your gallant English verses, as they have already doen of your Latine Poemes, which, in my opinion, both for invention and Elocution are very delicate and superexcellent. And thus againe I take my leave of my good Mayster Harvey: from my lodging at London thys 10. of Aprill, 1579. 30

THE GENERALL ARGUMENT OF THE
WHOLE BOOKE.

LITTLE, I hope, needeth me at large to discourse the first Originall of *Æglogues*, having alreadie touched the same. But, for the word *Æglogues*, I know, is unknowen to most, and also mistaken of some of the best learned (as they think,) I wyll say somewhat thereof, being not at all impertinent to my present purpose.

They were first of the Greekes, the inventours of them, called *Æglogai*, as it were *αἰγών*, or *αἰγονόμων λόγοι*, that is, Goteheards tales. For although in Virgile and others the
10 speakers be more Shepheards then Goatheards, yet Theocritus, in whom is more ground of authoritie then in Virgile, this specially from that deriving, as from the first head and welspring, the whole Invention of these *Æglogues*, maketh Goteheards the persons and authors of his tales. This being, who seeth not the grossenesse of such as by colour of learning would make us beleve that they are more rightly termed *Eclogai*, as they would say, extraordinary discourses of unnecessarie matter : which definition albe in substance and meaning it agree with the
20 nature of the thing, yet no whit answereth with the *ἄδλωτος* and interpretation of the word. For they be not termed *Eclogues*, but *Æglogues* ; which sentence this authour very well observing, upon good judgement, though indeede few Goteheards have to doe herein, nethelesse doubteth not to

cal them by the used and best known name. Other curious discourses hereof I reserve to greater occasion.

These xij Æglogues, every where answering to the seasons of the twelve monthes, may be well divided into three formes or ranckes. For eyther they be Plaintive, as the first, the sixth, the eleventh, and the twelfth; or Recreative, such as al those be, which containe matter of love, or commendation of special personages; or Moral, which for the most part be mixed with some Satyirical bitterness; namely, the second, of reverence dewe to old age; the fift, 10 of coloured deceipt; the seventh and ninth, of dissolute shepherds and pastours; the tenth, of contempt of Poetrie and pleasaunt wits. And to this division may every thing herein be reasonably applyed: a few onely except, whose speciall purpose and meaning I am not privie to. And thus much generally of these xij Æglogues. Now will we speake particularly of all, and first of the first, which he calleth by the first monethes name, Januarie: wherein to some he may seeme fowly to have faulted, in that he erroneously beginneth with that moneth, which beginneth 20 not the yeare. For it is wel known, and stoutely mainteyned with stronge reasons of the learned, that the yeare beginneth in March; for then the sonne reneweth his finished course, and the seasonable spring refresheth the earth, and the plesaunce thereof, being buried in the sadness of the dead winter now worne away, reliveth.

This opinion maynteine the olde Astrologers and Philosophers, namely, the reverend Andalo, and Macrobius in his holydayes of Saturne; which account also was generally observed both of Grecians and Romans. But, saving 30 the leave of such learned heads, we mayntaine a custome of coumpting the seasons from the moneth January, upon a more speciall cause then the heathen Philosophers ever coulde conceive, that is, for the incarnation of our mighty Saviour, and eternall redeemer the L. Christ, who, as then renewing the state of the decayed world, and returning

the compasse of expired yeres to theyr former date and first commencement, left to us his heires a memoriall of his birth in the ende of the last yeere and beginning of the next. Which reckoning, beside that eternall monument of our salvation, leaneth also upon good prooue of special judgement.

For albeit that in elder tymes, when as yet the coumpt of the yere was not perfected, as afterwarde it was by Julius Cæsar, they began to tel the monethes from Marches
 10 beginning, and according to the same God (as is sayd in Scripture) comaunded the people of the Jewes, to count the moneth Abib, that which we call March, for the first moneth, in remembraunce that in that moneth he brought them out of the land of Ægipt: yet, according to tradition of latter times, it hath bene otherwise observed, both in government of the Church and rule of Mightiest Realmes. For from Julius Cæsar who first observed the leape yeere, which he called *Bissextilem Annum*, and brought into a more certain course the odde wandring dayes which of
 20 Greekes were called *ἰνερβαλιντες*, of the Romanes *intercalares*, (for in such matter of learning I am forced to use the termes of the learned,) the monethes have bene nombred xij, which in the first ordinaunce of Romulus were but tenne, counting but ccciiij dayes in every yeere, and beginning with March. But Numa Pompilius, who was the father of al the Romain ceremonies and religion, seeing that reckoning to agree neither with the course of the sonne nor of the moone, thereunto added two monethes, January and February; wherin it seemeth, that wise king
 30 minded, upon good reason, to begin the yeare at Januarie, of him therefore so called *tanquam Janua anni*, the gate and entraunce of the yere; or of the name of the god *Janus*, to which god for that the olde Paynims attributed the byrth and beginning of all creatures new comming into the worlde, it seemeth that he therfore to him assigned the beginning and first entraunce of the yeare. Which

account for the most part hath hetherto continued : Notwithstanding that the Ægyptians beginne theyr yeare at September ; for that, according to the opinion of the best Rabbins and very purpose of the Scripture itselfe, God made the worlde in that Moneth, that is called of them *Tisri*. And therefore he commaunded them to keepe the feast of Pavilions in the end of the yeare, in the xv. day of the seventh moneth, which before that time was the first.

But our Authour respecting nether the subtiltie of thone part, nor the antiquitie of thother, thinketh it fittest, according to the simplicitie of common understanding, to begin with Januarie ; wening it perhaps no decorum that Shepheards should be seene in matter of so deepe insight, or canvase a case of so doubtful judgment. So therefore beginneth he, and so continueth he throughout. 10

THE SHEPHERDS CALENDER.

JANUARIE.

ÆGLOGA PRIMA. ARGUMENT.

In this fyrst Æglogue Colin Cloute, a shepherdes boy, complaineth him of his unfortunate love, being but newly (as semeth) enamoured of a countrie lasse called Rosalinde: with which strong affection being very sore traveled, he compareth his carefull case to the sadde season of the yeare, to the frostie ground, to the frozen trees, and to his owne winter-beaten flocke. And, lastlye, fynding himselfe robbed of all former pleasaunce and delights, hee breaketh his Pipe in peeces, and casteth him selfe to the ground.

COLIN CLOUTE.

A SHEPHEARDS boye, (no better doe him call,
When Winters wastful spight was almost spent,
All in a sunneshine day, as did befall,
Led forth his flock, that had bene long ypent:
So faynt they woxe, and feeble in the folde,
That now unnethes their feete could them uphold.

All as the Sheepe, such was the shepheards looke,
✓ For pale and wanne he was, (alas the while !)
May seeme he loyd, or els some care he tooke ;
Well couth he tune his pipe and frame his stile : 10
Tho to a hill his faynting flocke he ledde,
And thus him playnd, the while his shepe there fedde.

' Ye Gods of love, that pitie lovers payne,
 (If any gods the paine of lovers pitie)
 Looke from above, where you in joyes remaine,
 And bowe your eares unto my dolefull dittie :

And, Pan, thou shepherds God that once didst love,
 Pitie the paines that thou thy selfe didst prove.

' Thou barrein ground, whome winters wrath hath wasted,
 Art made a myrrhour to behold my plight : 20
 Whilome thy fresh spring flow'd, and after hasted
 Thy sommer prowde, with Daffadillies dight ;
 And now is come thy wynters stormy state ;
 Thy mantle mard, wherein thou maskedst late,

' Such rage as winters reigneth in my heart,
 My life-bloud frieing with unkindly cold ;
 Such stormy stoures do breede my balefull smart,
 As if my yeare were wast and woxen old ;

✓ And yet, alas ! but now my spring begonne,
 And yet, alas ! yt is already donne.

30

' You naked trees, whose shady leaves are lost,
 Wherein the byrds were wont to build their bowre,
 And now are clothd with mosse and hoary frost,
 Insteade of bloosmes, wherewith your buds did flowre ;
 I see your teares that from your boughes doe raine,
 Whose drops in drery ysicles remaine.

' All so my lustfull leafe is drye and sere,
 My timely buds with wayling all are wasted ;
 The blossome which my braunch of youth did beare
 With breathed sighes is blowne away and blasted ; 40
 And from mine eyes the drizzling teares descend,
 As on your boughes the ysicles depend.

40

' Thou feeble flocke, whose fleece is rough and rent,
 Whose knees are weake through fast and evill fare,
 Mayst witesse well, by thy ill government,
 Thy maysters mind is overcome with care :

Thou weake, I wanne ; thou leane, I quite forlorne :
 With mourning pyne I ; you with pyning mourne.

' A thousand sithes I curse that carefull hower
 Wherein I longd the neighbour towne to see, 50
 And eke tenne thousand sithes I blesse the 'stoure
 Wherein I sawe so fayre a sight as shee :

Yet all for naught : such sight hath bred my bane.
 Ah, God ! that love should breede both joy and payne !

' It is not Hobbinol wherefore I plaine,
 Albee my love he seeke with dayly suit ;
 His clownish gifts and curtsies I disdaine,
 His kiddes, his cracknelles, and his early fruit.

Ah, foolish Hobbinol ! thy gyfts bene vayne ;
 Colin them gives to Rosalind againe. 60

' I love thilke lasse, (alas ! why doe I love ?)
 And am forlorne, (alas ! why am I lornē ?)
 Shee deignes not my good will, but doth reprove,
 And of my rurall musicke holdeth scorne.

Shepheards devise she hateth as the snake,
 And laughes the songs that Colin Clout doth make.

' Wherefore, my pype, albee rude Pan thou please,
 Yet for thou pleasest not where most I would :
 And thou, unlucky Muse, that wontst to ease
 My musing mynd, yet canst not when thou should ; 70

Both pype and Muse shall sore the while 'ahye.'
 So broke his oaten pype, and downe dyd lye.

By that, the welked Phœbus gan availe
 His weary waine ; and nowe the frosty Night
 Her mantle black through heaven gan qverhaile,
 Which seene, the pensife boy, halfe in despight,
 Arose, and homeward drove his sonned sheepe,
 Whose hanging heads did seeme his carefull case to weepe.

COLINS EMBLEME.

Anchōra speme.

FEBRUARIE.

ÆGLOGA SECUNDA. ARGUMENT.

This Æglogue is rather morall and generall, then bent to any secrete or particular purpose. It specially conteyneth a discourse of old age, in the persone of Thenot, an olde Shepheard, who for his crookednesse and unlustinesse is scorned of Cuddie, an unhappy Heardmans boye. The matter very well accordeth with the season of the moneth, the yeare now drouping, and as it were drawing to his last age. For as in this time of yeare, so then in our bodies, there is a dry and withering cold, which congealeth the crudled blood, and frieseth the wetherbeaten flesh with stormes of Fortune, and hoare frosts of Care. To which purpose the olde man telleth a tale of the Oake and the Bryer, so lively, and so feelingly, as, if the thing were set forth in some Picture before our eyes, more plainly could not appeare.

CUDDIE. THENOT.

CUDDIE.

Ah for pittie ! wil rancke Winters rage
 These bitter blasts never ginne tasswage ?
 The kene cold blowes through my beaten hyde,
 All as I were through the body gryde :
 My ragged rontes all shiver and shake,
 As doen high Towers in an earthquake :
 They wont in the wind wagge their wrigle tayles,
 Perke as a Peacock ; but now it avales.

THENOT.

Lewdly complainest thou, laesie ladde ;
 Of Winters wracke for making thee sadde. 10
 Must not the world wend in his comun course,
 From good to badd, and from badde to worse,
 From worse unto that is worst of all,
 And then returne to his former fall ?
 Who will not suffer the stormy time,
 Where will he live tyll the lusty prime ?
 Selfe have I worne out thrise threttie yeares,
 Some in much joy, many in many teares,

Yet never complained of cold nor heate,
 Of Sommers flame, nor of Winters threat, 20
 Ne ever was to Fortune foeman,
 But gently tooke that ungently came ;
 And ever my flocke was my chiefe care,
 Winter or Sommer they mought well fare.

CUDDIE.

No marveile, Thenot, if thou can beare
 Cherefully the Winters wrathful cheare ;
 For Age and Winter accord full nie,
 This chill, that cold ; this crooked, that wrye ;
 And as the lowring Wether lookes downe,
 So semest thou like Good Fryday to frowne : 30
 But my flowring youth is foe to frost,
 My shippe unwont in stormes to be tost.

THENOT.

The soveraigne of seas he blames in vaine,
 That, once sea-beate, will to sea againe :
 So loytring live you little heardgroomes,
 Keeping your beastes in the budded broomes :
 And, when the shining sunne laugheth once,
 You deemen the Spring is come attonce ;
 Tho gynne you, fond flies ! the cold to scorne,
 And, crowing in pypes made of greene corn, 40
 You thinke to be Lords of the yeare ;
 But eft, when ye count you freed from feare,
 Comes the breme Winter with chamfred browes,
 Full of wrinkles and frostie furrowes,
 Drerily shooting his stormy darte,
 Which cruddles the blood and pricks the harte :
 Then is your carelesse corage accoied,
 Your carefull heards with cold bene annoied :
 Then paye you the price of your surquedrie,
 With weeping, and wayling, and misery. 50

CUDDIE.

Ah, foolish old man ! I scorne thy skill,
 That wouldest me my springing youngh to spil :
 I deeme thy braine emperished bee
 Through rusty elde, that hath rotted thee :
 Or sicker thy head veray tottie is,
 So on thy corbe shoulder it leanes amisse.
 Now thy selfe hast lost both lopp and topp,
 Als my budding braunch thou wouldest cropp ;
 But were thy yeares greene, as now bene myne,
 To other delights they would encline :
 Tho wouldest thou learne to caroll of Love,
 And hery with hymnes thy lasses glove ;
 Tho wouldest thou pype of Phyllis prayse ;
 But Phyllis is myne for many dayes.
 I wonne her with a gyrdle of gelt,
 Embost with buegle about the belt :
 Such an one shepeheards would make full faine ;
 X Such an one would make thee younge againe.

THENOT.

Thou art a for of thy love to boste ;
 All that is lent to love wyll be lost.

CUDDIE.

Seest howe brag yond Bullocke beares,
 So smirke, so smoothe, his pricked eares ?
 His hornes bene as broade as Rainebowe bent,
 His dewelap as lythe as lasse of Kent :
 See howe he venteth into the wynd ;
 Weenest of love is not his mynd ?
 ✓ Seemeth thy flocke thy counsell can,
 So lustlesse bene they, so weake, so wan ;
 Clothed with cold, and hoary wyth frost,
 Thy flocks father his corage hath lost.
 Thy Ewes, that wont to have blowen bags,
 Like wailefull widdowes hangen their crags ;

The rather Lambes bene starved with cold,
All for their Maister is lustlesse and old.

THENOT. ✓

Cuddie, I wote thou kenst little good,
So vainely tadvaunce thy headlesse hood ;
(For youngth is a bubble blown up with breath, ✓
Whose witt is weakenesse, whose wage is death, ✓
Whose way is wildernesse, whose ynne Penance,
And stoope-gallaunt Age, the hoste of Greevaunce. 90
But shall I tel thee a tale of truth,
Which I cond of Tityrus in my youth,
Keeping his sheepe on the hils of Kent ?

CUDDIE.

To nought more, Thenot, my mind is bent !
Then to heare novells of his devise ;
They bene so well-thewed, and so wise,
What ever that good old man bespake.

THENOT.

Many meete tales of youth did he make,
And some of love, and some of chevalrie ;
But none fitter then this to applie. 100
Now listen a while and hearken the end.

There grewe an aged Tree on the greene,
A goodly Oake sometime had it bene,
With armes full strong and largely displayd,
But of their leaves they were disarayde ;
The bodie bigge, and mightely pight, ✓
Thoroughly rooted, and of wonderous hight ;
Whilome had bene the King of the field,
And mochell mast to the husband did yelde,
And with his nuts larded many swine : ✓
But now the gray mosse marred his rine, ✓
His bared boughes were beaten with stormes,
His toppe was bald, and wasted with wormes, 110

His honor decayed, his braunches sere.

Hard by his side grewe a bragging Brere,
Which proudly thrust into the Firmament,
And seemed to threat the Firmament :

It was embellisht with blossomes fayre,
And thereto aye wonned to repayre,

The shepheards daughters to gather flowres, 120

To peinct their girlonds with his colowres ;

And in his small bushes used to shrowde

The sweete Nightingale singing so lowde ;

Which made this foolish Brere wexe so bold,

That on a time he cast him to scold

And (snebbd) the good Oake, for he was old.

'Why standst there (quoth he) thou brutish
blocke ?

Nor for fruit nor for shadowe serves thy stocke ;

Seest how fresh my flowers bene spredde,

Dyed in Lilly white and Cremsin redde, 130

With Leaves engrained in lusty greene ;

Colours meete to clothe a mayden Queene ?

Thy wast bignes but combers the grownd,

And (dirke) the beauty of my blossomes rownd :

The mouldie mosse, which thee accloieith,

My Sinamon smell too much annoieth :

Wherefore soone I rede thee hence remove,

Least thou the price of my displeasure prove.'

So spake this bold brere with great disdain :

Little him aunswered the Oake againe, 140

But yeelded, with shame and greefe (adawed),

That of a weede he was overcrawed.

Yt chaunced after upon a day,

The Hus-bandman selfe to come that way,

Of custome for to survewe his grownd,

And his trees of state in compasse rownd :

Him when the spitefull brere had espyed,

Causelesse complained, and lowdly cryed

Unto his lord, stirring up sterne strife.

‘O, my liege Lord ! the God of my life !
Pleaseth you ponder your Suppliants plaint,
Caused of wrong and cruell constraint,
Which I your poore Vassall dayly endure ;
And, but your goodnes the same recure,
Am like for desperate doole to dye,
Through felonous force of mine enemie.’ 150

Greatly aghast with this piteous plea,
Him rested the goodman on the lea,
And badde the Brere in his plaint proceede.

✓ With painted words tho gan this proude weede, 160
(As most usen Ambitious folke :)
His colowred crime with craft to cloke.

‘Ah, my soveraigne ! Lord of creatures all,
Thou placer of plants both humble and tall,
Was not I planted of thine owne hand,

✓ To be the primrose of all thy land ;
With flowring blossomes to furnish the prime,
And scarlot berries in Sommer time ?
How falls it then that this faded Oake,
Whose bodie is sere, whose branches broke, 170
Whose naked Armes stretch unto the fyre,
Unto such tyrannie doth aspire ;

Hindering with his shade my lovely light,
And robbing me of the swete sonnes sight ?

So beate his old boughes my tender side,
That oft the bloud springeth from woundes wyde ;
Untimely my flowres forced to fall,
That bene the honor of your Coronall :
And oft he lets his cancker-wormes light
Upon my branches, to worke me more spight ; 180

And oft his hoarie locks downe doth cast,
Where-with my fresh flowretts bene defast :
For this, and many more such outrage,
Craving your goodlihead to aswage

The ranckorous rigour of his might,
 Nought aske I, but onely to hold my right ;
 Submitting me to your good sufferance,
 And praying to be garded from greevance.'

To this the Oake cast him to replie
 Well as he couth ; but his enimie 190

Had kindled such coles of displeasure,
 That the good man noulde stay his (leasure),
 But home him hasted with furious heate,
 Encreasing his wrath with many a threate ;
 His harmefull Hatchet he hent in hand,
 (Alas ! that it so ready should stand !)

And to the field alone he speedeth,
 (Ay little helpe to harme there needeth !)
 Anger nould let him speake to the tree,
 Enaunter his rage mought cooled bee ; 200

But to the roote bent his sturdy stroake,
 And made many wounds in the wast Oake.

The Axes edge did oft turne againe,
 As halfe unwilling to cutte the graine ;

Semed, the sencelesse yron dyd feare,
 Or to wrong holy eld did forbear ;

For it had bene an auncient tree,
 Sacred with many a mysteree,

And often crost with the priestes crewe,
 And often halowed with holy-water dewe : 210

But sike fancies weren foolerie,
 And broughten this Oake to this miserye ;

For nought mought they quitten him from decay,
 For fiercely the good man at him did laye.

The blocke oft groned under the blow,
 And sighed to see his neare overthrow.

In fine, the steele had pierced his pitth,
 Tho downe to the earth he fell forthwith.

His wonderous weight made the ground to quake,
 Thearth shronke under him, and seemed to shake :---

There lyeth the Oake, pitied of none ! 221
 Now stands the Brere like a lord alone,
 Puffed up with pryde and vaine pleasaunce ;
 But all this glee had no continuance :
 For eftsones Winter gan to approche ;
 The blustering Boreas did encroche,
 And beate upon the solitarie Brere ;
 For nowe no succoure was seene him nere.
 Now gan he repent his pryde to late ;
 For, naked left and disconsolate, 230
 The byting frost nipt his stalke dead,
 The watrie wette weighed downe his head,
 And heaped snowe burnded him so sore,
 That nowe upright he can stand no more ;
 And, being downe, is trodde in the durt
 Of cattell, and brouzed, and sorely hurt.
 Such was thend of this Ambitious brere,
 For scorning Eld—

CUDDIE.

Now I pray thee, shepheard, tel it not forth :
 Here is a long tale, and little worth. 240
 So longe have I listened to thy speche,
 That graffed to the ground is my breche :
 My hart-blood is wel nigh frone, I feele,
 And my galage growne fast to my heele :
 But little ease of thy lewd tale I tasted :
 Hye thee home, shepheard, the day is nigh wasted.

THENOTS EMBLEME.

*Iddio, perche è vecchio,
 Fa suoi al suo essemplio.*

CUDDIES EMBLEME.

*Niuno vecchio
 Spaventa Iddio.*

MARCH.

ÆGLOGA TERTIA. ARGUMENT.

In this Æglogue two shepheards boyes, taking occasion of the season, beginne to make purpose of love, and other plesauce which to spring time is most agreeable. The speciall meaning hereof is, to give certaine markes and tokens to know Cupide, the Poets God of Love. But more particularlye, I thinke, in the person of Thomalin is meant some secrete freend, who scorned Love and his knights so long, till at length him selfe was entangled, and unwares wounded with the dart of some beautifull regard, which is Cupides arrow.

WILLYE. THOMALIN.

WILLYE.

Thomalin, why sytten we soe,
As weren overwent with woe,
Upon so fayre a morow ?
The joyous time now nighes fast,
That shall alegge this bitter blast,
And slake the winters sorowe.

THOMALIN.

Sicker, Willye, thou warnest well ;
For Winters wrath beginnes to quell,
And pleasant spring appeareth :
The grasse nowe ginnes to be refresht,
The Swallow peepes out of her nest,
And clowdie Welkin cleareth.

WILLYE.

Seest not thilke same Hawthorne sturde,
How bragly, it beginnes to budde,
And utter his tender head ?
Flora now calleth forth eche flower,
And bids make readie Maias bowre,
That newe is upryst from bedde :

For sithens is but the third morowe
 That I chaunst to fall asleepe with sorowe
 And waked againe with grieffe ;
 The while thilke same unhappye Ewe,
 Whose clouted legge her hurt doth shewe,
 Fell headlong into a (dell)
 And there unjoynted both her bones :
 Mought her necke bene joynted attones,
 She shoulde have neede no more spell ;
 Thelf was so wanton and so wood,
 (But now I trowe can better good,)
 She mought ne gang on the greene.

50

WILLYE.

X Let be, as may be, that is past :
 That is to come, let be forecast :
 Now tell us what thou hast seene.

60

THOMALIN.

It was upon a holiday,
 When shepheardes groomes han leave to playe,
 I cast to goe a shooting.
 Long wandring up and downe the land,
 With bowe and bolts in either hand,
 For birds in bushes tooting,
 At length within an Yvie (todde)
 (There shrouded was the little God)
 I heard a busie bustling.
 I bent my bolt agafnst the bush,
 Listening if any thing did rushe,
 But then heard no more rustling :
 Tho, peeping close into the thicke,
 Might see the moving of some quicke,
 Whose shape appeared not ;
 But were it faerie, feend, or snake,
 My courage earnd it to awake,
 And manfully thereat shotte.

70

With that sprong forth a naked swayne
 With spotted wings, like Peacocks trayne, 80
 And laughing lope to a tree ;
 His gylden quiver at his backe,
 And silver bowe, which was but slacke,
 Which lightly he bent at me :
 That seeing, I levelde againe
 And shott at him with might and maine,
 As thicke as it had hayled.
 So long I shott, that al was spent ;
 The pumie stones I hastily hent
 And threwe ; but nought availed : 90
 He was so wimble and so wight,
 From bough to bough he lepped light,
 And oft the pumies latched.
 Therewith affrayd, I ranne away ;
 But he, that earst seemd but to playe,
 A shaft in earnest snatched,
 And hit me running in the heele :
 For then I little smart did feele,
 But soone it sore encreased ;
 And now it ranckleth more and more, 100
 And inwardly it festreth sore,
 Ne wote I how to cease it.

WILLYE.

Thomalin, I pittie thy plight,
 Perdie with Love thou diddest fight :
 I know him by a token ;
 For once I heard my father say,
 How he him caught upon a day,
 (Whereof he wil be wroken)
 Entangled in a fowling net,
 Which he for carrion Crowes had set 110
 That in our Peere-tree haunted :

Tho sayd, he was a winged lad,
 But bowe and shafts as then none had,
 Els had he sore be daunted.
 But see, the Welkin thicks apace,
 And stouping Phebus steepes his face :
 Yts time to hast us homeward.

WILLYES EMBLEME.

*To be wise, and eke to love,
 Is graunted scarce to Gods above.*

THOMALINS EMBLEME.

*Of Hony and of Gaule in love there is store ;
 The Honye is much, but the Gaule is more.*

APRIL

ÆGLOGA QUARTA. ARGUMENT.

This Æglogue is purposely intended to the honor and prayse of our most gracious soveraigne, Queene Elizabeth. The speakers herein be Hobbinoll and Thenott, two shepheardes : the which Hobbinoll, being before mentioned greatly to have loved Colin, is here set forth more largely, complayning him of that boyes great misadventure in Love ; whereby his mynd was alienate and withdrawen not onely from him, who moste loved him, but also from all former delightes and studies, as well in pleasaunt pyping, as conning ryming and singing, and other his laudable exercises. Whereby he taketh occasion, for prooffe of his more excellencie and skill in poetrie, to recorde a songe, which the sayd Colin sometime made in honor of her Majestie, whom abruptly he termeth Elysa.

THENOT. HOBBINOLL.

THENOT.

Tell me, good Hobbinoll, what garres thee greetē ?
 What ? hath some Wolfe thy tender Lambes ytorne ?
 Or is thy Bagpype broke, that soundes so sweete ?
 Or art thou of thy loved lasse forlorne ?
 Or bene thine eyes attempred to the yeare,
 Quenching the gasping furrowes thirst with rayne ?

Like April shoure so stremes the trickling teares
 Adowne thy cheeke, to quenche thy thristye payne.

HOBBINOLL.

Nor thys, nor that, so mûche doeth make me mourne,
 But for the ladde, whome long I lovd so deare, 10
 Nowe loves a'lasse that all his love doth scorne :
 He, plongd in payne, his tressed locks dooth teare.
 Shepherds delights he dooth them all forswear ;
 Hys pleasaunt Pipe, whych made us meriment,
 He wyfully hath broke, and doth forbear
 His wonted songs, wherein he all outwent.

THENOT.

What is he for a Ladde you so lament ?
 Ys love such pinching payne to them that prove ?
 And hath he skill to make so excellent,
 Yet hath so little skill to brydle love ? 20

HOBBINOLL.

Colin thou kenst, the Southerne shepheardes boye ;
 Him Love hath wounded with a deadly darte :
 Whilome on him was all my care and joye,
 Forcing with gyfts to winne his wanton heart.
 But now from me hys madding mynd is starte,
 And woes the Widdowes daughter of the glenne ; 1
 So nowe fayre Rosalind hath bredde hys smart,
 So now his frend is chaunged for a (frenne) *stranger*

THENOT.

But if hys ditties bene so trimly dight,
 I pray thee, Hobbinoll, recorde some one, 30
 The whiles our flockes do graze about in sight,
 And we close shrowded in thys shade alone.

HOBBINOLL.

Contented I : then, will I singe his laye
 Of fayre Elisa, Queene of shepheardes all,

Which once he made as by a spring he laye,
And tuned it unto the Waters fall.

'Ye daynty Nymphs, that in this blessed brooke
Doe bathe your brest,
Forsake your watry bowres, and hether looke,
At my request :

40

And eke you Virgins, that on Parnasse dwell,
Whence floweth Helicon, the learned well,
Helpe me to blaze
Her worthy praise,
Which in her sexe doth all excell.

'Of fayre Elisa be your silver song,
That blessed wight,
The flowre of Virgins: may shee florish long
In princely plight!
For shee is Syring daughter without spotte,
Which Pan, the shepheards God, of her begot :
So sprong her grace
Of heavenly race,
No mortall blemishe may her blotte/

50

'See, where she sits upon the grassie greene,
(O seemely sight !)

(Y)clad in Scarlot, like a mayden Queene,
And ermines white :

Upon her head a Crēmosin coronet,
With Damaske roses and Daffadillies set :

60

Bay leaves betweene,
And primroses greene,
Embellish the sweete Violet.

'Tell me, have ye seene her angelick face,
Like Phoebe fayre ?
Her heavenly haveour, her princely grace,
Can you well compare ?

The Redde rose medled with the White yfere,
In either cheeke depeincten lively chere :

Her modest eye,

Her Majestie,

70

Where have you seene the like but there ?

' I sawe Phœbus thrust out his golden hedde,

Upon her to gaze .

But, when he sawe how broade her beames did spredde,

It did him amaze.

He blusht to see another Sunne belowe,

Ne durst againe his fyrye face out showe :

Let him, if he dare,

His brightnesse compare

80

With hers, to have the overthrowe.

' Shewe thyselfe, Cynthia, with thy silver rayes,

And be not abasht :

When shee the beames of her beauty displayes,

O, how art thou dasht !

But I will not match her with Latonaes seede,

Such follie great sorow to Niobe did breede :

Now she is a stone,

And makes dayly mone,

Warning all other to take heede.

90

' Pan may be proud that ever he begot

Such a Bellibone,

And Syrinx rejoyse that ever was her lot

To beare such an one.

Soone as my younglings cryen for the dam

To her will I offer a milkwhite Lamb :

Shee is my goddesse plaine, *And truly*

And I her shepherds swayne,

Albee forswonck and forswatt I am.

' I see Calliope speede her to the place,

Where my Goddesse shines ;

100

And after her the other Muses trace,
 With their Violines.
 Bene they not Bay branches which they do beare,
 All for Elisa in her hand to weare ?
 So sweetely they play,
 And sing all the way,
 That it a heaven is to heare.

‘Lo ! how finely the Graces can it foote
 To the Instrument : 110
 They dauncen deftly, and singen soote,
 In their meriment.
 Wants not a fourth Grace, to make the daunce even ?
 Let that rowme to my Lady be yeven :
 She shal be a Grace,
 To fyll the fourth place,
 And reigne with the rest in heaven.

‘And whither rennes this bevie of Ladies bright,
 Raunged in a rowe ?
 They bene all Ladyes of the lake behight, 120
 That unto her goe.
 Chloris, that is the chiefest Nymph of all,
 Of Olive braunches beares a Coronall :
 Olives bene for peace,
 When wars doe surcease :
 Such for a Princesse bene principall.

‘Ye shepheards daughters, that dwell on the greene,
 Hye you there apace :
 Let none come there but that Virgins bene,
 To adorne her grace : 130
 And, when you come whereas shee is in place,
 See that your rudenesse doe not you disgrace :
 Binde your fillets faste,
 And gird in your waste,
 For more finenesse, with a tawdrie lace.

'Bring hether the Pincke and purple Cullambine,
 With Gelliflowres ;
 Bring Coronations, and Sops in wine,
 Worne of Paramoures :
 Strowe me the ground with Daffadowndillies, 140
 And Cowslips, and Kingcups, and loved Lillies :
 The pretie Pawnce,
 And the Chevisaunce,
 Shall match with the fayre flowre Delice.

'Now ryse up, Elisa, decked as thou art
 In royall aray ;
 And now ye daintie Damsells may depart
 Eche one her way.
 I feare I have troubled your troupes to longe :
 Let dame Elisa thanke you for her song : 150
 And if you come hether
 When Damsines I gether,
 I will part them all you among.'

THENOT.

And was thilk same song of Colins owne making ?
 Ah, foolish Boy ! that is with love yblent :
 Great pittie is, he be in such taking,
 For naught caren that bene so lewdly bent.

HOBBINOL.

Sicker I hold him for a greater fon,
 That loves the thing he cannot purchase.
 But let us homeward, for night draweth on, 160
 And twinceling starres the daylight hence chase.

THENOTS EMBLEME.

O quam te memorem Virgo !

HOBBINOLS EMBLEME.

O dea certe !

MAYE.

ÆGLOGA QUINTA. ARGUMENT.

In this fiftē Æglogue, under the persons of two shepherds, Piers and Palinodie, be represented two formes of pastoures or Ministers, or the Protestant and the Catholique: whose chiefe talke standeth in reasoning, whether the life of the one must be like the other: with whom having shewed, that it is dangerous to mainteine any fellowship, or give too much credit to their colourable and feyned good will, he telleth him a tale of the foze, that, by such a counter-poynt of craftines, deceived and devoured the credulous kiddē.

PALINODE. PIERS.

PALINODE.

Is not thilke the mery moneth of May,
 When love-lads masken in fresh aray?
 How fallēs it, then, we no merrier bene,
Ylike as others, girt in gawdy greene?
 Our bloncket liveryes bene all to sadde
 For thilke same season, when all is ycladd
 With pleasaunce: the grownd with grasse, the Woods
 With greene leaves, the bushes with bloosming buds.
Youghthes folke now flocken in every where,
 To gather May bū-kets and smelling brere: 10
 And home they hasten the postes to dight,
 And all the (Kirke) pillours care day light,
 With Hawthorne buds, and swete Eglantine,
 And girlonds of roses, and Sopps in wine.
 Such merimake holy Saints doth queme,
 But we here sitten as drownd in a dreme.

PIERS.

For Younkers, Palinode, such follies fitte,
 But we (sway) bene men of elder witt.

PALINODE.

Sicker this morrowe, no lenger agoe,
 I saw a shole of shepehardes outgoe

With singing, and shouting, and jolly chere :
 Before them *yode* a lusty Tabrere,
 That to the many a Horne-pype playd,
 Whereto they dauncen, eche one with his mayd.
 To see those folkes make such jovysaunce,
 Made my heart after the pype to daunce :
 Tho to the greene Wood they speeden *(hem all,*
 To fetchen home May with their musicall :
 And home they bringen in a royall throne,
 Crowned as king : and his Queene attone 30
 Was Lady Flora, on whom did attend
 A fayre flocke of Faeries, and a fresh bend
 Of lovely Nymphs. (O that I were there,
 To helpen the Ladies their Maybush beare !)
 Ah ! Piers, bene not thy teeth on edge, to thinke
 How great sport they gaynen with little *swinck ?*

PIERS.

Perdie, so farre am I from envie,
 That their fondnesse *inly* I pitie :
 Those faytours little regarden their charge, 40
 While they, letting their sheepe runne at large,
 Passen their time, that should be sparely spent,
 In lustihede and wanton meryment.
 Thilke same bene shepehardes for the Devils stedde,
 That playen while their flockes be unfedde :
 Well is it seene theyr sheepe bene not their owne,
 That letten them runne at randon alone :
 But they bene hyred for little pay
 Of other, that caren as little as they
 What fallen the flocke, so they han the fleece,
 And get all the gayne, paying but a peece. 50
 I muse, what account both these will make ;
 The one for the hire which he doth take,
 And thother for leaving his Lords taske,
 When great Pan account of shepeherdes shall aske.

PALINODE.

Sicker, now I see thou speakest of spight,
All for thou lackest somedele their delight.

I (as I am) had rather be envied,

All were it of my foe, then fonly pitied :

And yet, if neede were, pitied would be,

Rather then other should scorne at me :

60

For pittied is mishappe that nas remedie,

But scorned bene dedes of fond foolerie.

What shoulde shepheards other things tend,

Then, sith their God his good does them send,

Reapen the fruite thereof, that is pleasure,

The while they here liven at ease and leasure ?

For, when they bene dead, their good is ygoe,

They sleepe in rest, well as other moe :

Tho with them wends what they spent in cost,

But what they left behind them is lost.

70

Good is no good, but if it be spend ;

God giveth good for none other end.

PIERS.

Ah ! Palinodie, thou art a worldes childe :

Who touches Pitch, mought needes be defilde ;

But shepheards (as Algrind used to say)

Mought not live ylike as men of the laye.

With them it sits to care for their heire,

Enaunter their heritage doe impaire.

They must provide for meanes of maintenaunce,

And to continue their wont countenaunce :

80

But shepherd must walke another way,

Sike worldly sovenance he must forsay.

The sonne of his loines why should he regard

To leave enriched with that he hath spard ?

Should not thilke God, that gave him that good,

Eke cherish his child, if in his wayes he stood ?

For if he mislive in leudnes and lust,
 Little bootes all the welth and the trust,
 That his father left by inheritauce ;
 All will be soone wasted with misgovernaunce ; 90
 But through this, and other their miscreaunce
 They maken many a wrong chevisaunce,
 Heaping up waves of welth and woe,
 The floddes whereof shall them overflowe.
 Sike mens follie I cannot compare
 Better then to the Apes folish care,
 That is so enamoured of her young one,
 (And yet, God wote, such cause hath she none)
 That with her hard hold, and straight embracing,
 She stoppeth the breath of her youngling. 100
 So often times, when as good is meant,
 Evil ensueth of wrong entent.

The time was once, and may againe retorne,
 (For ought may happen, that hath bene beforene)
 When shepeheardes had none inheritauce,
 Ne of land, nor fee in sufferaunce,
 But what might arise of the bare sheepe,
 (Were it more or lesse) which they did keepe.
 Well ywis was it with shepheards thoe :
 Nought having, nought feared they to forgoe ; 110
 For Pan himselfe was their inheritauce,
 And little them served for their mayntenaunce.
 The shepheards God so wel them guided,
 That of nought they were unprovided ;
 Butter enough, honye, milke, and whay,
 And their flockes fleeces them to araye :
 But tract of time, and long prosperitie,
 That nource of vice, this of insolencie,
 Lulled the shepheards in such securitie,
 That, not content with loyall obeysaunce, 120
 Some gan to gape for greedie governaunce,
 And match them selfe with mighty potentates,

Lovers of Lordship, and troublers of states.
 Tho gan shepheards swaines to looke aloft,
 And leave to live hard, and learne to fygge soft :
 Tho, under colour of shepeheards, somewhile
 There crept in Wolves, ful of fraude, and guile,
 That often devoured their owne sheepe,
 And often the shepheards that did hem keepe :
 This was the first sourse of shepheards sorowe, 130
 That now nill be quitt with baile nor borrowe.

PALINODE.

Three thinges to beare bene very burdenous,
 But the fourth to forbear is outrageous :
 Wemen, that of Loves longing once lust,
 Hardly forbearen, but have it they must :
 So when choler is inflamed with rage,
 Wanting revenge, is hard to asswage :
 And who can counsell a thristie soule,
 With patience to forbear the offred bowle ?
 x But of all burdens, that a man can beare, 140
 Most is, a fooles talke to beare and to heare.
 I wene the Geaunt has not such a weight,
 That beares on his shoulders the heavens height.
 Thou findest faulte where nys to be found,
 And buildest strong warke upon a weake ground :
 Thou raylest on, right withouten reason,
 And blamest hem much for small encheason.
 How shoulde shepheardes live, if not so ?
 What I should they pynen in payne and woe ?
 Nay, say I thereto, by my deare borrowe, 150
 If I may rest, I nill live in sorrowe.
 Sorrowe ne neede be hastened on,
 x For he will come, without calling, anone.
 While times endure of tranquillitie,
 Usen we freely our felicitie ;

For, when approchen the stormie showres,^{Lame}
 We mought with our shoulders beare of the sharpe
 showres ;

And, sooth to sayne, nought seemeth sike strife,
 That shepheardes so witen ech others life,
 And layen her faults the world beforene, 160
 The while their foes done eache of hem scorne.
 Let none mislike of that may not be mended :
 So conteck soone by concord mought be ended.

PIERS.

Shepheard, I list none accordaunce make
 With shepheard that does the right way forsake :
 And of the twaine, if choice were to me,
 Had lever my foe then my freend he be ;
 For what concord han light and darke (sam)?
 Or what peace has the Lion with the Lambe ?
 Such faitors, when their false harts bene hidde, 170
 Will doe as did the Foxe by the Kidde.

PALINODE.

Now, Piers, of felowship, tell us that saying :
 For the Ladde can keepe both our flockes from straying.

PIERS.

Thilke same Kidde (as I can well devise)
 Was too very foolish and unwise ;
 For on a tyme, in Sommer season,
 The Gat her dame, that had good reason,
Vode forth abroade unto the greene wood,
 To brouze, or play, or what shee thought good :
 But, for she had a motherly care 180
 Of her young sonne, and wit to beware,
 Shee set her youngling before her knee,
 That was both fresh and lovely to see,
 And full of favour as kidde mought be.

His Vellet head began to shoote out,
 And his wreathed hornes gan newly sprout :
 The blossomes of lust to bud did beginne,
 And spring forth ranckly under his chinne.
 'My Sonne,' (quoth she and with that gan weepe,
 For carefull thoughts in her heart did creepe) 190
 'God blesse thee, poore Orphane ! as he mought me,
 And send thee joy of thy jollitee.
 Thy father,' (that word she spake with payne,
 For a sigh had nigh rent her heart in twaine).
 'Thy father, had he lived this day,
 To see the braunche of his body displaie,
 How would he have joyed at this sweete sight !
 But ah ! false Fortune such joy did him spight,
 And cutte of hys dayes with untimely woe,
 Betraying him into the traines of hys foe. 200
 Now I, a wayfull widdowe behight,
 Of my old age have this one delight,
 To see thee succede in thy fathers steade,
 And florish in flowres of lusty-head :
 For even so thy father his head upheld,
 And so his hauty hornes did he weld.'
 Tho marking him with melting eyes,
 A thrilling throbbe from her hart did aryse,
 And interrupted all her other speache
 With some old sorowe that made a newe breache : 210
 Seemed shee sawe in the younglings face
 The old lineaments of his fathers grace.
 At last her solein silence shee broke,
 And gan his newe-budded beard to stroke.
 'Kiddie, (quoth shee) thou kenst the great care
 I have of thy health and thy welfare,
 Which many wyld beastes ligger in waite
 For to entrap in thy tender state :
 But most the Foxe, maister of collusion :
 For he has vowed thy last confusion. 220

For-thy, my Kiddie, be ruld by mee,
 And never give trust to his trecheree :
 And, if he chaunce come when I am abroad,
 Sperre the yate fast for feare of fraude :
 Ne for all his worst, nor for his best,
 Open the dore at his request.'

So schooled the Gate her wanton sonne,
 That answerd his mother, all should be done.
 Tho went the pensife Damme out of dore,
 And chaunst to stomble at the threshold flore : 230
 Her stombling steppe some what her amazed,
 (For such, as signes of ill luck, bene dispraised ;))
 Yet forth shee yode, threath halfe ghast :
 And Kiddie the dore sperred after her fast.
 It was not long, after shee was gone,
 But the false Foxe came to the dore anone :
 Not as a Foxe, for then he had be kend,
 But all as a poore pedler he did went,
 Bearing a trusse of tryflies at hys backe,
 As bells, and babes, and glasses, in hys packe : 240
 A Biggen he had got about his brayne,
 For in his headpeace he felt a sore payne :
 His hinder heele was wrapt in a clout,
 For with great cold he had gotte the gout.
 There at the dore he cast me downe hys pack,
 And layd him downe, and groned, ' Alack ! Alack !
 Ah, deare Lord ! and sweete Saint Charitee !
 That some good body woulde once pitie mee !'

Well heard Kiddie al this sore constraint,
 And lend to know the cause of his complaint : 250
 Tho, creeping close behind the Wickets clink,
 Prevelie he peeped out through a chinck,
 Yet not so previlie but the Foxe him spyed ;
 For deceitfull meaning is double eyed. *W*
 ' Ah, good young maister !' (then gan he crye)
 ' Jesus blesse that sweete face I espye,

And keepe your corpse from the carefull stounds
That in my carrion carcas abounds.'

The Kidd, pittying hys heavinesse,
Asked the cause of his great distresse, 260
And also who, and whence that he were ?

Tho he, that had well ycond his lere,
Thus medled his talke with many a teare :
'Sicke, sicke, alas ! and little lack of dead,
But I be relieved by your beastlyhead.
I am a poore sheepe, albe my coloure donne,
For with long traveile I am brent in the sonne :
And, if that my Grandsire me sayd be true,
Sicker, I am very sybbe to you :
So be your goodlihead doe not disdayne 270
The base kinred of so simple swaine.
Of mercye and favour, then, I you pray
With your ayd to fore-stall my neere decaye.'

Tho out of his packe a glasse he tooke,
Wherein while Kiddie unwares did looke,
He was so enamored with the newell,
That nought he deemed deare for the jewell :
Tho opened he the dore, and in came
The false Foxe, as he were starke lame :
His taylor he clapt betwixt his legs twayne, 280
Lest he should be descried by his trayne.

Being within, the Kidde made him good glee,
All for the love of the glasse he did see.
After his chere the Pedler can chat,
And tell many lesinges of this and that,
And how he could shewe many a fine knock :
Tho shewed his ware and opened his packe,
All save a bell, which he left behind
In the basket for the Kidde to fynd :
Which when the Kidde stooped downe to catch, 290
He popt him in, and his basket did latch :
Ne stayed he once the dore to make fast,

But ranne awaye with him in all hast.

Home when the doubtfull Damme had her hÿde,
She mought see the dore stand open wyde.

All agast, lowdly she gan to call

Her Kidde ; but he nould answeere at all :

Tho on the flore she saw the merchaundise

Of which her sonne had sette to deere a prise .

What helpe ? her Kidde shee knewe well was gone : 300

Shee weeped, and wayled, and made great mone.

Such end had the Kidde, for he nould warned be

Of craft, coloured with simplicitie :

And such end, perdie, does all (hem) remayne,
That of such falsers freendship bene fayne. /

PALINODE.

Truly, Piers, thou art beside thy wit,

Furthest fro the marke, weening it to hit.

Now, I pray thee, lette me thy tale borrowe

For our Sir John, to say to morrowe

At the Kerke, when it is holliday ;

310

For well he meanes, but little can say.

But, and if foxes bene so crafty as so,

Much needeth all shepheards (hem) to knowe.

PIERS.

Of their falshode more could I recount,

But now the bright Sunne gynneth to dismount ;

And, for the deawie night now doth nye,

I held it best for us home to hye.

PALINODES EMBLEME.

Πᾶς μὲν ἀπιστος ἀπιστεῖ.

PIERS HIS EMBLEME.

Τὸς δ' ἄρα πιστὸς ἀπιστῶ ;

JUNE.

ÆGLOGA SEXTA. ARGUMENT.

This Æglogue is wholly vowed to the complayning of Colins ill successe in his love. For being (as is aforesaid) enamoured of a country lasse, Rosalind, and having (as seemeth) founde place in her heart, he lamenteth to his deare friend Hobbinoll, that he is nowe forsaken unfaithfully, and in his steede Menalcas, another shepherd, received disloyally. And this is the whole Argument of this Æglogue.

HOBBINOL. COLIN CLOUT.

HOBBINOL.

Lo! Collin, here the place whose plesaunt syte
 From other shades hath weand my wandring mynde :
 Tell me, what wants me here to worke delyte ?
 [The simple ayre, the gentle warbling wynde,
 So calme, so coole, as no where else I fynde :
 The grassye ground with daintye Daysies dight,
 The Bramble bush, where Byrds of every kynde
 To the waters fall their tunes attemper right.]

COLIN.

O happy Hobbinoll ! I blesse thy state,
 That Paradise hast founde whych Adam lost : 10
 Here wander may thy flocke, early or late,
 Withouten dreade of Wolves to bene (tost)
 Thy lovely layes here mayst thou freely hoste.
 But I, unhappy man ! whom cruell fate
 And angry Gods pursue from coste to coste,
 Can nowhere fynd to shroude my lucklesse pate.

HOBBINOL.

Then, if by me thou list advised be,
 Forsake the soyle that so doth thee bewitch :
 Leave me those hilles where harbrough nis to see,
 Nor holly-bush, nor breere, nor winding wiche. 20

And to the dales resort, where shepherds ritch,
 And fruitfull flocks, bene every where to see :
 Here no night-ravenes lodge, more black then pitche,
 Nor elvish ghosts, nor gastly owles doe flee.

But frendly Faeries, met with many Graces,
 And lightfoote Nymphes, can chace the lingring Night
 With Heydeguyes, and trimly trodden traces,
 Whilst systers nyne, which dwell on Parnasse hight,
 Doe make them musick for their more delight :
 And Pan himselfe, to kisse their christall faces, 30
 Will pype and daunce when Phœbe shineth bright :
 Such pierlesse pleasures have we in these places.

COLIN.

And I, whylst youth and course of carelesse yeeres,
 Did let me walke withouten links of love,
 In such delights did joy amongst my peeres :
 But ryper age such pleasures doth reprove :
 My fancye eke from former follies move
 To stayed steps ; for time in passing weares,
 (As garments doen, which wexen old above,)
 And draweth newe delightes with hoary heares. 40

Tho couth I sing of love, and tune my pype
 Unto my plaintive pleas in verses made :
 Tho would I seeke for Queene-apples unrype,
 To give my Rosalind ; and in Sommer shade
 Dight gaudy Girlonds was my common trade,
 To crowne her golden locks : but yeeres more rype,
 And losse of her, whose love as lyfe I wayd,
 Those weary wanton toyes away dyd wype.

HOBBINOL.

Colin, to heare thy rymes and roundelayes,
 Which thou were wont on wastfull hylls to singe, 50
 I more delight then larke in Sommer dayes :
 Whose Echo made the neyghbour groves to ring,

And taught the byrds, which in the lower spring
 Did shroude in shady leaves from sonny rayes,
 Frame to thy songe their chereful cheriping,
 Or hold theyr peace, for shame of thy swete layea.

I sawe Calliope wyth Muses moe,
 Soone as thy oaten pype began to sound,
 Theyr yvory Luyts and Tamburins forgoe,
 And from the fountaine, where they sat around, 60
 Renne after hastely thy silver sound ;
 But, when they came where thou thy skill didst showe,
 They drewe abacke, as halfe with shame confound
 Shepheard to see them in theyr art outgoe.

COLIN.

Of Muses, Hobbinol, I conne no skill,
 For they bene daughters of the hyghest Jove,
 And holden scorne of homely shepherds quill :
 For sith I heard that Pan with Phœbus strove,
 Which him to much rebuke and Daunger drove,
 I never lyst presume to Parnasse hyll, 70
 But, pyiping lowe in shade of lowly grove,
 I play to please myselfe, all be it ill.

Nought weigh I who my song doth prayse or blame,
 Ne strive to winne renowne, or passe the rest : *Donot*
 With shepheard sittes not followe flying fame,
 But feede his flocke in fields where falls hem best.
 I wote my rymes bene rough, and rudely drest ;
 The fyttter they my carefull case to frame :
 Enough is me to paint out my unrest,
 And poore my piteous plaints out in the same. 80

The God of shepherds, Tityrus, is dead,
 Who taught me homely, as I can, to make ;
 He, whilst he lived, was the soveraigne head
 Of shepherds all that bene with love ytake :

Well couth he wayle his Woes, and lightly slake
 The flames which love within his heart had bredd,
 And tell us mery tales to keepe us wake,
 The while our sheepe about us safely fedde.

Nowe dead he is, and lyeth wrapt in lead,
 (O! why should Death on hym such outrage showe?) 90
 And all hys passing skil with him is fledde,
 The fame whereof doth dayly greater growe.
 But, if on me some little drops would flowe
 Of that the spring was in his learned hedde,
 I soone would learne these woods to wayle my woe,
 And teache the trees their trickling teares to shedde.

Then should my plaints, causd of discourtesee,
 As messengers of this my painfull plight,
 Flye to my love, where ever that she bee,
 And pierce her heart with poynt of worthy wight, 100
 As shee deserves that wrought so deadly spight,
 And thou, Menalcas, that by trecheree
 Didst underfong my lasse to wexe so light,
 Shouldest well be knowne for such thy villanea.

But since I am not as I wish I were,
 Ye gentle Shepheards, which your flocks do feede,
 Whether on hylls, or dales, or other where,
 Beare witnesse all of thys so wicked deede :
 And tell the lasse, whose flowre is woxe a weede,
 And faultlesse fayth is turned to faithlesse fere, 110
 That she the truest shepheards hart made bleede,
 That lyves on earth, and loved her most dere.

HOBBINOL.

O, carefull Colin ! I lament thy case ;
 Thy teares would make the hardest flint to flowe !
 Ah, faithlesse Rosalind and voide of grace,
 That art the roote of all this ruthfull woe !

But now is time, I gesse, homeward to goe :
 Then ryse, ye blessed Flocks, and home apace,
 Least night with stealing steppes doe you forsloe,
 And wett your tender Lambes that by you trace. 120

COLINS EMBLEME.

Gia speme spenta.

JULYE.

ÆGLOGA SEPTIMA. ARGUMENT.

This Æglogue is made in the honour and commendation of good shepherdes, and to the shame and dispraysse of proude and ambitious Pastours : Such as Morrell is here imagined to be.

THOMALIN. MORRELL.

THOMALIN.

Is not thilke same a gotheard prowde,
 That sittes on yonder rancke,
 Whose straying heard them selfe doth shrowde
 Among the bushes rancke ?

MORRELL.

What, ho ! thou jollye shepheards swayne,
 Come up the hyll to me ;
 Better is then the lowly playne,
 Als for thy flocke and thee.

THOMALIN.

Ah ! God shield, man, that I should clime,
 And learne to looke alofte ; 10
 This reede is ryfe, that oftentime
 Great clymbers fall unsoft.
 In humble dales is footing fast,
 The trode is not so tickle: *Living*

And though one fall through heedlesse hast,
Yet is his misse not fickle.

✓ And now the Sonne hath reared up
His fyerie-footed teme,
Making his way betweene the Cuppe
And golden Diademe : 20

The rampant Lyon hunts he fast,
With dogges of noysome breath,
Whose balefull barking bringes in hast
Pyne, plagues, and dreery death.
Agaynst his cruell scortching heate,

Where hast thou coverture ?
The wastefull hylls unto his threate
Is a playne overture.
But, if thee lust to holden chat 30
With seely shepherds swayne,
Come downe, and learne the little what,
That Thomalin can sayne.

MORRELL.

Syker, thou'st but a laesie loord,
And rekes much of thy swinck,
That with fond termes, and witlesse words,
To ~~flere~~ mine eyes doest thinke.
In evill houre thou ~~hentes~~ in hond
Thus holy hylles to blame,
For sacred unto saints they stond,
And of them han they name. 40
St. Michels Mount who does not know,
That wardes the Westernne coste ?
And of St. Brigets bowre, I trow,
All Kent can rightly boaste :
And they that con of Muses skill
Sayne most-what, that they dwell
(As goteheards wont) upon a hill,
Beside a learned well.

ÆGLOGUE VII. JULYE.

51

And ~~wonned~~ not the great God Pan
 Upon mount Olivet, 50
 Feeding the blessed flocke of Dan,
 Which dyd himselfe beget ?

THOMALIN.

O blessed sheepe ! O shepheard great !
 That bought his flocke so deare,
 And them did save with bloody sweat
 From Wolves that would them teare.

MORRELL.

Besyde, as holy fathers sayne,
 There is a hyllye place,
 Where Titan ryseth from the mayne
 To renne hys dayly race, 60
 Upon whose toppe the starres bene stayed,
 And all the skie doth leane ;
 There is the cave where Phœbe layed
 The shepheard long to dreame.
 Whilome there used shepherds all
 To feede theyr flocks at will,
 Till by his foly one did fall,
 That all the rest did spill.
 And, sithens shepheardes bene forsayd
 From places of delight, 70
 For-thy I weene thou be affrayd
 To clime this hilles height.
 Of Synah can I tell thee more,
 And of our Ladyes bowre ;
 But little needes to strow my store,
 Suffice this hill of our.
 Here han the holy Faunes recourse,
 And Sylvanes haunten rathe ;
 Here has the salt Medway his sourse,
 Wherein the Nymphes doe bathe ; 80

The salt Medway, that trickling stremis
 Adowne the dales of Kent,
 Till with his elder brother Themis
 His brackish waves be meynit.
 Here growes Melampode every where,
 And Teribinth, good for Gotes :
 The one my madding kiddes to smere,
 The next to heale theyr throtes.
 Hereto, the hills bene nigher heven,
 And thence the passage ethe ; 90
 As well can prove the piercing fevill,
 That seeldome falles bynetha.

THOMALIN.

Syker, thou speakes lyke a lewde lorrell,
 Of Heaven to demen so ;
 How be I am but rude and borrell,
 Yet nearer wayes I knowe.
 To Kerke the narre, from God more farre,
 Has bene an old-sayd sawe,
 ✓ And he, that strives to touch a starre,
 Oft stumbles at a strawe. 100
 Alsoone may shepheard clymbe to skye
 That leades in lowly dales,
 As Goteherd prowde, that, sitting hye,
 Upon the Mountaine sayles.
 My seely sheepe like well belowe,
 They neede not Melampode :
 For they bene hale enough, I trowe,
 And liken theyr abode ;
 But, if they with thy Gotes should yede,
 They soone myght be corrupted, 110
 Or like not of the frowie fede,
 Or with the weedes be gluttid.
 The hylls where dwelled holy saints
 I reverence and adore :

Not for themselfe, but for the sayncts
 Which han be dead of yore.
 And nowe they bene to heaven forewent,
 Theyr good is with them goe :
 Theyr sample onely to us lent,
 That als we mought doe soe. 120
 Shepherds they weren of the best,
 And lived in lowlye leas :
 And, sith theyr soules bene now at rest,
 Why done we them disease ?
 Such one he was (as I have heard
 Old Algrind often sayne)
 That whilome was the first shepheard,
 And lived with little gayne :
 And meeke he was, as meeke mought be,
 Simple as simple sheepe ; 130
 Humble, and like in eche degree
 The flocke which he did keepe.
 Often he used of hys keepe
 A sacrifice to bring,
 Nowe with a Kidde, now with a sheepe,
 The Altars hallowing.
 So lowted he unto hys Lord,
 Such favour couth he fynd,
 That sithens never was abhord
 The simple shepherds kynd. 140
 And such, I weene, the brethren were
 That came from Canaän :
 The brethren twelve, that kept yfere
 The flockes of mighty Pan.
 But nothing such (hill) shepherde was
 Whom Ida hyll dyd beare,
 That left hys flocke to fetch a lasse,
 Whose love he bought to deare ;
 For he was proude, that ill was payd,
 (No such mought shepherds bee) 150

And with lewde lust was overlayd :
 Tway things doen ill agree.
 But shepheard mought be meeke and mylde,
 Well-eyed, as Argus was,
 With fleshly follyes undefyled,
 And stoute as steede of brasse.
 Sike one (sayd Algrind) Moses was,
 That sawe hys makers face,
 His face, more cleare then Christall glasse,
 And spake to him in place. 160
 This had a brother (his name I knewe)
 The first of all his cote,
 A shepheard trewe, yet not so true
 As he that earst I hote.
 Whilome all these were lowe and lief
 And loved their flocks to feede ;
 They never stroven to be chiefe,
 And simple was theyr weede :
 But now (thanked be God therefore)
 The world is well amend, 170
 Their weedes bene not so nighly wore ;
 Such simplese mought them shend :
 They bene yclad in purple and pall
 So hath theyr god them blist ;
 They reigne and rulen over all,
 And lord it as they list :
 Ygyrt with belts of glitterand gold,
 (Mought they good sheepeheads bene ?)
 Theyr Pan theyr sheepe to them has sold,
 I saye as some have seene. 180
 For Palinode (if thou him ken)
 Yode late on Pilgrimage
 To Rome, (if such be Rome) and then
 He saw thilke misusage ;
 For shepeheads (sayd he) there doen leade,
 As Lordes done other where ;

They sheepe han crustes, and they the bread ;
 The chippes, and they the chere :
 They han the fleece, and eke the flesh,
 (O, seely sheepe, the while !) 190
 The corne is theyrs, let other thresh,
 Their handes they may not file.
 They han great stores and thriftye stockes,
 Great freendes and feeble foes :
 What neede hem caren for their flocks,
 Theyr boyes can looke to those.
 These wisards welter in welths waves,
 Pampred in pleasures deepe :
 They han fatted kernes, and leany knaves,
 Their fasting flockes to keepe. 200
 Sike mister med bene all misgone,
 They heapen hylles of wrath ;
 Sike syrlye shepheards han we none,
 They keepen all the path.

MORRELL.

Here is a great deale of good matter
 Lost for lacke of telling :
 Now, sicker, I see thou doest but clatter,
 Harme may come of melling
 Thou medlest more then shall have thanke,
 To wyten shepheards welth : 210
 When folke bene fat, and riches rancke,
 It is a signe of helth.
 But say me, what is Algrind, he
 That is so oft bynempt ?

THOMALIN.

He is a shepheard great in gree,
 But hath bene long ypent.
 One daye he sat upon a hyll,
 (As now thou wouldest me :

But I am taught, by Algrinds ill,
 To love the lowe degree); 220
 For sitting so with bared scalpe,
 An Eagle sored hye,
 That, weening hys whyte head was chalke,
 A shell-fish downe let flye :
 She weend the shell-fishe to have broke,
 But therewith bruzd his brayne ;
 So now, astonied with the stroke,
 He lyes in lingring payne.

MORRELL.

Ah ! good Algrind ! his hap was ill,
 But shall be bett^r in time. 230
 Now farwell, shepheard, sith thys hyll
 Thou hast such doubt to climbe.

THOMALINS EMBLEME.

In medio virtus.

MORRELLS EMBLEME.

In summo felicitus.

AUGUST.

ÆGLOGA OCTAVA. ARGUMENT.

In this Æglogue is set forth a delectable controversie, made in imitation of that in Theocritus : whereto also Virgile fashioned his third and seventh Æglogue. They choose for umpere of their strife, Cuddie, a neatheards boye ; who, having ended their cause, reciteth also himselfe a proper song, whereof Colin, he sayth, was Authour.

WILLIE. PERIGOT. CUDDIE.

WILLIE.

Tell me, Perigot, what shalbe the game,
 Wherefore with myne thou dare thy musick matche ?
 Or bene thy Bagpypes renne farre out of frame ?
 Or hath the Crampe thy joynts benomd with ache ?

PERIGOT.

Ah ! Willye, when the hart is ill assayde,
How can Bagpipe or joynts be well apayd ?

WILLIE.

What the foule evill hath thee so bestadde ?
Whilom thou was peregall to the best,
And wont to make the jolly shepeheards gladd,
With pying and dauncing did passe the rest. 10

PERIGOT.

Ah ! Willye, now I have learnd a newe daunce ;
My old musick mard by a newe mischaunce.

WILLIE.

Mischiefe mought to that mischaunce befall,
That so hath raft us of our meriment.
But reede me what payne doth thee so appall ;
Or lovest thou, or bene thy younglings miswent ?

PERIGOT.

Love hath misled both my younglings and mee :
I pyne for payne, and they my payne to see.

WILLIE.

Perdie, and wellawaye, ill may they thrive !
Never knew I lovers sheepe in good plight : 20
But, and if in rymes with me thou dare strive,
Such fond fantisies shall soone be put to flight.

PERIGOT.

That shall I doe, though mochell worse I fared :
Never shall be sayde that Perigot was dared.

WILLIE.

Then loe, Perigot, the Pledge which I plight,
A mazer ywrought of the Maple warre,
Wherein is enchased many a fayre sight
Of Beres and Tygres, that maken fiers warre ;

And over them spred a goodly wild vine,
Entrailed with a wanton Yvie twine. 30

Thereby is a Lambe in the Wolves jawes :
But see, how fast renneth the shepheard swayne
To save the innocent from the beastes pawes,
And here with his shepe-hooke hath him slayne,
Tell me, such a cup hast thou ever sene ?
Well mought it beseme any harvest Queene.

PERIGOT.

Thereto will I pawne yonder spotted Lambe,
Of all my flocke there nis sike another,
For I brought him up without the Dambe :
But Colin Clout waffe me of his brother, 40
That he purchast of me in the playne field :
Sore against my will was I forst to yield.

WILLIE.

Sicker, make like account of his brother.
But who shall judge the wager wonne or lost ?

PERIGOT.

That shall yonder heardgrome, and none other,
Which over the pousse hetheward doth post.

WILLIE.

But, for the Sunnebeame so sore doth us beate,
Were not better to shunne the scortching heate ?

PERIGOT.

Well agreed, Willie: then, sitte thee downe, swayne:
Sike a song never heardest thou but Colin sing. 50

CUDDIE.

Gynne when ye lyst, ye jolly shepherds twayne :
Sike a judge as Cuddie were for a king.

Per. 'It fell upon a holy eve,
Wil. Hey, ho, hollidaye !
Per. When holy fathers wont to shrieve ;
Wil. Now gynneth this roundelay.
Per. Sitting upon a hill so hye,
Wil. Hey, ho, the high hyll !
Per. The while my flocke did feede thereby ;
Wil. The while the shepheard selfe did spill. 60
Per. I saw the bouncing Bellibone,
Wil. Hey, ho, Bonibell !
Per. Tripping over the dale alone,
Wil. She can trippe it very well.
Per. Well decked in a frocke of gray,
Wil. Hey, ho, gray is greete !
Per. And in a Kirtle of greene saye,
Wil. The greene is for maydens meete.
Per. A chapelet on her head she wore,
Wil. Hey, ho, chapelet ! 70
Per. Of sweete Violets therein was store,
Wil. She sweeter then the Violet.
Per. My sheepe did leave theyr wanted food,
Wil. Hey, ho, seely sheepe !
Per. And gazd on her as they were wood,
Wil. Woode as he that did them keepe.
Per. As the bonilasse passed bye,
Wil. Hey, ho, bonilasse !
Per. She rovde at me with glauncing eye,
Wil. As cleare as the christall glasse ; 80
Per. All as the Sunnye beame so bright,
Wil. Hey, ho, the Sunne-beame !
Per. Glaunceth from Phœbus face forthright,
Wil. So love into thy hart did streame :
Per. Or as the thonder cleaves the cloudes,
Wil. Hey, ho, the Thonder !
Per. Wherein the lightsome levin shroudes,
Wil. So cleaves thy soule asonder :

Æglogue VIII August

<i>Per.</i>	Or as Dame Cynthias silver raye,	
<i>Wil.</i>	Hey, ho, the Moonelight !	90
<i>Per.</i>	Upon the glyttering wave doth playe,	
<i>Wil.</i>	Such play is a pitteous plight.	
<i>Per.</i>	The glaunce into my heart did glide ;	
<i>Wil.</i>	Hey, ho, the glyder !	
<i>Per.</i>	Therewith my soule was sharply gryde,	
<i>Wil.</i>	Such woundes soone wexen wider.	
<i>Per.</i>	Hasting to raunch the arrow out,	
<i>Wil.</i>	Hey, ho, Perigot !	
<i>Per.</i>	I left the head in my hart-roote,	
<i>Wil.</i>	It was a desperate shot.	100
<i>Per.</i>	There it ranckleth, ay more and more,	
<i>Wil.</i>	Hey, ho, the arrowe !	
<i>Per.</i>	Ne can I find salve for my sore :	
<i>Wil.</i>	Love is a curelesse sorrowe.	
<i>Per.</i>	And though my bale with death I bought,	
<i>Wil.</i>	Hey, ho, heavie cheere !	
<i>Per.</i>	Yet should thilk lasse not from my thought,	
<i>Wil.</i>	So you may buye golde to deere.	
<i>Per.</i>	But whether in paynefull love I pyne,	
<i>Wil.</i>	Hey, ho, pinching payne !	110
<i>Per.</i>	Or thrive in welth, she shalbe mine,	
<i>Wil.</i>	But if thou can her obtaine.	
<i>Per.</i>	And if for gracelesse greefe I dye,	
<i>Wil.</i>	Hey, ho, gracelesse grieffe !	
<i>Per.</i>	Witnessse shee slewe me with her eye,	
<i>Wil.</i>	Let thy follye be the priefe.	
<i>Per.</i>	And you, that sawe it, simple shepe,	
<i>Wil.</i>	Hey, ho, the fayre flocke !	
<i>Per.</i>	For priefe thereof, my death shall weepe,	
<i>Wil.</i>	And mone with many a mocke.	120
<i>Per.</i>	So learnd I love on a hollye eve,	
<i>Wil.</i>	Hey, ho, holidaye !	
<i>Per.</i>	That ever since my hart did greve,	
<i>Wil.</i>	Now endeth our roundelay.	

CUD.

Sicker, sike a roundle never heard I none :
 Little lacketh Perigot of the best,
 And Willye is not greatly overgone,
 So weren his under-songs well adress.

WIL.

Herdgrome, I fear me, thou have a squint eye :
 Areede uprightly who has the victorye. 130

CUD.

Fayth of my soule, I deeme ech have gayned :
 For-thy let the Lambe be Willye his owne :
 And for Perigot, so well hath hym payned,
 To him be the wtroughten mazer alone.

PER.

Perigot is well pleased with the doome :
 Ne can Willye wite the witelesse herdgrome.

WIL.

Never dempt more right of beautye, I weene,
 The shepheard of Ida that judged beauties Queene.

CUD.

But tell me, shepherds, should it not yshend
 Your roundels fresh; to heare a doolefull verse 140
 Of Rosalend (who knowes not Rosalend ?)
 That Colin made ? ylike can I you rehearse.

PER.

Now say it, Cuddie, as thou art a ladde :
 With mery thing its good to medle sadde.

WIL.

Fayth of my soule, thou shalt ycroned be
 In Colins stede, if thou this song areede ;
 For never thing on earth so pleaseth me
 As him to heare, or matter of his deede.

CUDDIE.

Then listneth ech unto my heavy laye,
And tune your pypes as ruthful as ye may. 150

‘Ye wastefull Woodes ! beare witnessse of my woe,
Wherein my plaints did oftentimes resound :
Ye carelesse byrds are privie to my cryes,
Which in your songs were wont to make a part :
Thou, pleasaunt spring, hast luld me oft asleepe,
Whose streames my tricklinge teares did ofte augment.

‘Resort of people doth my greefs augment,
The walled townes doe worke my greater woe ;
The forest wide is fitter to resound
The hollow Echo of my carefull cryes : 160
I hate the house, since thence my love did part,
Whose waylefull want debarres myne eyes from sleepe.

‘Let stremes of teares supply the place of sleepe ;
Let all, that sweete is, voyd : and all that may augment
My doole, draw nearé ! More meete to wayle my woe
Bene the wild woodes, my sorowes to resound,
Then bedde, or bowre, both which I fill with cryes,
When I them see so waist, and fynd no part

‘Of pleasure past. Here will I dwell apart
In gastfull grove therefore, till my last sleepe 170
Doe close mine eyes : so shall I not augment
With sight of such as chaunge my restlesse woe.
Helpe me, ye banefull byrds, whose shrieking sound
Ys signe of dreery death, my deadly cryes

‘Most ruthfully to tune : And as my cryes
(Which of my woe cannot bewray least part)
You heare all night, when nature craveth sleepe,
Increase, so let your yrksome yells augment.

Thus all the night in plaints, the daye in woe,
I vowed have to wayst, till safe and sound 180

'She home returne, whose voyces silver sound
To cheerefull songs can change my cherelesse cries.
Hence with the Nightingale will I take part,
That blessed byrd, that spends her time of sleepe
In songs and plaintive pleas, the more taugment
The memory of hys misdeede that bred her woe.

And you that feele no woe,
When as the sound
Of these my nightly cries
Ye heare apart, 190
Let breake your sounder sleepe,
And pitie augment.'

PERIGOT.

O Colin, Colin! the shepheards joye,
How I admire ech turning of thy verse!
And Cuddie, fresh Cuddie, the (liefest) boye,
How dolefully his doole thou didst rehearse!

CUDDIE.

Then blowe your pypes, shepheards, til you be at home;
The night nigheth fast, yts time to be gone.

PERIGOT HIS EMBLEME.

Vincenti gloria victi.

WILLYES EMBLEME.

Vinto non vitto.

CUDDIES EMBLEME.

Felice chi puo.

SEPTEMBER.

ÆGLOGA NONA. ARGUMENT.

Herein Diggon Davie is devised to be a shepherd that, in hope of more gayne, drove his sheepe into a farre countrye. The abuses whereof, and loose living of Popish prelates, by occasion of Hobbinols demaund, he discourseth at large.

HOBBINOL. DIGGON DAVIE.

HOBBINOL,

Diggon Davie ! I bidde her god day ;
Or Diggon her is, or I missaye.

DIGGON.

Her was her, while it was daye-light,
But now her is a most wretched wight :
For day, that was, is wightly past,
And now at earst the (dirke) night doth hast.

HOBBINOL.

Diggon, areede who has thee so dight ?
Never I wist thee in so poore a plight.
Where is the fayre flocke thou was wont to leade ?
Or bene they chaffred, or at mischief dead ? 10

DIGGON.

Ah ! for love of that is to thee moste leefe,
Hobbinol, I pray thee, gall not my old griefe :
Sike question ripeth up cause of newe woe,
For one, opened, mote unfolde many moe.

HOBBINOL.

Nay, but sorrow close shrouded in hart,
I know, to kepe is a burdenous smart :
Eche thing imparted is more eath to beare :
√ When the rayne is fahn, the cloudes wexen cleare.

And nowe, sithence I sawe thy head last,
 Thrise three Moones bene fully spent and past ; 20
 Since when thou hast measured much grownd,
 And wandred, I wene, about the world round,
 So as thou can many thinges relate ;
 But tell me first of thy flocks estate.

DIGGON.

My sheepe bene wasted ; (wae is me therefore !)
 The jolly shepheard that was of yore
 Is nowe nor jollye, nor shepeheard more.
 In forrein costes men sayd was plentye ;
 And so there is, but all of miserye :
 I dempt there much to have eeked my store, 30
 But such eeking hath made my hart sore.
 In (tho) countrys, whereas I have bene,
 No being for those that truely mene ;
 But for such, as of guile maken gayne,
 No such countrye as there to remaine ;
 They setten to sale their shops of shame,
 And maken a Mart of theyr good name :
 The shepheards there robben one another,
 And layen baytes to beguile (her) brother ;
 Or they will buy his sheepe out of the cote, 40
 Or they will carven the shepheards throte.
 The shepheardes swayne you cannot wel ken,
 But it be by his pryde, from other men :
 They looken bigge as Bulls that bene bate,
 And bearen the (cragge) so stiffe and so state,
 As cocke on his dunghill crowing (cranck).

HOBBINOL.

Diggon, I am so stiffe and so stanck,
 That uneth may I stand any more :
 And nowe the Westerne wind bloweth sore,
 That nowe is in his chiefe sovereigntee, 50
 Beating the withered leafe from the tree,

Sitte we downe here under the hill ;
 Tho may we talke and tellen our fill,
 And make a mocke at the blustering blast.
 Now say on, Diggon, what ever thou hast.

DIGGON.

Hobbin, ah Hobbin ! I curse the stounde
 That ever I cast to have lorne this grounde :
 Wel-away the while I was so fonde
 To leave the good, that I had in hande,
 In hope of better that was uncouth !
 So lost the Dogge the flesh in his mouth.
 My seely sheepe (ah, seely sheepe !)
 That here by there I whilome used to keepe,
 All were they lustye as thou didst see,
 Bene all sterved with pyne and penuree :
 Hardly my selfe escaped thilke payne,
 Driven for neede to come home agayne.

60

HOBBINOL.

Ah fon) now by thy losse art taught,
 That seeldome chaunge the better brought :
 Content who lives with tryed state
 Neede feare no chaunge of frowning fate ;
 But who will seeke for unknowne gayne,
 Oft lives by losse, and leaves with payne.

70

DIGGON.

I wote ne, Hobbin, how I was bewitcht
 With vayne desire and hope to be enricht ;
 But, sicker, so it is, as the bright starre
 Seemeth ay greater when it is farre :
 I thought the soyle would have made me rich,
 But nowe I wote it is nothing sich ;
 For eyther the shepeheards bene ydle and still,
 And ledde of theyr sheepe what way they wyll,

80

Or they bene false, and full of covetise,
 And casten to compasse many wrong emprise :
 But the more bene fraught with fraud and spight,
 Ne in good nor goodnes taken delight,
 But kindle coales of:conteck and yre,
 Wherewith they sette all the world on fire :
 Which when they thinken agayne to quench,
 With holy water they doen (hem) all drench. 90
 They saye they con to heaven the high-way,
 But, by my soule, I dare undersaye
 They never sette foote in that same troade,
 But balk the right way, and strayen abroad.
 They boast they han the devill at commaund,
 But aske (hem) therefore what they han paund :
 Marrie ! that great Pan bought with deare borrow,
 To quite it from the blacke bowre of sorrowe.
 But they han sold (thilk) same long agoe,
 For-ty woulden drawe with hem many moe.
 But let hem gange alone a Gods name ; 100
 As they han brewed, so let hem beare blame.

HOBBINOL.

Diggon, I praye thee, speake not so dirke ;
 Such myster saying me seemeth to mirke.

DIGGON.

Then, playnely to speake of shepheards most what,
 Badde is the best ; (this English is flatt.)
 Their ill haviour, garres men missay
 Both of their doctrine, and of theyr faye.
 They sayne the world is much war then it wont,
 All for her shepheards bene beastly and blont.
 Other sayne, but how truely I note, 110
 All for they holden shame of theyr cote :
 Some sticke not to say, (whote cole on her tongue !)
 That sike mischiefe graseth hem emong,

All for they casten too much of worlds care,
 To deck her Dame, and enrich her heyre ;
 For such encheason, if you goe nye,
 Fewe chymneys reeking you shall espye :
 The fatte Oxe, that wont ligge in the stal,
 Is nowe fast stalled in her crumenall.
 Thus chatten the people in theyr steads, 120
 Ylike as a Monster of many heads ;
 But they that shooten neerest the pricke
 Sayne, other the fat from their beards doen lick :
 For bigge Bulles of Basan brace hem about,
 That with theyr hornes butten the more stoute ;
 But the leane soules treaden under foote,
 And to seeke redresse mought little boote ;
 For liker bene they to pluck away more,
 Then ought of the gotten good to restore :
 For they bene like foule wagmoires overgrast, 130
 That, if thy galage once sticketh fast,
 The more to wind it out thou doest swinck,
 Thou mought ay deeper and deeper sinck.
 Yet better leave of with a little losse,
 Then by much wrestling to leese the grosse.

HOBBINOL.

Nowe, Diggon, I see thou speakest to plaine ;
 Better it were a little to feyne,
 And cleanly cover that cannot be cured :
 Such ill, as is forced, mought nedes be endured.
 But of sike pastoures howe done the flocks creepe ? 140

DIGGON.

Sike as the shepheards, sike bene her sheepe,
 For they nill listen to the shepheards voyce,
 But-if he call hem at theyr good choyce :
 They wander at wil and stay at pleasure,
 And to theyr foldes yeed at their owne leasure.

But they had be better come at their cal ;
 For many han into mischiefe fall
 And bene of ravenous Wolves yrent,
 All for they could be buxome and bent.

HOBBINOL.

Fye on thee, Diggon, and all thy foule leasing ! 150
 Well is knowne that sith the Saxon king
 Never was Woolfe seene, many nor some,
 Nor in all Kent, nor in Christendome ;
 But the fewer Woolves (the soth to sayne)
 The more bene the Foxes that herè remaine.

DIGGON.

Yes, but they gang in more secrete wise,
 And with sheepes clothing doen hem disguise.
 The walke not widely as they were wont,
 For feare of raungers and the great hunt,
 But prively prrolling to and froe, 160
 Enaunter they mought be inly knowe.

HOBBINOL.

Or prive or pert yf any bene,
 We han great Bandogs will teare their skinne.

DIGGON.

Indeede, thy Ball is a bold bigge curre,
 And could make a jolly hole in theyr furre :
 But not good Dogges hem needeth to chace,
 But heedy shepherds to discerne their face ;
 For all their craft is in their countenance,
 They bene so grave and full of mayntenance.
 But shall I tell thee what my selfe knowe 170
 Chaunced to Roffynn not long ygoe ?

HOBBINOL.

Say it out, Diggon, whatever it hight,
 For not but well mought him betight :

He is so meeke, wise, and merciable,
 And with his word his worke is convenable.
 Colin Clout, I wene, be his selfe boye,
 (Ah, for Colin, he whilome my ioye !)
 Shepheards sich, God mought us many send,
 That doen so carefully theyr flocks tend.

DIGGON.

Thilk same shepheard mought I well marke, 180
 He has a Dogge to byte or to barke ;
 Never had shepheard so kene a kurre,
 That waketh and if but a leafe sturre.
 Whilome there wonned a wicked Wolfe,
 That with many a Lambe had glutted his gulfe,
 And ever at night wont to repayre
 Unto the flocke, when the Welkin shone faire,
 Ycladde in clothing of seely sheepe,
 When the good old man used to sleepe.
 Tho at midnight he would barke and ball, 190
 (For he had eft learned a curres call,
 As if a Woolfe were emong the sheepe :
 With that the shepheard would breake his sleepe,
 And send out Lowder (for so his dog hote)
 To raunge the fields with wide open throte.
 Tho, when as Lowder was farre awaye,
 This Wolvish sheepe woulde catchen his pray,
 A Lambe, or a Kidde, or a weanell wast ;
 With that to the wood would he speede him fast.
 Long time he used this slippery pranck, 200
 Ere Roffy could for his laboure him thanck.
 At end, the shepheard his practise spyed,
 (For Roffy is wise, and as Argus eyed,)
 And when at even he came to the flocke,
 Fast in theyr folds he did them locke,
 And tooke out the Woolfe in his counterfect cote,
 And let out the sheepes bloud at his throte.

HOBBINOL.

Marry, Diggon, what should him affraye
 To take his owne where ever it laye?
 For, had his wesand bene a little widdier, 210
 He would have devoured both hiddier and shidder.

DIGGON.

Mischiefe light on him, and Gods great curse!
 Too good for him had bene a great deale worse;
 For it was a perilous beast above all,
 And eke had he cond the shepherds call,
 And oft in the night came to the shepe-cote,
 And called Lowder, with a hollow throte,
 As if it the old man selfe had bene:
 The dog his maisters voice did it wene,
 Yet halfe in doubt he opened the dore, 220
 And ranne out as he was wont of yore.
 No sooner was out, but, swifter then thought,
 Fast by the hyde the Wolfe Lowder caught;
 And, had not Roffy renne to the steven,
 Lowder had be slaine thilke same even.

HOBBINOL.

God shield, man, he should so ill have thrive,
 All for he did his devoyr belive;
 If sike bene Wolves, as thou hast told,
 How mought we, Diggon, hem be-hold?

DIGGON.

How, but, with heede and watchfullnesse, 230
 Forstallen hem of their wilinesse:
 For-thy with shepherds sittes not playe,
 Or sleepe, as some doen, all the long day;
 But ever liggen in watch and ward,
 From sodden force theyr flocks for to gard.

HOBBINOL.

Ah, Diggon ! thilke same rule were too straight,
 All the cold season to wach and waite ;
 We bene of fleshe, men as other bee,
 Why should we be bound to such miseree ?
 Whatever thing lacketh changeable rest, 240
 Mought needes decay, when it is at best.

DIGGON.

Ah ! but, Hobbinoll, all this long tale
 Nought easeth the care that doth me (forhaile) ;
 What shall I doe ? what way shall I wend,
 My piteous plight and losse to amend ?
 Ah ! good Hobbinoll, mought I thee praye
 Of ayde or counsell in my decaye.

HOBBINOL.

Now, by my soule, Diggon, I lament
 The haplesse mischief that has thee hent ;
 Nethelasse thou seest my lowly saile, 250
 That froward fortune doth ever availe ;
 But, were Hobbinoll as God mought please,
 Diggon should soone find favour and ease :
 But if to my cotage thou wilt resort,
 So as I can I wil thee comfort ;
 There mayst thou ligge in a (vetchy) bed,
 Till fayrer Fortune shewe forth her head.

DIGGON.

Ah, Hobbinoll ! God mought it thee requite ;
 Diggon on fewe such freends did ever lite.

DIGGONS EMBLEME.

Inopem me copia fecit.

OCTOBER.

ÆGLOGA DECIMA. ARGUMENT.

In Cuddie is set out the perfecte paterne of a Poete, whiche, finding no maintenaunce of his state and studies, complayneth of the contempte of Poetrie, and the causes thereof: Specially having bene in all ages, and even amongst the most barbarous, alwayes of singular accompt and honor, and being indede so worthy and commendable an arte; or rather no arte, but a divine gift and heavenly instinct not to bee gotten by laboure and learning, but adorned with both; and poured into the wittle by a certain 'Ερθουσιασµυδ and celestially inspiration, as the Author hereof els where at large discourseth in his booke called The English Poete; which booke being lately come to my hands, I mynde also by Gods grace, upon further advisement, to publish.

PIERCE. & CUDDIE.

PIERS.

Cuddie, for shame! hold up thy heavy head,
 And let us cast with what delight to chace,
 And weary thys long lingring Phœbus race.
 Whilome thou wont the shepheards laddes to leade
 In rymes, in ridles, and in bydding base;
 Now they in thee, and thou in sleepe art dead.

CUDDIE.

Piers, I have pyped erst so long with payne,
 That all mine Oten reedes bene rent and wore,
 And my poore Muse hath spent her spared store,
 Yet little good hath got, and much lesse gayne. 10
 Such pleasaunce makes the Grashopper so poore,
 And ligge so layd, when Winter doth her straine.

The dappex ditties, that I wont devise
 To feede youthes fancie, and the flocking fry,
 Delighten much; what I the bett for-thy?
 They han the pleasure, I a sclender prise;
 I beate the bush, the byrds to them doe flye:
 What good thereof to Cuddie can arise?

PIERS.

Cuddie, the prayse is better then the price,
 The glory eke much greater then the gayne : 20
 O ! what an honor is it, to restraine
 The lust of lawlesse youth with good advice,
 Or pricke them forth with pleasaunce of thy vaine,
 Whereto thou list their trayned willes entice.

Soone as thou gynst to sette thy notes in frame,
 O, how the rurall routes to thee doe cleave !
 Seemeth thou dost their soule of sence bereave ;
 All as the shepheard that did fetch his dame
 From Plutoes balefull bowre withouten leave,
 His musicks might the hellish hound did tame. 30

CUDDIE.

So praysen babes the Peacocks spotted traine,
 And wondren at bright Argus blazing eye ;
 But who rewards him ere the more for-thy,
 Or feedes him once the fuller by a graine ?
 Sike prayse is smoke, that sheddeth in the skye ;
 Sike words bene wynd, and wasten soone in wayne.

PIERS.

Abandon, then, the base and viler clowne ;
 Lyft up thy selfe out of the lowly dust,
 And sing of bloody Mars, of wars, of giusts ;
 Turne thee to those that weld the awful crowne, 40
 To doubted Knights, whose woundlesse armour rusts,
 And helmes unbruized wexen dayly browne.

There may thy Muse display her fluttryng wing,
 And stretch her selfe at large from East to West ;
 Whither thou list in fayre Elisa rest,
 Or, if thee please in bigger notes to sing,

Advauce the worthy whome shee loveth best,
That first the white beare to the stake did bring.

And, when the stubborne stroke of stronger stounds
Has somewhat slackt the tenor of thy string, 50
Of love and lustihead tho mayst thou sing,
And carroll lowde, and leade the Myllers rownde,
All were Elisa one of thilke same ring, *to new*
So mought our Cuddies name to heaven sownde.

CUDDIE.

Indeede the Romish Tityrus, I heare,
Through his Mecænas left his Oaten reede,
Whereon he earst had taught his flocks to feede,
And laboured lands to yield the timely eare,
And eft did sing of warres and deadly drede,
So as the Heavens did quake his verse to here. 60

But ah! Mecænas is yclad in claye,
And great Augustus long ygoe is dead,
And all the worthies kiggen wrapt in leade,
That matter made for Poets on to play :
For ever, who in derring-doe were dreade,
The loftie verse of hem was loved aye.

But after vertue gan for age to stoope,
And mightie manhode brought a bedde of ease,
The vaunting Poets found nought worth a pease
To put in preace among the learned troupe : 70
Tho' gan the streames of flowing wittes to cease,
And sonne-bright honour pend in shamefull coupe.

And if that any buddes of Poesie,
Yet of the old stocke, gan to shoote agayne,
Or it mens follies mote be forst to fayne,
And rolle with rest in rymes of rybaudrye ;

Or, as it sprong, it wither must agayne :
 (Tom Piper makes us better melodie.

PIERS.

O pierlesse Poesye ! where is then thy place ?
 If nor in Princes pallace thou doe sitt, 80
 (And yet is Princes pallace the most fitt,)
 Ne brest of baser birth doth thee embrace,
 Then make thee winges of thine aspyring wit,
 And, whence thou camst, flye backe to heaven apace.

CUDDIE.

Ah, Percy ! is it all to weake and wanne,
 So high to sore and make so large a flight ;
 Her peececd pyneons bene not so in plight :
 For Colin fittes such famous flight to scanne ;
 He, were he not with love so ill bedight,
 Would mount as high, and sing as soote as Swaune. 90

PIERS.

Ah, (fon) for love does teach him climbe so hie,
 And lyftes him up out of the loathsome myre :
 Such immortal mirrhor, as he doth admire,
 Would rayse ones mynd above the starry skie,
 And cause a caytive corage to aspire ;
 For lofty love doth loath a lowly eye.

CUDDIE.

All otherwise the state of Poet stands ;
 For lordly love is such a Tyranne fell,
 That where he rules all power he doth expell ;
 The vaunted verse a vacant head demaundes, 100
 Ne wout with crabbed care the Muses dwell :
 Unwisely weaves, that takes two webbes in hand.
 Who ever casts to compasse weightye prise,
 And thinkes to throwe out thondring words of threate,

Let powre in lavish cups and thriftie bitts of meate,
 For Bacchus fruite is frend to Phœbus wise ;
 And, when with Wine the braine begins to sweate,
 The numbers flowe as fast as spring doth ryse.

Thou kenst not, Percie, howe the ryme should rage,
 O ! if my temples were distaind with wine, 110
 And girt in girlonds of wild Yvie twine,
 How I could reare the Muse on stately stage,
 And teache her tread aloft in buskin fūe,
 With quaint Bellona in her equipage !

But ah ! my corage cooles ere it be warme :
 For thy content us in thys humble shade,
 Where no such troublous tydes han us assayde ;
 Here we our slender pypes may safely charme.

PIERS.

And, when my Gates shall han their bellies layd,
 Cuddie shall have a Kidde to store his farme. 120

CUDDIES EMBLEME.

Agitante calescimus illo, &c.

NOVEMBER.

ÆGLOGA UNDECIMA. ARGUMENT.

In this xi. Æglogue hee bewayleth the death of some mayden of greate bloud, whom he calleth Dido. The personage is secrete, and to me altogether unknowne, albe of him selfe I often required the same. This Æglogue is made in imitation of Marot his song, which he made upon the death of Loys the Frenche Queene ; but farre passing his reache, and in myne opinion all other the Æglogues of this booke.

THENOT. COLIN.

THENOT.

Colin, my deare, when shall it please thee sing,
 As thou were wont, songs of some jousaunce ?

Thy Muse to long slombreth in sorrowing,
 Lulled a sleepe through loves misgovernance.
 Now somewhat sing, whose endles sovenance
 Emong the shepheards swaines may aye remaine,
 Whether thee list thy loved lasse advaunce,
 Or honor Pan with hymnes of higher vaine.

COLIN.

Thenot, now nis the time of merimake,
 Nor Pan to herye, nor with love to playe ; 10
 Sike myrth in May is meetest for to make,
 Or summer shade, under the cocked hay.
 But nowe sadde Winter welked hath the day,
 And Phœbus, weary of his yerely taske,
 Ystabled hath his steedes in lowlye laye, = *field*
 And taken up his ynne in Fishes maske.
 Thilke sollein season sadder plight doth aske,
 And loatheth sike delightes as thou doest prayse :
 The mornefull Muse in myrth now list ne maske,
 As shee was wont in youngth and sommer dayes ; 20
 But if thou algate lust light virelayes, *let*
 And looser songs of love to underfong,
 Who but thy selfe deserves sike Poetes prayse ?
 Relieve thy Oaten pypes that sleepen long.

THENOT.

The Nightingale is soveraigne of song,
 Before him sits the Titmose silent bee ;
 And I, unfitte to thrust in skilfull thronge,
 Should Colin make judge of my fooleree :
 Nay, better learne of hem that learned bee,
 And han be watered at the Muses well ; 30
 The kindelye dewe drops from the higher tree,
 And wets the little plants that lowly dwell.
 But if sadde winters wrathe, and season chill,
 Accorde not with thy Muses meriment,

To sadder times thou mayst attune thy quill,
 And sing of sorrowe and deathes dreeriment ;
 For deale is Dido, dead, alas ! and drent ;
 Dido ! the greate shephearde his daughter sheene.
 The fayrest May she was that ever went,
 Her like shee has not left behinde I weene : 40
 And, if thou wilt bewaile my wofull tene,
 I shall thee give yond Cosset for thy payne ;
 And, if thy rymes as rownde and rufull bene
 As those that did thy Rosalind complayne,
 Much greater gyfts for guerdon thou shalt gayne,
 Then Kidde or Cosset, which I thee bynempt.
 Then up, I say, thou jolly shepheard swayne,
 Let not my small demaund be so contempt.

COLIN.

Thenot, to that I choose thou doest me tempt ;
 But ah ! to well I wote my humble vaine, 50
 And howe my rimes bene rugged and unkempt ;
 Yet, as I conne, my conning I will strayne,

‘Up, then, Melpomene ! the mournefulst Muse of nyne,
 Such cause of mourning never hadst afore ;
 Up, grieslie ghostes ! and up my rufull ryme !
 Matter of myrth now shalt thou have no more ;
 For dead shee is, that myrth thee made of yore.

Dido, my deare, alas ! is dead,
 Dead, and lyeth wrapt in lead.
 O heaue herse) — — — — — 60
 Let streaming teares be poured out in store ;
 O carefull verse !

‘Shepheards, that by your flocks on Kentish downes
 abyde,
 Waile ye this wofull waste of Natures warke ;
 Waile we the wight whose presence was our pryde ;
 Waile we the wight whose absence is our carke

The sonne of all the world is dimme and darke :

The earth now lacks her wonted light,
And all we dwell in deadly night.

O heavie herse !

70

Breake we our pypes, that shrild as lowde as Larke ;

O carefull verse !

‘ Why doe we longer live, (ah ! why live we so long ?)

Whose better dayes death hath shut up in woe ?

The fayrest floure our gyrlond all emong

Is faded quite, and into dust ygoe.

Sing now, ye shepheards daughters, sing no moe

The songs that Colin made you in her praise,

But into weeping turne your wanton layes.

O heavie herse !

80

Nowe is time to dye : Nay, time was long ygoe :

O carefull verse !

‘ Whence is it, that the flouret of the field doth fade,

And lyeth buried long in Winters bale ;

Yet, soone as spring his mantle hath displayde,

It floureth fresh, as it should never fayle ?

But thing on earth that is of most availe,

As vertues braunch and beauties budde,

Reliven not for any good.

O heavie herse !

90

The braunch once dead, the budde eke needes must

quaile ;

O carefull verse !

‘ She, while she was, (that was, a woful word to sayne !)

For beauties prayse and plesaunce had no peere ;

So well she couth the shepherds entertayne

With cakes and cracknells, and such country chere ;

Ne would she scorne the simple shepheards swaine ;

For she would cal him often (heame,)

And give him curds and clouted Creame.
 O heavie herse ! 100
 Als Colin Cloute she would not once disdayne ;
 O carefull verse !

‘But nowe sike happy cheere is turnd to heavie
 chaunce,
 Such pleasaunce now displast by dolors dint :
 All musick sleepes, where death doth leade the daunce,
 And shepherds wonted solace is extinct.
 The blew in black, the greene in gray is tinct ;
 The gaudie girlonds deck her grave,
 The faded flowres her corse embrace.
 O heavie herse ! 110
 Morne nowe, my Muse, now morne with teares besprint ;
 O carefull verse !

‘O thou greate shepheard, Lobbin, how great is thy
 grieffe !
 Where bene the nosegayes that she dight for thee ?
 The coloured chaplets wrought with a chiefe,
 The knotted rush-ringes, and gilte Rosemaree ?
 For shee deemed nothing too deere for thee.
 Ah ! they bene all yclad in clay ;
 One bitter blast blewe all away.
 O heavie herse ! 120
 Thereof nought remaynes but the memoree ;
 O carefull verse !

‘Ay me ! that dreerie Death should strike so mortall
 stroke,
 That can undoe Dame Natures kindly course ;
 The faded lockes fall from the loftie oke,
 The flouds do gaspe, for dried is theyr sourse,
 And flouds of teares flowe in theyr stead perforce :
 The mantled medowes mourne,

Theyr sondry colours tourne.

O heavie herse !

130

The heavens doe melt in teares without remorse ;

O carefull verse !

'The feeble flocks in field refuse their former foode,
And hang theyr heads as they would learne to weepe ;
The beastes in forest wayle as they were woode,
Except the Wolves, that chase the wandring sheepe,
Now she is gone that safely did hem keepe :

The Turtle on the bared braunch

Laments the wound that death did launch.

O heavie herse !

140

And Philomele her song with teares doth steepe ;

O carefull verse !

'The water Nymphs, that wont with her to sing and
daunce,

And for her girlond Olive braunches beare,

Nowe balefull boughes of Cypres doen advaunce ;

The Muses, that were wont greene bayes to weare,

Now bringen bitter Eldre braunches seare ;

The fatall sisters eke repent

Her vitall threde so soone was spent.

O heavie herse !

150

Morne now, my Muse, now morne with heavy cheare,

O carefull verse !

'O ! trustlesse state of earthly things, and slipper hope
Of mortal men, that wincke and sweate for nought,
And, shooting wide, doe misse the marked scope ;
Now have I learnd (a lesson derely bought)

That nys on earth assuraunce to be sought ;

For what might be in earthlie mould,

That did her buried body hould.

O heavie herse !

160

Yet saw I on the beare when it was brought ;

O carefull verse !

'But maugre death, and dreaded sisters deadly spight,
 And gates of hel, and fyrie furies forse,
 She hath the bonds broke of eternall night,
 Her soule unbodied of the burdenous corpse.

Why then weepes Lobbin so without remorse ?

O Lobb ! thy losse no longer lament ;

Dido nis dead, but into heaven hent.

O happyr herse !

170

Cease now, my Muse, now cease thy sorrowes source ;

O joyfull verse !

'Why wayle we then ? why weary we the Gods with
 playnts,

As if some evill were to her betight ?

She raignes a goddesse now emong the saintes,
 That whilome was the saynt of shepherds light,
 And is enstalled nowe in heavens hight.

I see thee, blessed soule, I see

Walke in Elisian fieldes so free.

O happyr herse !

180

Might I once come to thee, (O that I might !)

O joyfull verse !

'Unwise and wretched men, to weete whats good or ill,
 We deeme of Death as doome of ill desert ;
 But knewe we, fooles, what it us bringes until,
 Dye would we dayly, once it to expert !

No daunger there the shepheard can astert ;

Fayre fieldes and pleasaunt layes there bene ;

The fieldes ay fresh, the grasse ay greene.

O happyr herse !

190

Make hast, ye shepherds, thether to revert :

O joyfull verse !

'Dido is gone afore ; (whose turne shall be the next ?)
 There lives shee with the blessed Gods in blisse,
 There drincks she Nectar with Ambrosia mixt,
 And joyes enjoyes that mortall men doe misse.

The honor now of highest gods she is,
 That whilome was poore shepherds pryde,
 While here on earth she did abyde.
 O happy herse !
 Ceasse now, my song, my woe now wasted is ;
 O joyfull verse ?'

200

THENOT.

Ay, francke shepheard, how bene thy verses meint
 With doleful pleasance, so as I ne wotte
 Whether rejoyce or weepe for great constrainte.
 Thyne be the cossette, well hast thow it gotte.
 Up, Colin up ! ynough thou morned hast ;
 Now gynnes to mizzle, hye we homeward fast.

COLINS EMBLEME.

La mort ny mord.

DECEMBER.

ÆGLOGA DUODECIMA. ARGUMENT.

This Æglogue (even as the first beganne) is ended with a complaynte of Colin to God Pan ; wherein, as weary of his former wayes, hee proportioneth his life to the foure seasons of the yeare ; comparing hys youthe to the spring time, when he was fresh and free from loves follie. His manhood to the sommer, which, he sayth, was consumed with greate heate and excessive drouth, caused throughe a Comet or blasing starre, by which hee meaneth love ; which passion is commonly compared to such flames and immoderate heate. His riper yeares hee resembleth to an unseasonable harreste, wherein the fruites fall ere they be ripe. His latter age to winters chyll and frostie season, now drawing neare to his last ende.

The gentle shepheard satte beside a springe,
 All in the shadowe of a bushye breere,
 That Colin hight, which wel could pype and singe,
 For he of Tityrus his songs did lere :

There, as he satte in secreate shade alone,
Thus gan he make of love his piteous mone.

‘ O soveraigne Pan ! thou god of shepheards all,
Which of our tender Lambkins takest keepe,
And, when our flocks into mischaunce mought fall,
Doest save from mischief the unwary sheepe, 10
 Als of their maisters hast no lesse regarde
 Then of the flocks, which thou doest watch and warde ;

‘ I thee beseche (so be thou deigne to heare
Rude ditties, tund to shepheards Oaten reede,
Or if I ever sonet song so cleare,
As it with pleasaunce mought thy fancie feede)
 Hearken awhile, from thy greene cabinet,
 The rurall song of carefull Colinet.

‘ Whilome in youth, when flowrd my joyfull spring,
Like Swallow swift I wandred here and there ; 20
For heate of heedlesse lust me so did sting,
That I of doubted daunger had no feare :
 I went the wastefull woodes and forest wide,
 Withouten dreade of Wolves to bene espyed.

‘ I wout to raunge amydde the mazie thickette,
And gather nuttes to make me Christmas game,
And joyed oft to chace the trembling Pricket,
Or hunt the hartlesse hare til shee were tame.
 What recked I of wintrye ages waste ?—
 Tho deemed I my spring would ever laste. 30

‘ How often have I scaled the craggie Oke,
All to dislodge the Raven of her nest ?
How have I wearied with many a stroke
The stately Walnut-tree, the while the rest
 Under the tree fell all for nuts at strife ?
 For ylike to me was libertee and lyfe.

' And for I was in (hilke same looser yeares,
 (Whether the Muse so wrought me from my byrth,
 Or I to much beleaved my shepherd peeres,)
 Somedele ybent' to song and musicks mirth, 40
 A good old shepheard, Wrenock was his name,
 Made me by arte more cunning in the same.

' Fro thence I durst in derring-doe compare
 With shepheards swayne what ever fedde in field ;
 And, if that Hobbinol right judgement bare,
 To Pan his owne selfe pype I neede not yield :
 For, if the flocking Nymphes did folow Pan,
 The wiser Muses after Colin ranne.

' But, ah ! such pryde at length was ill repayde :
 The shepheards God (perdie God was he none) 50
 My hurtlesse pleasance did me ill upbraide ;
 My freedome lorne, my life he lefte to mone.
 Love they him called that gave me checkmate,
 But better mought they have behote him Hate.

' Tho gan my lovely Spring bid me farewell,
 And Sommer season sped him to display
 (For love then in the Lyons house did dwell)
 The raging fyre that kindled at his ray.
 A comett stird up that unkindly heate,
 That reigned (as men sayd) in Venus seate. 60

' Forth was I ledde, not as I wont afore,
 When choise I had to choose my wandring waye,
 But whether luck and loves unbridled lore
 Woulde leade me forth on Fancies bitte to playe :
 The bush my bedde, the bramble was my bowre,
 The Woodes can witnesse many a wofull stowre.

' Where I was wont to seeke the honey Bee,
 Working her formall rowmes in wexen frame,

The grieslie Tode-stoole growne there mought I see,
 And loathed Paddocks lording on the same : 70
 And where the chaunting birds luld me asleepe,
 The ghasstlie Owle her grievous ynne doth keepe.

'Then as the springe gives place to elder time,
 And bringeth forth the fruite of sommers pryde ;
 Also my age, now passed youngthly pryde,
 To thinges of ryper reason selfe applyed,
 And leard of lighter timber cotes to frame,
 Such as might save my sheepe and me fro shame.

'To make fine cages for the Nightingale,
 And Baskets of bulrushes, was my wout : 80
 Who to entrappe the fish in winding sale
 Was better seene, or hurtful beastes to hont ?
 I learned als the signes of heaven to ken,
 How Phœbe fayles, where Venus sittes, and when.

'And tryed time yet taught me greater thinges ;
 The sodain rysing of the raging seas,
 The soothe of byrdes by beating of their winges,
 The power of herbs, both which can hurt and ease,
 And which be wout t' enrage the restlesse sheepe,
 And which be wout to worke eternall sleepe. 90

'But, ah ! unwise and witlesse Colin Cloute,
 That kydst the hidden kinds of many a wede,
 Yet kydst not ene to cure thy sore hart-roote,
 Whose ranccling wound as yet does rifelye bleede.
 Why livest thou stil, and yet hast thy deathes wound ?
 Why dyest thou stil, and yet alive art founde ?

'Thus is my sommer worne away and wasted,
 Thus is my harvest hastened all to rathe ;
 The eare that budded faire is burnt and blasted,
 And all my hoped gaine is turnd to scathe : 100

Of all the seede that in my youth was sowne
Was nought but brakes and brambles to be mowne.

‘ My boughes with bloosmes that crowned were at firste,
And promised of timely fruite such store,
Are left both bare and barrein now at erst ;
The flattring fruite is fallen to grownd before,
And rotted ere they were halfe mellow ripe ;
My harvest, wast, my hope away dyd wipe.

‘ The fragrant flowres, that in my garden grewe,
Bene withered, as they had bene gathered long ; 110
Theyr rootes bene dryed up for lacke of dewe,
Yet dewed with teares they han be ever among.
Ah ! who has wrought my Rosalind this spight,
To spil the flowres that should her girlond dight ?

‘ And I, that whilome wont to frame my pype
Unto the shifting of the shepherds foote,
Sike follies nowe have gathered as too ripe,
And cast hem out as rotten and unsoote,
The loser Lasse I cast to please no more ;
One if I please, enough is me therefore. 120

✓ ‘ And thus of all my harvest-hope I have
Nought reaped but a weedye crop of care ;
Which, when I thought have thresht in swelling sheave,
Cockel for corne, and chaffe for barley, bare :
Soone as the chaffe should in the fan be fynd,
All was blowne away of the wavering wynd.

‘ So now my yeare drawes to his latter terme,
My spring is spent, my sommer burnt up quite ;
My harveste hasts to stirre up Winter sterne, 129
And bids him clayme with rigorous rage hys right :
So nowe he stormes with many a sturdy stoure ;
So now his blustering blast eche coste dooth scoure.

'The carefull cold hath nypt my rugged rynde,
 And in my face deepe furrowes eld hath pighē:
 My head besprent with hoary frost I fynd,
 And by myne eie the Crow his clawe dooth wright:
 Delight is layd abedde ; and pleasure past ;
 No sonne now shines ; cloudes han all overcast.

' Now leave, ye shepheards boyes, your merry glee ;
 My Muse is hoarse and wearie of thys stounde : 140
 Here will I hang my pype upon this tree :
 Was never pype of reede did better sounde.
 Winter is come that blowes the bitter blaste,
 And after Winter dreerie death does hast.

' Gather together ye my little flocke,
 My little flock, that was to me so liefē ;
 Let me, ah ! lette me in your foldes ye lock,
 Ere the breemē Winter breede you greater grieffe.
 Winter is come, that blowes the balefull breath,
 And after Winter commeth timely death. 150

' Adieu, delightes, that lulled me asleepe ;
 Adieu, my deare, whose love I bought so deare ;
 Adieu, my little Lambes and loved sheepe ;
 Adieu, ye Woodes, that oft my witesse were :
 Adieu, good Hobbinoll, that was so true,
 Tell Rosalind, her Colin bids her adieu.'

COLINS EMBLEME.

Vivitur ingenio : cætera mortis erunt.

*Loe ! I have made a Calender for every yeare,
 That steale in strength, and time in durance, shall outweare ;
 And, if I marked well the starres revolution,
 It shall continewe till the worlds dissolution,*

*To teach the ruder shepheard how to feede his sheepe,
And from the falsers fraude his folded stocke to keepe.*

Goe, lyttle Calender! thou hast a free passeporte;

Goe but a lowly gate emongste the meaner sorte:

Dare not to match thy pype with Tityrus his style.

9

Nor with the Pilgrim that the Ploughman playde awkyle;

But followe them farre off, and their high steppes adore:

The better please, the worse despise; I aske no more.

MERCE NON MERCEDE.

NOTES.

ABBREVIATIONS USED IN NOTES AND GLOSSARY.

Abbott	=Abbott's Shakespearian Grammar.	o. f.	= Old French.
dial.	= dialectal.	o. e.	= Old English (Anglo-Saxon).
E. E.	= Elizabethan English.	part.	= participle.
F. Q.	= Spenser's <i>Faerie Queene</i> .	Sp.	= Spenser.
metath.	= metathesis.	mod. f.	= Modern French.
M. E.	= Middle English.	Misc.	= Miscellany.

EPISTLE.

Page 3, line 1. *Troilus and Cress.* i. 809 : unknowe, unkist.

7, l. 29. *somd*, 'summed'; 'full fledged,' a term of falconry. Cf. *Paradise Lost*, vii. 421.

8, l. 10. The French *Kalendrier des Bergers*, translated under the title *Calendar of Shepherds*, had a wide circulation in the early sixteenth century. It was a kind of shepherds' almanac of a kind still current in the rural districts of England and Wales, a compendium of things needful for the shepherd to know, from the signs of the zodiac for the season for blood-letting. Spenser borrowed merely the title. Cf. Hazlitt-Warton, iii. 155; and the Introduction, § 15.

GENERAL ARGUMENT.

Page 10, line 2. *Originall*, 'origin'; a common instance of the Elizabethan use of an adjective for substantive.

7f. This notion, first enounced by Petrarch (Warton), seems to have been suggested by the preponderance of goatherds in Theocritus, the founder of literary Pastoral. In England it derived plausibility from the fact that the word was current in its French form *eglogue*. The origin of this was undoubtedly Lat. *ecloga* (borrowed from Gk. *ἐκλογία*). Its primary meaning,

'selection,' was in Latin specialised to that of a *choice passage* or *piece of poetry*; hence, any short poem. Finally, its application to Vergil's *Bucolica* stamped upon this colourless term the sense of 'Pastoral poem,' which it has never lost.

Page 2, line 16 f. The last paragraph of this pedantic discussion makes the remainder superfluous. In beginning the year with January, not March, Spenser followed the "simplicitie of common understanding," as behoved a poet dealing ostensibly with homely rustics. For the rest, he had poetic and popular as well as rustic usage on his side. The 'New Year's festival' never ceased to be on the first of January. Examples abound. Thus Grimald, a poet of classical training, addressing New Year's verses to the lady E. S. begins—

"As this first dayes of Janus youthe resolves unto the yere";
sending a 'newe yerres gift' to the lady M. S. he declares that

"with the soon, the yere also his secret race doth roon;
And Janus with his double face, hath it again beagoon."

Tottel's Misc. (ed. Arber), pp. 105, 6.

The reckoning of the 1st March as the beginning of the year was a piece of pseudo-classical pedantry which hardly affected popular usage.

ELOGUE I. JANUARY.

This Eclogue, which opens the series, is in motive, tone, style, and metre, nearly related to that which closes it. Both are monologues. Both are wholly occupied with Colin's despair. Both are pervaded by the "unkindly rage of winter, without and within." It is characteristic of the melancholy which dominates the *Calender*, that the parallelism between the season and the shepherd's mood is far more persistent in the months of gloom than in those of brightness. For the rest, this eclogue, though not without grace, is conspicuously conventional in motive, and abounds in those artificial figures of style which gratify the somewhat rococo taste of E. K.

Colin Cloute, is a name not greatly used, and yet have I sene a Poesie of M. Skeltons under that title. But indeede the word Colin is Frenche, and used of the French Poete Marot (if he be worthy of the name of a Poete) in a certain Æglogue. Under which name this Poete secretly shadoweth himself, as sometimes did Virgil under the name of Tityrus, thinking it much fitter then such Latine names, for the great unlikelyhoode of the language.—E. K. The name 'Colin Clout' was used by Skelton in the *Boke of Colin Clout*. 'Colin' is the name assumed by Marot in the famous elegy '*De Madame Loyse de Savoye*,' mother of Francis I. (d. 1531), where Colin and another shepherd thenot mourn in alternate strains. By '*the great unlikelyhoode of the*

language’ E. K. means that the French names were felt less discordant with the English scenery than Latin would be. Cf. Introduction, § 22.

2. *Winters wastful spight*, desolating rage. Cf. Browne :

“(the pleasant meadows)
Feared winter’s wastful threats.”

Shepherd’s Pipe (1614).

6. *unnethes*, scarcely.—E. K.

8. *pale and wanne*, a common Elizabethan formula. Cf. *Com. of Errors*, iv. 4. 111. Hence in Suckling’s well-known song, “Why so pale and wan, fond lover?” It is one of the *couple-formulas* (‘Zwillingsformeln’), i.e. an English word linked to its Romance synonym, which arose in later M.E. through the effort to be intelligible to both elements of the population. Similarly ‘hap and chance,’ ‘safe and sound.’ Chaucer has e.g. ‘ravineres and henteres.’ They were greatly multiplied in the luxuriant language of the dramatists.

9. *some care he tooke*, suffered some grief. Cf. ‘taking’ in iv. 56 and note ; and the phrase ‘to be taken ill.’ So Lat. *captus oculis*, ‘blind.’

10. *couth*, commeth of the verb *Conne*, that is, to know, or to have skill. As well interpreteth the same, the worthy Sir Tho. Smith, in his booke of government : wherof I have a perfect copie in wryting, lent me by his kinseman, and my verye singular good freend, M. Gabriel Harvey : as also of some other his most grave and excellent wrytings.—E. K. The *Boke of the Governor* (1531) is one of the most important works of the English Renaissance.

frame his stile, handle his pen, write verses.

24. *maskedst*. The earth is compared to a reveller, whose gay disguise the winter wind has spoilt. The *masque* was primarily an entertainment in which *disguises* were worn.

27. *stoure*, a fitt.—E. K.

27-9. ‘I suffer grievous pain from the fury of storms, such as I might expect were my life already wasted by age, whereas I am in the spring of my days.’

29. *begonne*, for ‘began,’ a usage already common in the fifteenth century through confusion of the sing. and plur. of the past tense.

33. *hoary frost*, common in the sixteenth century for ‘hoar frost.’ Cf. “Where hory frostes the frute do bite” (Surrey, *Tottel’s Misc.*, p. 217).

37. *sere*, withered.—E. K.

lustfull ; properly ‘full of desire,’ hence of ‘vigour,’ ‘sap.’

38. **timely**, seasonable, appearing in due time.

45. **thy ill government**, passive, 'the mismanagement of which thou art the victim.' *Thy*, objective genitive.

49. **sythe**, time.—E. K.

50. **neighbour towne**, the next towne: expressing the Latin *Vicina*.—E. K. The usage was good Elizabethan. Shakspeare has, "I'll lug the guts into the neighbour room" (*Haml.* iii. 4. 209).

51. **stoure**, here used unhistorically for 'interval of time,' 'occasion.' It is a favourite word with Sp. For its various senses, cf. Glossary; also the Glossary to the Globe Spenser.

57. **His clownish gyfts**, imitateth Virgils verse:—

"Rusticus es Corydon, nec munera curat Alexis."—E. K.

[*Ecl.* ii. 56.]

curtsies, attentions.

59. **Hobbinol**, is a fained country name, whereby, it being so commune and usuall, seemeth to be hidden the person of some his very speciall and most familiar freend, whom he entirely and extraordinarily beloved, as peradventure shall be more largely declared hereafter. In thys place seemeth to be some savour of disorderly love, which the learned call *pæderastice*; but it is gathered beside his meaning. For who hath red Plato his dialogue called *Alcybiades*, Xenophon, and Maximus Tyrius, of Socrates opinions, may easily perceive, that such love is muche to be allowed and liked of, specially so meant, as Socrates used it: who sayth, that indeede he loved Alcybiades extremely, yet not Alcybiades person, but hys soule, which is Alcybiades owne selfe.—E. K. On Hobbinol and Rosalind see the Introduction. §§ 3, 4.

60. **Rosalinde**, is also a feigned name, which, being wel ordered, wil bewray the very name of hys love and mistresse, whom by that name he coloureth. So as Ovide shadoweth hys love under the name of Corynna, which of some is supposed to be Julia, themperor Augustus his daughter, and wyfe to Agryppa. So doth Aruntius Stella every where call his Lady Asteris and Ianthis, albe it is wel knownen that her right name was Violantilla: as witnesseth Statius in his *Epithalamium*. And so the famous Paragone of Italy, Madonna Cœlia, in her letters envelopeth her selfe under the name of Zima: and Petrona under the name of Bellochìa. And this generally hath bene a common custome of counterfeiting the names of secret Personages.—E. K. Cf. the charming apology for his love to Rosalind which Spenser introduced twelve years later at the close of *Colin Clout*.

61. **I love**, a pretty Epanorthosis in these two verses; and withall a Paronomasia or playing with the word, where he

sayth *I love thilke lasse alas*, &c.—E. K. ‘Epanorthosis’ is a rhetorical figure in which the writer ‘corrects’ something just said. ‘Paronomasia,’ or playing on words, was a characteristic of the artificial style of pastoral eclogue. So Mantuan, *Ecl.* i., “Nec deus (ut perhibent) amor est; sed amaro et error.” Cf. the play on *Muse* and *musings* below (v. 70-1); also ii. 26. It is common in Marot. Cf. notes to xi.

63. *deignes not my good will*, contracted for ‘condescends not to accept,’ probably under influence of Lat. *dignari*, ‘think worthy,’ which, however, is used with an object only of the *person*.

65. *shepheards devise*, etc. She hates all songs of shepherd’s invention or making. *Devise*, used for all kinds of intellectual exercise, even for ‘talk,’ ‘converse,’ mostly refers, as here, to literary or artistic activity. Cf. ii. 95 and *F. Q.* v. 33, where the masques and triumphs of Florimall’s spousals are called “the devicefull sights.”

72. *the while aby*, pipe and Muse shall atone for, pay the penalty of the time (in which they failed to do their office).

73. *avall*, bring downe.—E. K.

By that, etc. It was traditional in pastoral technique to break off the narrative by reference to the coming on of night, or of rain, storm, etc. Spenser favours the first; cf. the close of ii., iii., iv., v., vi., viii. So Verg. *Ecl.* i., ii., vi., x.; he uses the second in xi.

75. *overhalle*, drawe over.—E. K.

76. *pensife*, filled with *painful* thoughts. Cf. *Mother Hubbard’s Tale*, 889, where the “most miserable man whom wicked fate hath brought to court” is said “to wast long nights in pensive discontent.”

EMBLEM.

His embleme or *Poesye* is here under added in Italian, *Anch’ora speme*: the meaning wherof is, that notwithstanding his extreme passion and lucklesse love, yet, leaning on hope, he is some what recomforted.—E. K.

II. FEBRUARY.

The second Eclogue is classed by E. K. with v., vii., ix., and x. as ‘Morall,’ and has, like most of these, nothing to do with Colin and his love-suit. It shares with the first three the homelier metre and more pronounced dialect. It differs from all of them in dealing, not with any special evil of the day, but with

the quite abstract theme of the antagonism of Youth and Age. And the young poet of seven-and-twenty evidently sides with the aged Thenot against Cuddie. Thenot's brilliantly-told fable closes the discussion; and there is palpable irony in the contrast between Cuddie's naive eulogy, before hearing it, of Tityrus' tales—"they are so well-thewed and so wise"—and his disgust with it afterwards as 'a long tale and little worth.' It is possible that we have in the attribution of the tale to Chaucer a key to the introduction of this apparently irrelevant Eclogue into the Calendar. Spenser, as the disciple of the old poet and the lover of his archaic speech, defends the reverence for antiquity, of which all his own poetry is a monument; and professes to have learned from Chaucer the fable which points that moral.

Thenot, the name of a shepherd in Marot his *Æglogues*.—E. K. See note on 'Colin Clout,' *Ecl.* I.

1. **rancke**, properly *well-grown, strong*, hence *overgrown, proud*. Here Winter is thought of as a tyrant abusing his irresistible power over the earth.

3. **kene**, sharpe.—E. K.

gride, perced: an olde word much used of Lidgate, but not found (that I know of) in Chaucer.—E. K. Chaucer uses the common M.E. word *girden*, of which *gride* is a Spenserian metathesis; *girden* is properly to strike with a rod, but is also more rarely used of *piercing* with the point as distinct from *cutting* (with the blade).

4. **All as**, etc., just as if I were pierced with a sword.

5. **ronts**, young bullocks.—E. K.

7. **wont**, were wont. A verb (M.E. *wonten*) was formed from the p. part. of *won* (O.E. *wunian*), *be accustomed, live in a customary abode*, dwell. Spenser uses both *won* (*wonne*) and *wont* in the sense of 'be accustomed.' See Glossary.

8. **but now it auales**, that is, 'the tails droop'—a mark of dejection or fear in many animals. An awkward transition from plural to singular.

Perke. The adj. was perhaps only dialectal, but the verb was common in both M.E. and E.E., e.g. *Mary Magd.* (Satan speaks), "Was I, pryns, pyrked, prykyd in pryde."

10. **wracke**, ruine or Violence, whence commeth shipwracke: and not *wreake*, that is vengeance or wrath.—E. K.

14. **And then returne**, etc., 'And then return to the point whence the descent ("from good to badd," etc.) began, and traverse the same course again.' The idea of a recurring cycle in good and evil fortune was symbolised by Fortune's Wheel.

Thenot expresses the fatalism of a strict believer in Fortune, as well as the acquiescence of long experience, and the blunter sensibilities of age.

15. **Who**, i.e. 'he who.' A current Latinism.

16. **lusty**. See note on "lustful," i. 37.

17. **Selfe ... I**. In O.E. and M.E. 'self' can be either subst. or adj., and in the latter case was often used with the nom. of a pron., though more often with a dat. The usage was obsolescent in Spenser's time. See Introduction, § 23.

20. **Winters threat**, a usual phrase. So an unknown writer in *Tottel's Miscellany*, p. 199 :

"As laurell leaves that cease not to be greene,
From parching sunne, nor yet from winters thrette."

21. **foeman**, a foe.—E. K. M.E. *foo* was adj. (= hostile) as well as subst. Hence *foeman* was formed like *wiseman*, etc.

21-2. A rare instance of assonance for rhyme. Spenser often misspells words for the sake of rhyming to the eye; but he rarely uses very inexact rhymes. Cf. iv. 7; vii. 110-12, 113-15; x. 39.

23-4. 'My chief care was that my flock might fare well,' etc. A concrete construction like 'I know thee what thou art,' etc.

26. A play upon two senses of *chere*, which meant (1) the face, (2) expression of the face, (3) a joyous expression. The 'Winters wrathful cheare' is (2), 'chearfully' implies (3).

28. The distinction apparently drawn between Age and Winter by the terms 'chill' and 'cold,' 'crooked' and 'wrye,' is only an ironical way of expressing their agreement, like our colloquial 'six of one and half-a-dozen of the other.' The terms are synonyms. *Cold* is an old participial adj. of the root contained in *chill*; *wrye* represents O.E. *wrigian*, to twist.

33. **The soveraigne of seas**, is Neptune the God of the seas. The saying is borrowed of Mimus Publilianus, which used this proverb in a verse.

"Improbè Neptunum accusat, qui iterum naufragium facit."
—E. K.

33-4. **in vaine**, 'idly,' 'without reason.' Thenot retorts upon Cuddie's rash confidence in his 'ship,' that an experienced sailor always looks out for storms.

33-50. The rhythm is very effective throughout this fine passage. It has been thought (Reissert in *Angl.* ix. 220) that Spenser had in view a passage of Mantuan's sixth Eclogue, where a young shepherd confesses the follies of youth. But the resemblance is perfectly general, and Mantuan's dull and prosaic verses are hardly worthy of the comparison. Moreover (as Reissert points

out), though both writers give their light-hearted shepherds a taste for music, Spenser's make their own, while Mantuan's spend all their money in 'paying the piper' ("Nostrum aes tibicianis omne est").

35. **heardgromes**, Chaucers verse almost whole.—E. K. Cf. *Hous of Fame*, iii. 135-6:

"As han thise litel herde-gromes
That kepen bestes in the bromes."

Spenser adds the pretty touch 'budded' broomes; in a warm February the broom often bursts into bud. He repeats the imitation in *F. Q.* vii. 9. 5.

39. **fond flyes**. He compareth carelesse sluggardes, or ill husbandmen, to flyes that, so soone as the sunne shineth, or yt wexeth anything warme, begin to flye abroade, when sodeinly they be overtaken with cold.—E. K.

40. **crowng**, a felicitous word, from its suggestion of overweening confidence.

41. **Lords of the yeare**. 'You think you may safely defy the remaining seasons.'

42. **But oft when**, a verve excellent and lively description of Winter, so as may bee indifferently taken, eyther for old Age, or for Winter season.—E. K.

feare, occasion for fear.

43. **breme**, chill, bitter.—E. K. See Glossary. The word in sixteenth century English existed in the form *brim*, 'fierce.' Cf. *Ralph Roister Doister*, iv. 6:

'If occasion serve, taking his part full brim.'

chamfred, chapt, or wrinkled.—E. K. A chamfer in architecture is a deep, narrow channel cut in stone. Hence felicitously used for 'wrinkled.'

44. **furrowes**. The accentuation is probably suggested by Chaucer's frequent usage in such words as *answére*, *wrytng*, etc., stress to the syllable following that which usually bears it. His practice, as defined by Ten Brink (*Chaucer's Sprache-u. Verskunst*, § 279), is to admit an accent (1) on the second syllable of *compounds*, (2) on the heavier terminations of *derivatives* (-ere, -ing, -ness, etc.). '-owes' does not belong to either class, being merely a development of the o.E. guttural (*furh*); but Spenser would not recognise any such distinction.

47. **accoted**, plucked downe and daunted.—E. K.

49. **surquedrie**, pryde.—E. K.

elde, olde age.—E. K.

52. **Wouldest**, etc., 'desirest that I should waste my fresh youth,' by not enjoying it. *Spil* (O.E. *spillan*) was originally a quite general word = destroy. Cf. xii. 114 (of flowers), vii. 68 (of men), and "Crack nature's moulds, all germens spill at once" (*Lear*, iii. 2. 8).

53. **emperished**, a Spenserian word, quite out of keeping with the rustic convention.

bee. The subjunctive usually follows verbs of believing. Cf. iii. 25.

54. **rusty**, etc. Cuddie describes the effects of dotage upon the brain under the two figures, not strictly consistent, of *rust* and *rot*,—the one referring to its loss of brightness and agility, the other to its organic decay.

55. **Or sicker**, 'or at any rate'; i.e. if your brain is not touched, at least it hangs over your crooked shoulder as if it were.

sicker, sure.—E. K.

tottle, wavering.—E. K.

thy head ... tottie is Probably from Chaucer's North-country clerk in the *Reves Tale* (C. T. 4253):

"My head is toty of my swink to-night."

✓ Still a dialectal word (Lanc.).

56. **corbe**, crooked.—E. K. Cf. Gower, *Conf. Am.* i. 99 (of Florent's bride):

"Her necke is short, her shulders *courbe*."

57. **lopp and topp**, exuberant growth, that which is cut off in trimming a tree or bush. 'Top' is properly a projection, tuft, hence secondarily 'summit'; cf. Ger. *Zopf*. For 'lop' cf. *Henry VIII.* i. 2. 96, "we take From every tree lop, bark, and part o' the timber."

58. **Als**, 'also'; i.e. 'Now that your own excrescences are withered, you wish to pare mine as well.'

59. **bene** the usual M.E. form for (Northern) 'are.'

62. **herie**, worship.—E. K. See Glossary.

64. **Phyllis**, the name of some mayde unknowen, whom Cuddie, whose person is secrete, loved. The name is usuall in Theocritus, Virgile, and Mantuane.—E. K.

65. **gelt**, 'gold.' Spenser probably found the word in Skelton, who speaks in *Elinor Rummyng* of some

"that nothing had there of theyr one
Neyther *gelt* nor pawn" (Warton).

66. **belte**, a girdle or wast-band.—E. K.

67. **Such an one**, etc., i.e. a maid like Phyllis.

69. a fon, a foole.—E. K.

71. brag, 'haughtily.' To 'bear oneself brag,' 'to vaunt oneself' in E. E. "They vaunted and bare themselves very brag on their priviledges"—*Lavaterus' Ghostes* (1572). Quot. Murray s.v.

74. lythe, soft and gentle.—E. K. *I.e.* of similar flowing, rounded contour. Drayton copies this in *Ecl.* iv.:

"Her features all as fresh above
As is the grass that grows by Dove,
And lithe as lass of Kent."

75. venteth, snuffeth in the wind.—E. K. Used absolutely, 'puffs'; as a sign of high spirits, like snorting in horses.

77. It was a recognised convention in eclogue-writing to make the flock sympathise with the shepherd's mood. Cf. Introduction, § 19.

Seemeth, etc. The subject is the sentence, "thy flock ... can," the redundant *it* of Mod. Eng. being often not added in E. E. So x. 27, etc. Cf. *F. Q.* i. 9. 1, "Is then unjust to each his due to give?" *Coriolanus*, ii. 3. 147, "Remains that ... you anon do meet the Senate." *Thy counsel can*, are aware of your despondent mood.

79. "Clothed with cold" and "hoary wyth frost" are various expressions for the same thing.

80. *Thy flocks father*, the Ramme.—E. K. So in *F. Q.* vi. 9. 21.

82. *Crags*, neckes.—E. K.

83. *rather Lambes*, that be ewed early in the beginning of the yare.—E. K. O. E. *hræð*, swift, M. E. comp. *rath-er*, sooner, earlier.

85-6. 'By thus idly exalting your reckless character, you show that you have little wisdom. For *advance* = 'exalt,' 'extol,' cf. other instances in Glossary. *Headlesse-hood* is coined by Spenser, probably not without consciousness of the play upon *head* and *hood*, the notion of a headless or empty hood being carried on by the *bubble* in the next line.

87. *youth is*, a verve moral and pittty Allegorie of youth, and the lustes thereof, compared to a wearie wayfaring man.—E. K.

89-90. 'The path of youth is a wilderness, its last abode is Punishment, and Age, that tames gallantry, and harbours grief.' 'Stoope-gallant' was a proverbial phrase. "There were several popular productions under this title. In 1579 there was entered at Stationers Hall a ballad called 'Stowpe-gallant'" (Collier).

The ballad is not known. The Latin version of Bathurst quoted by Warton runs:

“Cui via Desertum, cui deversoria Poena;
Inflatique Actas domitrix, solita hospita curia.”

92. Which I cond of Tityrus. Drayton similarly introduces in his Eclogue “Winken,” *i.e.* Winkin de Worde, the follower of Caxton. The Fable does not strike a modern reader as specially Chaucerian. But it must be remembered (1) that for Spenser Chaucer was the author not only of the Second Nun’s Tale — (the Cock and the Fox), but of the English Romaunt of the Rose; (2) that his five-foot iambic was probably scanned as an irregular four-foot verse like that used here. See Introduction, § 25.

Tityrus, I suppose he means Chaucer, whose prayse for pleasaunt tales cannot dye, so long as the memorie of hys name shal live, and the name of Poetrie shal endure.—E. K. Vergil, in *Ecl.* i., etc., introduces himself as a shepherd under this name. The later eclogue poets who imitated him took over the name as denoting him, *i.e.* a shepherd supreme in the arts of pastoral verse and song. So Mantuan, iii. 159 (referred to by Reissert, *u.s.* p. 206):

“Nec melius cecinit pugnas, ac tristia bella
Hordea, et agrorum cultus, et pascua noster
Tityrus,”

and ix. 207. Spenser, with characteristic freedom, gives an original turn to this convention, by placing in the niche of the old eclogue-master Vergil his own master Chaucer, a substitution which tastes of the ‘lofty and insolent vein’ of Jonson’s Lines to the memory of Shakspeare,—while Vergil takes the secondary and derivative title of ‘the Roman Tityrus’ (x. 55).

95. ‘Tales related by him.’ The term ‘novells’ was commonly used for ‘news.’ But when Spenser wrote, the rage for Italian ‘novelle,’ which had prevailed for some thirteen years, had rendered the specific sense of ‘a short tale’ familiar, if not common. Painter had described his collection *The Palace of Pleasure*, as “adorned ... with Pleasant Histories and excellent *Novelles*.” Cuddie clearly uses the word here as a synonym for ‘tales of truth.’

96. well-thewed, that is, *Bene morate*, full of morall wise-ness.—E. K. *Thew*, in this sense, belonged only to poetical language in Spenser’s time. Cf. Gascoigne, *Certain Notes of Instruction*, etc. (ed. Arber, p. 37), where “thewes for good partes or good qualities” is reckoned among “poetical licences.”

97. bespake, ‘spoke of,’ an archaic sense (o.e. *bi-sprecan*, speak about, discuss).

102. There grew: This tale of the Oake and the Brere, he telleth as learned of Chaucer, but it is cleane in another kind, and rather like to Æsopes fables. It is very excellent for

pleasaunt descriptions, being altogether a certain Icon, or Hypotyposis of disdainfull younkens.—E. K. E. K. means that it represents the generic type of disdainful young men.

104. largely **displayd**, spreading out luxuriantly from the trunk. 'Display' is properly to *unfold*, hence to lay a thing out to its full extent. There is no suggestion of ostentation. Cf. *F. Q.* iii. 2. 47, where the sick Britomart is comforted by her Nurse:

“ And the old woman carefully displayd
The clothes about her round with busy ayd,” etc.

106. **pight**. See Glossary.

107. Striking its roots into the heart of the earth.

108. The subject is understood from v. 103. See Introduction, § 23.

109. Yielded the farmer plenty of mast or acorns.

husband is properly the occupant or master of a house.

111. **rine**, a Northern form for *rind*.

114. **honor**, the foliage, as in Latin poetry.

116. **Thelement**. When used in the singular, 'the element' commonly means the *air*.

repayre, properly said of 'return to a familiar or native haunt' (*repatriare*), hence to any place of habitual resort.

for, 'because,' a common usage.

118. **embellisht**, beautified and adorned.

119. **to wonne**, [to haunt or frequent.]—E. K. This is one of the glosses which cannot be due to the writer of the poems. 'Wonned' is here 'were wont.'

125. **cast him to scold**. M.E. 'casten' was especially used of the *projection* of the mind in forming a plan or 'project'; cf. v. 189. Hence the noun 'cast,' a design, plot. Cf. "Rede me and be not wroth" (ed. *Arber*, p. 84).

“ Now for our lordes sake go to,
To tell the cast of this wholly men,”

(*i. e.* to describe the machinations of the friars).

126. **sneb**, checke.—E. K. A dialectical form of *snib*, 'snub.' Spenser elsewhere uses *snib* (: squib), *e. g.* in *Moth. Hubb. Tale*. It occurs in modern Lanc., "Donno sneb the child" (quoted by Grosart). Properly to *blunt*, *take the end of*, hence *cut short*, *taunt*, *snub*. Cf. Chaucer, *C. T.*, A. 523, "Him wolde he snibben sharply for the nones."

127. **Why standst**, The speach is scornful and very presumptuous.—E. K.

131. **engraind**, dyed in grain.—E. K.

133. **wast bignes**, 'thy useless bulk.'

135. **accloleth**, encombred.—E. K.

136. **Sinamon**, 'cinnamon,' hence spicy, fragrant.

137. **soone with remove**, 'I advice thee to pack off at once.'

139. 'overcome with grief at being put down by a weed.'

141. **adawed**, daunted and confounded.—E. K. See Glossary.

146. **trees of state**, taller trees, fitte for timber wood.—E. K. Stately, well-grown trees; the nobler varieties of tree as distinguished from the lower. Cf. the lines against a slanderer, *Tottel's Misc.*, p. 200:

"For she, that is a fowle of fethers bright,
Admit she toke some pleasure in thy sight;
As fowle of state sometimes delight to take,
Fowle of mean sort their flight with them to make," etc.

148. The subject is understood from the previous clause. See Introduction, § 23.

149. **sterne strife**, said Chaucer, s. fell and sturdy.—E. K.

150. **O my hege**, a maner of supplication, wherein is kindly coloured the affection and speache of Ambitious men.—E. K.

151. **Pleaseth**. This use of the indicative where the subjunctive might be expected ('may it please you') is chiefly Elizabethan. "Pleaseth you walk with me down to this house," *Com. of Err.* iv. l. 12. There seems to be one instance as early as 1360, *Sir Gawain*, 2439, "Bot on I wolde you pray, *displeases* you never" (Kellner, Caxton's *Blanchardyn*, p. lix). Probably the *pleaseth* was first introduced as an interrogative.

ponder, weigh, take into consideration, not brood over.

157. **aghast**, properly 'terrified,' is loosely used by Spenser for 'amazed,' 'taken aback.'

160. **painted words**, i.e. putting a false and specious colour on the matter (cf. v. 162). The phrase seems to be borrowed from Lydgate, who in his *Life and Death of Hector* (quoted by Todd) says:

"And though with painted words I cannot glose,
Nor yet with phrases fine."

162. **colowred crime**, etc. *Colour* is any 'disguise,' given, in this case, to the crime (false charge). "The Briar's original statement has already 'coloured it'; he proceeds to make the 'cloak' still more impervious."

166. **the primrose**, the chiefe and worthiest.—E. K. Cf. *Colin Clout's Come Home Again*, 560-1:

"She is the pride and primrose of the rest,
Made of the Maker self to be admired."

The chief rose, but with a play on 'prime,' springtime, which the brere (probably the hawthorn) furnishes with 'flowering blossomes.'

171. **naked Armes**, metaphorically ment of the bare boughes, spoyled of leaves. This colourably he speaketh, as adjudging hym to the fyre.—E. K.

174. **swete sonnes sight**; objective gen., 'the sight of the sweet sun.'

176. **the blood**, spoken of a blocke, as if it were of a living creature, figuratively, and (as they say) *κατ' εικασμον*.—E. K.

178. **Coronall**, Garlande.—E. K. *I.e.* the *girlonde* of v. 120.

181. **hoarie lockes**, metaphorically for withered leaves.—E. K.

182. **flourets**, young blossomes.—E. K.

183. **outráge**, for a similar accentuation, cf. *Ruines of Time*, 167:

"Buried in ruines, through the great outrage
Of her owne people led with warlike rage."

187-8. Accent *to* in 187, *garded* and *from* in 188.

192. **nould**, for would not.—E. K.

195. **hent**, caught.—E. K.

198. **Ay**, evermore.—E. K.

200. **Enaunter**, least that.—E. K.

Enaunter, etc. (*enaunter*, see Glossary), properly 'in case,' introduces a possibility. 'Lest his rage should be cooled (by hearing the defendant's case).' Spenser's usage is a development of such idioms as Gower's:

"Ever I am adrad of guile,
In aunter if with any wile
They might her innocence enchaunte."—*Conf. Am.* l. 176.

When the possibility was *feared*, in *aunter* (*enaunter*) became = 'lest.'

201. **sturdy stroake**. Imitated by Gray, as Warton notes, in the *Elegy*:

"How bowed the woods beneath their sturdy stroke!"

202. **wounds**, gashes.—E. K.

205. **Semed**, cf. Note to II. 77, above.

209. **the priests crewe**, holy water pott, wherewith the popishe priest used to sprinkle and hallowe the trees from mischaunce. Such blindnesse was in those times, which the Poete supposeth to have bene the finall decay of this auncient Oake.—E. K. The primitive worship of Trees had left its trace in many rustic usages of the sixteenth century.

211. 'Such fancies,' *i.e.* as those introduced by *semed*.

214. **the good man**, *i.e.* 'goodman,' the master, owner.

215. **The blocke oft groned**, a livelye figure, which giveth sence and feeling to unsensible creatures, as Virgile also sayeth: "Saxa gemunt gravido, &c."—E. K.

224. **glee**, chere and jollitie.—E. K.

226. **Boreas**, The Northerne wynd, that bringeth the moste stormie weather.—E. K.

238. **For scorning Eld**, And minding (as shoulde seme) to have made ryme to the former verse, he is conningly cutte of by Cuddie, as disdayning to here any more.—E. K.

236. **Of**, by.

239 f. With this sudden plunge into real shepherd-life, we may compare the even more abrupt and drastic close of the 'October.' Cf. also Note to i. 73.

244. **galage**, A startuppe or clownish shoe.—E. K.

EMBLEMS.

This embleme is spoken of Thenot, as a moral of his former tale: namelye, that God, which is himselfe most aged, being before al ages, and without beginninge, maketh those, whom he loveth, like to himselfe, in heaping yeares unto theyre dayes, and blessing them wyth longe lyfe. For the blessing of age is not given to all, but unto those whome God will so blesse. And albeit that many evil men reache unto such fulnesse of yeares, and some also wexe old in myserie and thraldome, yet therefore is not age ever the lesse blessing. For even to such evill men such number of yeares is added, that they may in their last dayes repent, and come to their first home: So the old man checketh the rash-headed boy for despysing his gray and frostye heares.

Whom Cuddye doth counterbuff with a byting and bitter proverbe, spoken indeede at the first in contempt of old age generally: for it was an old opinion, and yet is continued in some mens conceipt, that men of yeares have no feare of God at al, or not so much as younger folke; for that being rypened with long experience, and having passed many bitter brunts and blastes of vengeance, they dread no stormes of Fortune, nor wrathe of God, nor daunger of menne, as being eyther by longe and ripe wisdome armed against all mischaunces and adversitie, or with much trouble hardened against all troublesome tydes: lyke unto the Ape, of which is sayd in *Æsops* fables, that, oftentimes meeting the Lyon, he was at first sore aghast and dismayed at the grimnes and austeritie of hys countenance, but at last, being acquainted with his lookes, he was so furre from fearing him, that he would familiarly gybe and jest with him:

Suche longe experience breedeth in some men securitie. Although it please Erasmus, a great clerke, and good old father, more fatherly and favourablye to construe it, in his Adages, for his own behoofe, That by the proverbe, 'Nemo senex metuit Jovem,' is not meant, that old men have no feare of God at al, but that they be furre from superstition and Idolatrous regard of false Gods, as is Jupiter. But his greate learning notwithstanding, it is to plaine to be gainsayd, that olde men are muche more enclined to such fond fooleries, then younger heades.—E. K.

III. MARCH.

This Eclogue, classed as 'Recreative' by E. K., remains, like the last, aloof from Spenser's own story, the ostensible theme of the 'January.' It belongs to a different species from either. February with its wintry blasts has yielded to a fair March morrow. There is a twitter of swallows, a glimpse of blue sky, and a shimmer of budding hawthorns. The shepherd-boy now spends his holiday in the woods with his bow and arrow. Love too is waking from its winter lethargy; and the sudden subjugation of the shepherd, as E. K. says, by 'some beautiful regard,' is told in a pleasant allegory. Spenser here attempts to add another new note to the Pastoral flute. In the 'February' he pastoralised the Æsopian fable; here he pastoralises the delicate mythology of the idyllists Bion and Moschus. The task was harder, and the result is not altogether pleasing. The homely popular wisdom of the fable sat well on the lips of the old shepherd, and accorded with the old-fashioned gait of the verse. But Bion's choice artificialities have an exotic air in Spenser's shepherd world, notwithstanding the evident endeavour to harmonise them. We resent this winged Cupid hunting with golden quiver and silver bow in the English woods; and the matter is little mended by the 'pumie stones' which Thomalin flings at him, or by the realistic detail of the fowling-net set for carrion crows, in which, he tells us, the 'winged-lad' had once been caught.

The Idyll of Bion (No. 2) which Spenser uses is a charming cameo in sixteen verses. It tells how the boy Ixentas, going out one day to 'fowl,' saw 'winged Love' sitting on a branch. Overjoyed at the thought of taking so large a bird, he shot all his bolts at it. Failing however to dislodge Eros, he went to the old peasant who had taught him how to shoot, and told his tale. The old man smiled and shook his head, and bade the child avoid such game, and be thankful when he failed to hit it, for the day would come when Love instead of flying his pursuit would suddenly spring unprovoked upon his head. Spenser has combined Ixentas's childish Love-chase with the subsequent

experience foreshadowed in the last verses. Thomalin is already capable of love, and when he has exhausted his missiles love retaliates. The old man's warning is reproduced in Willye's final lines (v. 106 f.). Notice the touches by which Spenser tries to assimilate his materials. Willye is shown to be familiar with 'little Love' before he hears the tale (v. 22); the preliminary description (v. 31 f.) prepares for the detailed narrative (v. 61 f.). The intervening story of Thomalin's ewe is an unusually elaborate specimen of the pastoral allusions which regularly precede as well as follow a tale (cf. *e.g.* v. 173).

1. foll. This Æglogue seemeth somewhat to resemble that same of [Theocritus] wherein the boy likewise telling the old man, that he had shot at a winged boy in a tree, was by hym warned to beware of mischief to come.—E. K.

1-3. Thomalin and Willye feel that their grief is out of season on a fine spring morning. As sympathy between the animals and man belonged to the Natural History of the Pastoral, so harmony of man with the moods of nature belonged to its Ethics. Reissert (*Angl.* ix. 216) notices the parallel passage in Boccaccio, i. 598 :

“Sed quid tristis ades? fervet nunc limpidae aer.”

2. **overwent**, overgone.—E. K. For omission of subject cf. Introduction, § 23.

5. **alegge**, to lessen or assuage.—E. K. See Glossary.

8. **to quell**, to abate.—E. K. This meaning is due to a current confusion between M.E. *quelen*, die, fail, and M.E. *quellen*, kill, the latter being originally the causative of the former (O.E. *cwelan*, strong; *cwellan*, weak). Spenser uses both verbs indiscriminately in both trans. and intrans. sense. Cf. Glossary, *s.v.* *quell*, and note to xi. 91.

11. **The Swallow**, which bird useth to be counted the messenger, and as it were, the forerunner of spring.—E. K.

12. **Welkin**, the skie.—E. K.

16. **Flora**, the Goddess of flowres, [but indede (as saith Tacitus) a famous harlot, which, with the abuse of her body having gotten great riches, made the people of Rome her heyre: who, in remembrance of so great beneficence, appointed a yearly feste for the memoriall of her, calling her, not as she was, nor as some doe think, *Andronica*, but *Flora*; making her the Goddess of floures, and doing yerely to her solemn sacrifice.] —E. K. This late tradition, founded upon the excesses which accompanied the feast of Floralia, is quite mythical. Flora was a Sabine and Latin goddess, whose worship goes back to the days when the Sabines and Latins still formed one people (Mommsen, *Rom. Gesch.* i. 53, n.

17. **Maia's bower**, that is, the pleasaunt field, or rather the Maye bushes. Maia is a Goddesse, and the mother of Mercurie, in honour of whome the moneth of Maye is of her name so called, as sayth Macrobius.—E. K.

18. **upryst**, for uprisen. A misunderstanding of the M.E. *uprist*, i.e. 'upriseth.' Cf. Introduction, § 22 (3).

20. **Lettice**, the name of some country lasse.—E. K.

learne to wexe light, we shall discover how to engage in joyous love with the disdainful Lettice.

21. **ascaunce**, askewe, or asquint.—E. K.

23 **Lethe**, is a lake in hell, which the Poetes call the lake of forgetfulness. For *Lethe* signifieth forgetfulness. Wherein the soules being dipped did forget the cares of their former lyfe. So that by love sleeping in *Lethe* lake, he meaneth he was almost forgotten, and out of knowledge, by reason of winters hardnesse, when all pleasures, as it were, sleepe and weare oute of minde.—E. K.

25. **assotte**, to dote.—E. K. Cf. note to ii. 53.

26. **still sleepeth not**, never sleeps.

28. **awoke**, preterite for participle; the strong verb (intr.) had in M.E. the part. *awake* (n.), the weak (trans.) *awaked*. E.E. used only the latter. But similar usages were current enough in other verbs. Shakspeare has, e.g. "I have rode" (*H. IV.*), "he has fell" (*Lear*).

29. **his slomber**. To break Loves slomber is to exercise the delightes of Love, and wanton pleasures.—E. K.

30. The construction is slightly elliptical: 'Or hast thou been made privy to such a waking of Love,' i.e. hast thou been engaged in a love affair thyself, or in the secret of one who has?

33. **winges of purple**, so is he feyned of the Poetes.—E. K.

34. On the construction cf. note to ii. 108.

It was a part of the technique of the Pastoral to make the shepherds take precautions before telling a tale, singing a song, or entering upon a 'contest,' that their sheep do not stray or otherwise fall into mischance. So Theocritus, i. 14, Τὰς δ' αἴγας ἐγὼν ἐν τῷδε νομείσω; Verg. *Ecl.* v. 12. So Boccaccio, v. 620:

"Tu dulcis Amynta
Nunc oculos gregibus praestes";

and Marot, *De Mme. Loyse*:

"Or je te pri, tandisque mon mastis
Fera bon guet."

(Reissert, *Anglia*, ix. p. 219). Cf. also 'May,' 173.

37. **for-thy**, therefore.—E. K.

40. For als, he imitateth Virgils verse.

"Est mihi namque domi pater, est injusta noverca, &c."

E.K.—[*Ecl.* iii. 33 f.].

als at home. 'As regards at home.' *As* was commonly prefixed in this specifying sense to adverbs of time, and less commonly to adverbs of place in M.E., and occasionally in E.E. 'As now,' 'as then,' 'as here' (Berners: *As here* he hath nothing to do), 'As in the stede of me' (Murray). Shakspeare retains only the temporal usage (cf. Abbott, § 114), Living English only the phrase 'as yet.'

41. **whott.** In this and a few other words a *wh-* had been occasionally developed from *h-*. Thus beside the pronunciation (*hool*) 'whole,' (*hor*) 'whore,' there existed (*whool*), (*whoor*). Cf. Sweet, *Hist. Eng. Sounds*, pp. 336, 368. *Wholy* occurs repeatedly for *holy* in "Rede me and be not wroth" (1523). The same dialects which evolved *wh-* from *h-* developed *o-* into *wo-*; so in "Rede me," etc., *wother* (retained in M.E. *one, once*).

44. for that, 'in spite of that,' as in 'for that matter.'

45. **mischiefe**, misfortune.

46. 'It is but the third morning since I,' etc. Omission of *it*, as in v. 34.

50. **Bandaged leg.**

51. **a dell**, a hole in the ground.—E. K.

53-4. 'If her neck could be joined, cured, she would need no further remedy.' *Joynt attones* = 'joined together'; *shoulde*, conditional = 'would.' Abbott, *Sh. Gr.*, § 322.

54. **spell**, is a kinde of verse or charme, that in elder tymes they used often to say over every thing that they would have preserved, as the Nightspel for theeves, and the woodspel. [And herehence, I thinke, is named the gospel, as it were Gods spell, or worde. And so sayth Chaucer, Listeneth Lordings to my spell.]—E.K. In both these cases *spel* has its original sense of 'speech,' 'tale.'

55. **Thelf.** Elf is used in a transferred sense, in reference to the wild, prankish character of the ewe; 'imp.' Cf. *Ralph Roister Doister* (c. 1550), "Women be all such madde pievish elves."

56. 'Now I expect she is wiser.'

57. **gang, goe.**

'could not walk on the grass,' i.e. keep within the safe pasture.

58. 'Let what is past be as it may.' *That is past*, a common Elizabethan idiom, the predicate of a relative sentence being attached directly to the antecedent. So often in Shakspeare, "I have a mind pressages," etc. (*M. of V.* i. 1. 175).

63. cast, see note to ii. 125.

67. an *Yvie todde*, a thicke bush.—E.K. Spenser substitutes an ivy-bush for Bion's box-tree. Though not entirely scrupulous in admitting un-English flora and fauna (e.g. Wolves, which had indeed once been English), he avoids such as belong characteristically to the south of Europe. For the phrase cf. Beaumont and Fletcher, *Bonduca* :

“Then did I see those valiant men of Britain
Like boding owls creep into tods of ivy,
And hoot their fears to one another nightly.”

73. *the thicke*. Cf. Greene, *Morning Garment*, Song (referring to a thick beech grove) :

“Scarce Phoebus in could pry
To see if lovers in the *thick*
Could dally.”

74. *some quicke*. A sing. adj. is often used substantivally in E.E. Cf. Abbott, *Sh. Gr.* § 5.

77. ‘My heart longed to stir him up.’ For ‘courage’ = animus, cf. e.g. ‘I’d such a courage to do him good’ (Shakspeare, *T. of A.* iii. 3. 24). ‘Earn’d’ = yearned. The confusion of yearn with M.E. *yrmen*, *erne*, ‘be wretched,’ led to the use of *erne*, *earn* in both senses. So Drayton: “to cheer my earning hound,” i.e. eager, longing (said by the huntsman), *The Muses Elisium*, vi.

79. *swaine*, a boye : For so is he described of the Poetes to be a boy, s. always fresh and lustie ; blindfolded, because he maketh no difference of pesonages : wyth divers coloured winges, s. ful of flying fancies : with bowe and arrow, that is, with glaunce of beautye, which prycketh as a forked arrowe. He is sayd also to have shafts, some leaden, some golden : that is, both pleasure for the gracious and loved, and sorow for the lover that is dayned or forsaken. But who liste more at large to behold Cupids colours and furniture, let him reade ether Propertius, or Moschus his Idyllion of *winged love*, being now most excellently translated into Latine, by the singular learned man Angelus Politianus : whych worke I have seene, amongst other of thys Poets doings, very wel translated also into English Rymes.—E. K. The resemblances to Moschus’ Idyll, ὁ δραπετῆς Ἔρως, are not very striking. Moschus describes him as ‘wholly naked,’ ‘winged like a bird,’ ‘a slight bow,’ and ‘golden quiver.’ Spenser’s translation is lost.

81. *lope* is a genuine, though not very common, M.E. pret. of *leapen* (O.E. *hleapan*), leap. A weak pret. *lepte* is also found. Spenser’s *lepped* below, v. 92, is unhistorical. Cf. Introduction, § 22.

88. ‘I shot until all my bolts were spent.’

89. **hastly**, formed from *m.E. haste-liche, haste-li*, from subst. *haste*; the mod. 'hastily' is formed afresh from adj. *hasty*. *Hastly* or *hastely* (two syll.) was still usual in early *m.E.*: e.g. *Gorboduc*, 1258:

"Out of his wretched slumber **hastely** start."

91. **wimble and wighte**, Quicke and deliver.—*E. K.* *I.e.* nimble.

93. **latched**, caught.—*E. K.*

97. **in the heele**, is very poetically spoken, and not without speciall judgement. For I remember that in Homer it is sayd of Thetis, that shee tooke her young babe Achilles, being newly borne, and, holding him by the heele, dipped him in the River of Styx. The vertue whereof is, to defend and keepe the bodyes washed therein from any mortall wound. So Achilles being washed all over, save onely his hele, by which his mother held, was in the rest invulnerable: therefore by Paris was feyned to bee shotte with a poisoned arrowe in the heele, whiles he was busie about the marrying of Polyxena in the Temple of Apollo: which mysticall fable Eustathius unfolding sayth: that by wounding in the hele is meant lustfull love. For from the heele (as say the best Phisititions) to the previe partes there passe certaine veines and slender synewes, as also the like come from the head, and are carryed lyke little pypes behynd the eares: so that (as sayth Hipocrates) yf those veynes there be cut asonder, the partie straighte becommeth cold and unfruitful. Which reason our Poete wel weighing, maketh this shepheards boye of purpose to be wounded by Love in the heele.—*E. K.*

102. **cease**, make to cease, stop: cf. *T. of A.* ii. 16:

"Importune him for my moneys; be not ceased with slight denial."

106. **For once**: In this tale is sette out the simplicitie of shepheards opinion of Love.—*E. K.*

108. **wroken**, revenged.—*E. K.*

111. **haunted**, properly, 'frequent,' often construed in *m.E.* with *in*; e.g. "Philosophie, in whos houses I hadde conversed and haunted from my youthe" (Chaucer, *Boeth.* i. 3).

114. 'Otherwise he would have been grievously overcome.' *Davinten* (*L. domitare*) = tame, subdue.

115. **Thicks**. Adjectives were freely used as verbs in *m.E.* without any inflectional change. Cf. examples in Abbott, § 290. Shakspeare has "thoughts that would thicke my blood" (*W. T.* i. 2. 171). For the thought cf. "Light thickens, and the crow makes wing to the rooky wood" (*Macbeth*, iii. 2. 50).

116. **stouping Phœbus**, is a Periphrasis of the sunne setting.—*E. K.*

steepes, *i.e.* immerses in the gathering mists.

EMBLEME.

Hereby is meant, that all the delights of Love, wherein wanton youth walloweth, be but follye mixt with bitternesse, and sorrow sawced with repentaunce. For besides that the very affection of Love it selfe tormenteth the mynde, and vexeth the body many wayes, with unrestfulnesse all night, and wearines all day, seeking for that we cannot have, and fynding that we would not have: even the selfe things which best before us lyked, in course of time, and chaung of ryper yeares, whiche also therewithall chaungeth our wonted lyking and former fantasies, will then seeme lothsome, and breede us annoyaunce, when yougthes flowre is withered, and we fynde our bodyes and wits aunswere not to suche vayne jollitie and lustfull pleasaunce.—E. K. Spenser expresses the thought of Thomalin's emblem in *F. Q.* iv. 10. 1, through the mouth of Scudamour :

“ True be it sayd, whatever man it sayd,
That love with gall and hony doth abound;
But if the one be with the other wayd,
For every dram of hony therein found
A pound of gall doth over it redound.”

Todd compares also Sidney, *Wooring-Shaft* :

“ Faint Amorist, what, dost thou think
To taste love's honey, and not drink
One dram of gall? or to devour
A world of sweet and taste no sour?”

IV. APRIL.

✓ We are now brought face to face with the shepherd as poet. Colin is still the distraught lover, but he who 'hath so little skill to bridle love' has yet a surpassing skill in verse. Colin's lay is one of the chief beauties of the *Shepherds Calender*, and of Elizabethan lyric verse at large. The ardour of Spenser's high chivalry glows through its subtly woven rhymes. It is interesting to compare this romantic rapture of eulogy with Vergil's solemn and measured praise in the *Pellio*, the starting-point of pastoral Panegyric. As if sensible of his audacity in thus addressing the queen, Spenser draws the material of courtly compliment from very various sources—the classical Nymphs and Muses and Graces sing and dance in her praise, the 'Ladies of the Lake' bring her olive branches, and a breath of reminiscence from the romantic shows of Kenilworth; and shepherd's daughters 'that dwell on the green,' with a tawdrie lace 'for more fineness' about their waists, smother any remnant of offence with a profusion of fresh April flowers. The stanza is constructed and handled with great skill; the short lines with their varying anapaestic and iambic

movements have a wayward and wanton buoyancy in accord with the rapturous tone of the whole; while the more sedate four-foot verse brings the revelry of each stanza to a dignified close. The lay was much admired by contemporaries. Daniel imitated it in his Lay to Beta (*Ecl.* iii.); and Webbe paid it the doubtful compliment of a partial rendering into English Sapphics. A specimen is given below. As usual, the metre of the dialogic setting differs from that of the lyric itself. Thenot and Hobbinol discourse at first in uniform decasyllabic quatrains (partly connected by rhyme, as in xi. and the Sonnets), then, after the song, in quatrains of the ruder verse used in the satiric Eclogues.

1. *gars thee greeke*, causeth thee weepe and complain.—E. K. *Garres* is Northern dialect, but there is no consistent use of Northern forms. Cf. *hath, doth, broke, y-torne* below.

✓ 2. This suggestion shows that Spenser did not intend a strict imitation of English shepherd life. The wolf supplied a needed element of peril in the peaceful scenery of the *Pastoral*, and opened the way to adventures which faintly recall the romance of chivalry. So Sir Calidore helps fair Pastorella "to drive the ravenous wolf away" (*F. Q.* vi. 9. 37).

4. *forlorne*, left and forsaken.—E. K.

5. *attempred to the yeare*, agreeable to the season of the yeare, that is Aprill, which moneth is most bent to shoures and seasonable rayne: to quench, that is, to delaye the drought, caused through drynesse of March wyndes.—E. K. ✓

6. *Quenching*, etc., applies to 'year,' not to 'eyes.'

7. *teares*. In spite of the bad rhyme, it would be rash to read *teare*; a single tear can hardly be said to 'stream.' The use of the singular 'stremes' with 'teares' (thought of as a 'flood of tears') is quite in keeping with Elizabethan usage.

10. *the ladde*, Colin Clout.—E. K.

for, 'because'; a slight but easy change of construction.

11. *the lasse*, Rosalinda.—E. K.

12. *tressed locks*, wretched and curled.—E. K.

12-15. These were recognised signs of pastoral grief. Cf. *F. Q.* vi. 10. 18. Drayton imitates this in *Ecl.* ii.:

"Now hath this younker torn his tressed locks,
And broke his pipe which was of sound so sweet," etc.

17. *is he for a ladde*? a strange manner of speaking, s. what maner of Ladde is he?—E. K. E. K.'s gloss shows that this phrase was not familiar. It existed, however, in colloquial E. E. Cf. *Much Ado*, i. 3. 49, "What is he for a fool that betroths himself to unquietness?" = 'What fool is this that,' etc. The phrase is quite naturally developed (like the corresponding German idiom) from the common sense of *for* = 'in the character of, as.'

18. 'to those who experience it (love).'

19. **to make**, to rime and versifye. For in this word, *making*, our olde Englishe Poetes were wont to comprehend all the skill of Poetrye, according to the Greeke woorde ποιειν, to make, whence commeth the name of Poetes.—E. K.

21. **Colin thou kenst**, knowest. Seemeth hereby that Colin perteyneth to some Southern noble man, and perhaps in Surrye or Kent, the rather because he so often nameth the Kentish downes, and before, *As lythe as lasse of Kent*.—E. K.

the Southerne Shepheardes boye. This doubtless refers to Spenser's friendship with Sidney, whose guest he was for a time at Penshurst, after leaving the North.

24. **Forcing**, striving. See Glossary, s.v. *force*.

25. **is starte**, 'has started, broken away' (from M.E. *sterten*, leap). Spenser uses the M.E. contracted past participle, but adopts the sixteenth century change from *er* to *ar*. With characteristic inconsistency, however, he has *asterte*, xi. 187.

✓ 26. **the Widowes**, He calleth Rosalind the Widowes daughter of the glenne [that is, of a country Hamlet or borough], which I thinke is rather sayde to coloure and concele the person, then simply spoken. For it is well knowen, even in spighte of Colin and Hobbinoll, that shee is a Gentlewoman of no meane house, nor endewed with anye vulgare and common gifts, both of nature and manners: but such indeed, as neede nether Colin be ashamed to have her made known by his verse, nor Hobbinal be greved, that so she should be commended to immortalitie for her rare and singular vertues: Specially deserving it no lesse, then eyther Myrto the most excellent Poete Theocritus his dearling, or Lauretta the divine Petrarches Goddesse, or Himera the worthy Poete Steichorus hys idol; upon whom he is sayd so much to have doted, that, in regard of her excellencie, he scorned and wrote against the beauty of Helena. For which his præsumptuous and unheedie hardinesse, he is sayde by vengeance of the Gods, thereat being offended, to have lost both his eyes.—E. K. *Glen*, notwithstanding E. K., certainly has the meaning which it still retains,—'a wild valley.' Spenser uses it also in the *F. Q.* iii. 7. 6, where Florimell finds by 'an unwonted path' the witch's cottage:

"There in a gloomy hollow glen she found
A little cottage
In which a witch did dwelle, . . .
So choosing solitarie to abide
Far from all neighbours."

28. **frenne**, a stranger. The word, I thinke, was first poetically put, and afterwarde used in common custome of speach for forene.—E. K. See Glossary.

29. **dight**, adorned.—E. K.

‘If his songs are so deftly composed.’ *Ditty* and *dight* are both from the L. *dictare*; *ditty* through O.F. *dite*, *dight* through O.E. *dihtan*; but the latter word had in M.E. and in Spenser’s time no special reference to literature. So in i. 22, etc.

32. The construction is slightly elliptical: ‘while we lie unseen and undisturbed in the shade.’ Note that *one* is a good rhyme in E.E. to *alone*, the latter word (like *at-one*) retaining the sixteenth century pronunciation of *one*. So in v. 94 below.

33. *laye*, a *songe*, as *Roundelays* and *Virelays*.

In all this *songe* is not to be respected, what the worthinesse of her Majestie deserveth, nor what to the highnes of a Prince is agreeable, but what is moste comely for the meenesse of a shepheard witte, or to conceive, or to utter. And therefore he calleth her Elysa, as through rudenesse tripping in her name; and a shepherds daughter, it being very unfit, that a shepherds boy, brought up in the shepfold, should know, or ever seme to have heard of, a Queenes roialty.—E. K.

35. Spenser, like Chaucer, admits rhymes formally identical where the words are distinct, or even where the same word has different meanings, even in one glaring instance (vii. 113 and 115) where there is no difference of meaning. He also rhymes identical *final syllables*, as in vv. 110, 112 below; vi. 47, 56.

36. This charming thought occurs again in *Visions of Petrarch*, iv.; *June*, 8; and in the pastoral episode of the *F. Q.* (vi. 10, 7):

“Where the Nymphs and Faeries by the banckes did sit,
And to the waters fall tuning their accents fit.”

It is imitated by Drayton in *Ecl.* iii.:

“And let them set together all,
Time keeping with the waters fall.”

37. *Ye daintie*, is, as it were, an Exordium *ad preparandos animos*.—E. K.

41. *Virgins*, the nine Muses, daughters of Apollo and Memorie, whose abode the Poets faine to be on Parnassus, a hill in Greece, for that in that countrye specially florished the honor of all excellent studies.—E. K.

42. *Helicon* is [both the name of a fountaine at the foote of Parnassus, and also of] a mounteine in Bæotia, out of which floweth the famous spring Castalius, dedicate also to the Muses: of which spring it is sayd, that, when Pegasus the winged horse of Perseus (whereby is meant fame and flying renowne) strooke the grownde with his hoofe, sodenly there-out sprange a wel of moste cleare and pleasaunte water, which fro thenceforth was consecrate to the Muses and Ladies of learning.—E. K. Spenser and E. K. here follow mediæval not classical tradition. ‘Helicon’ was properly the mountain only; the ‘wells’ that sprang in it

were called Hippocrene and Aganippe. But Chaucer and Lydgate habitually speak of Helicon as a spring or well. Cf. Chaucer, *Hous of Fame*, 521 :

"that on Parnaso dwelle
By Elicon the clere well";

and in *Anelida*, 15, notwithstanding that his Italian original has "Elicone il monte" (cf. Skeat's note to latter passage); so Lydgate has repeatedly in the Troybook "Elicon the welle." Skelton, *Garland of Laurel*, 74, speaks of "Elyconis well" (examples quoted by Schick, Lydgate, *T. of G.*, p. 105). The tradition survives in a writer far more familiar with the Elizabethans than with the classics,—Charles Lamb, who tells how the fear of death was "clean washed away by a wave of genuine Helicon" (*Elia: New Year's Eve*).

43. **blaze**, blazon, publish. So in *F. Q.* i. 11. 7, Spenser prays to the Muse for help

"That I this man of God (the Red Cross Knight) his godly armes may blaze."

45. 'excels all members of her sex.'

46. **your silver song**, seemeth to imitate the like in Hesiodus ἀργύριον μέλος.—E. K.

49. **plight**, 'condition, state.' The word meant properly 'danger, risk' (O.E. *pliht*), hence a condition which involves danger, and so an engagement or pledge involving a penalty if broken; hence, occasionally, any condition involving certain duties or functions: "a spangel (spangle) good of plight" (*Seven Sages*). From this it is an easy step to Spenser's 'princes plight,' the condition of royalty; and in this general sense it is common in E.E., e.g. "how can I return in happy plight" (Shakspeare, *Sonn.* 28).

50. **Syrinx** is the name of a Nympe of Arcadie, whom when Pan being in love pursued, she, flying from him, of the Gods was turned into a reede. So that Pan catching at the Reedes, in stede of the Damosell, and puffing hard, (for he was almost out of wind,) with hys breath made the Reedes to pype; which he seeing, tooke of them, and, in remembrance of his lost love, made him a pype thereof. But here by Pan and Syrinx is not to be thought, that the shepheard simple meante those Poeticall Gods: but rather supposing (as seemeth) her graces progenic to be divine and immortal (so as the Paynims were wont to judge of all Kinges and Princes, according to Homeres saying,

'Θυμὸς δὲ μέγας ἐστὶ διοτρεφέος βασιλῆος,
'Τιμὴ δ' ἐκ Διὸς ἐστὶ, φιλεῖ δὲ ἑ μητέρα Ζεὺς,')

could devise no parents in his judgement so worthy for her, as Pan the shepheard's God, and his best beloved Syrinx. So that by Pan is here meant the most famous and victorious king, her highnesse Father, late of worthy memorye, K. Henry the eyght.

And by that name, oftymes (as hereafter appeareth) be noted kings and mighty Potentates: And in some place Christ himselfe, who is the very Pan and god of Shepheardes.—E. K.

without spotte qualifies Syrinx, not daughter; a covert repudiation, we may suppose, of the slanders levelled against Anne Boleyn. Cf. "the Widdowes daughter of the glenne," above.

59. **Cremosin coronet**, he deviseth her crowne to be of the finest and most delicate flowers, instede of perles and precious stones, wherewith Princes Diademes use to bee adorned and embost.—E. K. This was perhaps suggested by the common mediæval description of Venus as crowned with a garland of red roses; e.g. Lydgate, *Troyboke*, K. 4:

"And on hir hede she hath a chapelet
Of roses rede, full pleasauntly yset,"

quoted Schick, Lydgate's *T. of G.*, p. 99.

60. It was characteristic of the literary Pastoral to twine its 'girlonds' with a lofty disregard of the flowering-time of the blossoms that composed them. Spenser's roses and daffodils are more than matched by Milton. 'Lycidas' laureate hearse is strewed with three kinds of berries and eleven kinds of flowers; but on Aug. 11, when King was drowned, none of the berries would have appeared, and 9 of the 11 flowers would be over' (A. Sidgwick, "Poets and Insects," in *Pelican Record*, June 1893). Mr. E. K. Chambers has well pointed out that only Shakspere, with his country rearing, makes Perdita carefully distinguish the flowers of summer and spring.

63. **Embellish**, beautifye and set out.—E. K. *I.e.* serve as a foil to, make more effective by contrast of colours.

65. **Phébé**, the Moone, whom the Poets faine to be sister unto Phœbus, that is, the Sunne.—E. K.

66. **haveour**, 'bearing.' The word had a more pregnant signification than the modern 'behaviour.' It is derived from *have* (to grasp, hold, control), with a quasi-romance suffix; it expressed the whole deportment of a man, physical and moral, as controlled by his mind. Cf. the pregnant use of the verb in *F. Q.* ii. 3. 40:

"But who his limbs with labours, and his mynd
Behaves with cares, cannot so easy mis.'

i.e. possesses, occupies. *Haviour* is common in Shakspere.

67. 'Can you find any other to match?' *Compare* is properly 'to make a pair of,' 'find an equivalent to.'

68. **medled**, mingled.—E. K.

—**yfere**, together. By the mingling of the Redde rose and the White is meant the uniting of the two principall houses of Lancaster and Yorke: by whose longe discord and deadly debate this realm many yeares was sore traueiled, and almost cleane

decayed. Til the famous Henry the seventh, of the line of Lancaster, taking to wife the most vertuous Princess Elisabeth, daughter to the fourth Edward of the house of Yorke, begat the most royal Henry the eyght aforesayde, in whom was the first union of the Whyte rose and the Redde.—E. K.

73. I saw Phœbus, the sunne. A sensible narration, and present view of the thing mentioned, which they call *παρουσία*.—E. K.

78. out showe. The place of the adverb before the verb follows the primitive order preserved in the compound verbs of all the Aryan languages. This syntax was not quite obsolete in poetry in E. E. Thus *Googe has out found* (ed. Arber, p. 100); Drayton, *up cry*, *Mus. Elys* :

“Let them that like, the forester up-cry,” etc.

Cf. *out go* (= go out), v. 20.

81. ‘to have the overthrow,’ i.e. destined, if he *should* vie with her, to be worsted.

82. *Cynthia*, the Moone, so called of *Cynthus* a hyll, where she was honoured.—E. K.

A specimen may here be given of Webbe’s rendering into Sapphics of the whole ode (except one stanza left unfinished ‘by reason of some let which I had’):

“Shew thy selfe now, Cynthia, with thy cleere rayes,
And behold her; never abasht be thou so:
When she spreades those beames of her heavenly beautye, how
Thou art in a dump dasht!
But I will take heed that I match not her grace
With the Laton seede, Niobe that once did,
Now she doth therefor in a stone repent, to all
Other a warning.”

Webbe, *Discourse of English Poetrie* (ed. Arber), p. 83.

86. *Latonaes seede*, was Apollo and Diana. Whom, when, as Niobe the wife of Amphion scorned, in respect of the noble fruit of her wombe, namely her seven sonnes, and so many daughters, Latona, being therewith displeased, commaunded her sonne Phœbus to slea al the sonnes, and Diana all the daughters: whereat the unfortunate Niobe being sore dismayed, and lamenting out of measure, was feigned of the Poetes to be turned into a stone, upon the sepulchre of her children: for which cause the shepheard sayth, he will not compare her to them, for feare of like misfortune.—E. K.

90. other, plur. as often in E. E.

92. a *Bellibone*, or a bonibell, homely spoken for a fayre mayde, or Bonilasse.—E. K. Probably for *belle-bonne*.

97. my *goddesse plaine*, ‘absolutely (without qualification) my goddess,’ Greek ἀπλῶς. Somewhat similar are such phrases as

"He speaks *plain* cannon fire" (= nothing but), Shakspeare, *King John*, ii. 462; "It is plain pocketing-up of wrongs," *Henry V.* iii. 2.

99. *forswonck*, and *forswatt*, overlaboured and sunne-burnt.—E. K. Cf. *Plowmans Tale*, 1953, "He was *forswonke* and al *forswat*." "She is my goddess, toilworn labourer tho' I be."

100. *Calliope*, one of the nine Muses: to whome they assigne the honor of all Poeticall Invention, and the firste glorye of the Heroical verse. Other say, that shee is the Goddess of Rhetorick; but by Virgile it is manifeste, that they mystake the thying. For there, in hys Epigrams, that arte semeth to be attributed to Polymnia, saying,

"Signat cuncta manu, loquiturque Polymnia gestu."

Which seemeth specially to be meant of Action, and elocution, both special partes of Rhetorick: besyde that her name, which (as some construe it) importeth great remembrance, conteineth another part: but I holde rather with them, which call her Polymnia, or Polyhymnia, of her good singing.—E. K.

103. Spenser does not follow ancient authority in thus equipping his Muses. By "Violines" he perhaps means the lyre and plectrum; but even this was only the attribute of Terpsichore and Erato; and several of the Muses had no musical instrument at all. It is better to suppose that Spenser, one of the least pedantic of English poets, follows the bent of his imagination.

104. *Bay branches*, be the signe of honor and victory, and therfore of mighty Conquerors worn in theyr triumphes, and eke of famous Poets, as saith Petrarch in hys Sonets,

"Arbor vittoriosa triumphale,
Honor d' Imperadori et di Poeti," &c.—E. K.

109. the *Graces* be three sisters, the daughters of Jupiter, (whose names are Aglaia, Thalia, Euphrosyne; and Homer onely added a fourth, s. Pasithea) otherwise called Charites, that is, thanks: whom the Poetes feyned to be the Goddesses of all bountie and comelines, which therefore (as sayth Theodontius) they make three, to wete, that men first ought to be gracious and bountifull to other freely; then to receive benefits at other mens hands curteously; and thirdly, to requite them thankfully; which are three sundry Actions in liberalitie. And Boccace saith, that they be painted naked (as they were indeede on the tombe of C. Julius Cæsar) the one having her backe toward us, and her face fromwarde, as proceeding from us; the other two toward us, noting double thanke to be due to us for the benefit we have done.—E. K.

111. *deffy*, finelye and nimbly.—E. K. 'Deftly, daintily.' In M.E. *deffe*, *daffe* meant only 'foolish'; the cognate *deffe*, *daste*,

the more favourable aspects of the quality,—‘gentle, mild’; hence also ‘delicate, neat.’

soote, sweete.—E. K. *I.e.* ‘sweetly,’ from M.E. *swote*. This was originally the adv., *swete* the adj., but both were used indiscriminately in M.E.

112. **meriment, mirth.**—E. K.

118. **bevie,** a bevie of ladies, is spoken figuratively for a company, or troupe: the terme is taken of Larkes. For they say a Bevie of Larkes, even as a Covey of Partridge, or an eye of Pheasaunts.—E. K.

120. **Ladyes of the lake** be Nymphes. For it was an olde opinion amongste the Auncient Heathen, that of every spring and fountaine was a goddesse the Sovereigne. Whiche opinion stucke in the myndes of men not manye yeares sithence, by means of certain fine fablers, and lowd Iyers, such as were the Authors of King Arthure the great, and such like, who tell many an unlawfull leasing of the Ladyes of the Lake, that is, the Nymphes. For the word Nympe in Greeke, signifieth Well water, or otherwise, a Spouse or Bryde.—E. K. The Lady of the Lake was a prominent character in Malory’s *Morte d’Arthur*, and was thence familiar to the Elizabethans. Spenser doubtless intended an allusion to the festivities at Kenilworth in 1575, in which the ‘Lady of the Lake’ formed one of the pageants. Laneham’s Letter tells us how the queen rode ‘to the inner gate’ next the base court of the castle; whereas the ‘Lady of the Lake’ (famous in King Arthur’s book), “with too nymphes wayting upon her, arrayed all in silks, attended her highness’ coming, from the midst of the pool, whear, upon a moveable island, bright-blazing with torches, she floting to land, met her majesty with a well-penned meter, and matter, after this sorte, ... how she had kept this lake syns King Arthur’s dayes, and now understanding of her highnes hither coming, thought it both offis and duety to discover, in humble wise, her and her estate, offering up the same, hir lake and power thearin, with promis of repair to the court. It pleased her highnes to thank this lady,” etc. Gascoyne, in his *Pleasures of Kenilworth Castle* gives a specimen of the ‘metre’ referred to, the work of Ferrers, one of the authors of the *Mirror for Magistrates*:

“ I am the Lady of this pleasant lake,
Who since the time of great King Arthur’s reigne,
That here with royall court aboade did make,
Have led a lowring life in restless paine;
Till now that this your third arrival here,
Doth cause me come abroad and boldly thus appeare.”

Warton, *Observations on the Fairy Queen*, p. 43.

behight, called or named.—E. K.

122. **Gloris**, the name of a Nymph, and signifieth greenesse; of whome is sayd, that Zephyrus, the Western wind, being in love with her, and coveting her to wyfe, gave her for a dowrie the chiefedome and soveraigntye of all flowres, and greene herbes, growing on earth.—E. K.

124. **Olives bene**, The Olive was wont to be the ensigne of Peace and quietnesse, eyther for that it cannot be planted and pruned, and so carefully looked to as it ought, but in time of peace; or els for that the Olive tree, they say, will not growe neare the Firre tree, which is dedicate to Mars the God of battaile, and used most for speares, and other instruments of warre. Whereuppon is finely feigned, that when Neptune and Minerva strove for the naming of the citie of Athens, Neptune striking the ground with his mace caused a horse to come forth, that importeth warre, but at Minervaes stroke sprong out an Olive, to note that it should be a nurse of learning and such peaceable studies.—E. K.

126. The olive branch, as the emblem of peace, is the most worthy of a sovereign.

133. **Binde your**, spoken rudely, and according to shepherdes simplicitie.—E. K.

135. **tawdris lace**, a necklace or girdle, bought at the fair of St. Audrey (Etheldreda), October 17. Cf. *Winter's Tale*, iv. 4. 253.

136. **Bring**, all these be names of flowers. *Sops in wine*, a flowre in colour much like to a Coronation, but differing in smel and quantity. *Flowre delice*, that which they use to misterme flowre deluce, being in Latine called *Flos deliciarum*.—E. K.

Sops in wine, Worne of Paramoures. It was customary to take wine and cakes in church immediately after a wedding; the cakes, called *sops*, being *dipped in the wine*. In the *Digby Mysteries*, the 'gallant' who courts Mary Magdalene proposes that they shall drink 'soppes in wyne' together. The carnation (vulg. 'coronation') called 'sop in wine,' from its mottled red and white, was also associated with weddings and hence with lovers (paramoures). Drayton makes 'sops in wine' a part of the dress of the bride Isis, wedded to Tame (*Polyolbion*, Bk. xv.).

136 f. Many of these flowers were familiar in Pastoral literature. Thus, in the *Affectionate Shepheard*, 1604:

"The pinke, the primrose, cowslip and daffadilly,
The harebell blue, the crimson cullumbine,
Sage, lettis, parsley, and the milke white lilly,
The rose and speckled flower, called sops in wine,
Fine prettie king-cups, and the yellow bootes,
That growes by rivers and by shallow brookes."

Drayton has a similar stanza in *Ecl.* iii.

140. **Daffadownlilies**, like *daffadillies*, a playful variation of *daffodil*, itself a popular corruption of the classic *asphodel*. Drayton attests that daffadillies was a common country term ("lilies called of shepherds daffadillies," *Ecl.* iii.).

142. **Pawnee**, apparently a doublet of *pansy* (Fr. *pensée*), and applied to the same flower. Cf. *F. Q.* iii. l. 36.

"The purple violet, *paunce*, and heart's ease," etc.

Heywood, *Marriage Triumphe*, 1613.

143. **Chevisaunce**. The flower for which this was perhaps a local name has not been identified. No earlier use of the term in this sense occurs; but T. Robinson (c. 1620) uses it again, perhaps imitating Spenser:

"The woody Primrose and the pretty Paunce,
The pinke, the daffodill, and chevisaunce."

Murray.

145. **Now rise**, is the conclusion. For, having so decked her with prayers and comparisons, he returneth all the thank of hys labour to the excellencie of her Majestie.—E. K.

152. **When Damsins**, A base reward of a clownish giver.—E. K.

153 f. In this stanza he descends very abruptly, as usual, into the prose of the bucolic world. Cf. the close of x. The change is kept up by the use of the homely vernacular rhythm till the close.

155. **y blent**, Y is a poetical addition; *blent*, blinded.—E. K.

156. **be**, subj. because the clause is treated rather as a thought than as a fact; we might similarly say, 'pity he *should be*,' etc.

taking, in E.E. 'fit,' 'seizure.' In Shakspeare mostly of sudden terror. "What a *taking* was he in when your husband asked who was in the basket!" (*M. W. W.* iii. 3. 191).

157. The subject is the whole relative sentence, as often. So above v. 129, 'Those so foolishly inclined,' here of the love.

EMBLEM.

This Poesye is taken out of Virgile, and there of him used in the person of Æneas to his mother Venus, appearing to him in likeness of one of Dianaes damosells: being there most divinely set forth. To which similitude of divinitie Hobbinoll, comparing the excellency of Elisa, and being, through the worthynes of Colins song, as it were, overcome with the hugeness of his imagination, brusteth out in great admiration (*O quam te memorem virgo!*), being otherwise unable, then by soddein silence, to expresse the worthinesse of his conceipt. Whom Thenot answereth with another part of the like-verse, as confirming by

his graunt and approvaunce, that Elisa is no whit inferiour to the Majestie of her, of whome that Poete so boldly pronounced *O dea certe*.—E. K. See Verg. *Æn.* i. 327-8. Æneas stops short, uncertein how he is to call the maiden, in whom, however, he clearly recognises an immortal,—“*O dea certe!*”

V. MAY.

The May Eclogue introduces us to the pastoral of religious satire. As stated in the Introduction, this was the special contribution of Humanism to the varied resources of the Pastoral Eclogue. Spenser, whose Humanism was always that of a devout Christian and Protestant, handles this new weapon decidedly less as a Humanist than as a Protestant. The ‘hidden grond of austerity,’ which underlay the radiant surface of his poetry, here emerges, and becomes predominant. He had been preceded in the Protestant pastoral by Googe, but Googe was of those predecessors who cannot be called precursors. Googe’s invective had indeed a background of bitter reminiscence which Spenser’s lacked; for a dear friend, whom he calls Alexis, had suffered by fire under Mary. But his wooden verse derives no poignancy from this. Spenser’s attack upon Catholic tendencies rests wholly upon ethical and social grounds. It is that of an idealist, impressed by the more imperious demands for spirituality of life made by the teaching of the Reformation. These Spenser found most nearly fulfilled among the Calvinists or Puritans; and it is they, not the Protestants at large, whom Piers, the exponent of Spenser’s views, represents. Grindal, the timid but obstinate defender of the Puritans, then suffering for this offence, is referred to as his master and authority by Piers (and by his counterpart Thomalin in the July Eclogue) under the transparent disguise of Algrind. And it is probable, notwithstanding E. K., that Spenser meant Palinode to represent not so much the Catholics as the orthodox Anglican clergy. With what bitter concern Spenser viewed the scandals of patronage and preferment-hunting then current in that section of the Church which was exposed to the favour of the Court, is manifest from a scathing page of *Mother Hubbard’s Tale* (cf. v. 341 f.). It is plain that E. K., who blandly tells us that “Algrind is the name of a shepherd,” did not venture to make his friend’s meaning clear.

The Fable, apparently Spenser’s invention, is, as E. K. says, of Æsopic stamp. The verse, four-foot anapæstic as in ‘February,’ is less clear and harmonious than there.

l f. For contrast of the season with the shepherd’s mood, cf. iii. note.

1. **thilke**, this same moneth. It is applyed to the season of the moneth, when all menne delight them selves with pleasaunce of fieldes, and gardens, and garments.—E. K. E. K. apparently derives *thilke* from *the ilke*, 'the same.' But Spenser himself uses it simply for 'this.' Cf. v. 6 below, and see Glossary.

4. **gawdy greene**, a light bright green, hence a dress of this hue. In the "Promptorium Parvulorum" (a mediæval Latin vocabulary) 'gaudi grene' renders *subviridis*. Halliwell refers to a very ancient receipt for making 'gawdy green' in MS. Harl. 2253. Diana's statue in the *Knight's Tale* is clothed in 'gaude greene.' Green was in mediæval symbolism especially the colour of youthful joyance and of love. Thus Barclay in his *Eclogues*, "The grene is pleasour freshe lust and iolite"; and *Love's Labour Lost*, i. 2. 20, "Green indeed is the colour of lovers" (referred to by Schick, *Lydgate's Temple of Glass*, p. 93, with other instances).

5. **bloncket liveries**, gray coates.—E. K. See Glossary, *s.v. blonket*.

6. **yclad**, arrayed, Y redoundeth, as before.—E. K. See Glossary under *y*.

7. 'arrayed in beauties.' Spenser is fond of words in *-ance* (*approvance*, *governance*, *sovenance*, *valiaunce*, *usaunce*, *indignance*, *jouissaunce*, *sufferance*, *inheritance*, *chevisaunce*, *miscereance*, etc.), mostly spelt *-aunce*. The word 'pleasaunce' has a peculiarly Spenserian flavour. Here it is used concretely for the peculiar varieties of charms which ground, woods, and bushes assume in May. Cf. *F. Q.* ii. 12. 50 :

"A large and spacious plaine, on every side
Strowed with pleasauns; whose fair grassy ground
Mantled with greene," etc.

9. **in every where**, a strange, yet proper kind of speaking.—E. K. 'Where' is used substantivally, = 'place.' Cf. "Thou lovest here, a better *where* to find" (*Lear*, i. 1. 264).

10. **baskets**, a diminutive, s. little bushes of hauthorne.—E. K.

12. **Kirke**, church.—E. K.

14. See note to iv. 138.

15. **queme**, please.—E. K.

merimake, apparently coined from 'merrymaking.' So xi. 9.

20. **a shole**, a multitude, taken of fishe, whereof some going in great quantities, are sayde to swimme in a shole.—E. K.

outgoe, 'go out'; cf. note to iv. 78.

22. **yode**, went.—E. K.

23. **the many**, i.e. the throng, the 'shole.'

25. **joyssaunce**, Joye.—E. K.
28. **musicall**. On use of adj. as subst. see note to page 10, line 2 above. In some cases this became general, as *original* = origin.
29. **bringen**, i.e. 'May'; the object understood from last line.
30. **and his Queene attone**, 'who was brought home together with him.'
32. **bend**, 'band, company.' Spenser uses the M.E. *bend* (bond, tie) in this sense, through confusion of the cognates *band* (bond) and *bend*, the former of which in E.E. could have both senses.
36. **swinck**, labour.—E. K.
38. **inly**, entirely.—E. K.
39. **faytours**, vagabonds.—E. K.
41. **sparely spent**, i.e. 'husbanded,' saved for worthy uses.
44. Cf. *Lycidas*, 125. The whole passage 103-131 is a powerful expansion of the motive of these lines.
46. **That**, rel. depending on *they*, implicit in *their*.
49. **fallen**, plur., 'what (misfortunes) befall.'
50. **peece**, 'piece,' 'portion' (i.e. of what they receive, viz. the value of the fleeces); not the common Spenserian *peece* = strong-hold, fabric.
54. **great Pan**, is Christ, the very God of all shepherds, which calleth himselfe the greate, and good shepherd. The name is most rightly (methinkes) applyed to him; for Pan signifieth all, or omnipotent, which is onely the Lord Jesus. And by that name (as I remember) he is called of Eusebius, in his fift booke *De Preparat. Evang.*, who thereof telleth a proper storye to that purpose. Which story is first recorded of Plutarch, in his booke of the ceasing of Oracles: and of Lavetere translated, in his booke of walking sprighes; who sayth, that about the same time that our Lord suffered his most bitter passion, for the redemption of man, certein passengers sayling from Italy to Cyprus, and passing by certaine Iles called Paxæ, heard a voyce calling alowde Thamus, Thamus! (now Thamus was the name of an Ægyptian, which was Pilote of the ship) who, giving eare to the cry, was bidden, when he came to Palodes, to tell that the great Pan was dead: which he doubting to doe, yet for that when he came to Palodes, there sodeintly was such a calme of winde, that the shippe stodee still in the sea unmoved, he was forced to cry alowd, that Pan was dead; wherewithall there was heard such suche piteous outeryes, and dreadfull shriking, as hath not bene the like. By whych Pan, though of some be understoode the great Satanas, whose kingdome at that time was by Christ conquered, the gates of hell broken up, and death

by death delivered to eternall death, (for at that time, as he sayth, all Oracles surceased, and enchanted spirits, that were wont to delude the people, henceforth held theyr peace:) and also at the demaund of the Emperoure Tiberius, who that Pan should be, answere was made him by the wisest and best learned, that it was the sonne of Mercurie and Penelope: yet I thinke it more properly meant of the death of Christ, the onely and very Pan, then suffering for his flock.—E. K.

55. 'out of spite.'

56. All for, 'just because.

57. I as I am, seemeth to imitate the comen proverb, *Malim invidere mihi omnes, quam miserescere*.—E. K.

61. *nas* is a syncope, for *ne has*, or *has not*: as *would* for *would not*.—E. K.

63-6. 'It is the shepherd's first business to enjoy the blessings God provides,' and therefore to accept the 'hire' denounced by Piers (v. 52).

69. **Tho with them** doth imitate the Epitaph of the ryotous king Sardanapalus, which he caused to be written on his tombe in Greeke: which verses be thus translated by Tullie.

'Hæc habui quæ edi, quæque exaturata libido

'Hausit, at illa manent multa ac præclara relicta.'

Which may thus be turned into English.

'All that I eate did I joye, and all that I greedily gorged:

'As for those many goodly matters left I for others.'

Much like the Epitaph of a good olde Erle of Devonshire, which though much more wisdome bewraieith then Sardanapalus, yet hath a smacke of his sensuall delights and beastlinesse: the rymes be these:

'Ho, ho! who lies here?

'I the good Earle of Devonshere,

'And Maulde my wife that was ful deare:

'We lived together lv. yeare.

'That we spent, we had:

'That we gave, we have:

'That we left, we lost.'

The above rendering of the Latin distich quoted, nearly coincides with a rendering of it quoted by Sp. as his own in a letter to Harvey. This is the only even plausible argument for regarding 'E. K.' as Spenser's pseudonym. See Introduction, § 7.—E. K.

73. Piers replies to Palinode's defence of clerical 'hire' by describing an unworldly clergy bent only on serving God and contented with a bare livelihood. He slightly obscures the drift of his argument at the outset by opposing his plain-living

shepherd not to Palinode's shepherd, who gets in order to spend, but to the hard-working 'layman' who gets in order to save for his heir.

74. **mought**, bad but not uncommon spelling for *mote*, 'must.' So in v. 157, 163. Spenser evidently confounded this word with 'mought(e),' 'might' a regular M.E. preterite of *may*. For instances see Glossary.

75. **Algrind**, the name of a shepheard.—E. K. *Algrind*, Archbishop Grindal. Edmund Grindal had been successively Bishop of London and Archbishop of York. In 1575 he was made Archbishop of Canterbury, in succession to Parker. He was conspicuous among Elizabeth's prelates for his sympathy with the Puritans, and his appointment was designed to facilitate a more conciliatory policy towards them on the part of the queen. But "from a number of causes it happened that no sooner was Grindal in his place than the queen and Leicester wished to get rid of him" (Creighton). Required to repress the clerical meetings for discussing of Scripture ('propheysings'), and also to discourage preaching, Grindal wrote a letter of dignified protest (20th Dec., 1576), and was in June, 1577, sequestered from his official functions for six months. He persisted in declining to submit, and the sequestration was continued. It was still in force when Spenser wrote, but was removed in 1580. Grindal died in 1583.

76. **men of the lay**, Laymen.—E. K.

77. **sits with**, 'becomes.' So vi. 75, and *F. Q. i. 1. 30*, "With holy father sits not with such things to mell." The use of 'sit' is from Chaucer; *e.g.* "It sits not me To tellen no wight of our privtee" (*W. of B. T.* 163); but Chaucer does not use *sit with* in this sense.

78. **Enaunter**, least that.—E. K.

80. 'to keep up their wonted dignity in the eyes of the world.' *Countenance* refers to the outward show by which a man's social standing is measured.

82. **sovenaunce**, remembrance.—E. K.

forsay, a coined word: 'renounce,' = M.E. *forsaken*.

83. 'Why should he show consideration for his son by enriching him, etc.

Regard, 'have a regard for'; So *Coriolanus*, v. 6. 144, "Let him be regarded (honoured), as the most noble course that herald ever did follow."

85. **Should**, 'would.' For the conditional sense of 'should' in E. E. cf. Abbott, § 322.

86. 'If he walked in (God's) way.'

91. **miscraunce**, despeire, or misbeliefe.—E. K. *I.e.* their false persuasion that they ought to enrich their heirs.

92. They engage in undertakings which are 'wrong,' inasmuch as entered upon through misconception.

chevisaunce, sometime of Chaucer used for gaine: sometime of other for spoyle, or bootie, or enterprise, and sometime for chiefdome.—E. K.

93. 'wealth that involves woe.'

99. **straight**, 'close, tight,' unhistorical spelling for 'strait.'

101. **when as**, cf. Abbott, § 239.

106. **fee in sufferance**, 'revenues allowed or yielded to them.' 'Fee,' now confined in ordinary (non-legal) usage to professional remuneration, was applied in E. E. also to (1) landed property, (2) yearly income; e.g. "three thousand crowns in annual fee" (*Hamlet*, ii. 2). "The forest is my fee" (Drayton, *Muses Elysium*, vi.).

107. 'except the bare profits of their sheep.'

110. Proverbial. Cf. *Description of an ungodly world in Tottel's Misc.*, p. 207: "He slepeth best and careth lest that litle hath to lose," = '*Cantabit vacuus viator.*'

111. **Fan himselfe**, God: according as is sayd in Deuteronomie, That, in division of the lande of Canaan, to the tribe of Levie no portion of heritage should bee allotted, for God himselfe was their inheritaunce.—E. K.

118. The lapse of time tends to exhaust the fervour of moral impulse, and hence to nourish vice. For 'tract of time' cf. the Song in *Tottel's Miscellany* (p. 173), sung by the gravedigger in *Hamlet*,

"And tract of time begins to weave
Gray heares upon my hedde."

121. **Some gan**, meant of the Pope, and his Antichristian prelates, which usurpe a tyrannical dominion in the Church, and with the Peters counterfet keyes open a wide gate to al wickednesse and insolent government. Nought here spoken, as of purpose to deny fatherly rule and governaunce (as some maliciously of late have done, to the great unreste and hinderaunce of the Church) but to displaye the pride and disorder of such, as, in steede of feeding their sheepe, indeede feede of theyr sheepe.—E. K.

130. **sourse**, welspring and originall.—E. K.

131. **borrowe**, pledge or suertie.—E. K.

This misdeed, which was the first cause of these calamities, can now be cancelled by any pledge or surety.

136, 7. The subject of "is hard" (choler) is understood from v. 136, as if he had written 'choler, when inflamed with rage'; cf. Introduction, § 23.

141. **Most**, adjectival, 'the greatest.' This is of course the fourth, 'outrageous' burden.

142. **the Geaunte** is the greate Atlas, whom the poetes feign to be a huge geaunt, that beareth Heaven on his shoulders: being indeede a merveillous highe mountaine in Mauritania, that now is Barbarie, which, to mans seeming, perceth the cloudes, and seemeth to touch the heavens. Other thinke, and they not amisse, that this fable was meant of one Atlas king of the same countrie, (of whome may bee, that that hil had his denomination) brother to Prometheus, who (as the Greekes say) did first fynd out the hidden courses of the starres, by an excellent imagination: wherefore the poetes feigned, that he susteyned the firmament on hys shoulders: Many other conjectures needelesse be told hereof.—E. K.

144. Omission of subject, as in i. 109.

145. **warke**, worke.—E. K. A Northern form; but not uncommon in E.E. *E.g. Tottel's Misc.*, "handy warke" (ed. Arber, p. 173); and in the 'Gravedigger's Song,'—"my wofull warke" (*ib.* 174).

146. **right**, 'absolutely.'

147. **encheason**, cause, occasion.—E. K. See Glossary.

150. **deare borow**, that is our Saviour, the common pledge of all mens debts to death.—E. K.

152. 'need not.' The verb 'to need' has been influenced in mod. E. by the analogy of 'must,' through likeness of meaning. Hence p. 89, 'need' (more rarely *needs*). This is not a M.E. usage. Chaucer says *neded*.

157. **beare of**, stand, resist. Properly 'to bear off,' *i.e.* ward off or repel, a blow by resisting it. So Ascham, *Scholemaster*, "A ... cassok which will neither beare of wind or wether."

158. **nought seemeth**, is unseemly.—E. K.

159. **wyten**, blame.—E. K.

160. **her**, theyr, as useth Chaucer.—E. K.

163. **conteck**, strife, contention.—E. K.

168. **han**, for have.—E. K.

sam, together.—E. K.

171. This tale is much like to that in *Æsops* fables, but the Catastrophe and end is farre different. By the Kidde may be understode the simple sorte of the faythfull and true Christians. By hys dame Christe, that hath alreadie with carefull watchewords (as heere doth the gote) warned her little ones, to beware

of such doubling deceit. By the Foxe, the false and faithlesse Papistes, to whom is no credit to be given, nor fellowshippe to be used.—E. K.

173. See note to iii. 34.

175. *too very*, 'too altogether, utterly.' *Very* is properly, 'in the full sense of the word, absolutely.' The expression is intended to be homely and familiar.

177. *The Gate*, the *Gote*; Northernly spoken, to turne O into A.—E. K. The Northern form was nearest to the o.E. (*gdt*) in sound as well as in spelling. It was probably pronounced *gèet*, the usual (Midland and Southern) form being *gòdt*. Cf. *Introsion*, § 22.

178. *Yode*, went: *afforesayd*.—E. K.

180. *for*, 'because,' as in iv. 10, etc.

182. *She set*, a figure called *Fictio*, which useth to attribute reasonable action and speeches to unreasonable creatures.—E. K.

185. *Vellet*; as to form see *Glossary*.

187. *The bloomes of lust*, be the yong and mossie heares, which then beginne to sproute and shoote fourth, when lustfull heate beginneth to kindle.—E. K.

189. *and with*, a very poetical *παθος*.—E. K.

191. *Orphane*, a youngling or pupill, that needeth a Tutour and governour.—E. K.

as he mought me, 'as I desire that he should bless me.' *Mought*, as explained above, for 'mote,' which, like 'must,' varied between its original sense (*licet*) and its acquired sense (*oportet*).

193. *that word*, a pathetical parenthesis, to encrease a carefull hyperbaton.—E. K.

196. *the branch*, of the fathers body, is the child.—E. K.

205. *For even|so*. Alluded to the saying of *Andromache* to *Ascanius* in *Virgile*.

'Sic oculos, sic ille manus, sic ora ferebat.'—E. K.

208. *A thrilling throb*, a percing sigh.—E. K.

210. 'that broke forth anew.'

217. *liggen*, lye.—E. K.

219. *maister of collusion*, s. coloured guile, because the Foxe, of al beasts, is most wily and crafty.—E. K.

224. *Sperre the yate*, shut the dore.—E. K.

227. *wanton*, undisciplined; see *Glossary*.

229. *pensife*, cf. Note to i. 76.

231. *amazed*, threw into confusion.

232. For such, the gotes stombling is here noted as an evil signe. The like to be marked in all histories: and that not the leaste of the Lorde Hastings in King Rycharde the third his dayes. For, beside his daungerous dreame (whiche was a shrewde prophecie of his mishap that folowed) it is sayd, that in the morning, ryding toward the tower of London, there to sitte uppon matters of counsell, his horse stombled twise or thrise by the way: which, of some, that ryding with him in his company were privie to his neere destenie, was secretly marked, and afterward noted for memorie of his great mishap that enseed. For being then as merye as man might be, and least doubting any mortall daunger, he was, within two howres after, of the Tyranne put to a shamefull deathe.—E. K.

233. *aghast*, 'terrified, bewildered'; *m.e.* *agast*, *agasted*; the word was little used by the Elizabethans (not in Shakspeare), and, as the spelling shows, was wrongly derived. The spelling with *h* first appears in Scotland (Wyntoun, 1425), the association with '*ghost*' (*gost*), being there particularly easy through the Scottish form *ghast*, *ghaist* (cf. Murray, *s.v.*). The author of *Henry VI.* i. l. 126, writes it *agazed*: "all the whole army stood agazed on him," as if from *gaze*.

240. As belles, by such trifles are noted, the reliques and ragges of popish superstition, which put no smal religion in Belles, and Babies, s. Idoles, and glasses, s. Paxes, and such lyke trumperies.—E. K.

242, 244. These 'reasons' are, of course, ironical. In Greek they would have been introduced by *δη*.

244. *great cold*, for they boast much of their outward patience, voluntary sufferance, as a worke of merite and holy humbleness.—E. K.

245. For *me*, cf. Abbott, § 220. This usage of the dative marks various shades of *concern* in the speaker's mind with that which he is narrating. Here its effect is ironical: it throws the Fox's hypocrisy, as it were, into relief against the narrator's initiated intelligence.

247. *sweete S. Charitie*, The Catholiques common othe, and onely speache, to have charitee always in their mouth, and sometime in their outward Actions, but never inwardly in fayth and godly zeale.—E. K. Saint Charity was often coupled with an appeal to God or Christ. Cf. *Gammer Gurton*, "help me to my neel for God's sake and Saint Charitee"; and Ophelia's song, "By Gis (Jesus) and by Saint Charity" (Todd).

251. *clinke*, a keyhole. Whose diminutive is *clicket*, used of Chaucer for a Key.—E. K.

254. *double eyed*, has eyesight of two-fold keenness. Cf. "well-eyed as Argus was" (vii. 154).

257. **stounds**, fittes: aforesayde.—E. K. *E.g. Merchant's Tale*, 802, "fits of pain."

258. The singular is constantly used for the plural verb where the subject, though plural, can be conceived as one whole or mass. Cf. Abbott, § 333 for instances. His theory of a (northern) "third pers. plural in -s" is wrong.

261. **whence that**, cf. Abbott, § 287. The subjunctive 'were' marks the indirect question, as in O.E. and M.E.

262. **his lere**, his lesson.—E. K. *Lere*, unhistorically used by Spenser as a noun, for *lore*. He probably took it from the Northern or Scottish form of *lore*, 'lair.' The latter is still common in Burns and Scott. Cf. *e.g. Black Dwarf*, ch. 3, "Ye hae been at college, ... and got a sort o' *lair* where it was best gotten."

263. **medled**, mingled.—E. K.

265. **your beastlyhead**, a coined term of mock respect, formed on the model of 'your lordship,' etc.; like "your goodlihead," ii. 184.

bestlihead, agreeing to the person of a beast.—E. K.

266. **albe ... donne**. The explanation of the apparent ellipse is that *be* still retains something of its verbal sense.

269. **sibbe**, of kinne.—E. K.

271. **kinred** (M.E. *kin-rede*, O.E. *cyn-ræden*), the historical form. The modern form *kindred* was beginning to establish itself in Spenser's time; the old editions of Shakspeare present both.

273. **to forestall**, to prævent.—E. K. This follows the M.E. usage. The word properly meant to *place* something *before* or in the way of, another, to 'block.' The modern idea of anticipating another in doing something which he intended to do, arises from the specialised application of the word in commerce, where a trader 'blocks' his rival's sales by selling himself. The older usage, common in Spenser, is well illustrated by *F. Q.* vi. 11. 31:

"When the lot to Pastorell did fall,

Their captain long withstood, and did her death forestall"

(*i.e.* prevented her death).

276. **newell**, a newe thing.—E. K. *Newelty* occurs also for novelty, as in *Tottel's Miscellany* (ed. Arber), p. 179 ('Uncertain Authors'), "Net of newelty, neast of newfangelnesse."

281. *I.e.* 'betrayed by his bushy tail.' The word was technically used like the French 'train,' for the hinder part of a beast' (Cotgrave, quoted by Skeat, *s.v.*), that which it 'draws after it,' as a great man his retinue. Spenser mostly uses the word in its commoner M.E. sense, 'plot,' 'wile.'

282. *glee*, *chere* : *afforesayde*.—E. K. 'Make *glee*' = make cheer, welcome, is not a M.E. usage. Spenser apparently deduced it from the similar senses of *glee* (joy), and *chere* (joyous expression, friendly welcome.) *Glee* is pleasure felt, *chere* pleasure shown. But, as v. 284 shows, *glee* is made to cover not only this analogous sense of *chere*, but the reference to food as in 'good cheer,' an idea quite strange to 'glee.'

299. *Of which*, etc. To 'set a price of a thing (= to reckon it at a certain value) is good Chaucerian English. Cf. "Of paramours ne sette he nat a kers (cress)," *Cant. Tales*, A. 3756;

"I sette nocht an hawe

Of his proverbes n of his olde sawe" (*Ib.* D. 659).

Cf. Eienkel, *Streifzüge durch d. M.E. Syntaxe*, p. 177.

deare a price, his lyfe which is lost for those toys.—E. K.

302. *Such ende*, is an Epiphonema, or rather the moral of the whole tale, whose purpose is to warne the protestaunt beware, how he giveth credit to the unfaythfull Catholique; wherof we have dayly proofes sufficient, but one moste famous of all practised of late years in Fraunce, by Charles the nyynth.—E. K. The Massacre of S. Bartholomew's Eve, 1572.

305. *fayne*, gladd or desyrrous.—E. K.

306-13. The simple Palinode is made, with rather too obviously satirical intention, first to repudiate Piers' tale and moral, and then, in the next breath, to seek to borrow it as a 'sermon-form' for his well-meaning but not eloquent pastor. Spenser thus ingeniously gives a back-handed blow at the ignorant dulness of the Catholic clergy, while exposing their duplicity.

309. *our sir Iohn*, a Popishe priest. A saying fit for the grose-nesse of a shepheard, but spoken to taunte unlearned Priestes.—E. K. *Sir John* was a standing term for a Catholic priest. Todd quotes from a Protestant tract of 1543 on Eckius' *Encheiridion*, "Everye Sir Johan must have it that can rede, to make him therewith a Christian curate, a good ghostly father and catholick member of holy church."

312. *and if*, cf. Abbott, § 105.

314. Cf. note to i. 73.

315. *dismount*, descende or set.—E. K.

316. *nye*, draweth nere.—E. K.

EMBLEME.

Both these Emblemes make one whole Hexametre. The first spoken of Palinodie, as in reproche of them that be distrustfull, is a peece of Theognis verse, intending, that who doth most mis-

trust is most false. For such experience is falshod breedeth mistrust in the mynd, thinking no lesse guile to lurke in others then in hymselfe. But Piers thereto strongly replyeth with an other peece of the same verse, saying, as in his former fable, what fayth then is there in the faythlesse? For if fayth be the ground of religion, which fayth they dayly false, what hold is then there of theyr religion? And thys is all that they saye.—E. K.

VI. JUNE.

This Eclogue attaches itself to that for April. The little love-drama has now reached its crisis. Rosalind is not only deaf to Colin's wooing, but has been won by a rival. 'Hope exhausted' is his motto; and poetry fails like hope. But while in 'April,' the despairing poet was represented only by one of his songs, now Colin himself is introduced, answering the appeals of his friend Hobbinol with an impassioned lament for the lost lyric power of his youth, culminating in a tribute, more eloquent than critical, to his master, Chaucer. The veil of allegory here becomes very thin. It is easy to read through it the actual relations of Harvey and Spenser. Harvey entreats his friend to leave 'those hills' of the north country, where there is no shelter for shepherd or for lover, and come down into the rich and joyous south, where Nymphs and Graces dance in the gloaming, and the Muses haunt the woodland springs, and a congenial society, with Harvey himself at its head, is ready to welcome him. It is supposed that this Eclogue was written about the time of Spenser's actual departure from the north country. The verse, as in the other 'Plaints,' is a stanza of somewhat complex structure. The uniform decasyllabic lines and the recurring beat of the four-fold rhymes are in keeping with the sustained though richly modulated monotone of feeling which pervades it.

1-8. The feeling for the quiet and beauty of the country, which was one of the springs of Pastoral, made such descriptions as this common in the Eclogue writers. Some of the traits are probably suggested by Vergil's first Eclogue, which Spenser has here specially in view: as the refreshing coolness, Vergil, *Ecl.* i. 52; the shade, *Ib.* ii. 1; the murmuring spring, v. 52; the bird's song, v. 57; the security, v. 9 (Reissert). But the "dainty Daies" take us to Chaucer. For the bird-haunted briar, cf. ii. 120.

1. *syte*, situation and place.—E. K.

3. 'What delightful thing do I here lack?' M.E. *wanten* was impersonal, taking a dat.; e.g. "nawiht ne wanted ham," 'he wants for nothing.' We still have a vestige of this use in 'to be wanting.'

✓ 8. **attemper**, a common Chaucerian word. Not in Shakspeare.

9-16. The situation is modelled on that of Vergil's first Eclogue; but Spenser as usual invests what he borrows in the colours of his own imagination. Vergil's Melibœus—the 'sad shepherd' expelled from his home into exile in parched Africa or remote Britain—reappears as the betrayed and rejected Colin about to leave the hills and 'glens' for the southern dales. There is the usual characteristic mixture of theology, folklore, and classic myth (cf. vv. 9, 25, 56, etc.).

10. **Paradise**, A Paradise in Greeke, signifieth a Garden of pleasure, or place of delights. So he compareth the soyle, wherin Hobbinoll made his abode, to that earthly Paradise, in scripture called Eden, wherein Adam in his first creation was placed: which of the most learned is thought to be in Mesopotamia, the most fertile pleasaunte country in the world (as may appeare by Diodorus Syculus description of it, in the historie of Alexanders conquest thereof,) lying betweene the two famous Ryvers, (which are sayd in scripture to flowe out of Paradise) Tygris and Euphrates, whereof it is so denominate.—E. K.

13. **boste**, display, not so much ostentatiously as without reserve. The word is rather loosely used.

16. **pate**. This word was in E.E., as now, colloquial and contemptuous. It is often used by Shakspeare, never in a dignified passage. It is used once by the translators of the Bible (1611), *Psalm*, vii. 16. In M.E. too its usage was the same; cf. the *Political Song*, No. 7 (Harl. M.S., ed. Bøddeker):

"harlotes, horsknaves, bi pate and bi polle
To develich hem to lyvre."

Spenser evidently thought that a homely phrase promoted the bucolic tone, and accordingly did not avoid such even in lofty lyric passages.

18. **Forsake the soyle**. This is no Poetical fiction, but unfeignedly spoken of the Poete selfe, who for speciall occasion of private affayres, (as I have bene partly of himselfe informed) and for his more preferment, removing out of the Northparts, came into the South, as Hobbinoll indeede advised him privately.—E. K.

19. **Leave me**, i.e. 'leave, I entreat you, those hills'; ethical dative. Cf. v. 245.

harbrough. Now dialectical (Lanc.); but in Spenser's time current in literary English. Thus *Tancred and Gismunda* (1568), v. 2 (3 syll.).

those hylles, that is in the North cuntrye, where he dwelt.—E. K.

nis, is not.—E. K.

20. **witche** (in modern editions before Morris altered to *ditch*). Probably some kind of tree. o.E. *wice*, rendering Lat. *carriscus* and also *virecta*, occurs in an o.E. gloss. (Wright's *A.S. Glosses*, pp. 269, 362) in a list of tree-names. M.E. *wyche* was 'ulmus' (*Prompt. Parvulorum*). In mod. E. it survives chiefly in the compounds *witch-elm*, *witch-hazel*. But 'witch' is now, as I am informed by Prof. J. Wright, "current in all the North-country dialects, as a name for a kind of ash." Skeat connects *wice* with o.E. *wican*, 'yield,' 'ply,' and hence with *wicker*. The epithet 'winding' may have reference either to this pliancy of the wood; or, as Skeat suggests, from their 'drooping' or 'bending' of the boughs.

21. **the dales**. The Southpartes, where he nowe abydeth, which thoughe they be full of hylles and woodes (for Kent is very hyllye and woodye; and therefore so called, [for *Kantsh* in the Saxons tongue signifieth woodie,]) yet in respecte of the Northpartes they be called dales. For indede the North is counted the higher countrye.—E. K.

23. **night ravens, &c.** By such hatefull byrdes, hee meaneth all misfortunes (whereof they be tokens) flying every where.—E. K.

night-ravenes (o.E. *nihtraefn*, M.E. *night-raven*), a bird whose cry proverbially boded disaster. It was therefore unlucky to hear them, "I had as lief have heard the night-raven" (*Much Ado*, ii. 3. 84). Watson uses it as a dissyllable, "Now in the woods let *night-rauns* croak by day" (*Æglogue* upon Welsingham, 1590).

24. **elvish**, mischievous, harmful (cf. note on *elf*, iii. 55); *gastful*, inspiring dread, dismay (M.E. *gast*), 'dismal.' Like *agast*, the word acquired an association of supernatural horror from *g(h)ost* (M.E. *gōdost*, o.E. *gāst*) with which it was hopelessly confused.

25-31. Reissert points out (*Anglia*, ix. 215) that this description recalls Horace (*Odes*, i. 4. 5 f.). But what Spenser is in common with Horace is merely the general motive,—the dancing of Nymphs and Graces by moonlight. The fresh and eloquent phrasing is wholly his own.

25. **frendly Faeries**. The opinion of Faeries and elves is very old, and yet sticketh very religiously in the myndes of some. But to roote that rancke opinion of Elfes oute of mens hearts, the truth is, that there be no such thinges, nor yet the shadowes of the things, [but onely by a sort of bald Friers and knavish shavelings so feigned; which as in all other things, so in that, soughte to nousell the common people in ignorance, least, being once acquainted with the truth of things, they woulde in tyme smell out the untruth of theyr packed pelfe, and Massepenie

religion. But the sooth is, that when all Italy was distraight into the Factions of the Guelfes and the Gibelins, being two famous houses in Florence, the name began through their great mischiefes and many outrages, to be so odious, or rather dreadful, in the peoples eares, that, if theyr children at any time were frowarde and wanton, they would say to them that the Guelfe or the Gibeline came. Which words nowe from them (as many things els) be come into our usage, and, for Guelfes and Gibelines, we say Elfes and Goblins.] No otherwise then the Frenchmen used to say of that valiaunt captain, the very scourge of France, the Lorde Thalbot, afterward Erle of Shrewsbury, whose noblesse bred such a terrour in the hearts of the French, that oft times even great armies were defaicted and put to flyght at the onely hearing of hys name. In somuch that the French wemen, to affray theyr chyldren, would tell them that the Talbot commeth.—E. K. E. K.'s explanation of *elf* and *goblin* is a valuable specimen of 'half-learned' etymology among the Elizabethans. Both words are far older than the Guelph and Ghibelline struggles: *elf* is o.E. *ælf*, 'elf'; *goblin*, o.F. *gobelin*, ultimately (according to Skeat) from Gk. *κόβαλος*.

many Graces, though there be indeede but three Graces or Charites (as afore is sayd) or at the utmost but foure, yet, in respect of many gyftes of bounty there may be sayde more. And so Musæus sayth, that in Heroes eyther eye there sat a hundred Graces. And, by that authoritye, thys same Poete, in his Pageaunts, saith 'An hundred Graces on her eyelidde sate,' &c.—E. K.

26. *can chase*, do chase. This curious expression Spenser seems to have arrived at by the following process. (1) *Can* was in M.E. confounded with *gan* and used like it as an auxiliary for the preterite, = 'did.' (2) *Can* being a present, Spenser transfers this usage to the present tense.

27. *Heydegules*, A country dance or rownd. The conceipt is, that the Graces and Nymphes doe daunce unto the Muses and Pan his musicke all night by Moonelight. To signifie the pleasantnesse of the soyle.—E. K.

28. *Parnasse*. Two methods of rendering classial names had gained some footing in E.E., one more popular, the other more scholarly. The former anglicised them freely by dropping the inflexion and throwing back the accent; the latter adopted the Latin form intact. Elizabethan practice was tending to establish the latter. Cf. Spenser with Grimald, a scholar of more exclusively classic training who wrote forty years earlier. Grimald has *Cálliope*(e), *Phæbe* (= Phæbus), *Mnémosyn*(e), *Terpsichôr*, *Thalëy*, *Prometh*, *Anchise*, *Julie* (Julius), *August*, *Tüte*, *Achill*, *Pirith*, *Tyndar*, *Arge* (Argos), *Ene* (Æneas), *Bellone*, *Minerue*, *Tullie*, etc. But several formations held (and still hold) their

ground (*Ovid, Vergil, Livy, etc.*), and Spenser regularly uses *Parnasse*. Cf. Grimald's poems in *Tottel's Miscellany, passim*.

34. *lincks*, for 'bonds; fetters.'

35. *peeres*. Equals, and fellow shepherds.—E. K.

37-8. 'My affection turns away from the active pleasures of youth to the sedate pleasures of age.' "Stayed," properly 'supported, kept sure and steady'; here with an allusion to the staff of age, the old man's proverbial 'third leg.'

38. The phrase is a blending of two ideas; 'time as it passes wears away life,' and 'life, as time passes, wears' ('as garments doen').

39. *above*, on the outer surface.

40. 'The worn or aged life draws its pleasures from new sources.'

unrype; i.e. the impatient lover gathered them before they were ripe. To court by gifts of fruit (*μᾶλα* in Theocritus, *poma, mala, pruna*, in Vergil) was a piece of rustic etiquette which Theocritus made a literary tradition. Spenser gives it a fresh turn by his 'unripe.' Vergil's shepherds are guilty of no such indecorum. But the phrase was no doubt, as E. K. says, suggested by his description of a gift of *quinces* ("cana tenera lanugine mala," *Ecl.* ii. 51). *Quinces* were called *mala Cydonia*, and the latter word is the origin of both *quin-ce* and *queen-apple* (M.E. *quyne, coin*); Palsgrave (quoted by Skeat) has *quyne-able tre* = *coingz* (quince).

43. *Quene-apples unripe*, imitating Virgils verse.

"Ipse ego cana legam tenera lanugine mala."—E. K.

45. 'To fashion garlands was my occupation.' The simple infin. (*dight*) instead of the gerundial (*to dight*) was archaic in Spenser's time except after auxiliaries, where it still persists. But it was sometimes extended, on the analogy of auxiliaries, to other verbs similarly used. Spenser has, "he thought have slain her" (*F. Q.* i. 1-50). Cf. Kellner, *Hist. Eng. Syntax*, § 393.

46. *rype* ... *unrype*, a bold rhyme, not justified by the Chaucerian principle which allows like words to rhyme if they have different meanings (cf. note to iv. 35, and vv. 49, 56 below).

48. 'blotted all these idle trifles (now grown distasteful) out of my heart.'

49. *roundelays*, written by popular etymology for Fr. *rondelet*, from *rondel* (a roundel, called *roundle* and identified with 'roundelay' in viii. 124). A *rondel* was so called as being a 'rime or sonnet that ends as it begins." Cotgrave (Skeat).

52. *neighbour groves*, a strange phrase in English, but word for word expressing the Latine *vacina nemora*.—E. K. See note to i. 50.

53. **spring**, not of water, but of young trees springing.—E. K. *Spring*, a young shoot or bough. So Shakspeare several times in the poems, "To dry the old oak's sap and cherish springs" (*Rape of Lucre*. 950). The birds that profited by Colin's lays were those in the boughs near the ground. But the use of the word, as E. K.'s explanation shows, was harsh even to an Elizabethan.

55. **Frame**, infin. without *to*, as in v. 45, "Frame to"—make in accord with.

57. **Calliope**, afforesayde. Thys staffe is full of verie poetical invention.—E. K.

59. **Tamburines**, an olde kind of instrument, which of some is supposed to be the Clarion.—E. K.

63. **confound**. This contracted form of the participle (identical with infin.) is frequent in Spenser. Thus *assot*, iii. 25; *amend*, vii. 170; *acquit* (= acquitted), *F. Q.* v. 4. 39. The usage was supported by two analogies: (1) the late M.E. contracted part of verbs in *-t*, *hit*, *fed*; (2) the conversion, from late fifteenth century onwards, of Romance participles into infinitives, without suffix, as in *content*, *complete*, etc.

65. **conne no skill**, have no understanding, cf. vii. 45. *Conne* (o.e. *cunnan*) was 'to know,' thence 'to have in the mind.' So M.E. "bestes dat na skylle ne witte can" (Hampole). 'Bescheid wissen um,' in German, is an exact parallel. Somewhat similar was the very ancient phrase, 'to conne thanks' (o.e. *þonc cunnan*). On *skill*, see Glossary.

66. **trade** (from *tread*), a course pursued, occupation. A moral poem in *Tottel's Misc.* is entitled "The Wise Trade of Life." It begins, "Do all your deeds by good advise," etc.

67. **quill**, the 'oaten pipe' (*calamus*); a common pastoral usage. So Browne, in *England's Helicon* (of the shepherd 'Thyrsis'):

"Thus he tuned his oaten quill."

68. **Pan with Phœbus**, the tale is well knowne, howe that Pan and Apollo, striving for excellencye in musicke, chose Midas for their judge. Who, being corrupted wyth partiall affection, gave the victorye to Pan undeserved: for which Phœbus sette a payre of Asses eares upon hys head, &c.—E. K. A proverbial allusion. So Wyatt, *Of the Courtier's Life*:

"he that dieth for honger of the golde
Call him Alexander, and say that Pan
Passeth Appollo in musikke manifold."

75. **sittes not**, see note to v. 77.

76. 'where the best fate befalls them,' where they fare best, as in v. 49.

78. **to frame**, 'to give articulate expression to his grief, as a thing constructed (see *frame* in Glossary) does to the plan or

'idea' worked out in it. His verses will express the violence of his grief the better by their slovenly form, as a lover's despair was denoted by his disordered dress (*Hamlet*, ii. 1).

81. *Tityrus*, That by *Tityrus* is meant Chaucer, hath bene already sufficiently sayde; and by thys more playne appeareth, that he sayth, he tolde merye tales. Such as be hys Canterburie tales, whom he calleth the God of Poetes for hys excellencie; so as Tullie calleth *Lentulus*, *Deum vitæ suæ*, s. the God of hys life.—E. K. Cf. note to xi. 92.

82. to make, to versifie.—E. K.

83-88. This is not intended for a literal account of Chaucer's poetic work. Of the three characters here assigned to him, only the third (the teller of 'many tales') is fairly descriptive of the Chaucer whom Spenser knew. The power of 'lightly slaking' the flames of his love may doubtless be attributed to the author of the lately printed *Balades of Rosamound* and *Merciles Beaute*; but, questions of genuineness apart, there is no likelihood that Spenser knew any MS. work of Chaucer. The account of Chaucer's poetry is then deliberately fanciful, like the description of him as a 'shepherd,' and the 'Fable' there attributed to him.

90. O why, A pretye Epanorthosis, or correction.—E. K.

94. Of that the spring, etc. A rather bold extension of the idiom of the 'omitted relative.' The relative 'omitted' is usually either a nominative, "In war was never lion raged more fierce" (*Rich. II.* ii. 1), or the object, e.g. 'This is the man I chose.' But the Elizabethans occasionally extended it to cases expressed by help of a preposition (*for which, of which*). Here it is the genitive (*of which*). In 1 *Hen. VI.* ii. 6. 86, it is *for which*: "Declare the cause my father, Earl of Cambridge, lost his head." Cf. Kellner, *Eng. Syntax*, § 109 f.

97. *discurtlesle*: he meaneth the falsenesse of his lover Rosalinde, who forsaking hym hadde chosen another.—E. K.

100. *poynthe of worthy wite*, the pricke of deserved blame.—E. K.

102. *Menalcas*, the name of a shepheard in Virgile; but here is meant a person unknowne and secrete, against whome he often bitterly invayeth.—E. K. Nothing is known of the person presumably intended by this name. See Introduction, § 4.

103. *underfonges*, undermyne, and deceive by false suggestion.—E. K. On Spenser's use of this word see Glossary.

110. 'Whose perfect fidelity has become false companionship.'
ferre is M.E. *ferre*, association, company. Elsewhere *ferre* in Spenser is always the masc. 'companion' (M.E. (*y-*) *ferre*, O.E. *ge-fer-a*). The evidence of style is quite against under-

standing, 'faultless faith is transferred to a faithless companion,' since *turned* must be parallel in meaning to *woven*. But it is possible that he means *ferre* to stand for the cognate *fare*, 'behaviour.' Ryme words in Spenser are always liable to suspicion.

119. 'Lest night stealing upon you impede your advance.' 'With stealing steps,' suggested perhaps by the song, "When Age with stealing steps," preserved in *Tottel's Miscellany* and quoted by the gravedigger in *Hamlet*.

120. *trace*, see Glossary.

EMBLEME.

You remember that in the fyrst Æglogue Colins Poesie was *Anchora speme*: for that as then there was hope of favour to be found in tyme. But nowe being cleane forlorne and rejected of her, as whose hope, that was, is cleane extinguished and turned into despayre, he renounceth all comfort, and hope of goodnesse to come: which is all the meaning of thys Embleme.—E. K.

VII. JULY.

This is in a literary sense among the less distinguished of the Eclogues. The honest indignation which inspires it is impressive; but this finds expression for the most part not in telling fables or anecdotes, as in v. and ix., but in polemical debate and historical reminiscences, which, in spite of various apologies, somewhat uneasily tendered, do not become the mouths of shepherds. The pastoral form, in short, wears rather thin. The principal motive, the debate between an upland and a lowland shepherd, was already familiar to the satiric as to the non-satiric Pastoral. Mantuan had opened his eclogue on rustic religion with such a debate, and Spenser has borrowed several points from the pleading of the Italian's mountain shepherd (Candidus). But Candidus' opponent (Alphus) is (as Candidus frankly tells him) a very Hodge of the plains, easily overborne by the uplander's account of the marvels of the mountains which he knows but as a line of soaring peaks in the horizon. Spenser transfers the weight of the dialogue to his lowlander, and applies the contrast of hill and plain, in a manner quite his own, to the spiritual contrast of pride and lowliness. The description of the Roman shepherds (v. 185 f.) has a close-knit energy which recalls the invective of *Mother Hubbard*, and was to find a still loftier echo in *Lycidas*. The metre of the eclogue, that of the common ballad, is not happy. Spenser's flowing melodies required more space to deploy their power.

Morrell, Aylmer, bishop of Cardon, leader of the High Church party, is probably intended.

1. **a goteheard**: by Gotes, in scrypture, be represented the wicked and reprobate, whose pastour also must needes be such.—E. K.

2. **banck**, is the seate of honor.—E. K.

3. **straying heard**, which wander out of the waye of truth.—E. K.

them selfe, Spenser favours this form, *selfe*, representing the *m. e. selue*, often found in the plural. *Selves* had only recently come into vogue. It is used by Ascham.

4. **Emong**, see Glossary.

5. **shepheards swayne**. For *swain* in the sense of 'hired servant' (like 'man,' 'boy') cf. Chaucer, *Reve's Tale* (C. T. 4027):

"Him boës (behoves) serve him-selve that has na swayn."

7. '(The hill) is better than the plain, for thy flock and thee.' The subject is understood from the previous line, as in ii. 108.

8. **Als**, for also.—E. K.

9. **clymbe**, spoken of Ambition.—E. K.

12. **Great clymbers**, according to Seneca his verse. 'Decidunt celsa, graviore lapsu.' *mickle*, much.—E. K. Rather 'great.' He does not fall far.

14. 'The going is not so unsafe,' see Glossary: *Trode* and *Tickle*.

15. 'haste' was still a tolerable rhyme for 'fast,' its *a* differing only in being long (as shown by its present sound). So Shakspeare, *Sonn.* 30, rhymes *past* and *waste*.

17. **the Sonne**, A reason why he refuseth to dwell on Mountaines, because there is no shelter against the scortching Sunné, according to the time of the yeare, whiche is the whotest moneth of all.—E. K.

18. **fyerie-footed**. Spenser uses this fine epithet again in *F. Q.* i. 12. 2, and Shakspeare borrows it in Juliet's monologue: "Gallop apace, ye fiery-footed steeds!" (Todd).

19. **the Cupp and Diademe**, be two signes in the Firmament, through which the sonne maketh his course in the moneth of July.—E. K.

21. **Lion**, Thys is poetically spoken, as if the Sunne did hunt a Lion with one dogge. The meaning whereof is, that in July the sonne is in *Leo*. At which time the Dogge starre, which is called Syrius, or Canicula, reigneth with immoderate heate, causing pestilence, droughth, and many diseases.—E. K.

28. **overture**, an open place. The word is borrowed of the French, and used in good writers.—E. K. 'The desolate hills are

utterly exposed.' Shakspeare uses the word a few times, in the sense (1) *disclosure*, (2) proposal (of peace, war); but nowhere as in this passage.

29. to holden chatt, to talke and prate.—E. K.

If thee lust, cf. Glossary: *Lust*.

31. *what*, used substantively, as in 'somewhat,' matter, thing. Cf. *F. Q.* vi. 9. 7: "gave him for to feed such homelywhat as serves the simple clowne," and 'mostwhat' for the most part (vii. 46).

33 f. Morrell says in effect: you value your labour high if you think to take me in with your foolish phrases.

33. [a loorde was wont among the old Britons to signifie a Lorde. And therefore the Danes, that long time usurped theyr Tyrannie here in Brytaine, were called, for more dread then dignitie, Lurdanes, s. *Lord Danes*. At which time it is sayd, that the insolencie and pryde of that nation was so outrageous in thys Realme, that if it fortun'd a Briton to be going over a bridge, and sawe the Dane set foote upon the same, he muste retorne backe, till the Dane were cleane over, or els abyde the pryce of his displeasure, which was no lesse then present death. But being afterwarde expelled, that name of Lurdane became so odious unto the people, whom they had long oppressed, that even at this daye they use, for more reproche, to call the Quartane agne the Fever Lurdane.]—E. K. This is, of course, quite without basis. *Loorde*, *loordain* are M.E. *lordein*, *lordan*, from O.F. *lourdein*. So *F. Q.* iii. 7. 2, the witch's son is "a lazy lourd." *Lurden* ('lout') was a common term of abuse, cf. e.g. *Wily Beguiled* (1606), "long, large, ... loselled lurden."

thous, 'thou is,' Northern usage. Cf. the north-country student in the *Reve's Tale* "Ay, is thou mery." etc. (*Cant. Tales*, A. 4128). So *rekes* below. But Spenser characteristically returns to the usual forms two lines later (*doest*, *hentest*, etc.). Thomalin in v. 93 returns to *-es*. See Introduction, § 22.

34. *recks much of thy swinck*, counts much of thy paynes.—E. K.

35. *weetelesse*, not understoode, i.e. unintelligent.—E. K.

37. 'takest in hand,' 'undertakest.'

39 f. The idea of a catalogue of 'holy hills' is taken from Mantuan's eighth Eclogue. Those borrowed by Spenser are italicised.

"Hinc divi, sanctique patres in montibus altis
delegere domos tacitas; Carthusia testis
Carmelus, Garganus; Athos, Laureta, Laverna,
Et Sina, et Soractis apex, umbrosa que vallis
et juga Nursini fato senis inclyta, et altis
abjetibus turrita caput Camaldula sanctum."

Mantuan's catalogue is confined to hill-sanctuaries, pagan and

Christian. Spenser goes nearer to the heart of both religions by adding Parnassus and Olivet.

41. **S. Michels Mount**, is a promontorie in the West part of England.—E. K. It was a resort of pilgrims; Todd quotes from Carew's *Survey of Cornwall*, 1602, an echo of Spenser's question:

“Who knowes not Michels mount and chaire,
The Pilgrims holy vaunt?”

The allusion is suggested by Mantuan's *Garganus*, which his commentator explains, “divo Michaeli mons insignis.”

45. Cf. vi. 65 and note.

47. **a hill**, Parnassus afforesayd.—E. K.

48. Cf. iv. 42.

49. **Pan**, Christ.—E. K.

51. **Dan**, one trybe is put for the whole nation, *per Synecdochen*.—E. K.

57-70. The shepherd connects the legends of Eden and Ida in a way very characteristic of the half-classic, half-Christian atmosphere of the Humanist Pastoral. The mountain Ida, where Endymion was laid to sleep, is identified with that whose summit contained the Earthly Paradise. The idea is from Mantuan, but Spenser's finer taste rejected the grotesque version of the legend of Eden, which he puts into the mouth of his shepherd. What Spenser borrowed is italicised as before:

“*esse locum memorant, ubi surgit ab aequore Titan
qui (nisi dididici) contingit vertice Lunam,
et virisae illic hominem, sed postea abactum
improbitate graevae, quod scilicet omnia poma
manderet, et magno servaret nulla Tonanti.*”

v. 61 is perhaps suggested by Mantuan's more general description of mountains:

“*erectum caput usque ad sidera tollunt
Nubila transcendunt aliqui: puto sidera tangunt.*”

59. **Where Titan**, the Sonne. Which story is to be redde in Diodorus Syc. of the hyl Ida; from whence, he sayth, all night time is to bee seene a mightye fire, as if the skye burned, which toward morning beginneth to gather into a rownd forme, and thereof ryseth the sonne, whom the Poetes call Titan.—E. K.

60. ‘While the shepherd himself perished (for love).’

64. **The shepherd** is Endymion, whom the Poets fayne to have bene so beloved of Phœbe, s. the Moone, that he was by her kept asleepe in a cave by the space of xxx yeares, for to enjoye his company.—E. K.

65. **there**, that is, in Paradise, where, through error of the shepherds understanding, he sayth, that all shepherds did use to feede their flocks, till one, (that is Adam,) by hys follye and

disobedience made all the rest of hys ofspring be debarred and shutte out from thence.—E. K.

71. 'It is for this reason, I fancy, that you fear,' etc.

73. *Synah*, a hill in Arabia, where God appeared.—E. K. Sinai had acquired additional sanctity as the burial-place of St. Catherine, and the Catholic-minded Morrell may be supposed to have this association in mind as well as the other.

74. *our Ladyes bowre*, [a place of pleasure so called.]—E. K. A plain misunderstanding, due to v. 70 above. Spenser means Mantuan's *Laureta*, the House of the Virgin at Loretto, a renowned shrine, and the scene of many miracles.

75. 'What need of further instances?' Similarly Mantuan's shepherd breaks off with a

"Caetera praestereo : nec enim sermonibus istis
omnia complecti statuo."

But the transition to the native hills ("suffice this hill of our") is Spenser's. The weald of Kent is meant.

76. *this hill of our*, an intended archaism for 'of ours'; probably due to such M.E. phrases as "she shal ben ure" (ours), Chaucer, *Tr. and Cr.* iv. 539.

77. *Faunes*, or *Sylvanes* be of Poetes feigned to be Gods of the Woode.—E. K.

77-8. Lat. *Fauni* and *Silvani* were both terms for 'woodland deities.' Drayton, perhaps thinking of this passage, describes the Kentish weald of prehistoric times as "a place where only then the Sylvans made abode" (*Polyolbion*, Song xviii.).

79. *Medway*, the name of a Ryver in Kent, which, running by Rochester, meeteth with Thames, whom he calleth his elder brother, both because he is greater, and also falleth sooner into the Sea.—E. K.

83. Spenser afterwards in the *Faery Queen* varied the image by representing the *marriage* of Thames and Medway. Drayton follows him (*Polyolbion*, u.s.).

84. *meynt*, mingled.—E. K.

85. *Melampode And Terebinth* be hearbes good to cure diseased Gotes : of thone speaketh Mantuane and of thother Theocritus.

Τερμίνθου τράγων εικατον ἀκρέμωνα.—E. K.

Cf. Mantuan's eighth Eclogue, *Religio* :

"Medicamen ab herbis
Dic quibus est lisi montanis? de vertice Baldi
Sæpe melampodion legi."

The hellebore was a proverbial cure for madness; and the milk of goats fed with melampodion was thought to have the same virtue.

86. E. K.'s quotation is from the Epigram ascribed to Theocritus *Anthol. Palat.* vi. 336, and should run:

τερμίνθου τρώγων ἔσχατον ἀκρεμόνα (*sc.* the goat).

"The terebinth or turpentine-tree (*pistachia terebinthus*) mentioned in the Bible under the names of oak or terebinth, *e.g.* *Gen.* xxxv. 4. It is not an evergreen; has small lancet-shaped leaves, and, after flowering, bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark" (*Snow, Theocritus*, p. 198).

89-93. This is also from Mantuan (*u.s.*):

"adde quod in coelum brevis est e montibus altis transitus."

89. **Hereto**, 'in addition, furthermore.'

nigher heaven: Note the shepherds simpleness, which supposeth that from the hylls is nearer waye to heaven.—E. K.

91. **levin**, lightning, which he taketh for an argument to prove the nighness to heaven, because the lightning doth commonly light on hygh mountaynes, according to the saying of the Poet:

'Feriuntque summos fulmina montes.'—E. K.

Horace, *Ode* ii. 2.

The relative shortness of the 'passage' between the hills and heaven is proved by the lightning more commonly striking there.

93. **lorrell**, a losell.—E. K. *Lorrell*, a 'wastrel,' 'good-for-nothing.' In M.E. both *lorel* and *losel* occur. The former is from the weak stem of *los-e* (*for-lor-n*); the latter seems formed direct from the infinitive.

95. **a borrell**, a playne fellowe.—E. K. *Borrell* meant 'dull, gross.' So, *e.g.* Gower, *Conf. Amantis*, i. 5, "I which am a borel clerke"; and Gascoigne, "My borrell brain is all too blunt to give a guess." In M.E. the word meant *lay*, *laily*, perhaps from *burel*, coarse cloth; thence the transition to inferior mental or moral qualities, as in *lewd*, *ιδιώρης*.

97. **narre**, nearer.—E. K.

Both **Kerke** and **narre**, as well as *hale* (v. 107), *glitterand* (v. 177), are Northern forms (cf. note to v. 33). *Narre* is found in the York plays for the commoner M.E. *nerre*.

101. **Alsoone**, for *als-soone*.

102. **leades**, absolute, for 'leads his flock.'

104. **sayles**, happily said of the goat-herd who as seen from the dale wanders aloft like a cloud. Somewhat similar is Vergil's well-known description of the goats whom the herd sees "*dumosa pendere procul de rupe*."

107. **hale**, for hole.—E. K. *I.e.* whole.

109. *yede*, *goe*.—E. K. A mistaken form. See Glossary: *Yode*.

111. *frowye*, *mustye* or *mossie*.—E. K.

fede, like mod. 'feed' (subst.), formed directly from the verb. So in mod. colloquial English, the nouns 'run,' 'go,' 'find,' etc. By the 'frowie fede' and the 'weeds' are of course meant the stale and perverse teaching attributed to the priests.

like *not of*, a frequent construction with *like*, arising from the original sense of the verb (o.e.) *lician* = *placere*. The source of the 'liking' could be expressed either by the subject (me likeþ your wordes) or *of* (it likes of). When the personal construction of *like* replaced the impersonal, the *of* was retained. So, e.g. "if you like of me" (Shakapere, *As You Like it*).

115. *saynct*s, a very bold rhyme with 113, the identity of the two words being deliberately disguised to the eye by misspelling one of them.

116. *of yore*, long agoe.—E. K.

117. *forewente*, gone afore.—E. K.

118. Thomalin argues, like a good Protestant, that no 'virtue' or power of directly benefiting men ('good') attaches to the former abodes or other relics of the saints, such as the Romanist world attributed to them.

119. The m.e. *sample*, *saumple*, was used in all the senses of the modern *example*.

124. 'Why do we disturb them?' *Disease* was in e.e. still often merely the negative of *ease*. Cf. 1 *Henry VI.* ii. 5. 44:

"First lean thine aged back against mine arm,
And in that case I'll tell thee my disease" (trouble).

125 f. As Kluge points out (*Anglia*, iii. 267), the account of Abel is suggested by Mantuan's seventh Eclogue. Several phrases are also borrowed. The comparison of Abel's meekness to that of a sheep (v. 130) is Mantuan's

"ovium primus pastor mitissima proles
instar ovis . . .
mitis erat, nullis unquam pastoribus asper."

Also, his sacrifice (v. 134):

"De grege saepe suo sacrum ponebat ad aras
nunc ove nunc pingui vitulo faciebat, et agno
saepius."

The parallel is copied from Spenser by Drayton (*Ecl.* iv.):

"In favour this same shepherd swain . . .
Was like the bedlam Tamerlane;
But meek as any lamb might be,
And innocent of ill as he
Whom his lewd brother slaw."

As Spenser's shepherd has heard the tale from 'Algrind,' so

Mantuan refers his to a certain 'Umber'; Mantuan's commentator remarks: "rustici enim non ex libris, sed ex majorum relatu historias sciunt." Cf. v. 157, where 'Algrind' is again invoked to explain the shepherd's learning. But the device was common with preceding eclogue-writers, and was in fact almost a matter of course when the pastoral became a vehicle for non-pastoral matter.

127. **the firste shepheard**, was Abell the righteous, who (as Scripture sayth) bent hys mind to keeping of sheepe, as did hys brother Cain to tilling the grownde.—E. K.

131. **in eche degree**, in every step or act of his life, in all the *items* of his character.

133. **his keepe**, hys charge, s. his flocke.—E. K.

137. **lowted**, did honour and reverence.—E. K.

138. **couth** is here probably the auxiliary 'did' (see Glossary: *can* (2)). The confusion in m.e. between *can* and *gan* led to the creation of the analogical form *be-gouth* = began, and to the use of *couth* as an auxiliary in the sense of *gan*. So e.g. Barbour: "The crowne þet Jhesus couthe ber" (*Bruce*, iii. 460).

140. The shepherd class.

143. **The brethren**, the twelve sonnes of Jacob, which were shepe-maisters, and lyved onelye thereupon.—E. K. Reissert (*Anglia*, ix. 223) would understand this of the twelve apostles, on the ground that the sons of Jacob "did not tend the herds of Pan, i.e. God." But (1) this was the most obvious way of translating into pastoral language the ancestral relation between the sons of Jacob and the tribes of Israel (the flocks of Pan as being the chosen people); (2) neither "brethren twelve" nor "came from Canaan" applies so naturally to the Apostles; (3) the authority of E. K. in such a matter is almost decisive.

146. **Whom Ida**, Paris, which being the sonne of Priamus king of Troy, for his mother Hecubas dreame, which, being with childe of hym, dreamed shee broughte forth a firebrand, that set all the towre of Ilium on fire, was cast forth on the hyll Ida, where being fostered of shepheards, he eke in time became a shepheard, and lastly came to the knowledge of his parentage.—E. K.

147. **a lasse**, Helena, the wyfe of Menelaus king of Lacedemonia, was by Venus, for the golden Aple to her geven, then promised to Paris, who thereupon with a sorte of lustye Troyanes, stole her out of Lacedemonia, and kept her in Troye, which was the cause of the tenne yeares warre in Troye, and the moste famous citey of all Asia lamentably sacked and defaced.—E. K.

149. **that ill was payd** repeats the reference of v. 148 to the penalty paid by Paris for the rape of Helen.

For explains v. 145, not v. 148.

150. **mought.** see Glossary, *Mought* (2).

154. **Argus**, was of the Poets devised to be full of eyes, and therefore to hym was committed the keeping of the transformed Cow, Io: [so called, because that, in the print of a Cowes foote, there is figured an I in the midst of an O.]—E. K.

156. A reference to the 'hors of brass' in Chaucer's *Squiers Tale*.

160. **spake to him in place**, for 'in the place where he was'; was admitted to his immediate presence.

161. **his name**, he meaneth Aaron, whose name, for more Decorum, the shepehearde sayth he hath forgot, lest his remembrance and skill in antiquities of holy writ should seeme to exceede the meanes of the Person.—E. K.

162. Aaron was the first (after Moses) in the *fold*, i.e. of those who guarded the children of Israel, the 'flocks of Pan.'

163. **not so true**, for Aaron, in the absence of Moses, started aside, and committed Idolatry.—E. K.

trewe ... true. Spenser avails himself of two variant spellings of the word to emphasise his application of it in two senses. Aaron was a 'true shepherd,' an authentic and legitimate pastor, but was not so 'faithful' as Abel. *-ew(e)* and *-ue* were in Spenser's time competing ways of representing the sound *ü* (perhaps also *yu*) derived (1) from o.E. *-eow*, (2) o.FR. *-u*. Chaucer wrote *vertew*, *crewel*, as well as *grew*, etc. Hence we find in the sixteenth century both *vertue*, *vertewe*; *dewe*, *due*; *hew*, *hue*; *rewe*, *rue*; *eschew*, *eschue*, etc. But none of these pairs of variant forms acquired distinct meanings such as Spenser seeks to attach to his *trewe ... true*. Hence one of the two has invariably died out. Cf. Sweet's discussion, *Hist. Eng. Sounds*, §§ 691, 861 ff.

164. **note**, 'named,' from o.E. *hātan*, 'call,' 'be called.'

165. **lowe and lief**, lowly and willing (in caring for their flock). This active use of *lief*, though rare in M.E., is common in Spenser. So *F. Q.* iii. 9. 13, "Swore that he would ... them dislodge, all were they lief or loth."

169. Ironical, with a covert reference to the 'god of shepherds,' Pan, and hence (v. 179) to the Pope, as the dispenser of pastoral prosperity.

170. **amend.** On this form of the partic. see note to vi. 63. So in *Gam. Gurton's Needle* (Hazlitt-Dodsley, iii., p. 248), "This had been soon amend."

171. 'They do not wear their clothes so nearly out.' 'Wear' in M.E. often = 'wear out,' 'grow old.' Cf. *Prompt Parv.*, "weryn, or waxe olde, febyl, veterasco"; and was in the sixteenth century

also transitive in this sense. Cf. Surrey's Spring Sonnet, "Winter is worn, that was the flower's bale" (*Tottel's Misc.*, p. 5).

172. **simplesse**; the termination here, as in *noblesse*, *distress*, is o.f. *-esse* (= Lat. *itia*), and unrelated to the English *-(n)ess*, by which through form-association it has mostly been replaced. Similarly m.e. *gentillesse* became mod. e. *gentleness*.

173. in **purple**, spoken of the Popes and Cardinalles, which use such tyrannical colours and pompous paynting.—E. K.

176. **lord it**. On this idiomatic *it* cf. Kellner, *Hist. Syntax*, § 283. It was familiar in e.e. in several other phrases. Shakspeare has "Lord Angelo *dukes it well*." In m.e. it seems to occur in the phrase "to make it *straunge*" = behave stiffly, take up a hostile attitude, as in *Reve's Tale*, 60; *Frankleyn's Tale*, 437 (Kellner, *u.s.*).

177. **belts, girdles**.—E. K.

glitterand, glittering, a participle [used sometime in Chaucer, but altogether in I. Gower].—E. K. This form of the pres. partic. (o.e. *-ende*) occurs chiefly in the Northern and West Mid. dialects. Chaucer did not use it, the Harl. MS., which gives some instances of it in the *Somyn. Tale*, being unsupported by better MSS. Gower often, though not invariably, uses *-end* ('flowend,' etc.). It was one of the provincialisms which clung to his otherwise literary speech.

179. **Theyr Pan**, that is, the Pope, whom they count theyr God and greatest shepheard.—E. K.

181. **Palinode**, a shepheard, of whose report he seemeth to speake all thys.—E. K. Evidently the Palinode of the May eclogue—a defender of Catholicism—is not intended. Spenser makes no attempt to use the names with uniform consistency. Cf. 'Thomalin' here and in iii., Cuddie in ii. and viii., Piers in v. and x. This adds strength to the view that the eclogues were composed independently, and at different times.

183. 'If such be Rome'; the uncertainty is intended again to mark the shepherd's 'simplicity.'

184. **misusage**. On the accent cf. note on *outrage*, ii. 183.

187 f. Reissert points out that this vigorous passage is partly suggested by Marot, *Complaincte dun Pastoureau Chretien*:

"En lieu d'appaist et bonne nourriture
Ilz vont donnant esventée pasture
A leurs troupeaux; et dont croist mon chagrin
Leur vont donnant la paille pour le grain," etc.

193. **thriftye**, 'lucrative, abundant,' 'To thrive' (o.n. *thrifa*) is properly to *grasp*, gather, accumulate. The modern sense is due to the easy transition from 'getting' to 'saving' as a source of wealth.

195. **what neede hem caren**, impers. construction of verb *need*,
'What need have they to care —?'

197. **wisards**, greate learned heads.—E. K.
welter, wallowe.—E. K.

199. **kerne**, a Churle or Farmer.—E. K.

201. **Sike mister men**, suche kinde of men.—E. K.

Mister, see Glossary. The construction '(sike) *mister men*' = '(such) sort of men' is common in M.E. It was the result of the following process: (1) the O.E. '*alles cynnes, nanes cynnes*,' 'of every (no) kind,' was understood in M.E. as a combination of adjective and noun; hence the gen. inflexion was miswritten ('*no skynnes labour*,' Chaucer) or lost. Hence we have (2) *alle kin, no kin* (thing), 'things of all kinds.' At this stage it was natural to substitute for *kin* Romance words of equivalent meaning; hence there arose (3) '*every manner man*,' 'what mister men ye ben' (*Cant. Tales*, A. 1710). In Chaucer, however, there are already occasional signs of the last stage (4), '*such maner of*'—the substitution of an obvious construction for one become obscure. Cf. Einenkel, *Streifzüge durch d. Mittelhengl. Syntax*, p. 94.

203. **surly**, stately and prowde.—E. K.

208. **melling**, medling.—E. K.

214. **bynempte**, named.—E. K.

215. **gree** [for degree].—E. K. Not for 'degree,' but from M.E. *gree*, O.F. *gré*, step, degree; as in *Rom. of Rose*: "High of gre I wol thee make."

219. **Algrind**, the name of a shepheard afforesayde, whose myshap he alludeth to the chaunce that happeneth to the Poet Æschylus, that was brayned with a shell-fishe.—E. K.

221 f. This little myth upon the fate of Grindal was doubtless not intended to be too clear, and E. K. is too politic to assist us. It may be interpreted thus: Elizabeth (the she-eagle) desiring to crush the Puritans (the shellfish), sought to make Grindal, the newly-appointed archbishop, the instrument of the blow. But Grindal, not being 'chalk,' declined to be used thus; whereupon the blow intended for the Puritans spent itself upon him. On Grindal's punishment see note to v. 76. The 'myth' seems to be an application of the famous legend of the death of Æschylus. But its introduction is perhaps due, as was first pointed out by Prof. H. Littledale (cf. Grosart, i. 440), chiefly to a woodcut in a popular book of Fables, Doni's *Morall Philosophie... englished out of Italian by Thomas North*, 1570, part ii. I am indebted to Miss K. M. Warren for the following description of this cut, which I have not seen. "There is a man in a long flowing robe standing with his back towards us, with hands outstretched as if

in astonishment or fear. Upon his head, resting on its hind legs or claws, is a creature that might be a crab or a frog. Hovering above it is a large bird with its head stooping towards the creature, as it had either just left go of it, or was going to make a spring upon it." The text makes no allusion to this cut, but immediately following it is the story of a Paragon (a bird of the water, air, and earth), who seizes a crab and carries it "as one that ment indeed to let the crab falle and breake in pecies; and even then hee espied for the purpose a heap of stones where he thoughte to worke this feate to let hir fall."

230. *bett*, better.—E. K. E. K.'s Gloss makes it almost certain that Spenser wrote *bett*, though *better* is the reading of all the editions. And that the change to *better* was not due to Spenser himself is clear. For it produces an anapaestic verse, of which there is no other example in the Eclogue; and Spenser did not avoid the form *bett* (cf. x. 15). It has therefore been restored in the present edition.

EMBLEME.

By thys poesye Thomalin confirmeth that, which in hys former speach by sondrye reasons he had proved; for being both hymselfe sequestred from all ambition, and also abhorring it in others of hys cote, he taketh occasion to prayse the meane and lowly state, as that wherein is safetie without feare, and quiet without daunger; according to the saying of olde Philosophers, that vertue dwelleth in the middest, being environed with two contrary vices: whereto Morell replieth with continuance of the same Philosophers opinion, that albeit all bountye dwelleth in mediocritie, yet perfect felicitye dwelleth in supremacie: for they say, and most true it is, that happinesse is placed in the highest degree, so as if any thing be higher or better, then that streight way ceaseth to be perfect happines. Much like to that which once I heard alleaged in defence of humilitey, out of a great doctour. 'Suorum Christus humillimus': which saying a gentle man in the companie taking at the rebownd, beat backe again with a lyke saying of another doctoure, as he sayde 'Suorum Deus altissimus.'—E. K.

VIII. AUGUST.

The August Eclogue, though of no great poetic merit, is interesting as a direct imitation by Spenser of the 'singing match' which Theocritus had made a standing form of literary pastoral. As usual, his treatment is fresh and spirited. While reproducing all the stock features of the game—the preliminary sparring, the challenge, the settlement of the prizes, the appoint-

ment of a judge, the match itself, and the final decision—he has his own way of managing all these things (see notes to vv. 26, 128). The dialogue, as shown in the latter place, is essentially different in conception from that of the ancient singing-match. The brief and rapid lines, in which there is barely room for a phrase, still less for a thought, necessarily lack the purely literary charm of the alternate couplets or quatrains of Vergil and Theocritus, each one a finished epigram, an idyll in miniature. Spenser indeed gains something in dramatic vivacity for what he loses in poetic force; and perhaps it was natural that in English hands—even those of Spenser—the literary contest should divest itself of its luxuriant poetic apparel and become a test chiefly of a ready tongue. The second part of the eclogue is a song sung by the umpire,—perhaps, as Reissert suggests, after the example of Theocritus' ninth Idyll, where the umpire tells how, after deciding the contest between Daphnis and Menalcaas, he sang an Ode to the bucolic Muses. Here the ode is introduced as the work of Colin, and, as in the April eclogue, sung in his absence. The lay itself is conceived entirely in the manner of the conventional pastoral. It is pervaded by a languid and elegant despair. Spenser intended the homely love-sickness of Perigot, which Willie makes ridiculous, as a foil to these strains of loftier passion, of which by implication he expresses the most lively admiration.

1-2. 'What shall the prize be for which you will venture to pit your music against mine?' *Game* is here the object of the contest—a metaphor from the chase ("the game is roused," *Cymb.*, etc.).

2. *dare*, subj. as referring to a matter still undecided.

3-4. Seeing Perigot's grief, he breaks off to ask what is the matter? 'Is it because your bagpipes ... , or because your joints ... ?'

3. *renne*, an unauthorised participle to *renne*, *rinne*, run, due doubtless to the identity of the common form *run* in infin. and participle.

out of frame, 'out of order.' M.E. *frame* is 'advantage, profit'; hence, the *right* or *serviceable condition* of a thing.

4. *ache* (pron. *atch*). This the historical and then only known form of the word now pronounced (*eik*). Cf. *e.g.* Prospero in *Temp.* i. 2. 370, "I'll ... Fill all thy bones with *Aches*, make thee roar"; and Beatrice's pun (*Much Ado*, iii. 4. 56), "I am exceeding ill, heigho. *Marg.* For a hauke, a horse, or a husband? *Beat.* For the letter that begins them all, H." It was still used by Swift. The present word is due to confusion with the verb, O.E. *acan* (Murray).

5-6. **assayde**,—*apayd*; see Glossary.

7. **bestadde**, disposed, ordered.—E. K.

8. **Whilome**, once.—E. K.

thou was, a northern form for the midland and southern M.E. *were*, E.E. *wert*, *wast*.

peregall, equall.—E. K. Chaucer has *paregal* (*Troil.* v. 840), and *unparigal* (*Boet.* iii. 1). Also Lydgate, *Troybook* (quoted by Halliwell, *Dict.*, s.v.):

“ Everyche other through great violence
By very force bare other unto grounde,
As full ofte it happeth and is founde,
Whan strong doth mete with his *peregall*.”

The forms *egal* (equal) and *egalness* are still current in *Gorboduc*.

9. **wont**, prob. the pret. of the verb *wont*, used elsewhere by Spenser. See Glossary.

13. **mought**, see Glossary: *Mought* (2). It here represents M.E. *mote* as used in wishes = ‘may’; ‘al so mote he thrive,’ etc.

14. **rafte**, bereft, deprived.—E. K.

16. **miswent**, gon a straye.—E. K.

18. **pyne for payne**, languish, am downcast; *pine*, originally to be in pain (o.E. *ptnan*), had already acquired its modern reference to the wasting or drooping which results not only from pain but from illness, etc. So that the phrase is quite tautologous.

19. **ill may**, according to Virgile,

‘Infelix o semper ovis pecus.’—E. K.

21. **But, and if**, ‘but if.’ *And* was (1) used to introduce hypothetical clauses; it thence (2) acquired the force of a hypothetical particle (*if*), with which it was sometimes strengthened. Hence *and if* was coupled with any word which could precede *if* alone: e.g. “for and-if” (Tyndale), “but and if that evil servant shall say” (*English Bible*, 1611).

24. ‘that P. was cowed, terror-stricken.’ *Dare* in this sense was a hunting term. To dare birds was to make them couch down in fear, by means of a mirror or a hovering hawk. So *Henry VIII.* iii. 2. 282:

“Let his grace dare us with his cap like larks”;

Henry V. iv. 2. 36:

“Our approach shall so much dare the field,
That England shall couch down in fear and yield.”

25. **plight**, ‘to engage,’ is now used only in a few phrases (to plight one’s word, troth.)

26. **A mazer**: So also do Theocritus and Virgile feigne pledges of their strife.—E. K.

26 f. The carved wooden bowl was from Theocritus' time an almost inseparable adjunct of the Pastoral song, whether as a reward, or minstrel's fee, to the singer (Theocr. i. 27 f.), or as a prize to the victor in a match (Verg. *Ecl.* iii.). Similarly in Boccaccio, vi., and Sannazaro (Reissert). Spenser's description of the cup is but a rude sketch from the finished picture of Theocritus, copied in slighter detail by Vergil; he doubtless felt their more elaborate art out of place in the homely style adopted in this eclogue. The twining vine and ivy carved on the edge is from Vergil; Theocritus twines his ivy with the yellow-flowered *ἐλχρυσος* (i. 30). The scenes carved within the bowl are taken from neither; but the second (vv. 31-4) corresponds, according to Reissert, to a woodcut represented in the 1519 edition of Sannazaro's *Arcadia*, fol. 44 r. Reissert well notes also that Spenser, like Theocritus, and unlike Vergil, tells more of the story than the carving represents, as every spirited description of a work of art must. Cf. with vv. 32-4, Theocr. i. 33 f., where the carven shepherds are said to strive in succession for the favour of the damsel ('*τι Θεῶν δαίδαλμα*'), who gazes, smiling, now at one, now at another, but 'all their strife is vain.'

27. **enchased**, engraved. Such pretie descriptions every where useth Theocritus to bring in his Idyllia. For which speciall cause, indeed, he by that name termeth his *Æglogues*; for Idyllion in Greeke signifieth the shape or picture of any thyng, wherof his booke is ful. And not, as I have heard some fondly gesse, that they be called not Idyllia, but Hædilia, of the Goteheards in them.—E. K. This 'fond guess' is closely paralleled by E. K.'s own derivation of 'Eclogue' in the *Epistle*.

30. **Entralled**, wrought betwene.—E. K.

wanton, here of the wild luxuriance of ivy; see Glossary, *s. v.*

36. **harvest Queene**, The manner of country folke in harvest tyme.—E. K.

37. Perigot thus proposes a different object as his 'pledge' (instead of another wager), and Willie agreeing, the match is carried out on these conditions. In both Theocritus viii. and Vergil iii. the rivals finally agree upon the same 'stake'; the deposit of one of the herd being declined, for the same reason,

ἐπεὶ χαλεπὸς θ' ὁ πατήρ μιν
χ' ἂ μᾶτηρ· τὰ δὲ μάλιστ' ἀποθέσπερα πάντ' ἀριθμεῖντι
(viii. 15).

"est mihi namque domi pater, est iniusta noverca"

(iii. 33).

In Theocritus, they then agree to deposit each a reed-pipe; Vergil complicates the procedure by making them first propose the cups, and then return to the "vitula" originally suggested.

Reissert blames Spenser here for diverging "for the mere sake of divergence." But it may be pointed out (1) that Spenser had already, in *Ecl.* iii., used the excuse about 'injusta noverca,' which would have become ludicrous if repeated; (2) that he thus gives a fresh and piquant turn to the umpire's decision (v. 131 f.). How tame this would be if the two victorious disputants each won the counterpart of what he had staked!

41. Perigot's lamb has been won from him (see Glossary, *s.v.* *purchase*) in open contest by Colin Clout, whose poetic prowess thus again receives an implicit tribute. "In playne field" is apparently 'on even ground,' *i.e.* in a fair trial of skill, not by craft or violence. In v. 43 Willie intimates that he is likely to forfeit the remaining lamb in the same way, *i.e.* by being worsted in song.

44. The choice of an umpire was, like the settlement of the stakes, a necessary preliminary of the singing-match. Spenser closely follows Theoc. viii. 25 (or v. 61):

Daphnis. Ἄλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσειται ἄμμων;
Menalcas. Τῆρόν πως ἐνταῦθα τὸν ἀπόδον ἦν καλέσωμες,
 ᾗ ποτὶ ταῖς ἐρφοῖς ὁ κύων ὁ φαλαργὸς ὕλακτεῖ.

Cf. Verg. *Ecl.* iii. 50, where Palemon is not 'called in,' but casually arrives at the opportune moment. Boccaccio (quoted by Reissert) in *Ameto*, xiii. 673, is nearer to Spenser than Vergil,

"*Stilbon.* Sed quis erit, quaeso, iudex certaminis hujus?
Daphnis. Non vides in ripa purgantem vellera Critim?"

46. *pousse*, Pease.—E. K.

51. Spenser again differs from Vergil (*Ecl.* iii. 58) and Theoc. (ix. 1. 5) in making his umpire call upon both combatants indiscriminately, instead of directly appealing to one. This, according to Reissert, is another "deviation for the worse." Surely this is somewhat prosaic. Vergil's Palemon is a dignified person, with an eye for nature (v. 57) and opinions on art (v. 59); he at once assumes authority. But Cuddie is a simple herd-boy; it is not he, but Perigot and Willie, who make the proposal to seek the shade, which Vergil puts in the mouth of Palemon; while Palemon's philosophic conclusion,

"Non nostrum inter vos tantas componere lites," etc.,

becomes clownish humour in Cuddie's lines (v. 120 f.). How natural then that he does not take upon him to decide which shall begin the contest.

53. **It fell upon**: Perigot maketh all hys song in prayse of his love, to whom Willy answereth every underverser. By Perigot who is meant, I can not uprightly say: but if it be who is supposed, his love, shee deserveth no lesse prayse than he giveth her.—E. K.

53 f. Webbe, in the *Discourse of Poetrie*, p. 61, describes this form of verse as "a round, being mutuallie sung betweene two: ... eche rymeth with himself." The workmanship is deliberately rough, in imitation of rustic improvisation. Cf. notes to vv. 60, 95, 105, 120.

60. *spill*, intrans., 'the shepherd himself perished,' i.e. by the arrows of love (vv. 99, 115). The phrase is harsh, as *m.e. spillen* is rarely intransitive. Willie, as an adept in these improvised matches, had no difficulty in anticipating the line his rival would take. Note that it is his cue throughout to apply Perigot's phrases to Perigot's supposed love-sick state. Cf. vv. 75, 84, 88, 92.

66. *greete*, weeping and complaint.—E. K.

70. *chaplet*, a kind of Garland lyke a crowne.—E. K.

79. *rovde*, shot. So in the Poem to the first book of the *F. Q.*:

"Faure Venus sonne, that with thy cruel dart
At that good knight so cunningly didst rove."

87. *leven*, lightning.—E. K.

89. *Cynthia*, was sayd to be the Moone.—E. K.

95. *gryde*, perced.—E. K. The participle is apparently formed by Spenser, from his verb *gryde*, *gride* (*m.e. girden*), cut; but without analogy, since, whether treated as strong (abide) or weak (hide), the vowel would be short.

but if, not unlesse.—E. K.

97. *raunch*, an unauthorised form of *wrench*.

105. 'though I should grieve to death,' i.e. pay my life as the price of my sorrow. 'To buy from bale' (redeem from destruction) and 'to buy (bliss) with death' were common *m.e.* alliterative formulas, which perhaps coloured Spenser's expression here.

107. *should*, cf. Abbott, § 322. For ellipse of infinitive, cf. Kellner, § 356.

112. 'only if you can win her.'—E. K.

113. *graceless greefe*, grief due to Bonibell's refusal of her 'grace' or favour.

116. 'Let your frantic condition be the evidence (that your death is due to unhappy love).'

120. *mocke*, loosely used, perhaps with a thought of 'mop' (gesture, gesticulation). The word both in *m.e.* and later English had its original sense of *ridicule*, *scoff* (Fr. *moquer*).

125. *roundle*, see note to vi. 89. Cuddie's reply is deliberately rustic. 'Perigot is little short of having the better, and Willie is not much the worse (of the two).'

128. 'So cleverly were his replies contrived.'

undersong, properly the 'burden' or bass accompaniment to a melody. Spenser departs from the model of the ancient amoeban contest, in which the second singer's verses were in each case a counterpart in number and character to those of the first. He rather treats the one as singing a continuous song with brief pauses, in which the other interpolates a running fire of comments. In Theocritus and Vergil each speech is complete in itself. The use of 'undersong' by Spenser may, however, have been favoured by the Theocritean use of *ὑποκλιθεῖσθαι* for the responses of the second singer (as in *Idyll* ix. 5). So Drayton, *Ecl.* ix. :

" When, now at last, as liked the shepherd's king,
Was pointed who the roundelay should sing,
And who again the undersong should bear."

address, see Glossary.

129. **have**. Subjunctive after the verb 'fear.'

squint eye, partial judgement.—E. K. Willie, confident of his own superiority, finds Cuddie's balanced verdict a sign either of obliquity of judgment or of want of candour, or both. It is not made clear whether a defect of perception or of honesty is meant: *squint eye* favouring the former, *uprightly* the latter.

131. **ech have**, so saith Virgile.

'Et vitula tu dignus, et hic,' &c.

So by enterchange of gyfts Cuddie pleaseth both partes.—E. K.

134. **wroughten**, a wrongly-formed participle (prob. dialectal), with the *-en* of the strong participle added to the weak participle of *work*. Introduction, § 22.

135. **doome**, judgement.—E. K.

136. **wite the witelesse**, blame the blamelesse.—E. K.

137. Note the different use made of the story of Paris here and in vii. We are here in the full paganism of the Renaissance.

dempt, for deemed, judged.—E. K.

138. **The shepherd of Ida**, was sayd to be Paris.—E. K.

beauties Queene, Venus, to whom Paris adjudged the golden Apple, as the pryce of her beutie.—E. K.

139. A more deferential way of making a suggestion. 'If it would not be an insult to your rondels, to couple with them Cuddie's song, I can repeat this.' This, the evident sense, is slightly disguised by the older punctuation, which placed a comma at *made*. For *should*, see v. 107.

148. **matter of his deede**, *i.e.* work of his composing. *Deed*, an abstract of a very old type from the verb *do* was still in E.E. sometimes used as a verbal noun. Cf. *Tim. of Athens*, v. 1. 28, "the deed of saying is quite out of use" (*i.e.* the performance of promises). Here *deed* is used with the associations of *making* (*i.e.* writing poetry).

149. **Listneth**, the M.E. imper. plur. The usual opening formula of the minstrel was a demand for attention: 'Listneth, lordinges, to my tale (lay, song).' So *e.g.* Chaucer's *Sir Thopas*, "Listeth, lordes," etc.

151. **wastefull**, 'wild,' 'desolate,' as in vi. 50. Cf. v. 166. The metre of Colin's poem is well suited by its monotonous iteration of the same endings to a 'heavy lay.' It is a loose form of the *sestina* (poem of 6 × 6 lines, with *envoi*), a more curious than beautiful invention of the Provençal Arnaut, borrowed and made famous by Petrarch, who wrote nine *Sestine* (some double). It acquired no vogue in England. Spenser diverges from Petrarch in making the final words in each stanza recur in the same order, only that the last line of each stanza agrees with the first of the next. His scheme is, therefore:

- (1) a b c d e f
- (2) f a b c d e
- (3) e f a b c d
- (4) d e f a b c
- (5) c d e f a b
- (6) b c d e f a

In Petrarch the order is regulated by a law so ingeniously complex that it has all the effect of casualty. The following is his scheme:

- (1) a b c d e f
- (2) f a e b d c
- (3) c f d a b e
- (4) e c b f a d
- (5) d e a c f b
- (6) b d f e c a

That is, the 1st and 2nd rhymes of each stanza are the 6th and 1st of the last; the 3rd and 4th, the 5th and 2nd; the 5th and 6th, the 4th and 3rd. As for the substance, it is difficult not to apply Touchstone's criticism of the page's song: "Though the form be somewhat untuneable there is no great matter in the ditty." It is couched in the most unreal strain of pastoral-erotics.

160. **carefull**, see Glossary.

162. **Whose waylefull want**, 'the lamentable lack of whom.'

164. 'let all sweet things depart!' see *voyd* in Glossary.

167. **bowre** is in M.E. most commonly the lady's apartment, rarely, as here, chamber in general.

172. *I.e.* his grief will not be increased by the sight of the changes which have come about,—of ‘the house whence his love has departed,’ etc. Even the illogical logic of frantic sorrow can hardly account for Colin’s alternate expressions of longing to escape from that which augments his grief (157), desire for the presence of ‘all that may augment’ it (164), and fear of augmenting it (172).

178. *yrksome* was often used in Æ.E. for ‘grievous.’ In M.E. the impersonal verb *irke* and its derivatives had practically the modern sense, ‘to be distasteful, wearisome.’

186. An allusion to the Greek legend of Philomela and Tereus.

193. For this implied praise of Spenser himself, cf. the beginning of the April eclogue.

193-5. *the shepherds joye;... the liefest boye.* *The* in the vocative was general in O.E. (as in Greek); it is still common in Shakspeare: cf. Cassius’ parting from Brutus: “*The last of all the Romans, fare thee well!*”

197. Cuddie’s homely close is in keeping with his character, which is itself in almost grotesque contrast to the strains of elegant despair put into the mouth of this fresh shepherd-lad.

EMBLEME.

The meaning hereof is very ambiguous: for Perigot by his poesie claiming the conquest, and Willye not yeelding, Cuddie the arbiter of theyr cause, and Patron of his own, seemeth to challenge it, as his dew, saying, that he is happy which can, so abruptly ending; but hee meaneth eyther him, that can win the beste, or moderate him selfe being best, and leave of with the best.—E. K.

IX. SEPTEMBER.

The Dialecte and phrase of speache, in this Dialogue, seemeth somewhat to differ from the common. The cause whereof is supposed to be, by occasion of the party herein meant, who, being very freend to the Author hereof, had bene long in forrain countryes, and there seene many disorders, which he here recounteth to Hobbinoll.—E. K.

This, the third and last of the polemical Eclogues, is the least interesting and the most difficult. The general motive is that of Vergil’s first Eclogue as developed in Mantuan’s ninth. In Vergil a wandering shepherd driven from his home into exile discourses with a more fortunate brother (Tityrus), who by a journey to Rome has secured protection and liberty. Upon this

Mantuan grafts his anti-clerical satire. The discourse here takes place near Rome, where Faustulus entertains his provincial friend Candidus, who has driven his flocks from the country thither in the hope of better pasture. Faustulus, like Tityrus, expounds the state of affairs at Rome to his rustic comrade—the barren fields and arid climate, the shepherds and dogs who devour the sheep. Spenser has transferred the role of expositor from the settled and fortunate to the wandering shepherd; while the anti-clerical satire becomes more elaborate, and is adapted to the circumstances of the Anglican church. His fable of the wolf masking as sheep, dog and master, is a sort of inversion of Mantuan's description of the masters and dogs playing the part of wolves.

1. *bidde her*, Bidde good morrow. For to bidde, is to praye, whereof commeth beades for prayers, and so they say, To bidde his beades, s. to saye his prayers.—E. K. *Her* is apparently taken from dialect. A similar usage still exists in Yorkshire, and probably elsewhere in the North; but, according to information received from Prof. J. Wright, it is only found in the speech of adults addressing children, e.g. 'did *her* cry then?' 'go to *her* daddy,' etc.

Diggon Davie. This person has not been identified. Mr. Fleay guesses T. Churchyard, author of *Davy Dickar's Dream* (1562), Dr. Grosart, Vander Noodt, the Dutch refugee to whose *Theater for Worldlings* Spenser's earliest extant work is said to have been contributed (1569). It has been properly pointed out by Dr. Köppel (*Engl. Stud.* xv. 53 f.) that Vander Noodt was a foreigner, while Diggon Davy returns to his own country after a long sojourn abroad.

3. 'While the day (of my prosperity) lasted I was indeed myself; but now I am miserable: for my prosperity is swiftly passed away, and the night of sorrow is already descending.' On Spenser's unhistorical use of *at earst*, see Glossary, s.v. *Earst*.

5. *wightly*, quicklye, or sodenlye.—E. K.

6. *dirke* (o. e. *deorc*) is common chiefly in the North Midl. dialects of M. E.

10. *chaffred*, *solde*.—E. K.

dead at mischief, an unusuall speache, but much usurped of Lidgate, and sometime of Chaucer.—E. K.

at mischief dead, 'have they perished by some mischance?' Cf. *mischief* in Glossary, and v. 147. For the instrumental sense of *at* (com. in o. e.), cf. 'receive good (evil) at his hands,' etc. For the M. E. sense of mischief, cf. e.g. *Cant. Tales*, E 1454:

"for that ech of hem sholde helpen other
in meschief, as a sister shal the brother."

11. *leefe, deare*.—E. K.
 ‘for sake of what is dearest to you.’
13. A somewhat confused expression: ‘Such a question by probing one old grief revives many others associated with it.’
17. *ethe, easie*.—E. K.
 ‘Sorrow shared is halved.’
20. *Thrise three Moones*, nine monethes.—E. K.
21. *measured*, for traveled.—E. K.
23. *So as*, ‘so that.’ See Abbott, § 109.
25. *wae, woe*, Northernly.—E. K.
30. *eeked*, encreased.—E. K.
31. *such eeking*, *i.e.* increase of miseries, the only kind of eeking which has fallen to his lot.
33. ‘there is no livelihood for honest folks.’
36. ‘They open their shameful traffic’,—the simoniacal buying and selling of benefices. *Setten to sale*, ‘establish for selling (in).’
37. ‘sacrifice their reputation for gain.’
39. *her*, their, as in v. 160.
- 40-1. Or ... Or, ‘either ... or else.’ They will either corrupt the parishioners or make away with the pastor.
41. *carven, cutte*.—E. K.
42. *kenne, know*.—E. K.
 ‘The shepherd’s boy, or hireling’; cf. i. 1.
44. ‘they swell with pride like baited bulls.’
45. *cragge, neck*.—E. K.
 state, stoutely.—E. K.
46. *cranck*, ‘conceitedly, cockily.’ From the o.e. *crincan*, bend, whence arose the notion of something twisted, distorted, perverse, conceited. Not found in m.e. as adj. or adv. It is now dialectical (Lanc.), but was good colloquial Elizabethan. Cf. for this sense W. Patten, *Expd. Scot.* (1548): “The Scots ... showed themselves upon sundry brunts very crank and brag”; and Cotgrave (1611), *s.v. Joyeux*, “As crank as a cocksparrow” (Murray).
47. *stanck, wearie or fainte*.—E. K. From Ital. *stanco*.
- 49, 50. *And nowe*: he applieth it to the tyme of the yeare, which is in thend of harvest, which they call the fall of the leafe; at which tyme the Westerne wynde beareth most swaye.—E. K. Cf. Shelley, “O wild West wind ... thou breath of Autumn’s being” (*Ode to the West Wind*).
54. *a mocke*, Imitating Horace, ‘*Debes ludibrium ventis*.’—E. K.

56-7. 'I curse the hour that I resolved to desert this region.' So in Mantuan, ix., Candidus complains: "Poenituit longaeque viae patriaeque relictæ."

57. *lorne*, *leftæ*.—E. K.

soote, *swete*.—E. K.

60. *uncounthe*, unknown.—E. K.

62. Cf. Mantuan's Candidus's description of the hardships suffered by his flock:

"Importuna fames, labor improbus, aeris ardor
Confecere gregem macie; vix debile corpus
Spiritus aeger agit."

63. *hereby there*, here and there.—E. K.

64. *All were they*, 'although they were.' See *All* in Glossary.

70. 'Whoever lives contented with his accustomed (experienced) way of life,' etc.

71-3. '(Whoever seeks gain in unknown conditions) often involves his life in loss and desists from the search with a bitter heart.'

74. *I wote ne*; *ne* following the verb which it negatives is unexampld.

76. *as the brighte*, translated out of Mantuane.—E. K. Mantuan hardly supplied more than the idea. His lines (*Ecl.* vi. 8, 9), introduced by a remark that winter is desired in summer, summer in winter, are:

"Omne bonum praesens minus est; sperata videntur
Magna, velut majus reddit distantia lumen."

83. *emprise*, for *enterprise*. [Per Syncopen.]—E. K. The two words are distinct. *Emprise* is from o.f. *emprise*.

84. *the more*, the greater number. The adjectival sense of *more*, *most* survives in 'the more part,' 'for the most part,' 'at the most,' etc., cf. v. 141, and 'most what' below, v. 104.

86. *contek*, *strife*.—E. K.

89. This may be supposed to mean that the priests try to allay the passions they have excited, by a free recourse to ecclesiastical sanctions. But Diggon's gibes must not be too closely pressed.

92. *trode*, *path*.—E. K.

93. 'miss the right way.' The divergent earlier and later senses of the verb *to balk* ('to neglect' and 'to impede') are derived mainly from the two kindred senses of the *subst.* *balk*, (1) an unploughed strip of land, (2) a beam, bar. The one sprang from the notion of omitting to plough, the other from that of placing a bar in the way. Cf., for the earlier sense, Gower *Conf.*, "But so well halt no man the plough that he ne balketh other while"; Feltham (1659), "You cannot baulk your road without the

hazard of drowning." For the most part, however, it implied deliberate omission: to turn aside from, shirk (Murray). Dr. Grosart quotes this passage (Spenser's *Works*, i. 408) as an illustration of the 'Lancashire word' *balk*, 'prevent'; but the word is not specifically dialectical at all, and its Lancashire use is exactly that which Spenser's does not illustrate.

95 f. 'Ask them what they have staked as the price of that (power);—why, that which Christ redeemed at a heavy price, to release it (the soul) from Hell.' *To quite* was primarily to release from an obligation (make *quit*), by 'settling' (*quietare*), 'paying' (*pacare*) a claim. *Bowre* is again applied to Hell in x. 29.

96. *marrie that*, that is, their soules, which by popish Exorcismes and practices they damne to hell.—E. K.

97. *blacke*, [hell].—E. K.

100. *gange, goe*.—E. K.

103. *mister, maner*.—E. K.

mirke, obscure.—E. K. See Glossary, s.v. *Mirke*.

104. 'Of shepherds for the most part,' 'of the general run of shepherds.' For the substantival use of *what*, cf. vii. 31.

105. A 'plain English' proverb. Cf. the solemnly sententious lines, "Description of an ungodly worlde," in *Tottel's Miscellany* (ed. Arber, p. 207):

"Who trustes this wretched world I hold him worse then mad,
Here is not one that fereth god, the best is all to badde."

106. 'Their misconduct produces slanderous reports of their doctrine and faith.'

108. *They*, i.e. 'men.' 'Much worse than it was wont to be.' See *wont*, vb. in Glossary.

warre, worse.—E. K.

108-35. Four sets of critics are distinguished. The first (108-9) blame the ignorance of the clergy, the second (110-11), their scorn for the laity, the third (112-19), their avarice and evil life, the fourth (122-35), the rapacity of others to whom the clergy are subject. The first corresponds to the satire on illiterate 'Sir John' (v. 311); the third to the attack on the pastors who 'save for their heir' (v. 81 f.); on the fourth, to which special emphasis is given as 'nearest the mark,' see note to v. 122.

109. 'Just because their priests are rude and unpolished.'

111. 'because they think meanly of their flocks,' scorn the laity. The *cote* is the sheepfold. For 'hold shame of' cf. 'hold scorn of,' vi. 67.

112. *whote*. See note to iii. 41.

113. **graseth** 'ravages.' This rare meaning seems to have arisen in connection with the destructive march of fire. 'To quench . . . this wildfire which had now grazed almost throughout the whole realm,' (Turnor, *Case of Bankers*, c. 1675). Was the usage furthered by association with the Latin *grassari* here a very apt term? Cf. e.g. a similar passage in Prudentius, *Psych.* 468 (*cit.* Andrews, s.v.):

" rabidorum more luporum,
Crimina persultant toto grassantia campo."

114. 'Just because their thoughts are too much concerned with worldly matters.'

115. Here, as in the "May," Spenser, under cover of a reference to the illicit amours of the Roman priesthood, is really attacking the worldly Anglican clergy who neglected their flock. Cf. the scathing lines in *Mother Hubbard's Tale* (vv. 475-9) upon these advantages of the Protestant church.

116. **Encheson**, occasion.—E. K.

117. **reeking**, 'smoking,' a sense which the noun 'rook' (O.E. *róc*) still has in Burns, as the corresponding *Rauch* in German. In O.E. and M.E. the more general sense of 'steam, perfume, incense' prevails. (For the interchange of these senses, cf. Eng. *dust* and Ger. *Dunst*, O.E. *düst*, 'vapour.')

118. 'The stalled ox is converted into money.' *Ligge*, the regularly developed infinitive *lie* being formed by analogy from the contracted 2nd and 3rd pers. sg. (*lyest*, *lyth*). *Ligge* is not used by Chaucer, but is otherwise common in M.E.

119. **crumenall**, purse.—E. K. Apparently first used by Spenser. It was adopted from him by H. More, the Platonist (1647): "Thus cram they their wide-mouth'd crumenall" (*Song of the Soul*). Coleridge coined the burlesque *crumenically* (Murray).

120. **in theyr steads**, 'in their abodes, or haunts,' i.e. 'among themselves.'

chatten. The word, though furnished with a M.E. inflexion is not found earlier than Spenser's contemporary Turberville (Skeat).

121. Cf. the banished Coriolanus—

"The beast with many heads
Buts me away."

122. **the pricke**, the central point or 'bull's eye.'

✓ 123. Here also the reference is certainly to English affairs; in particular to the gross exactions levied upon incumbents by the patrons of livings, especially by those of the court. Spenser ex-

pressed his opinion of these things in less guarded terms a little later in *Mother Hubbard* :

"Nothing [at court] is done without a fee :
The Courtier needes must recompensed be
With a Benevolence, or have in gage
The primitias of your Parsonage,
Scarse can a Bishoprick forpas them by
But that it must be gelt in privitee."

Or if the patron is a private person, he

"Will cope with thee in reasonable wise,
That if the living yerely doo arise
To fortie pound, that then his youngest sonne
Shall twentie have, and twentie thou hast wonne."

Even of those who are great scholars, many

"are driven
T'accept a Benefice in pieces riven."

Finally, we can hardly doubt that among the "bigge Bulles of Basan" was included Burghley, whom Spenser probably had in view in the *Mother Hubbard* passage. Camden, whom Spenser celebrated, says of Burghley (quot. Grosart, i. 87) that his vast estate was, in great part, "wrung by way of inequitable exchange from the church" (*Annals*).

124. **brace**, *compasse*.—E. K.

127. 'may little avail.' Such passages as this give the clue to the confusion between *mote* (must, may) and *mought* (might), since either the indic. (may) or the conditional (might) would suit the sense.

128. **like** is still dialectal in the sense of 'likely.' It was then good literary English. Shakspeare has *liker* several times.

130. **overgrast**, overgrown with *grasse*.—E. K.

131. **galage**, shoe.—E. K.

135. **the grosse**, the whole.—E. K.

139. **forced**, unavoidable.

140. **creepe**, a rather strained expression, from the ordinary motion of sheep, for 'behave,' 'live'; as we might say of men 'go on.'

143. **But-if**, unless.

145. **yeed**, see Glossary, *s.v. Yode*.

146. A confused syntax, for 'them had been better' = it had been better for them (to come, etc.). For *be*, partic. see Glossary.

147. **fall**. In M.E. the *-n* of the strong participle was freely omitted in the South and Midland dialects, as in other cases of final *-n*.

149. **buxome and bent**, *meeke* and obedient.—E. K.

151. **Saxon King**, King Edgare that reigned here in Brytanye in the yeare of our Lord. Which king caused all the Wolves, whereof then was store in this countrye, by a proper policie to be destroyed. So as never since that time there have ben Wolves here founde, unless they were brought from other countryes. And therefore Hobbinoll rebuketh him of untruth, for saying that there be Wolves in England.—E. K. The first sentence of this Gloss. was left unfinished; E. K. probably not recalling at the moment the date of Edgar's reign. Dr. Morris inserted 957-975 in brackets.

153. **nor in Christendome**: this saying seemeth to be strange and unreasonable; but indede it was wont to be an olde proverbe and common phrase. [The original whereof was, for that most part of England in the reigne of King Ethelbert was christened, Kent onely except, which remayned long after in mysbeliefe and unchristened: So that Kent was counted no part of Christendome.]—E. K.

159. **great hunt**, Executing of lawes and justice.—E. K.

160. **Prolling**, 'prowling, roving in search of prey.' The notion of *prey* as the object of the roving was still more prominent in sixteenth century usage than in ours. Cf. Palsgrave (quot. Skeat), "I prolle, I go here and there to seke a thing." So of beggars:

"Prolyng and pochyng to get somewhat
At every doore lumpes of bread, or meat."

Copland: *Hyeway to the Spytell Hous.*

Of fault-finders:

"Such great dissemblyng everywhere, such love all mixt with hate,
Such traynes to trap the just, such proollyng, faults to pyke."

Description of an ungodly world, u.s.

161. **Enaunter**, least that.—E. K. See note to ii. 200.

inly, inwardly: afforesayde.—E. K. *I.e.* known as what they are at bottom, behind their disguise.

162. **prively or pert**, openly, sayth Chaucer.—E. K. 'Secret or open.' Chaucer has 'privee ne apert' in the adverbial sense, *Wif of Bath's Tale*, D. 1136. *Pert* is an apocoped form of *apert*.

166. **hem** is accusative. 'It is not dogs that are wanted, to chase them, but watchful shepherds to find them out.'

169. **mayntenance** is in meaning parallel to 'behaviour,' and 'bearing'—all three referring primarily to *conduct* of body or mind, exhibition of character, then to *proper* or *seemly* conduct. Here: 'they are so full of respectable airs.'

171. **Roffy**, the name of a shepehearde in Marot his *Æglogue* of Robin and the Kinge. Whome he here commendeth for *grate*

care and wise governaunce of his flock.—E. K. ‘Roffynn,’ perhaps the recently (1578) appointed bishop of Rochester, Dr. John Young, an intimate friend and supporter of Gabriel Harvey, and Master of Pembroke during Spenser’s studentship there (Grosart). But there is no evidence for this beyond the resemblance of the name to the Latinised title of the bishop of Rochester. Dr. Grosart (*Spenser*, i. 63) also identifies Roffynn’s faithful dog ‘Lowder’ with Young’s chancellor, Hugh Lloyd, on the singular ground that the chancellor ‘made himself obnoxious to his bishop by taking sides with’ Young’s assailants (the ‘wolves’). Roffynn and Lowder were, however, doubtless actual persons.

173. A wish: ‘May nothing but good befall him!’ Cf. Glossary: *Mought* (2).

174. *merciable*, ‘merciful.’ In M.E. the suffix *-able* is often active, not as now passive. So in Chaucer, *C. T.*, B. 1878:

“Of his mercy, god so merciable
On us his grete mercy multiplie.”

So *perdurable*, enduring, and *convenable* (as in v. 175).

176. *Colin Cloute*: Now I thinke no man doubteth but by Colin is meant the Authour selfe, whose especiall good freend Hobbinoll sayth hee is, or more rightly Mayster Gabriel Harvey: of whose speciall commendation, as well in Poetrye as Rhetorike and other choyce learning, we have lately had a sufficient tryall in divers his workes, but specially in his *Musarum Lachrymæ*, and his late *Gratulationum Valdinensium*, which booke, in the progresse at Audley in Essex, he dedicated in writing to her Majestie, afterward presenting the same in print to her Highnesse at the worshipfull Maister Capells in Hertfordshire. Beside other his sundrye most rare and very notable writings, partly under unknown tytles, and partly under counterfayt names, as his *Tyrannomastix*, his *Ode Natalitia*, his *Rameidos*, and especially that parte of *Philomusus*, his divine *Anticosmopolita*, and divers other of lyke importance. As also, by the name of other shepherdes, he covereth the persons of divers other his familiar freendes and best acquayntaunce.

This tale of Roffy seemeth to coloure some particular Action of his. But what, I certeinlye know not.—E. K.

be his selfe boye, ‘is his own herd-boy,’ i.e. stands in intimate relation to him. These words evidently point to a close intimacy between Spenser and ‘Ruffynn,’ whoever he was, to some extent superseding for a time perhaps (cf. the next line) his warm friendship with Harvey. Dr. Grosart constructs out of this material a visit in which Spenser was entertained by the bishop of Rochester as subsequently at Peshurst.

180. ‘I was able [*mought* (1)] to take careful note of him.’

183. **and if**, cf. v. 312.

184. **wonned**, haunted.—E. K. *I.e.* dwelt.

184 f. With this Fable cf. Mantuan, ix. :

“ Ipse homines..
 saepe lupi effigiem moresque assumere vidi,
 inque suum saevire gregem, multa que maderē
 caede sui pecoris....
 saepe canes.. in rabiem vertuntur,....
 et qui tutela fuerunt
 hostiles ineunt animos, et ovilia mactant.”

185. **gulfe**, ‘maw.’ Cf. *Macbeth*, iv. 1. 23, “The maw and gulf of the ravined salt-sea shark.”

187. **Welkin**, skie: afforesaid.—E. K. ‘When the sky was clear,’ ‘on fine nights.’

191. **eft**, ‘further, likewise.’ ‘Eft etiam,’ *Prompt. Parv.* :

“And yit eft ther byeth six poyns queade” (*Ayenb.*).

194. **Lowder**. The name is still common for sheep-dogs in Lancashire (Grosart).

198. **a weanell waste**, a weaned youngling.—E. K.

202. **practise**, as commonly in E.E. in a bad sense, for ‘knavish, treacherous practice,’ like ‘fact’ (= misdeed), Lat. *facinus*, etc. So, e.g. *Hen. V.* ii. 2. 144 (the king, of the detected conspirators) “God acquit them of their practices!” Spenser also uses *practic* = deceitful.

206. **counterfect**, a ‘half-learned’ spelling of *counterfeit* to the Lat. *fectum*. Probably the pronunciation was not affected, cf. *fruit* (ii. 128).

210. **widder**, comparative of *wide*. Such comparatives are common in M.E., the long vowel of the positive having been shortened before the group (*consonant* + r); so, woder (wood), *Allit. P.* ; gretter, depper, wakker (wāk, weak); mod. E. latter, utter. See Sweet, *Hist. Eng. Sounds*, § 622.

211. **hidder and shidder**, he and she, Male and Female.—E. K. *Hidder and shidder*, from *he-deer* and *she-deer* (deer = animal, as in ‘Rats and mice and such small deer’), a colloquialism not found in M.E. literature, but still current in Lancashire dialect, and doubtless taken thence. In M.E. *him* and *her* were similarly used for *male* and *female*. It occurs in a song intended to represent Northern dialect in the play *Fusinus Troes* (c. 1633), Act iii. end. The language of this curious song has, however, the air of having been compiled from literary sources, and in particular contains a number of phrases from the *Shepherds Calendar*. Like this work also, it mixes different dialects (e.g. Northern *gar, sa*, and Southern *ycramd*). As it is not very accessible, it may be

here quoted. The Spenserean parallels, where of interest, are added:

“Gang, ye lads and lasses,
 Sa wimble and sa wight (iii. 91),
 Fewl mickle teen betide ye,
 If ye ligg in this plight.
 Be bonny, buxum, jolly,
 Trip haydegues (vi. 27) belive (ix. 227),
 And gif night gars (ix. 106) the welkin merk,
 Tom piper (x. 78) do you blive.
 Hidder eke and shidder (ix. 211)
 With spic'd sew ycrand ;
 Sa that unneath thilk borrels (vii. 95)
 May well ne yede (ix. 145) ne stand ;
 As leefe as life do weete it,
 When timbarins gin sound ;
 Fore harvest gil prankt up in lathe
 To loute it low around.”

213. A worse fate (than God's curse) would have been too good for him.

215. *eke*, i.e. in addition to his power of imitating the sheep (188) and the dog (191).

218. *selfe*, *ipse*.

224. *steven*, *noyse*.—E. K. Rather 'voice, cry.'

227. *belive*, quickly.—E. K. It is not unknown in colloquial E. E. Thus, *Downfall of Robert, Earl of Huntingdon* (Hazlitt, viii. 158):

“If we thrive,
 We'll frolic with the nuns of Leeds belive.”

devoyr. The French word was, like *sans*, quite Anglicised. Cf. *The Dumb Knight* (1608):

“What are you that appear, and what devoir
 Draws you within these lists?”

229. *be-hold*, 'perceive as what they are,' cf. v. 167.

236. *straight*, 'strait, narrow.' The two words (ultimately cognates) were constantly confused in the sixteenth century.

240. *what ever*, Ovids verse translated,

'Quod caret alterna requie durabile non est.'—E. K.

243. *forehalle*, drawe or distresse.—E. K. A coined word; as if from *hale*, M. E. *halien*, draw, drag; hence strain, distress.

254 f. From Verg. *Ecl.* i. (end), where Tityrus similarly invites the homeless Meliboeus to be his guest for the night. *Velchy bed* = fronde super viridi.

256. *vetchie*, of Pease strawe.—E. K.

EMBLEME.

This is the saying of Narcissus in Ovid. For when the foolish boy, by beholding hys face in the brooke, fell in love with his owne likenesse, and not hable to content him selfe with much looking thereon, he cryed out, that plentye made him poore, meaning that much gazing had bereft him of sence. But our Diggon useth it to other purpose, as who that, by tryall of many wayes, had founde the worst, and through greate plentye was fallen into great penurie. This poesie I knowe to have bene much used of the author, and to suche like effecte, as fyrste Narcissus spake it.—E. K.

X. OCTOBER.

This Æglogue is made in imitation of Theocritus his xvi. Idilion, wherein he reprovèd the Tyranne Hiero of Syracuse for his nigardise towarde Poetes, in whome is the power to make men immortal for theyr good dedes, or shameful for their naughty lyfe. And the lyke also is in Mantuane. The style hereof, as also that in Theocritus, is more loftye then the rest, and applyed to the heighte of Poeticall witte.—E. K.

This, one of the two or three finest of the Eclogues, is also the most interesting, as showing us the inmost thoughts of 'the new poet' about his art. The pastoral disguise is throughout thin, and towards the close is flung aside in an impassioned outburst,—inconsistency which the good E. K. visits with a mild reproof. Spenser himself (Colin) does not appear, but, as in April and August, his renown as a singer is referred to (v. 88). Nor does either of the two discoursing shepherds entirely represent him.

In Cuddie we hear already the bitter satirist of *Colin Clout* and *Mother Hubbard*, who turns away in disgust from the frivolities of the court where lofty poetry cannot thrive; and is yet conscious that without preferment it will flag. Spenser, waiting dejectedly for an appointment at the good pleasure of Burghley, must have recalled the moody complaints of his Cuddie. The germ of the character however, as well as the outlines of the argument, he found in the Candidus of Mantuan's fifth Eclogue ("De consuetudine divitum erga poetas"). Candidus is a poetic shepherd of narrow means and phlegmatic temper, who, when rallied by his comrade on his silence, lays down with matter-of-fact emphasis the principle that comfort is the condition of poetry. In Spenser this unpromising motif is lifted into the sphere of enthusiasm, and Cuddie anticipates

the bacchic frenzy in verses whose magnificent energy makes us forget their occasion.

Piers, on the other hand, represents the loftier idealism of Spenser's nature. In the earlier part, like Mantuan's Sylvanus, he successively urges his friend to try the country-folks and the court. In his noble lines (79 f.) we detect that more enthusiastic side of Spenser's attitude to the court, the sense that the sovereign was the Head and Ideal Lady of her poets as well as the Chief of the State. His eager courtly ambition was in part an expression of the ideal loyalty which had struck off the glowing Lay to Eliza in the April Eclogue and later placed 'Gloriana' in the centre of his moral epic. But it is in the verses 85-96 that the contrast between Cuddie and Piers chiefly comes out. Cuddie is the Spenser who was subdued by love, as he professes in the 'April' and 'June,' to silent despair. Piers is the Spenser of the Hymns to Love and Beauty, whom Love "lifted up out of the lowly dust," and inspired to heavenly eloquence.

1. **Cuddie**, i.e. Cuthbert, an abbreviation common all over the North. Harvey refers to this Cuddie in a letter to Spenser (quoted Grosart, i. 443), apparently understanding Spenser to be meant, "I pray now what saith M. Cuddie, *alias* you know who, in the tenth Æglogue of the foresaid famous new Calendar?"

Cuddie. I doubt whether by Cuddie be specified the authour selfe, or some other. For in the eyght Æglogue the same person was brought in, singing a Cantion of Colins making, as he sayth. So that some doubt that the persons be different.—E. K. *Doubt* in the last sentence is 'suspect.'

2. 'Let us consider with what entertainment we may speed away the lingering daylight.'

3. **weary** is a fanciful extension of the notion of *chace*, implying the swiftness of the flight of day when thus beguiled with delight.

4. **Whilome**, sometime.—E. K.

5. **in bydding base**, in the game variously called *bidding*-, *biddy*-, or *prisoners'-base*. To 'bid the base' meant to challenge a fellow-player to run from the base or 'home'; hence in sixteenth and seventeenth centuries to *challenge* generally. So Udall (1548), "The spirit of wickedness biddeth base," and *Ven. and Adonis*, "To bid the wind a base he now prepares" (Murray). But the phrase has here its more special reference to the game; since Mantuan, in the corresponding passage (v. 3) referred to by Kluge, speaks of "wrestling."

"Candide, nobiscum pecudes aliquando solebas
Pascere, et his gelidis calamos inflare sub umbris,
Et miscere sales simul et certare palaestra."

8. **Oaten reedes, Avena.**—E. K.

11. 'Amusement of this sort, which brings nothing in.'

12. **ligge so layde, lye so faynt and unlustye.**—E. K. *Layd*, subdued, quelled. It occurs in M.E. used absolutely in the sense *dead*.

13. **dapper, pretye.**—E. K. The word was, and still is, chiefly colloquial. In M.E. it hardly occurs out of the *Promptorium Parvulorum*, where it is rendered by 'elegans.'

13-18. Substantially from Mantuan.

14. **frye**, is a bold Metaphore, forced from the spawning fishes; for the multitude of young fish be called the frye.—E. K. Cf. *Hen. VIII.* v. 4. 36.

21. **to restraine**: This place seemeth to conspyre with Plato, who in his first booke de Legibus sayth, that the first invention of Poetry was of very vertuous intent. For at what time an infinite number of youth usually came to theyr great solemne feastes called Panegyrica, which they used every five yeere to hold, some learned man, being more hable then the rest for speciall gyftes of wytte and Musicke, would take upon him to sing fine verses to the people, in prayse eyther of vertue or of victory, or of immortality, or such like. At whose wonderfull gyft al men being astonied, and as it were ravished with delight, thinking (as it was indeed) that he was inspired from above, called him vatem: which kinde of men afterward framing their verses to lighter musick (as of musick be many kinds, some sadder, some lighter, some martiall, some heroical, and so diversely eke affect the myndes of men,) found out lighter matter of Poesie also, some playing wyth love, some scorning at mens fashions, some powred out in pleasures: and so were called Poetes or makers.—E. K.

23. 'To spur them on with your ravishing eloquence.'

24. **Whereto**, 'to whatever,' etc.

trayned is proleptic, 'drawn, attracted.'

27. **Seemeth**, see note to ii. 77.

sence bereave: what the secrete working of Musick is in the myndes of men, as well appeareth hereby, that some of the auncient Philosophers, and those the moste wise, as Plato and Pythagoras, held for opinion, that the mynd was made of a certaine harmonie and musicall numbers, for the great compassion, and likenes of affection in thone and in the other, as also by that memorable history of Alexander: to whom when as Timotheus the great Musitian playd the Phrygian melody, it is said, that he was distraught with such unwonted fury, that, streightway rysing from the table in great rage, he caused himselfe to be armed, as ready to goe to warre, (for that musick is

very warlike.) And immediately when as the Musitian changed his stroke into the Lydian and Ionique harmony, he was so furr from warring, that he sat as styl, as if he had bene in matters of counsell. Such might is in musick: wherefore Plato and Aristotle forbid the Arcadian Melodie from children and youth. For that being altogether on the fyft and vii. tone, it is of great force to molifie and quench the kindly courage, which useth to burne in yong brests. So that it is not incredible which the Poete here sayth, that Musick can bereave the soule of sence.—E. K.

28. **the shepherd that**, Orpheus: of whom is said, that by his excellent skil in Musick and Poetry, he recovered his wife Eurydice from hell.—E. K.

32. **Argus eyes**: of Argus is before said, that Juno to him committed her husband Iupiter his Paragon Io, bicause he had an hundred eyes: but afterwarde Mercury, wyth hys Musick lulling Argus aslepe, slew him and brought Io away, whose eyes it is sayd that Iuno, for his eternall memory, placed in her byrd the Peacocks tayle; for those coloured spots indeede resemble eyes.—E. K. If we could trust E. K.'s accurate reproduction of the text before him, the reading *eyes* would be plausible, as better sense, and not worse rhyme than is exemplified in the next stanza and elsewhere. But no early edition has the plural, and these reasons cannot outweigh their authority.

33-4. This trait prepares us for Cuddie's outburst in v. 103 f. Mantuan's Candidus, his prototype, is a more practical-minded swain, who occupies a large part of the Eclogue in arranging with his comrade that the entertainment shall be mutual,—

"Si cupis auditu, fac nos gaudere palato," etc.

35. **sheddeth**, 'is shed, disperses,' a rare if not unexampled intrans. use.

36 f. The second counsel of Piers—to seek the favour of princes and exchange pastoral for heroic poetry—and Cuddie's reply, are substantially from Mantuan. Sylvanus bids Candidus go to Rome, "ubi tot vates ubi copia rerum Tantarum; facile est istis ditescere campis." Candidus rejoins that he does not desire wealth, but at Rome now-a-days (Augustus being dead) poets have to live on hope. Sylvanus then enforces his plea in the lines which suggested Spenser's—

"Dic pugnas, dic gesta virum, dic proelia regum;
Vertere ad hos qui sceptra tenent, qui regna gubernant;
Invenies qui te de sordibus eruat istis."

37. A line full of Spenser's fervid idealism. Cf. *An Hymne in honour of Love*:

"For Love is lord of truth and loialtie,
Lifting himself out of the lowly dust,"

and v. 92 below.

39. **giusts.** Two quartos misprint giusts, which Dr. Grosart accepts.

41. **woundlesse armour**, unwounded in warre, doe rust through long peace.—E. K.

doubted, 'dreaded, redoubted.' O.F. and M.E. *doute* = 'fear.'

43. **display**, A poetical metaphore, whereof the meaning is, that, if the Poet list showe his skill in matter of more dignitie then is the homely *Æglogue*, good occasion is him offered of higher veyne and more Heroicall argument in the person of our most gracious soveraign, whom (as before) he calleth Elisa. Or if matter of knightthoode and chevalrie please him better, that there be many Noble and valiaunt men, that are both worthy of his payne in theyr deserved prayses, and also favourers of hys skil and faculty.—E. K.

47. **Advantage**, exalt, extol.

the worthy, he meaneth (as I guesse) the most honorable and renowned the Erle of Leycester, whom by his cognisance (although the same be also proper to other) rather then by his name he bewrayeth, being not likely that the names of worldly princes be known to country clowne.—E. K. Leicester's cognisance was a bear and ragged staff. *The worthy*, 'the hero, great man'; a word not yet degraded to its present half-contemptuous force. 'The nine worthies' were the doughtiest heroes of legend; cf. v. 63.

50. **slack**, that is when thou chaungest thy verse from stately discourse, to matter of more pleasaunce and delight.—E. K. 'When the energy of the singer's warlike vein is somewhat abated'; the image is of course from the strings of a harp or lyre, which, after energetic playing (to accompany the 'big notes' of the martial lay) become relaxed, and 'flat.' The term *tenor* ('even continuance in a state') seems to refer partly to the relaxed tension of the string, partly to the lowered pitch of the note. For the image cf. *Hymn of Heavenly Love*, st. 2, where, having abandoned the "lewd layes" of his youth, he says he has

"Turned the tenor of my string,
The heavenly praises of true love to sing."

And especially *F. Q.* i. 11. 7:

"Fayre goddess, lay that furious fitt aside,
A while let down that haughty string,
And to my tunes thy second tenor raise."

52. **the Millers**, a kind of daunce.—E. K.

53. **All**, 'although.'

ring, company of dauncers.—E. K.

54. **mought**, 'might.' Not here a wish, but a possibility.

55. **the Romish Tityrus**, wel knowne to be Virgile, who by Mæcenas means was brought into the favour of the Emperor Augustus, and by him moved to write in loftier kinde then he erst had doen.—E. K. The allusion to Vergil and his three works is somewhat expanded from Mantuan :

"Tityrus (ut fama est) sub Mæcenate vetusto
rura, boves, et agros, et Martia bella canebat
altius, et magno pulsabat sidera cantu."

But Mantuan introduces the passage at an earlier point in the dialogue, where it is far less in place, corresponding to Cuddie's last speech (vv. 31-6).

57. **Whereon**, in these three verses are the three severall workes of Virgil intended, for in teaching his flocks to feede, is meant his *Æglogues*. In labouring of lands, is hys *Bucoliques*. In singing of warrs and deadly dreade, is his divine *Æneis* figured.—E. K.

58. **laboured**, 'caused by labour'; the verb could be used transitively in E.E. *E.g.* "He would labour my delivery" (*Richard III.* i. 4. 253).

61, 2. Cf. Mantuan (again at an earlier part of the dialogue):

"occidit Augustus nunquam rediturus ab Oreo" (Kluge).

63, 4. Spenser passes somewhat abruptly from the patrons who support the epic poet to the 'worthies' whose feats provide his theme. The transition is explained by vv. 65-6, which identify the two classes,—a thought again taken (as Reissert points out) from Mantuan :

"At qui dura manu gesserunt bella potenti
fortiter utentes ferro, non molliter auro,
dilexere graves Musas."

65. **For ever**: He sheweth the cause why Poetes were wont to be had in such honor of noble men, that is, that by them their worthines and valor shold through theyr famous Poesies be commended to all posterities. Wherefore it is sayd, that Achilles had never bene so famous, as he is, but for Homeres immortal verses, which is the only advantage which he had of Hector. And also that Alexander the great, comming to his tombe in Sigeus, with naturall teares blessed him, that ever was his hap to be honoured with so excellent a Poets work, as so renowned and ennobled onely by hys meanes. Which being declared in a most eloquent Oration of Tullies, is of Petrarch no lesse worthely sette forth in a sonet.

'Giunto Alexandro a la famosa tomba

'Del fero Achille, sospirando disse:

'O fortunato, che si chiara trombe. Trouasti,' &c.

And that such account hath bene alwayes made of Poetes, as well sheweth this, that the worthy Scipio, in all his warres against Carthage and Numantia, had evermore in his company, and that in a most familiar sort, the good olde poet Ennius; as also that Alexander destroying Thebes, when he was enforced, that the famous Lyrick poet Pindarus was borne in that citie, not onely commaunded streightly, that no man should, upon payne of death, do any violence to that house, by fire or otherwise: but also specially spared most, and some highly rewarded, that were of hys kinne. So favoured he the only name of a Poete, which prayse otherwise was in the same man no lesse famous, that when he came to ransacking of king Darius coffers, whom he lately had overthrowen, he founde in a little coffer of silver the two bookes of Homers works, as layd up there for speciall jewels and richesse, which he taking thence, put one of them dayly in his bosome, and thother every night layde under his pillowe. Such honor have Poetes alwayes found in the sight of princes and noble men, which this author here very well sheweth, as els where more notably.—E. K.

in derring-doe, in manhood and chevalrie. See Glossary, *s.v.*

67-72. Cf. Mantuan:

“Ut cessere viri fortes, et mascula virtus,
dicendum altoqui nihil invenere poetae,
occidit ingenium vatium, ruit alta poesis” (Kluge).

67. **But after**, He sheweth the cause of contempt of Poetry to be idleness, and baseness of mynd.—E. K.

68. ‘when manliness was prostrated on the couch of indulgence.’ *A bedde* is ‘on (= to) bed.’

69-70. The poets could find no matter worth presenting to the Muses,—dressing up in poetical language. *Put in preace* (press) is to dress, prepare, put in readiness; cf. the play of Thersites:

“Now I go hence and put myselfe in prease
I wyll seeke adventures,” etc.

72. **sonne-bright**, a fine Spenserian epithet, is used by Shakspere, *Two Gent.* iii. 1. 88.

honour—the spirit of heroic achievement—was pent up, *i.e.* found vent neither in act nor song.

pent, shut up in slouth, as in a coope or cage.—E. K.

75 f. **Or ... Or**. It must either adapt itself to the fashionable frivolity, or perish. The imagery is mixed: the ‘bud of Poesie,’ ‘feigns follies,’ and ‘rolls in rymes,’ and then (becoming a bud again) ‘withers.’

76. **rymes of rybaudrye**. Spenser is content to hint at the baser poetry of which Mantuan gives a more specific account.

Modern princes, he says, are given over to luxury, and desire that poets should celebrate their pursuits :

" Hinc carmina manant
perdita de studio Veneris, de scurrilitate,
de ganea, de segnitie, de infamibus actis."

78. **Tom piper**, an ironical Sarcasmus, spoken in derision of these rude wits, whych make more account of a ryming rybaud, then of skill grounded upon learning and judgment.—E. K. *Tom Piper*, i.e. the piper who accompanied Morris-dancers. Drayton imitating this passage is more explicit (*Ecl.* iii.):

" I care not the while
Myself above Tom Piper to advance,
Which so bestirs him at the Morris dance
For penny wage."

Grosart refers to this as an example of 'North-east Lancashire' customs. A correspondent in that district, however, was assured by the piper of the local Morris-dancers that he never heard of 'Tom Piper' in that connection. A doggerel rhyme about 'Tom Piper' is still current.

79-84. This noble outburst introduces the third and culminating motive of the Eclogue. If the poet find no fit hearers among men, let him follow his soaring inspiration under the exalting afflatus of love. Spenser is here thinking of such work as his own *Hymn in honour of Love*, composed, as he wrote, with misplaced penitence, seventeen years later, "in the greener times of my youth." That rapturous song is the best commentary to the present passage, and should be studied throughout (Globe ed., p. 593 f.). Poetry inspired by love was, for a fervent Platonist like Spenser, in the fullest sense a 'heavenly' song; for love is

" The world's great Parent, the most kind preserver
Of living wights, the sovereign Lord of all."

Cf. the magnificent close of *Colin Clout's Come Home Again* (Globe ed., p. 557 f.), and a score of other passages.

82. **Ne brest**, the meaner sort of men.—E. K.

87. **Her peeced pineons**, unperfect skil: Spoken wyth humble modestie.—E. K.

88. **fittes**. The later quartos read sit(te)s. But Spenser's construction of *sits* in this sense is 'sits *with*' (or an infinitive clause as xi. 26) not 'sits *for*,' cf. v. 77, vi. 75; and *fittes* is decidedly confirmed by the alliteration which nowhere luxuriates more freely than in this Eclogue.

90. **as soote as Swanne**: The comparison seemeth to be strange, for the swanne hath ever wonne small commendation for her swete singing: but it is sayd of the learned, that the swan, a little before hir death, singeth most pleasantly, as prophecying by a secrete instinct her neere destinie. As well sayth the Poete elsewhere in one of his sonetts,

'The silver swanne doth sing before her dying day,
'As shee that feelles the deepe delight that is in death,' &c.
—E. K.

These lines do not occur in Spenser's extant works. Dr. Grosart suggests that Kirke may refer to the *Ruines of Time*, v. 589.

91 f. Cf. especially the passage quoted at v. 38 from the *Hymn to Love* and the whole stanza (Globe ed., p. 594). With the four last lines cf. the stanza but one below :

"Such is the power of that sweet passion," etc.

The thought is, that beauty in woman being the 'mirror' or reflexion of the divine beauty, the lover's ecstatic contemplation of it lifts him nearer to divine things, inspires him with divine poetry, and emancipates him from all mean desires.

93. **immortall myrrhour**, Beautie, which is an excellent object of Poeticall spirites, as appeareth by the worthy Petrarch, saying,

'Fiorir faceva il mio debile ingegno,
'A la sua ombra, et crescer ne gli affanni.'—E. K.

95. **a caytive corage**, a base and abject minde.—E. K.

97. Cuddie in *Colin Clout* is also a stranger to the high Platonic creed of love proclaimed by Colin, though not its opponent as here,

"Never wist I till this present day
Albe of love I alwayes humbly deemed,
That he was such an one as thou dost say,
And so religiously to be esteemed."

98. **For lofty love**, I thinke this playing with the letter, to be rather a fault then a figure, as wel in our English tongue, as it hath bene alwayes in the Latine called *Cacozelon*.—E. K.

100. **a vacant**, imitateth Mantuanes saying, 'vacuum curis divina cerebrum Poscit.'—E. K. No such 'saying' seems to be found in Mantuan's works, Kluge having examined them all with this view (*Angl.* iii. 273). E. K. is probably thinking of a line in this fifth Eclogue, where the same thought is expressed in different words: "vult hilares animos tranquillaque pectora carmen."

103. 'Whoever thinks to achieve great things.'

104. Words of thundering threat.

105. **lavish cups**, Resembleth the comen verse, 'Fœcundi calices quem non fecere disertum.'—E. K.

Cuddie here resumes with new energy the doctrine of Mantuan's Candidus. *Let poure*, let (him) pour down nourishing food and plentiful draughts. *Thriety* is here probably 'conducive to welfare,' so of food 'nourishing.'

107. When the brain is penetrated with the fumes of the wine

110. **O if my**, he seemeth here to be ravished with a Poetical furie. For (if one rightly mark) the numbers rise so ful, and the verse groweth so big, that it seemeth he had forgot the meannesse of shepherds state and stile.—E. K.

111. **wild Yvie**, for it is dedicated to Bacchus, and therefore it is sayd, that the Mænades (that is Bacchus franticke priestes) used in theyr sacrifice to carry Thyrsos, which were pointed staves or Javelins, wrapped about with yvie.—E. K. Greek tragedy originated in the festive celebrations of Dionysus, or Bacchus.

113. **in buskin**, it was the maner of Poetes and plaiers in tragedies to were buskins, as also in Comedies to use stockes and light shoes. So that the buskin in Poetry is used for tragical matter, as is said in Virgile, 'Sola Sophocleo tua carmina digna cothurno.' And the like in Horace, 'Magnum loqui, nitiqve cothurno.'—E. K.

114. **queint** [strange. Bellona, the goddess of bataille, that is, Pallas, which may therefore wel be called queint, for that (as Lucian saith) when Jupiter hir father was in traveile of her, he caused his sonne Vulcane with his axe to hew his head: Out of which leaped forth lustely a valiant damsell armed at al poyntes, whom seeing Vulcane so faire and comely, lightly leaping to her, proffered her some cortesie, which the Lady disdeigning, shaked her speare at him, and threatned his saucinesse. Therefore such straungenesse is well applied to her].—E. K. This is rather far-fetched. *Queint* has here rather the common Elizabethan and occasional M.E. sense of 'fine,' 'rare,' with the association of artistic elaboration; here referring to the high-wrought splendour of warlike accoutrements ('equipage'). Cf. *Rom. of Rose*, 65:

"And makith so queint his robe and feyre,
That it had hues an hundred pair."

Spenser uses *quaint* elsewhere chiefly in the sense of 'coy, fastidious,' which is here out of the question.

her, i. e. Bellona's, not the Muse's.

equipage, order.—E. K. I. e. array, retinue. Cf. *F. Q.* i. 11. 5-7, where Spenser invokes the Muse of epic poetry, whose part it is to awake "the god of warre with his fierce equipage."

117. **tydes**, seasons.—E. K.

118. **charme**, temper and order: for Charmes were wont to be made by verses, as Ovid sayth, 'Aut si carminibus.'—E. K. Cf. *Colin Clout's Come Home Again*, 5:

"Charming his oaten pipe unto his peres."

119-20. A sudden descent to the homely realism of pastoral life, as at the close of February and November, and less emphatically, of April and June.

EMBLEME.

Hereby is meant, as also in the whole course of this Æglogue, that Poetry is a divine instinct, and unnatural rage, passing the reach of common reason. Whom Piers answereth Epiphonematicos, as admitting the excellencye of the skylle, whereof in Cuddie hee hadde already hadde a taste.—E. K. Epiphonematicos (*ἐπιφωνηματικῶς*), i.e. by way of a final moral. The fourth and fifth quartos misprint the word *lipiphonem-*, which Dr. Grosart prefers.

Embleme. From Ovid, *Fasti*, vi. 5: “Est deus in nobis, agitante calescinus illo.”

XI. NOVEMBER.

The ‘November’ is a dirge, probably upon the death of some member of the family of Leicester, who is plausibly understood under ‘Lobbin.’ That she died by drowning may probably be inferred from v. 37, since this has no counterpart in the eclogue of Marot, from which the plan and many details are taken. His eclogue has been noticed in the Introduction, § 11. E. K.’s disparaging comparison, in the heading, is not quite just to the great merits of Marot. In easy grace and delicate inventiveness he is fully Spenser’s equal; and at several points of the eclogue (indicated below) Spenser diverges only to fall short of him. Marot excels in the familiar, Spenser in the lofty. Marot’s charming picture of Loyse’s household discourse to her ‘shepherdesses’ is but slightly imitated in Spenser’s picture of his queen of curds and cream in vv. 93-102. On the other hand, Marot’s ease degenerates at times into somewhat tasteless witticisms, such as—

“Savoisienne estoit, bien le savoye,” etc.—

and Spenser certainly reaches a loftier note of lyric passion. In this he is aided by the admirable strophe of his own invention, which he uses for the elegy proper. It well conveys the expression of a recurring access or wave of emotion, marked at the outset (in a highly original manner) by the energetic and resonant Alexandrine, then gradually subsiding through verses of diminishing compass, until just before the close it rises in one expiring palpitation (v. 61 etc.). The metre of the introduction and conclusion is from Marot, who carries his linked quatrains without variation through the entire eclogue.

Thenot, Colin. The two speakers in Marot’s eclogue bear these names.

2. *jouissance*, myrth.—E. K.

2. **were**, the common M.E. form for which Spenser usually has *wert* or *wast*.

4. **misgovernaunce**, tyranny.

5. **sovenaunce**, remembrance.—E. K.

7. **advauce**, 'exalt, extol.'

10. **herie**, honour.—E. K.

13. **welked**, [shortned or empayred. As the Moone being in the waine is sayde of Lidgate to welk.]—E. K. Rather 'withered up,' M.E. *welken*, wither (trans. and intr.). The comparison with i. 73, as well as the present context, shows that the gloom of winter, rather than its shorter day, is referred to.

14. **yerely**, not 'occurring once a year,' but 'occupying a year.'

15. **in lowly lay**, according to the season of the moneth November, when the sonne draweth low in the South toward his Tropicke or returne.—E. K.

"**Laye**, clearly used for a stall; but there is apparently no other instance of it. Elsewhere in Spenser it means a *lea*, a field" (Skeat). This supposition seems unnecessary. Spenser is using *laye*, 'field,' in a general sense; and refers merely to the deep depression of the sun's winter course (at night) below the horizon.

16. **in Fishes haske**, the sonne reigneth, that is, in the signe Pisces all November: a haske is a wicker pad, wherein they use to carry fish.—E. K.

The sun is in the sign of Pisces. Pisces, however, corresponds to February, not to November (more exactly to the latter two-thirds of November and first third of December); the line therefore hardly bears out Colin's declaration in xii. 83.

21. **virelales**, a light kind of song.—E. K. The virelay (o. f. *virer*, to turn, veer) was properly a lyric with a continuous rhyme-system founded upon a periodical *return* to the same rhymes. Chaucer mentions among his works (*Leg. of G. W.* 423):

"Many an ympne for your haly dayes
That highten Balades, Roundels, Virelayes."

See Skeat's note to this passage. Gascoigne gives a rather confused account of what he calls *verlays* in his *Instruction concerning the Making of Verse* (1576), but he admits that he "never redde any verse which I saw by authoritie called Verlay, but one." Harvey composed several 'verlays.'

algate, 'all the same,' 'for all that.' Cf. Chaucer, *Cant. Tales*, B. 520:

"A maner Latin corrupt was hir speche,
But algates ther-by was she understonde."

So, in the sixteenth century, Heywood, *Pardonere and Frere* :

“ And thou, syr frere, yf thou wilt alगतys rave,”

i.e. ‘all the same.’

22. *underfong*, ‘hear.’ It is not necessary to suppose the sense ‘undertake,’ as if for M.E. *undernimen*. Colin says: ‘If you wish for such songs, who should sing them but you?’

23. I.e. who else deserves the reputation of a poet skilled in *virelayes*, etc.

25-6. This *complet* is translated from Marot :

“ Le rossignol de chanter est le maistre
Taire convient devant luy le pivers.”

The antithesis of nightingale and titmouse was proverbial. Skeat quotes from Gascoigne’s *Complaint of Phylomene* :

“ Now in good sooth, quoth she, sometimes I wepe
To see Tom Tyttimouse so much set by.”

27. ‘unfit to struggle for the prize among the crowd of able singers.’

30. *bee watred*, for it is a saying of Poetes that they have dronk of the Muses well Castalias, whereof was before sufficiently sayd.—E. K.

31. ‘the water of native inspiration.’

34. ‘accord not with the entertainment congenial to your Muse.’ *Meriment* is here used, perhaps on the analogy of *play*, for artistic activity in general, even of a doleful kind.

36. *dreriment*, dreery and heavy cheere.—E. K.

38. *the great shepheard*, is some man of high degree, and not, as some vainly suppose, God Pan. The person both of the shepheard and of Dido is unknowen, and closely buried in the Authours conceipt. But out of doubt I am, that it is not Rosalind, as some imagin: for he speaketh soon after of her also.—E. K.

the greate shepheard his daughter, an analytic and colloquial mode of expressing the possessive, familiar in M.E. and some modern dialects, e.g. colloquial German. From Ben Jonson to Addison the mistaken view that it was the original and correct form of the possessive raised it from a colloquialism to a literary and pedantic idiom.

shene, fayre and shining.—E. K.

39. *May*, for *mayde*.—E. K. A common M.E. form.

41. *tene*, sorrow.—E. K.

43. *rownde*, ‘finished, perfect,’ with the double suggestion of polish and going straight to the mark. The use of the word in E.E. was influenced by the association with a globe as a type of completeness and finish (“*totus teres atque rotundus*”), whence

it came to denote what is thorough, genuine, without alloy of artifice; and so, of conduct, blunt, unceremonious, plain, straightforward ('I must be round with you'). Marot's line is "Et si tes vers sont d'aussy bonne mise."

45-8. This is a rather poor substitute for the ten graceful verses in which Marot conveys Thenot's second offer. The reference to his complaint of Rosalind (v. 44) is modelled on Marot's allusion to "les derniers que tu feis d'Ysabeau," i.e. Diane de Poitiers, his mistress. This probably on Theocritus, i. 23:

Αὐτὸ δὲ κ' ἀέλογος

ὡς ἄκα τὸν Διβύαθε ποτὶ Χρόμωμ ζῆσας ἐπλοδῶν, etc.

(Reissert).

45. **guerdon**, reward.—E. K.

46. **bynempt**, bequeathed.—E. K.

Cosset, a lambe brought up without the dam.—E. K.

47. **jolly** (o. r. *jolif*, m. r. *jolif*, *joli*, beautiful), 'comely, 'fair.' For other uses see Glossary.

51. **unkempt**. **Incompti**. Not comed, that is, rude and unhansome.—E. K. The negative is hardly found before the sixteenth century. *Kembd* is used by Chaucer for 'polished,' of speech as well as of manners; cf. *Squiers Tale* (F. 560):

"So painted he and kembde at point devis
As well his wordes as his contenance."

53. **Melpomene**, The sadde and waylefull Muse, used of Poets in honor of Tragedies: as saith [Virgile], 'Melpomene tragico proclamat mæsta boatu.'—E. K. Not Vergil, but Ausonius, *Idyll* xx. 20 (Skeat).

55. **Up griesly gosts**, The maner of Tragical Poetes, to call for helpe of Furies, and damned ghostes: so is Hecuba of Euripides, and Tantalus brought in of Seneca. And the rest of the rest.—E. K. The ghost of Tantalus appears in Seneca's *Thyestes*, that of Polydorus in Euripides' *Hecuba*. Kirke's statement is somewhat confused.

60. **herse**, [is the solemne obsequie in funeralles.]—E. K. Skeat is probably right in explaining this (against E. K.) as for something *rehearsed* or recited. In *F. Q.* iii. 2. 48, Spenser uses it of the recital of the Church service. It may be rendered 'burden.'

64. **wast of**, decay of so beautifull a peece.—E. K.

66. **carke**, care.—E. K.

73. **ah why**, an elegant Epanorthosis, as also soone after: nay, time was long ago.—E. K.

83. Spenser here gives his rendering of one of the famous commonplaces of elegy. The commentators quote parallels from

Tibullus, i. 4. 35 ; Ovid, *Ars Amat.* iii. 77 ; Catullus, *Eleg.* v. 4. Spenser's immediate source is no doubt Marot :

“ D'où vient cela qu'on voit l'erbe sechante
Retourner vive alors que l'esté vient,
Et la personne au tombeau trebuschante
Tant garde soit, jamais plus ne revient ? ”

But, as Reissert (*Angl.* ix. 214) points out, this is but an echo of the splendid lines of Moschus' *Elegy* :

αἶαί ται μαλάχαι μὲν ἐπήν κατὰ κᾶπον δλωνται,
ἢ τὰ χλωρὰ σέλινα τό τ' εὐθαλές οὐλον ἀνηθον
ὕστερον αὖ ζῶονται καὶ εἰς ἔτος ἄλλο φύονται.
ἄμμες δ', οἱ μεγάλοι καὶ καρτεροί, οἱ σοφοὶ ἄνδρες,
ὄπισθε πρᾶτα θάνωμες, ἀνάκοοι ἐν χθονὶ κοίλα
εὐδομες εὖ μάλα μακρὸν ἀτέρμονα νήγγρετον ὕπνον.

And vv. 88-9 make it probable that Spenser had these lines in mind as well as Marot's.

flouret, a diminutive for a little floure. This is a notable and sententious comparison, '*A minore ad majus.*'—E. K.

89. **Reliven not**, live not againe, s. not in theyr earthly bodies: for in heaven they enjoy their due reward.—E. K.

91. **The braunch**, He meaneth Dido, who being as it were the mayne braunch now withered, the budde, that is, beautie (as he sayd afore) can no more flourish.—E. K.

quaille, perish. Cf. note to iii. 8. For *quail* in the transitive sense, 'subdue,' cf. *F. Q.* ii. 4. 14. This is also found elsewhere; e.g. *Mids. N. Dr.* v. 292, "Quail, crush, conclude, and quell."

96. **With cakes**, fit for shepheards bankets.—E. K.

98. **heame**, for home, after the northerne pronouncing.—E. K. See Introduction, § 22.

105. The 'Dance of Death' was a familiar topic in the sixteenth century, England being painted in the cloisters of Old St. Paul's, with accompanying 'metres' by Lydgate (The *Dauunce of Macabre*), translated from a similar series of French verses inscribed about the walls of the cloister of St. Innocents at Paris.

107. **tinct**, dyed or stayned.—E. K.

108. **The gaudie**: the meaning is, that the things which were the ornaments of her lyfe are made the honor of her funerall, as is used in burials. —E. K.

109. **embrave**, apparently a Spenserian coinage; 'to make brave, i.e. gay, bright,' perhaps on the (imperfect) analogy of *embellish*, used in a parallel passage (iv.).

113. **Lobbín**, the name of a shepherd, which seemeth to have bene the lover and deere frende of Dido.—E. K.

116. **rushrings**, agreeable for such base gyftes.—E. K.

125. **faded lockes**, dried leaves. As if Nature her selfe bewayled the death of the Mayde.—E. K.

126. **source**, spring.—E. K.

128. **mantled medowes**, for the sondry flowres are like a Mantle or coverlet wrought with many colours.—E. K.

mantled, i.e. clothed with the rich colours of grass and flowers.

129. **sondry**, separate (sundered), distinct. The bright, variegated hues fade into lugubrious monotone.

131. **without remorse**, without checking or controlling their grief. Cf. v. 167 below.

139. **launch** is in Spenser commonly 'pierces'; here it is coupled with that which results from piercing—the wound—as its direct object.

141. **Philomele**, the Nightingale: whome the Poetes faine once to have bene a Ladye of great beauty, till, being ravished by hir sisters husbände, she desired to be turned into a byrde of her name, whose complaints be very wel set forth of Ma. George Gascoin, a wittie gentleman, and the very chefe of our late rymers, who, and if some partes of learning wanted not (albee it is well knowen he altogyther wanted not learning) no doubt would have attayned to the excellencye of those famous Poets. For gifts of wit and natural promptnesse appeare in hym abundantly.—E. K.

145. **Cypresse**, used of the old Paynims in the furnishing of their funerall Pompe, and properly the signe of all sorow and heavinesse.—E. K.

148. **The fatal sisters**, Clotho, Lachesis, and Atropos, daughters of Herebus and the Nighte, whom the Poetes fayne to spinne the life of man, as it were a long threde, which they drawe out in length, till his fatal howre and timely death be come; but if by other casualtie his days be abridged, then one of them, that is, Atropos, is sayde to have cut the threde in twain. Hereof commeth a common verse.

'Clotho colum bajulat, Lachesis trahit, Atropos occat.'—E. K.

153. **O trustlesse**, a gallant exclamation, moralized with great wisdom, and passionate wyth great affection.—E. K.

trustlesse, on which no trust can be placed.

161. **beare**, a frame, whereon they use to lay the dead corsa.—E. K.

163 f. This change of key is a recurring feature in modern elegy. Its ultimate source is the two-fold song of Mopsus and Menalcus in Vergil's fifth Eclogue—the dirge and the apotheosis of the dead Daphnis. The idea obviously lent itself to Christian treatment, and Marot adopts it in the latter part of his elegy. To

him is apparently due the beautiful turn in which the singer of the second or joyous lay bids the mourner be silent :

“ Non, taisez vous, c'est assez deploré ;
Elle est aux Champs Elysiens receue,” etc.

Cf. Milton's

“ Weep no more, woful shepherds, weep no more” (*Lyc.* 165),
and Shelley's

“ Peace, peace ! he is not dead, he doth not sleep,” etc. (*Adon.* xxxix.).

The transition is less beautiful in Spenser, chiefly because it is less sudden. He gives the reason first, and the appeal based upon it afterwards, a procedure which has logic but not poetry on its side.

164. *furies*, of Poetes are feyned to be three, Persephone, Alecto, and Megera, which are sayd to be the Authours of all evill and mischiefe.—E. K.

165. *eternall night*, is death or darknesse of hell.—E. K.

171. ‘ check the flow of thy grief.’

174. *betight*, happened.—E. K.

176. *the saynt of shepheards light* apparently means merely that she was a saint in the world of shepherds.

178. *I see*, a lively Icon or representation, as if he saw her in heaven present.—E. K.

179. *Elysian fieldes*, be devised of Poetes to be a place of pleasure like Paradise, where the happye soules doe rest in peace and eternal happynesse.—E. K.

183. *I.e.* wretched as wanting wisdom to know, etc.

185. *until*, a Northern form for *unto*. But *-till* for *-to* was not unknown in rustic or vulgar Elizabethan. Cf. the Clown's song in *Hamlet*, “ And hath shipped me *intil* the land.”

186. *Dye would*, the very expresse saying of Plato in Phædone.—E. K.

187. *astert*, befall unwares.—E. K.

195. *Nectar and Ambrosia*, be feigned to be the drink and foode of the gods : Ambrosia they liken to Manna in scripture, and Nectar to be white like Creme, whereof is a proper tale of Hebe, that spilt a cup of it, and stayned the heavens, as yet appeareth. But I have already discoursed that at large in my Commentary upon the Dreames of the same Authour.—E. K. This last statement is important, as making it probable that E. K.'s ‘ Commentary’ extended to the *Ruines of Time*, the only early poem of Spenser's (besides the present) containing any allusion to nectar and ambrosia (v. 399).—Skeat.

203. *meynt*, mingled.—E. K.

franke shepheard, from Marot's “ O franc pasteur.”

EMBLEME.

Which is as much to say, as *death biteth not*. For although by course of nature we be borne to dye, and being ripened with age, as with a timely harvest, we must be gathered in time, or els of our selves we fall like rotted ripe fruite fro the tree: yet death is not to be counted for evill, nor (as the Poete sayd a little before) as doome of ill desert. For though the trespasse of the first man brought death into the world, as the guerdon of sinne, yet being overcome by the death of one that dyed for al, it is now made (as Chaucer sayth) the grene path way to life. So that it agreeth well with that was sayd, that Death byteth not (that is) hurteth not all.—E. K.

XII. DECEMBER.

The 'December' is not merely an Eclogue upon a particular month, but a retrospect of the entire year. Like the 'November' it is immediately inspired by Marot. Marot's *Eglogue au Roy*, written by the ageing poet "maintenant, que je suis en l'autonne," surveys the glad spring and summer of his days, laments the autumn glooms and chills that are gathering about him, and offers up a confident prayer to 'Pan' (the king) that he will stay the fate which quells his song. He ends with cheerful anticipation: the royal relief comes, the silent pipe is taken down once more, and he sings in mid-winter more loud and clear than of old in summer. Spenser's Eclogue is a far more artificial production. The address to Pan and the retrospect over a long life are, for the young poet of twenty-seven, alike literary fictions. Hence the form of a prayer with which, following Marot, he opens, passes by degrees into that of monologue; later on, other persons are addressed—the shepherd boys (138), the flock (145), etc. On the other hand, the form of the retrospect is carefully and elaborately worked out. The occupations of spring and summer are largely borrowed from Marot. But the close, with its unrelieved despair, departs altogether from his vein of pleasurable anticipation. The rejected lover has nothing more to hope, his appeal to 'Pan' is an idle form, and his winter is the real winter,

"That blowes the baleful breath,
And after winter cometh timely death."

4. **Tityrus**, Chaucer, as hath bene oft sayd.—E. K.
8. **Lambkins**, young lambes.—E. K.
11. **Als of their**, seemeth to expresse Virgils verse.

'Pan curat oves oviumque magistros.'—E. K.

Ecl. ii. 33.

But, as Reissert (*Angl.* ix. 210) points out, the intermediary was Marot:

“ O Pan Dieu souverain
Qui de garder ne fus onc paresseux
Parcs et brebis et les maistres d'iceux.”

13. **deigne**, vouchsafe.—E. K.

15. so ... **As**, it mought ... so as to.

17. **cabinet**, **Colinet**, diminutives.—E. K. Both words are suggested by Marot, from whom the couplet is literally translated, Colinet being a French diminutive for Colin as Robinet for Robin: ✓

“ Escoute ung peu, de ton verd cabinet
Le chant rural du petit Robinet.”

Spenser used *cabinet* later, *F. Q.* ii. 12, 83.

19 f. From Marot:

“ Sur le printemps de ma jeunesse folle
Je ressemblois l'arondelle qui vole,
Puis cà, puis là; l'aage me conduyoit
Sans peur ne soing, où le cuer me disoit
En la forest (sans la crainte des loups)
Je m'en allois souvent.”

25. **mazie**, for they be like to a maze whence it is hard to get out agayne.—E. K.

28. **hartlesse**, timid; the heart in *M.E.* symbolising courage, rather than, as in *mod. E.* usually, sensibility. A vestige of the older sense survives in the phrase, ‘have the heart to do it.’

31 f. “ O quantes fois aux arbres grimpe j'ay
Pour desnicher ou la pye ou le gay
Ou pour jetter des fructs jà meurs et beaux
A mes compaigns, qui tendoient leurs chappeaux!”

39. **peres**, felowes and companions.—E. K.

40. **musick**, that is Poetry, as Terence sayth, ‘Qui artem tractant musicam,’ speaking of Poetes.—E. K.

41. A good old shepheard, **Wrenock**. Marot's Robin in the corresponding passage attributes his skill to “le bon Jannot mon père.”—Marot's own father having been himself a poet of some note. Since Spenser deliberately alters this reference, we may probably infer that he had no such obligation to his father. Who *Wrenock* was is quite unknown. It has been surmised that he may have been a master in Spenser's school (Merchant Taylor's). Dr. Grosart prefers to detect a reference to Pembroke College, as “the wren among the Cambridge colleges.”

43. **derring doe**, aforesaid.—E. K.

44. ‘with any shepherd's boy reared in the country.’

46. to Pan's very own pipe,—i.e. the pipe of Pan himself.

47, 8. See vi. 57 f.

51. Pan took me sorely to task for my innocent delight in my songs.

52. He left my life to be moaned for, *i. e.* left me, in the fetters of my hopeless passion, to lament that I was alive.

57. **Lyons house**: he imagineth simply that Cupid, which is love, had his abode in the whote signe Leo, which is in the midst of somer; a prettie allegory; whereof the meaning is, that love in him wrought an extraordinarie heate of lust.—E. K.

58. **his ray**, which is Cupides beame or flames of Love.—E. K.

59. **A comett**, a blasing starre, meant of beautie, which was the cause of his whote love.—E. K.

60. **Venus**, the goddesse of beauty or pleasure. Also a signe in heaven, as it is here taken. So he meaneth that beautie, which hath alwayes aspect to Venus, was the cause of his unquietnes in love.—E. K.

63. 'the unrestrained impulse of love.'

64. 'to disport myself under the guidance of Love.'

66. **stowre**, time, occasion.

67. **Where I was**: a fine description of the change of his lyfe and liking, for all things nowe seemed to him to have altered their kindly course.—E. K.

68. **formall rowmes**, symmetrical cells. The spelling *rowme* possibly (though *room* is common) indicates a diphthong for the ordinary *ū* (*oo*); and this would point to Lancashire, where this word still shows the diphthong, while in educated English the o. e. *ū* has anomalously survived (as in *stoop*). Cf. Sweet, *Hist. Eng. Sounds*, § 829, and Ellis, *E. E. Pron.* v. Dial. 22.

70. **lording**: Spoken after the manner of Paddocks and Frogges sitting, which is indeed lordly, not removing nor looking once aside, unlesse they be sturred.—E. K.

73. **Then as**: The second part, that is, his manhoode.—E. K. This correspond's to Marot's

"Quand printemps fault et l'esté comparoist," etc.

elder time; the summer is called 'older,' by an easy association of ideas, as the season of maturer vegetation.

75. **Also**, likewise.

76. (My age) 'spontaneously (selfe) took to the study of things proper to a riper intelligence.' For *reason* Dr. Morris read *season*, apparently under the impression that this was the reading of the 1579 edition. But all the early editions give *reason*, which is certainly right.

applied = apply oneself to (*studere*), is very common in E. E. So, e.g. Wyatt:

“So did his hart the commonwealth apply.”
Of the Courtier's life.

77. **cotes**, Sheepecotes, for such be the exercises of shepherds.—E. K.

of **lighter timber**, i.e. of the lighter or smaller strips of wood, as distinguished from the massive blocks used for more solid constructions. The comparative has no reference to the contrast in the previous lines between Colin's ‘spring’ and his age of ‘riper reason.’ It is suggested by Marot's line:

“Si employay l'esprit, le corps aussy
Aux choses plus à tel aage sortables,
A charpenter loges de bois portables.”

79, 80. This employment of weaving cages and baskets had a long series of Theocritean classical precedents. It is one of the vivid traits pastoral which echo on persistently through the whole range of classical and humanist pastoral literature.

Αὐτὰρ ὁ γ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν
σχοίνῳ ἐφαρμυσδῶν (*Idyll* i. 52).

Cf. Verg. *Ecl.* x. 71. Reissert, who refers to these parallels, quotes also Nemesianus, i. 29; Mantuan, i. 141; Pontanus, i. 59; Sannazaro, *Arcadia*, fol. 172 and 46 v. Marot has

“. . . à tyssir (pour fromaiges former)
Paniers d'osier et fuscelles de jonc.”

81. **sale**, or **sallow**, a kinde of wodde like Wyllow, fit to wreath and bynde in leapes to catch fish withall.—E. K.

82. was better provided with knowledge about, more skilled in, entrapping, etc.

84. **Phœbe fayles**, The Eclipse of the Moone, which is [alwayes] in Cauda, or Capite Draconis, signes in heaven.—E. K.

Venus, a Venus starre, otherwise called Hesperus, and Vesper, and Lucifer, both because he seemeth to be one of the brightest starres, and also first ryseth, and setteth last. All which skill in starres being convenient for shepherdes to knowe, Theocritus and the rest use.—E. K.

86. **raging seas**: The cause of the swelling and ebbing of the sea commeth of the course of the Moone, sometime encreasing, sometime wayning and decreasing.—E. K.

87. **sooth of byrdes**, A kind of soothsaying used in elder tymes, which they gathered by the flying of byrds: First (as is sayd) invented by the Thuscanes, and from them derived to the

Romanes who, as it is sayd in Livie, were so superstitiously rooted in the same, that they agreed that every Noble man should put his sonne to the Thuscanes, by them to be brought up in that knowledge.—E. K. *Sooth* (properly that which is, 'truth') is used here in the special sense of truth known by divination, doubtless through the association of *soothsaying*.

88. of herbes : That wonderous thinges he wrought by herbes, as well appeareth by the common working of them in our bodies, as also by the wonderful enchauntments and sorceries that have bene wrought by them, insomuch that it is sayde that Circe, a famous sorceresse, turned men into sondry kinds of beastes and Monsters, and onely by herbes : as the Poete sayth,

'Dea sava potentibus herbis,' &c.—E. K.

Æn. vii. 19 (Skeat).

92. *kidst*, *knewest*.—E. K. An unhistorical usage; the M.E. verb meaning only 'make known,' 'show.' See Glossary.

93. *ene*. This is a similar misuse of M.E. *ene*, 'once,' perhaps from association with M.E. *eni*, 'any,' certainly in the latter sense.

97. *thus is my*, The thyrd part wherein is set forth his ripe yeeres as an untimely harvest that bringeth little fruite.—E. K.

98. *harvest*, autumn. Cf. v. 129, where it represents Marot's *automne*.

99. *eare*, of *corne*.—E. K.

100. *scathe*, *losse*, *hinderance*.—E. K.

105. *at erst*; see Glossary, *Earst*.

108. 'my waste and barren (instead of fruitful) autumn.'

109. *The fragrant flowres*, sundry studies and laudable partes of learning, wherein our Poet is seene, be they witness which are privie to this study.—E. K.

112. *ever among*, *Ever* and *anone*.—E. K.

115. for this use of *frame to*, cf. vi. 55.

119, 120. *The loser* (looser) *Lasse*; probably, the lightfooted shepherd-girls to whose dances he had played. *One* is no doubt Rosalind, notwithstanding the formal 'adieu' which follows.

125. The verse seems itself to waver in the wind.

127. *So now my yeere* : The last part, wherein is described his age, by comparison of wyntrye stormes.—E. K.

129, 130. *I.e.* autumn is over, and winter impending.

133. *carefull cold*, for care is sayd to coole the blood.—E. K.

135. *hoary frost*, a metaphore of hoary heares scattered lyke to a gray frost.—E. K.

139. glee, mirth,—E. K. This now familiar word is rare in E. E., and does not occur in Shakspeare. Spenser perhaps drew it from a dialectic source.

148. breeme, sharpe and bitter.—E. K.

151. Adiew delights, is a conclusion of all: where in six verses he comprehendeth briefly all that was touched in this booke. In the first verse his delights of youth generally: In the second, the love of Rosalind: In the thyrd, the keeping of sheepe, which is the argument of all the Æglogues: In the fourth, his complaints: And in the last two, his professed friendship and good will to his good friend Hobbinoll.—E. K.

152. deare ... deare, a Marot-like conceit.

EMBLEME.

The meaning whereof is, that all thinges perish and come to theyr last end, but workes of learned wits and monuments of Poetry abide for ever. And therefore Horace of his Odes, a worke though ful indede of great wit and learning yet of no so great weight and importaunce, boldly sayth,

‘ Exegi monumentum ære perennius,
‘ Quod nec imber edax, nec aquilo vorax,’ &c.

Therefore let not be envied, that this Poete in his Epilogue sayth, he hath made a Calendar that shall endure as long as time, &c. folowing the ensample of Horace and Ovid in the line

‘ Grande opus exegi, quod nec Iovis ira, nec ignis,
‘ Nec ferrum poterit nec edax abolere vetustas,’ &c.—E. K.

The false quantities attributed to Horace in the above quotations are repeated in all the earlier editions.

EPILOGUE.

The contrast between the loftiness of the former and the lowliness of the latter half of this Epilogue is palpable.

7. Goe, lyttle Calender. Chaucer bequeathed this mode of closing a book to the long line of his followers. *Troilus and Cres.* end, “Go, litel boke, go, litel tragedie.” So, Lydgate in the *Troyboke*, *Falls of Princes*, *Temple of Glas*; James I. in the *King’s Quair*; Skelton, *Garland of Laurel*. Other examples are collected by Schick, Lydgate’s *Temple of Glas*, p. 122.

7. a lowly gate, ‘in lowly wise.’

sorte, ‘herd, throng.’

9-11. Imitated from Statius, *Theb.* xii. 816 :

“Vive precor, nec tu divinam Aeneida tenta,
Sed longe sequere, et vestigia semper adora” (Skeat).

10. The ‘Pilgrim’ must be Langland, the author of *Piers Plowman’s Vision*, but the expression suggests rather the *Plowman’s Tale*, then reckoned among the *Canterbury Tales*. ‘Playde’ can hardly be (as Skeat suggests) ‘piped.’ Spenser probably identifies Chaucer’s Pilgrim Ploughman with the author of *Piers Plowman*, who obviously uses Piers as the mouthpiece of his own views, and may thus be said to ‘play’ the Ploughman.

GLOSSARY

For List of Abbreviations, see page 91.

- A**, in 'A Gods name' (M.E. *a*, an unstressed form of *an*, on), ix. 100. So *a bedde*, x. 68. See note.
- Abye** (M.E. *abyggen*, *abyen*), to pay the penalty of, to atone for, i. 71.
- Accloy**, **accloye**, properly, 'to drive a nail into,' hence 'hamper, clog up, choke,' ii. 135.
- Accoy**, **accote** (O.F. *a-coier*, L. *quies*), 'to reduce to calm,' hence 'to subdue, daunt, tame.'
- Adaw**. A coinage of the 16th century, in the sense *to tame*, *subdue* (ii. 140). Murray suggests that it may have originated in a misunderstanding of the M.E. phrase *don adawe*, 'put out of life.' Its meaning seems coloured by that of *adaunt*. Cf. Anon. in *Totiel's Misc.*, p. 158: 'Even he adawth the force of colde, The spring in sendes,' etc.
- Adayes**, 'by day': improperly used for *daily*, iii. 42.
- Address**, to prepare, adjust, direct, viii. 128.
- Advauunce**, to extol, x. 47; xi. 7.
- Albe**, **albee**, although, iv. 99. A conjunction formed from a sentence, the full form of which is *albeit*, where *be* puts a hypothesis, and *al* asserts that even if the hypothesis be fulfilled, the matter will remain altogether as it was. In v. 266, *be* still has its verbal force.
- Alegge** (O.F. *a-leger*, M.E. *alegen*), to make light, alleviate, allay, iii. 5. An archaism, the current form being then *allay*. Sp. also uses *allegeance* for 'alleviation.'
- Algate** (M.E. *algates*), in any case, altogether, wholly, by all means, all the same, xi. 21.
- All**, although, v. 58; ix. 64; *all as*, 'just as if,' ii. 4; just like, v. 238; just as, viii. 81.
- Als**, also, vii. 8, 120; xi. 101.

Amend, part. amended. See note, vii. 170.

Apay (L. *pax*, *pacare*), to appease, satisfy, please; *apaid*, satisfied, comfortable, viii. 6.

Apply, to attend to, ii. 100; xii. 76.

Aread, **areed** (p. p. *ared*), (M.E. *areden*, O.E. *arēdan*, counsel, interpret), used by Sp. loosely, to utter, expound, declare, viii. 130; ix. 7; recite, viii. 146.

Assay, to try, attempt, assail, attack, x. 117; *ill assayle* (viii. 5), hard pressed, 'in sorry case.'

Assot, to befool, to beguile, bewilder, iii. 25 (p. part.).

Astart (M.E. *asterten*, start up), used by Sp. for 'start into existence' (with a personal object), hence 'come upon suddenly, startle,' xi. 187.

Astonied, stunned, vii. 227.

Attemper, temper, harmonize, ix. 5; vi. 8.

Attone, **attones** (*at* and M.E. *ones*, gen. of *one* used adverbially), together, iii. 53; v. 30; also *attonce*, at one stroke, ii. 38.

Avalle, **avale** (O.F. *aval*), bring down, lower, i. 73, ix. 251; descend, ii. 8. Cf. Surrey in *Tottel's Misc.* (ed. Arber), p. 29: 'Eyes from whence such streames avayl.'

Babe, doll, ii. 240. Cf. 'The baby of a girl,' *Macb.* iii. 4.

Bace, the game of prisoner's base, x. 5. See note.

Baille, surety, v. 131.

Balke (M.E. *balken*), vb. miss, ix. 93. See note.

Bandog, mastiff, ix. 163.

Bate, to bait, attack with dog (properly 'make to bite')

Sp. uses *bate* as an archaic p. participle (ix. 44).

Be (M.E. *ben*, *i-bee*, *be*), part 'been,' iii. 114; v. 227

Common in *Tottel's Misc.*

Bedight, dressed, equipped arrayed; *ill bedight*, brought into sad plight, x. 89.

Behote, to promise, assure (O.E. *bi-hátan*); used improperly by Sp. Also in the sense *call* (O.E. *hátan*), as xii. 54

He also uses the participia form *behight* (from O.E. *pret heht*) in the same sense (iv. 199).

Belive (M.E. *belive*), in a lively way, quickly, promptly, ix. 227.

Ben (*bene*, *been*), are, iv. 5.

Bend, band, v. 32.

Bent, inclined, iv. 157; compliant, ix. 149.

Beseme, **beseeme**, to seem, appear; hence, to suit, become esp. with *wel* and *ill* (viii. 36).

Besprent, **besprint**, p. participle of obs. *bespreng*, *besprinkl* (xi. 111).

Betide, **betyde**, to befall, to happen to, as p. part. use both *betid*, *betyde*, and the unhistorical *betight* (ix. 174)

Bett, better, vii. 230, x. 15 This was one of the monosyllabic adverbial comparatives of O.E., of which *worse*, *less*, *ere* still exist. Th Elizabethans used also *mo* (O.E. *má* = L. *magis*) and *sit* (O.E. *sīð*, 'later').

Bewray, to reveal, iii. 35; *dis* close, express, viii. 176.

Biggen (F. *béguin*), a *child's cap*; hence, any close-fitting

cap, esp. as worn by invalids (v. 241) and by barristers.

Blaze, to blazon forth, proclaim, iv. 43.

Blere, to blear (one's eyes), deceive, vii. 36.

Bloncket, bluish grey (v. 5). The word was also used for a material of this colour.

Bloosme, blossom, bloom. A common form in the 16th century (o.E. *blōstma*), e.g. i. 34.

Boote, to avail, profit, v. 88; ix. 127.

Borowe, **borrowe**, pledge, surety, v. 131, 150, etc.

Borrell, rustic, vii. 95.

Bowre, chamber, inner room, hall, abode, ix. 97.

Brace (o.F. *bracier*, to enclose with the arms, hence) encompass, ix. 124.

Brag, ostentatiously, ii. 71.

Bragging, proud, ii. 115.

Bragly, proudly, iii. 14.

Breem, **breme** (o.E. *brēme*, glorious, famous; in M.E. also *ferce*, raging, esp. of persons and animals; in 16th c. esp. of winter (ii. 42). Cf. Lydgate: 'The breme winter with his frost hore.' Hence the slightly misunderstood sense: boisterous, rough, sharp.

Brent (M.E. *brent*, part. of *brennen*), burnt, v. 267.

Brere, briar, ii. 115, etc.

Brocage, the business of the **broker**, or go-between, common with the Elizabethans in the worst sense, = pandering.

Bugle, beads (used collectively), ii. 66.

Buskets, bushes, v. 10. A northern form.

Buxom, compliant, tractable, ix. 149.

Bynempt (M.E. *binemmen*, to name), named, vii. 214; promised solemnly, xi. 46.

Cabinet, cottage, little cabin, xii. 17.

Caitive, **caytive** (M.E. *caitif*, captive), vile, base, x. 95.

Can (1). See **Conne**.

Can (2), **gan** (M.E. *gan*, *can*, pret. of *ginnen*, begin, used as an auxiliary of the past tense), did, v. 126, 284; does, vi. 26, etc.; pret. *couth*, vii. 138.

Care, sorrow, grief, injury, i. 9, etc.

Careful, sorrowful, i. 49, xi. 62, etc.

Carke, care, sorrow, grief, xi. 66.

Cast, to consider, plot, resolve, purpose, ii. 125; x. 103, etc.

Cease, put an end to, xi. 171.

Chaffar, to chaffer, exchange, sell, ix. 10.

Chamfred, wrinkled, furrowed, ii. 43.

Charm, to tune, x. 118.

Cheare, **chere**, countenance, behaviour, ii. 26; 'good cheer,' substantial viands, vii. 188.

Chevisaunce (o.F. *chef*, head, end; *chevir*, obtain, succeed; hence) enterprise, performance, v. 92.

Chevisaunce, name of a flower, iv. 142.

Chiefe, 'wrought with a chiefe,' worked with a head (like a nosegay), xi. 115.

Clinck, clicket, latch, v. 251.

Clouted (1), bandaged with a *clout* or rag, iii. 50.

Clouted (2), clotted, xi. 99.

Cocked, in cocks (heaps), xi. 12.

Collusion, deceit, cunning, v. 219.

Colour, pretence, v. 126.

Coloured, disguised, v. 303; deceitful, crafty, ii. 162.

Con, wk. vb. (o.E. *cunnian*, try, experience), learn by heart, ii. 92; ix. 215.

Confusion, destruction, v. 220.

Conne (M.E. *cunnen*, o.E. *cunnan*, be able, know); in 1 p. sq. *can*, iii. 56; xi. 52; *conne*, vi. 65, know, understand; pret. *couth*, could, knew how to, vi. 41, to know.

Contact (M.E. *contek*, *contak*), strife, dispute, v. 163.

Contemp, contemned, p. part. formed by analogy from *contemn*, as *bynempt* from *binemn-en*, xi. 48.

Convenable, conformable, accordant (with), ix. 175.

Corage (M.E. *corage*, heart, animus), heart, spirit, x. 95.

Corbe, crooked (o.F. *courbe*), adj., *bent*, *crooked*; used by Gower, see note.

Coronall, a wreath, garland, ii. 178.

Coronation, carnation, iv. 138. Still in provincial use.

Cosset, a hand-reared lamb, xi. 46, 206.

Cote, sheep-fold, vii. 162; coat, ix. 206.

Countenance, outward show, v. 80. See note.

Counterfect, counterfeit, ix. 206.

Coupe, a cage, coop, x. 72.

Couth, see *can* (1).

Coverture, covering, shelter, vii. 26.

Cracknell, a thin hard-baked biscuit, i. 58.

Crag, **cragge**, neck, ix. 46
Lanc.

Crank, proudly, 'cockily,' ix. 46. See note.

Cremosin, **cremsin**, crimson ii. 130.

Crewe (priestes *crewe*) = *crewet cruise*, vessel, ii. 210. Eithe formed from *cruet* by detaching the termination, o from M.E. *croo*, pl. *croos* vessel. Both words are rar in M.E.

Crime, accusation, reproach ii. 162.

Cruddle, to curdle, ii. 46.

Crumenall (Lat. *crumena*) purse, ix. 119.

Curelesse, beyond cure, incurable, viii. 104.

Dapper, neat, pretty, x. 13.

Decipit, deceit, *Epistle*. 1 'half-learned' spelling fo deceit; of 16th century origin, like *debt*, M.E. *dette* etc.

Deeme (pret. *demp*), to judge deem, ix. 30.

Deffy, deftly, gracefully, iv. 111.

Delice (Deluce), flower delie (= *flos deliciarum*), the iris iv. 144.

Dell, hole, iii. 51.

Depeincten, to paint, express iv. 69.

Depend, to hang down, i. 42.

Derring doe, daring deeds prowess (in war), x. 65; (in song), xii. 43. The origin of this obscure phrase has lately been elucidated by Dr Murray. It went through the following phases: (1 *dorning do* (*that*, etc.) = 'daring to do (that)'; Chaucer *Tr. and Cr.* v. 837, 'Tr. wa

- nevere unto no wight ... in no degre secounde, In *dorryng don þat longeþ to a knight.* So 'to dorre don þat hym leste.' (2) Lydgate treats it as a quasi-compound in *Chron. Troy*, 'And parygal of manhode and of dede he (Tr.) was to any þat I can of rede, In *dorryng do*, ... For to fulfille þat longeþ to a knight.' (3) In the 16th ed. of Lydgate it was misprinted *derryng do*. This was copied by Sp.
- Devise, devize**, vb. describe, relate, v. 174; *device, devise*, subst. art, invention, contrivance, conversation, i. 65.
- Devoyr**, duty, ix. 227.
- Dight**, to order, to arrange, dress, deck, iv. 29; i. 22; (in bad sense) ill-treated, ix. 7.
- Dint**, properly a blow, stroke (o.E. *dynt, dingan*, to strike), *dolors dint*, 'pang of grief,' xi. 104.
- Dirge**, dirge, 517.
- Dirk** (M.E. *derken, dirken*), make dark, become dark; hence to obscure, blot.
- Dirk**, adj., dark, ix. 6.
- Dirk**, adv., darkly, ix. 102.
- Display**, to spread out, unfold (intr.), v. 195; (trans.) ii. 104.
- Doole**, sorrow, grief, ii. 155.
- Doole** (M.E., o.F. *doel*, mod. F. *deuil*), grief, viii. 165.
- Doom**, judgment, decision, viii. 135.
- Done**, 3 pl., they do, ii. 6.
- Donne**, dun, v. 266.
- Doubted**, redoubted, dreaded, xii. 22.
- Dreeriment**, grief, sorrow, xi. 36. A common Spenserian (hybrid) coinage. The M.E. forms are *drerihede* and *drerinesse*. 'Dreriment' was borrowed by Lodge in his play 'The Wounds of Civil War' (1594) when Sp.'s influence on style was at its height.
- Drent** (M.E. *dreynt*), drowned, xi. 37.
- Dresse**, to dispose, adorn, vi. 71.
- Earne**, to yearn, iii. 77.
- Earst, erst**, first, soonest, previously, vii. 164; *at earst* (M.E. *at erst*, 'for the first time, tum primum,' so 'at length,' commonly of what might have been expected to happen before), used by Sp. for what happens before it is desired, and so before the time, prematurely; 'already,' ix. 6; xii. 150. Cf. *F. Q. v.*, *Introd. 2*: "From the golden age that first was named, It's now at earst become a strong one."
- Eath, ethe**, easy, ix. 17; vii. 90.
- Eft** (M.E. *eft*, afterwards, again, further), further, moreover, ix. 191.
- Eftsones**, soon after, forthwith, ii. 225.
- Eld**, age, old age, xii. 134.
- Element**, air, ii. 116.
- Elfe**, mischievous creature, iii. 55.
- Embellish**, adorn (with flowers), ii. 118.
- Embrave**, to decorate, xi. 109.
- Emong**, among, vii. 4. (A rare M.E. form for *i-mong*, o.E. *ge-mang*, like enough for o.E. *ge-nog*, and equivalent in meaning to *a-mong*, formed

- with *ā-*; but *emong* is very common in E.E. It is the regular form with Crowley.)
Emperiah, to perish, decay, ii. 53.
Enaunter, lest, ix. 161.
Encheason (M.E. *encheison*, O.F. *enchaison*, L. (in)-casio, 'occasion'), reason, cause, v. 147; ix. 116.
Encroche to come on, ii. 226.
Enē (M.E. *ene*, once), any, xii. 93.
Engrained, dyed, ii. 31.
Entralle, entrayl, to twist, entwine, interlace, viii. 30.
Equipage, array, equipment, x. 114.
Erst. See **Earst**.
Ethe. See **Eath**.
Expert, vb., to experience, xi. 186.
Faitour, **faytour** (L. *facere*, factor, hence one who *makes*-believe), cheat, deceiver, vagabond, villain, v. 39, 170.
Fallen, happen, befall, v. 3, 49.
Falser, a liar, v. 305.
Fault, vb., to offend, be in error, *Gen. Arg.*
Favour, face, feature; good looks, v. 184.
Faye, faith, ix. 107.
Fee, property, revenue, v. 106.
Ferne, companionship, vi. 110.
File (O.E. *fýlan*, 'make foul'), to defile.
Fleur-de-luce, the iris. See **Delice**.
Fon, a fool, ii. 69, etc. **Fonly**, foolishly, v. 58.
Fondness, folly, v. 38, 578.
For (introducing subordinate sentences), because, iv. 10, v. 56, etc.; *what for* = what sort of? iv. 18.
Force (M.E. *forcen*, *aforcen*) compel; hence, refl., to apply force to oneself, to endeavour, attempt, iv. 24.
Forestall, **forstall**, to hinder obstruct, v. 273; ix. 231.
Forewent, gone before, vii. 107.
Forhalle, to distress, ix. 243.
Forlorne, forlorn, deserted, i. 62; iv. 4.
Formal, symmetrical, xii. 68.
Forsay, renounce, v. 82; part *forsayd*, denied residence banished, vii. 69.
Forsaloe, **forsalow**, to delay, waste in sloth, cause to delay, impede, vi. 119.
Forstall. See **Forestall**.
Forswat, spent with heat, iv. 99.
Forswonck, tired with overwork, iv. 99.
Forthy (*for* and instrumenta of *the*), for that, because of that, iii. 37; therefore, v. 221; vii. 71.
Fraight, **franght**, ix. 84. They forms *fraught* and *freigh* were used indiscriminately in E.E., cf. Skeat, *s.v.*
Frame (M.E. *framien*, (1) *intr.* be profitable, *prodesse*, (2) *tr.* put into shape, construct frame), to make, form, fit vi. 55; xii. 115.
Frenne, a stranger, iv. 28. From O.E. *fremde* (*fram*), but Sp prob. took it (as E. K. certainly did) for a contraction of Fr. *forein* (L. *foris*).
Fronne, frozen, ii. 243.
Frowie, musty, vii. 111.
Fruict, fruit, ii. 128.
Fry, children, youth, x. 14.
Fyne, refine, xii. 135.

- Galage** (galoche), a wooden shoe, ii. 244.
- Gallimaufrey**, hotch-potch, Epistle.
- Gang**, to go, iii. 57; ix. 100.
- Lanc. and N. gen.** Not in Chaucer.
- Garre** (o.N. göra, 'make,' Northern, Lanc.), to cause, make, iv. 1; ix. 106.
- Gastfull**, fearful, dreary, viii. 170.
- Gastly**, dismal, vi. 24. See note.
- Gate**, a goat, v. 177, etc.
- Gate way**, Epilogue.
- Gandy green**, light green, v. 4.
- Gelt**, gold, ii. 65.
- Gin**, ginne, gynne, to begin, ii. 39, etc.
- Giust**, tournament, joust, x. 39.
- Glee**, welcome, v. 282. See note.
- Glenne**, glen, wild valley, iv. 26.
- Glitterand**, glittering, vii. 177.
- Goe**, gone, vii. 118.
- Goodlihead**, goodness, ii. 184.
- Graffed**, grafted, ii. 242.
- Gree**, degree, rank, vii. 215.
- Greete**, mourning, viii. 66; to weep, iv. 1; greet, v. 6.
- Groome**, man, a young man, a servant, iii. 62.
- Grosse**, the whole, ix. 135.
- Gryde**, cut, pierce through; part. *gryde*, viii. 95.
- Gulfe**, throat, ix. 185.
- Gylden**, golden, iii. 82.
- Han**, pl., pres. tense of 'have,' iii. 62, etc.
- Harbrough** (M.E. *here-berghe*, *herber*), shelter, vi. 19.
- Harvest** (M.E. *herveste*), autumn; harvest autumn, xii. 98, 129.
- Haske**, a wicker basket for fish.
- Hastely** (dissyllabic), hastily; cf. note to iii. 89.
- Haubergh**, hauberk, hauberge, hawberk, a coat of mail.
- Haunten**, to frequent, iii. 111.
- Hauty**, haught (o.F. *haut*), high, haughty, majestic, v. 206.
- Haveour**, haviour, bearing, deportment, behaviour, iv. 66.
- Headlesse-hood**, heedlessehood, heedlessness, ii. 86.
- Heame**, home, xi. 98.
- Heardgroomes**, herdsman, ii. 36.
- Heedy**, wary, ix. 167.
- Hem** (M.E. *hem*), them, (acc.) v. 147, ix. 166; (dat.) v. 304.
- Hend**, to seize, grasp; pret. *hent*, ii. 195; iii. 89, etc.
- Her** (1), (M.E. *hire*, *her*), their, v. 160; ix. 115, etc.; (2) 'you,' 'he,' ix. 1, 2, 3, 4.
- Herse**, ceremonial, burden, xi. 60, etc.
- Hery**, to praise, worship, honour, ii. 62.
- Hether**, hither, iv. 39.
- Hetheward**, hitherward, viii. 46.
- Heydegnyes**, dances, vi. 27; cf. Drayton, *Polyolb. V.* (arg.), 'And while the nimble Cambrian rills Dance hey-day-gies among the hills,' and note to ix. 201.
- Hidder**, he-deer, animals of the male kind, ix. 211.
- Hight**, vb., is called; means, purports, ix. 172; pret. *hote*, 'named,' vii. 164. The use of this verb in Sp., as to some extent in M.E., is full of confusion. (1) *Hight*, the true pret. (o.E. *heht*), is used by Sp. also as pres. (ix. 172); (2) *hote*, the true pres. (o.E. *hetan*), is used as a pret. (vii. 164).

- Hond**, hand, vii. 37.
Hote. See *hight*.
Husband, farmer, ii. 109.
- Impaire**, vb., *intr.*, degenerate, decay, v. 78.
Inly, inwardly, from my heart, entirely, v. 37.
- Jollitee**, prettiness, v. 192.
Jolly, pretty, comely, 'fine,' xi. 47; then like 'pretty' for anything considerable of its kind, ix. 165.
Jouisaunce, joyousness, v. 25.
- Keepe**, subst., heed, care, charge, xii. 8; objects of his charge, vii. 133.
Ken, to know, try, 2nd pers. sg., ii. 85; iii. 28; part., v. 237.
Kerne, a farmer, vii. 199.
Kind, nature; occupation, vii. 140. **Kindly**, natural, xi. 31.
Kinred, kindred, v. 271.
Kyd (M.E. *kidde*, O.E. *cyðde*, I made known, from O.E. *cūþ*, known); wrongly used by Sp. for know, xii. 92, 3.
- Laesie**, lazy, vii. 33.
Lard, fatten, ii. 110.
Latch (M.E. *lacchen*, 'catch'; this word has replaced it in most usages in MOD. E.), seize, catch, iii. 93.
Launch (M.E. *launchen*, O.F. *lancer*, shoot, hurl, pierce), penetrate, pierce, lance, xi. 139.
Lay, field, lea, plain, xi. 187.
Layd, faint, x. 12.
Laye, laity, v. 76.
Lea, field, ii. 158.
Leany, lean, vii. 199.
Leap, a basket, xii. (gloss).
- Leare**, lore, counsel.
Learn, teach, vi. 95.
Leasing (M.E. *leesing*), lying, falsehood, v. 285; ix. 151.
Leese (M.E. *leesen*), to lose, ix. 135.
Leng, long, v. 250. The form is from M.E. *lengen*, tarry, dwell; the meaning from M.E. *longen*.
Lenger (M.E. *lenger*, O.E. *leng-ra*, mutated comp. of *long*) longer, v. 19, etc.
Lepped, did leap, iii.
Lere, to learn, xii. 4.
Lere, **leare**, subst. 'learning,' from North. *lair*, v. 262, cf. note.
Lesing. See **Leasing**.
Levin, lightning, vii. 91.
Lewd, ignorant, wicked, foolish, ii. 245. **Lewdly**, foolishly, ii. 9.
Lief, **liefe**, dear, beloved, xii. 146; devoted, vii. 165; comp. *lever*, v. 167; superl. *liefest* = dearest, viii. 195.
Lig, **ligger** (from M.E. infin. *liggen*, *lie*, formed by analogy from 2 and 3 pers. sg. pres.), to lie, v. 125; ix. 118.
Loord (F. *lourd*), lout, vii. 33.
Loose, to solve.
Lope, leapt, iii. 81.
Lopp. See note, ii.
Lore, teaching, fashion, speech.
Lorn, left alone, forlorn, i. 62; lost, xii. 52.
Lorrel, **lorell**, a wastrel, idle fellow, vii. 93. See note.
Lowt, to bow, to do obeisance, vii. 137.
Lust, vb., *list* (M.E. *lust*, *list*), desire, list, (1) impers. with dat. of person, vii. 29; (2) with nom. of person, 'they list,' vii. 176.

- Lustful**, vigorous, i. 37.
Lustihede, lustyhed, lusty-head, pleasure, v. 42.
Lusty, lively, ii. 131.
Lythe, pliant, flowing, ii. 74.
- Madding**, wild, foolish, iv. 25; raging, mad, vii. 87; M.E. *madden* is both 'to make mad' and 'to be mad.'
Make, to compose poetry, iv. 19; vi. 52.
Manie, many, company, multitude, v. 23.
Maske, to go disguised, i. 24.
Maugre, maulgre, in spite of, xi. 163.
May (M.E. *may*), maid, xi. 39.
Mayntenance, behaviour, (and so, frequently) seemly behaviour, ix. 169.
Mazer, a bowl made of maple, and richly ornamented, viii. 26.
Medle (O.F. *medler*, *mesler*), mingle, mix, iv. 68; v. 263.
Meint, meynt (part. of M.E. *mengen*, mingle), mingled, vii. 84.
Melampode, black hellebore, vii. 85.
Melling, meddling, vii. 208. From M.E. *mellen*, O.F. *mesler*, mingle; the M.E. word is used indifferently with *medlen*; hence mod. Lanc., 'he's awllus *mellin* on me' (cited by Grosart). But it was quite current in the south. The Londoner Crowley has e.g.: 'When none but pore colier's did with cles mell,' *Works*, p. 20.
Merciable, merciful, ix. 174. See note.
Merimake, merry-making, sport, v. 15; xi. 9.
- Meriment**, entertainment, play, xi. 34.
Meynt. See *meint*.
Mirke (M.E. *merke, mirke*), dark; to *mirke*, very obscure, ix. 103.
Mischief (M.E. *meschief*, ill-luck), calamity, misfortune, ill-luck, ix. 10.
Miscreaunce, false faith, misbelief, v. 91.
Misgo, go astray, vii. 201.
Misgovernaunce, tyranny, xi. 4.
Missay, abuse, speak ill of, ix. 106.
Mister (M.E. *mister*, O.F. *mestier*, L. *ministerium*, occupation, business, pursuit), class, sort, manner, vii. 201. See note.
Misusage, abuse, vii. 184.
Miswende, to go astray, part., viii. 16.
Mizzle, to rain in little drops, x. 208.
Mochell, much, viii. 23; ii. 109, etc.
Moe, more, vi. 57.
Most, greatest, v. 141.
Mostwhat, generally, vii. 46.
Mot, mote, must, ix. 14. Elsewhere in *Sh. Cal.* 'mought.'
Mought (1), (M.E. *mouhte, mihhte*), 'might,' pret. of *may*, v. 184, etc.; (2) for *mote*, pres. tense of *must*, *may*, 'must,' v. 157, 163; vii. 155; ix. 241, 246. The confusion between (1) and (2) was common. Thus in *Gam. Gurton's Needle*, 'A foul fiend might on light!' (imprecation), where *might* is for *mought*.
Musicall, music, v. 28.
- Narre**, nearer, vii. 97.
Nas, has not. See *ne*.
Ne, negative, not, v. 152, etc.; nor, xii. 97, etc. Sp. also

- uses it prefixed to several words, as *nas*, *nys*, *mill*, *nould*, for 'has not,' 'is not,' 'will not,' 'would not.'
- Neede**, impers. vb., needs, with dat., vii. 195.
- Newell**, a new thing, v. 276.
- Nigh**, to approach, iii. 4.
- Nighly**, nearly, vii. 171.
- Mill**. See **Ne**.
- Note**, wot not, know not, ix. 110.
- Nould**. See **Ne**.
- Nousell**, nourish, train (Gloss. to vi. 25).
- Novell**, tale, Novella, ii. 95.
- Nye**, to draw near, v. 316.
- Nys**, is not. See **Ne**.
- Other**, plur. of other, vii. 191, etc.
- Outrage**, violence, outburst, ii. 183.
- Overcraw**, to crow over, insult, ii. 142.
- Overgo**, to overpower, surpass, viii. 127; pret., iii. 2.
- Overgraft**, grown over with grass, ix. 130.
- Overhalle**, to draw over, i. 73.
- Overture**, an open place, vii. 28.
- Overwent** (M.E. *overwenden*), pret., *overwent*, overcome, iii. 2.
- Paddock**, toad, xii. 70.
- Fall**, a cloak of rich material, vii. 173.
- Paramour**, a lover, iv. 139.
- Part**, distribute, iv. 153.
- Pawnee**, pansy, iv. 142.
- Pawn**, vb., pawn, put in pledge, ix. 95 (O.F. *pan*, cloth). The verb seems to date only from the 16th century. Levins (ed. 1570) has 'to paune' (Skcat).
- Peeced**, imperfect, as if patched, or mended, x. 87.
- Peinct**, to paint, ii. 121.
- Perdie**, perdy, pardieu, truly, iii. 104, etc.
- Peregall**, equal, match, viii. 8. See note.
- Perke**, pert, brisk, ii. 8.
- Pert**, open, plain, ix. 162.
- Pight**, p. part. of *pitch* (M.E. *picchen*, fix or plant a stake, etc., pret. *pihte*), fixed, planted, ii. 108; xii. 134.
- Pleasaunce**, pleasauns, pleasure, delight, ii. 223; objects affording pleasure, v. 7.
- Flight**, subst., condition, iv. 49 (see note), viii. 20.
- Flight**, vb. (M.E. *plihthen*), engage, pledge, viii. 25.
- Poore**, pour, vi. 80.
- Pousse**, pease (M.E. *pous*, Langland, O.F. *pous*, L. *pulsus*), pulse, viii. 46.
- Preace**, prease, press; preparation; put in prease, array, equip.
- Previe**. See **Privie**.
- Prick**, point, centre of target, ix. 122.
- Prick**, vb., spur, incite, x. 23.
- Prickett**, a buck, xii. 27.
- Prief**, priefe (M.E. *preve*), proof, viii. 116.
- Prime**, pryme, spring time, ii. 16.
- Primrose**, chief rose, ii. 166.
- Privie**, secret, ix. 162, cf. viii. 153. **Previe**, iii. 20, 35. **Preville**, v. 253.
- Proll**, vb., prowl, ix. 160. See note.
- Prove**, to experience, try, feel, iv. 18.
- Pumie** (M.E. *pumeyz*, pumice, taken by Sp. for a plural), pumice stones, iii. 89.

- Purchase**, to obtain, to get, win (honestly or otherwise), iv. 159; viii. 41.
- Pyne** (O.E. *pin*, L. *poena*), pain, torment, vii. 24; ix. 65.
- Qualle**, to cast down, defeat, conquer, 98, 165, 203; perish, xi. 91.
- Queen-apple**, quince, vi. 43. See note.
- Queint**, finely accoutred, x. 114.
- Quell** (M.E. *quellen*, kill, subdue), to abate, iii. 8.
- Queme**, to please, v. 15.
- Quick**, alive, iii. 74.
- Quite**, to set free, release, ix. 97. See note.
- Raft**, bereft, viii. 40.
- Ranck**, vigorously growing, vii. 4; abundant, vii. 211.
- Randon**, at, impulsive, unrestrained, at random, v. 46.
- Ranckorous**, sharp, ii. 185.
- Rathe**, early, soon, vii. 78; comp. **Rather**, earlier-born, ii. 83.
- Raunch**, to wrench, viii. 97.
- Reave**, to bereave, take away; pret. *rafte*, viii. 40.
- Recorde**, to remember, to call to mind; hence, like 'remember,' repeat, recite, iv. 30.
- Recure**, to heal, cure (a disease), ii. 154. Common in 16th century. So *Tottel's Misc.*, p. 137, 'No salve for to recure the sore.' Shaksp. *V. and Ad.*, 465, 'A smile recures the wounding of a frown.'
- Reede**, vb., counsel; inform, viii. 15.
- Reede**, subst. (M.E. *rede*, counsel), saying, vii. 11 (as *areede*, for say, declare).
- Reek**, to smoke, ix. 117.
- Rehearse**, repeat, viii. 142.
- Reke**, to care, reckon, vii. 34.
- Relieve** (F. *relever*), take up again, resume, xi. 24.
- Relive**, to recover, revive, live again, xi. 89. *Arg.* 65.
- Renne** (M.E. *rennen*), to run, iv. 118, etc.; part. *renne*, viii. 3.
- Rife**, ryfe, abundant, abundantly, much, frequent, vii. 11.
- Rine**, rind, ii. 121. A Northern and Lanc. form. In Scotland the list or selvage of cloth was called *rine*.
- Ronte**, a young bullock, ii. 5.
- Rownde**, finished, xi. 43. See note.
- Roundle**, a roundel or 'roundelay,' a kind of song, viii. 124. See note to vi. 49.
- Rove**, to shoot (with a sort of arrow called a rover), viii. 79.
- Rowme**, space, cell, xii. 68.
- Ruthfull**, piteous, vi. 116.
- Rybaudrye** (M.E. *ribaudry*), low jesting, ribaldry, x. 76.
- Ryfe**, frequent, common, vii. 11.
- Sadde**, grave, sober, v. 5.
- Sayne**, to say (pl. say), v. 158, etc.
- Sale**, subst., sallow, xii. 81.
- Sam** (M.E. *samen*, *same*, *sam*), together, v. 169.
- Sample**, example, vii. 119.
- Sawe**, saying, vii. 98.
- Say**, a thin stuff (for cloaks), viii. 67.
- Scath**, hurt, harm, damage, ruin, xii. 100.
- Scope** (Gr. *σκόπος*), what is aimed at, a mark, object, xi. 155; cf. 'aymed scope,' a mark aimed at, *F. Q.* vi. 3. 5.

- Seely**, simple, innocent, vii. 30, etc.; (pathetically) 'poor,' vii. 190.
Seem, be seemly, v. 158.
Seeme, skilled, experienced, xii. 82.
Selpe, adj., 'ipse,' ix. 218.
Senecless, without sensation, ii. 205.
Shame, ruin, disaster, xii. 78.
Shend (pret. *shent*), to disgrace, put to shame, vii. 172.
Shidder, in 'hidder and shidder' (he-deer and she-deer), male and female, ix. 211.
Shield, 'God shield,' 'God forbid,' vii. 9.
Sich, ii. 122. See **Sike**.
Sicker, **syker**, certainly, at any rate (L. *certe*), ii. 55; truly, vii. 93.
Sike, such, v. 82, 95, etc. Sp. also used *sich*, ix. 79, 178; and *F. Q.* iii. 7. 29.
Simplesse, simplicity, homeliness, vii. 172. See note.
Sithe, **sythe**, time, i. 49.
Sithens, since, since that time, iii. 46.
Sits, **sittes**, is becoming, v. 77, etc. See note.
Skill (M.E. *skill*), difference; hence discernment, understanding), understanding, vi. 65. See note.
Slipper (M.E. *sliper*), slippery, xi. 153.
Smirke, neat, trim, ii. 72.
Snebbe, to reprove, snub, ii. 126. See note.
Solein (M.E. *solein*, solitary, gloomy, sullen), sad, v. 213; xi. 17.
Somedele, somewhat, xii. 40.
Sonned, sunned, exposed to the sun, i. 77.
Sunneshine, sunshiny, i. 3.
Soote, sweetly, x. 90, etc.
- Soothe**, **sooth** (M.E. *truth*), augury, xii. 87.
Sops in wine, a kind of flower like a carnation, iv. 138.
Sovenaunce, remembrance, v. 82.
Spell, charm, iii. 54.
Spend, part. spent, v. 71.
Sperre (O.E. *sparrian*, to bolt, from *sparre*, a bolt, spar), to bolt, shut, v. 225.
Spight, vb. (spite), grudge, v. 198.
Spill (M.E. *spillen*, destroy), to ravage, destroy, vii. 68; xii. 112; perish, viii. 60.
Stanck, weary, ix. 47.
Starte. See note to iv. 25.
Startuppe, a wooden shoe (*Glosse*).
State, stately, stoutly, ix. 45.
Stay, to hold, hold up, support, vii. 61.
Stead (M.E. *stede*), station, place, abode, ix. 120.
Sted, **stedde**, place, v. 43.
Steep, to bathe, stain, iii. 116.
Steven, voice, cry, ix. 224.
Stound, properly, a short interval of time, esp. one of painful endurance or sudden shock, a fit, v. 257; of painful effort, xii. 140; of vigorous effort (in song), x. 49.
Stoup, to stoop, iii. 116.
Stoure, **stowre** (M.E. *stour*, tumult), tumult, disturbance, i. 27; fit, moment, i. 51. Lanc. "*Stur* has acquired a wide signification in the dialect; it means anything about which there is some commotion. A public meeting is 'a great *stur*'; so also a numerously attended tea-party, etc." Wilkinson, quoted by Grosart, i. 415

- (who wrongly cites ix. 183 as an instance).
- Stoops-gallant.** See note ii. 90.
- Straight, narrow, strait, close,** v. 99; ix. 236.
- Stud, studded,** properly a post, hence trunk, stock, iii. 13.
- Sturte** (M.E. *stirien*), stir, ix. 183.
- Surquedry** (O.F. *surquiderie*, presumption; M.E. *surquedrie*, common in the Romances), pride, insolence, presumption, ii. 49, etc.
- Survew, survew,** to overlook, survey, ii. 145. An 'etymological' spelling of *survey* (surveer, -videre) by substitution of -view (-vue, -veduto, Romance part. of videre) for the unintelligible -vey.
- Swain,** a servant, 'boy,' vii. 5; youth, iii. 79.
- Swinck,** subst., labour, toil, v. 36, etc.
- Swinck** (O.E. *swincan*), vb., to toil, ix. 133.
- Sybbe** (O.E. *sibb*), akin, related, v. 269.
- syker.** See *Sicker*.
- Syrlye,** surly, vii. 203.
- Tabrere,** one playing on a tabour, v. 22.
- Taking,** sickness, iv. 156.
- Tamburins,** small drums, vi. 59.
- Tawdrie lace,** a lace (girdle) bought at the fair of *St. Audrey* (*St. Etheldreda*), iv. 135.
- Tend,** attend to, care for, v. 63.
- Tene** (M.E. *teene*), grief, teen, xi. 41.
- Terebinth,** the turpentine tree, vii. 86.
- Then,** than, v. 64; vii. 7; xii. 12, etc.
- Thewed.** See *Well-thewed*.
- Thick,** a thicket, iii. 73.
- Thilk, thilke,** such; that, this, iii. 49, etc.
- Tho, thoe** (1), (O.E. *þá*, adv.), then, i. 11 and freq.; (2) (O.E. *þá*, n. plur., dem. pr.), *they*, iii. 112.
- Thous = thou is,** thou art, vii. 33.
- Threttie,** thirty, ii. 17.
- Thrifty,** prosperous, abundant, vii. 193; nourishing, x. 105.
- Thristy, thirsty,** iv. 8. Sp. also uses *thrist*, *thrust*, both as noun and verb (*F. Q.* passim).
- Tickle** (M.E. *tikel*, by metath. from. O.E. *cytel-ian*, cf. Ger. *kitzeln*, tickle, Scot. *kittle*, 'ticklish.' Both *tickle* and *kittle* are Lanc.), uncertain, insecure, vii. 14; cf. 'tickle o' the sere' in *Hamlet*, ii. 2, 337; Lanc. 'As tickle as a mause-trap.' Grosart. Cf. *F. Q.* vi. 3. 5, 'So tickle is the state of mortal things.'
- Tide, tyde,** time, season, x. 117.
- Timely,** seasonable, beautiful, i. 38.
- Tinct,** coloured, dyed, xi. 107.
- Titmose,** hedge-sparrow, xi. 26.
- To = too,** a frequent Eliz. spelling, ii. 229.
- Todde,** a thick bush, iii. 67.
- To, too,** ii. 229; *too very*, like *too-too*, excessively, v. 175.
- Tooting,** 'looking about,' iii. 66. From M.E. *toten*, 'peep'; hence in modern place-names, e.g. Tothill, Tooting, Tottenham.
- Tottie,** tottering, unsteady, ii. 55.
- Trace,** vb., to walk, pace, iv. 102; vi. 120.
- Trace,** subst., step, pace, vi. 27.

- Trade** (tread), hence pursuit, occupation, vi. 45.
- Traine**, subst., 'hinder part,' tail, v. 281.
- Troad**, **trode** (M.E. *trod*, O.E. *trod*, verbal noun from *tredan*, tread, dial.), footing, path, vii. 14; ix. 92.
- Trusse**, a bundle, v. 239.
- Tway** (M.E. *tweye*(n), O.E. *twégen*), masc. of (fem. and neut.) *twa*, two, v. 18; vii. 152, dial.
- Tyranne**, a tyrant, x. 98.
- Uncouth** (M.E. *un-couth*, unknown, strange), unknown, ix. 10.
- Underfong** (M.E. *underfongen*, take, seize, receive), receive, hear, xi. 22; to beguile, persuade by underhand means, vi. 103. In *F. Q.* v. 2. 7, 'some by sleight he eke doth underfong,' he reverts to the M.E. sense.
- Undersay**, to affirm in contradiction to anyone, ix. 91.
- Undersong**, burden, viii. 128. Cf. also the recurring burden of *Daphneida*, 'Weep, shepherd, weep, to make my undersong.' See note.
- Uneath**, **unneath**, **unneathes**, scarcely, hardly, i. 6, etc.
- Unkempt**, uncombed, rude, xi. 51.
- Unkindly**, unnatural, i. 26.
- Unnethes**. See *uneath*.
- Unsoote**, unsweet, bitter, xii. 118.
- Unsoft**, adv., hard, vii. 12.
- Untill**, unto, xi. 185.
- Unware**, unwarens, unwarens, v. 275.
- Upryst**, uprisen, iii. 18, etc.
- Use**, to practise, ii. 161.
- Utter**, to put out or forth, iii. 15.
- Vaine**, the flow, or inspiration of poetry, xi. 8.
- Vellet**, velvet, v. 185. From It. *veluto*, already in M.E. as *velouette* (Chaucer); another 16th century form is *velwet*, which, like Sp's., is prob. a contraction of the M.E. word.
- Vent**, snuff, ii. 75.
- Vetchy**, consisting of the straw of the *vetch* (tare), ix. 256.
- Virelayes**, light songs, xi. 21.
- Voide** (M.E. *voiden*, trans. and intr., make empty; hence, 'remove oneself from,' depart, quit), to depart, viii. 164.
- Wae**, woe, ix. 25.
- Wagmoire**, quagmire, ix. 130 (dial.).
- Wanton**, wild, iii. 55; (of a kid) sportive, undisciplined, obeying every impulse, v. 227; (of ivy) luxuriant, viii. 30. From M.E. *wan-to3en*, untrained.
- War** (M.E. *werr*), worse, ix. 108.
- Warke**, work, v. 145 (Lanc.).
- Warre**, written for *ware*, viii. 26.
- Wast**, wasted, i. 28; waste, idle, ii. 133.
- Wastfull**, barren, uninhabited, wild, vi. 50; viii. 151; devastating, i. 2.
- Wayifull**, lamenting, ii. 82; v. 201.
- Weanell**, a weanling, lamb or kid, ix. 198.
- Wesand** (M.E. *wesand*, windpipe, gullet), gullet, ix. 210.
- Weet**, **weeten**, to know, learn, understand, xi. 183.

- Weld**, to wield, govern, manage; bear (of the head) crown, horns, etc., x. 40; v. 206.
- Welke**, properly to *wither, fade*. Hence of the winter sun, *wane, grow dim*, i. 73.
- Welkin**, sky, heavens, iii. 115.
- Well-away**, alas! ix. 58.
- Well-thewed**, abounding in moral wisdom, ii. 96.
- Welter**, to roll, vii. 197.
- Wend**, turn, go, v. 69.
- Wex** to grow, increase, become, ii. 124; part. *woxen*, i. 28.
- What**, a thing, matter, vii. 31.
- What for a**, what sort of a, iv. 17. See note.
- Where** (quasi-subst.), where, place, v. 9; vi. 16.
- Whether**, whither, xii. 63.
- While**, time, i. 8; ix. 58.
- Whilome**, formerly, iv. 23, etc.
- Whot**, hot, iii. 41; ix. 112.
- Widder**, wider, ix. 210.
- Wight**, an unhistorical spelling for *wite* (o.e. *wite*), punishment; due probably (in vi. 100) to the rhyme *plight* (o.e. *pliht*); but Sp. used 'gh' freely as a sign of 'archaism.' Cf. *wright* (= write), xii. 136.
- Wight**, active, iii. 91.
- Wightly**, quickly, ix. 5.
- Wimble**, nimble, iii. 91.
- Witche**, a tree of the ash kind, vi. 20. See note.
- Wite**, **witen**, **wyte**, to blame, twit, reprove, v. 159; vii. 210.
- Witelesse**, blameless, viii. 136.
- Wonne** (m.e. *wunien*), (1) be accustomed, pret. *wonned*, ii. 119, part. *wont*; (2) have a customary abode, dwell, pret. vii. 49; ix. 184.
- Wont**, vb. (m.e. *wunten*, from *wunt*, part. of *wunien*), be accustomed; pres. vii. 47; viii. 55; x. 101; pret. *wont*, ix. 108, 118; 2 p. sq. viii. 9; x. 4, etc.
- Wood**, mad, frantic, furious, iii. 55, etc.
- Wot**, **wote**, know, knows, ii. 85, etc.
- Woxe, woxen**. See **Wex**.
- Wracke**, wreck, destruction, violence, ii. 10.
- Wrigle**, wriggling (ii. 7); used as an adj. apparently on analogy of words like *tickle*, 'loose, touchy' ('tickle of the sere,' *Hamlet*).
- Wroke**, **wroken**, p.pp. of *wreak* (o.e. *wreacan*, pursue, avenge, *wreak*), iii. 108.
- Wroughten**, part., see note to viii. 134.
- Yate** (o.e. *geat*, m.e. *3at*), 'gate,' v. 254.
- Ybent**, inclined, xii. 40.
- Yblent**, blinded, dazzled, iv. 155.
- Yclad**, clothed, v. 6, etc.
- Ycond**, learnt, v. 262.
- Yode**. See **Yode**.
- Yeuen**, give, iv. 114.
- Yfere** (m.e. *i-fere*, in company, together), together, in company with, iv. 68. Cf. *fere*.
- Ygo**, **ygoe**, for part. of *go*, v. 67; also for *ago* (orig. part. of *agangan*, *agān*).
- Ylk** (m.e. *ilke*), the same, viii. 142.
- Ynne**, abode, inn, ii. 89; xi. 16.
- Yode**, went, v. 22, etc. (m.e. *yode*, *yede*; o.e. *eode*, *ge-eode*, used as pret. of *gangan*, *go*).

Yede as pret. is not uncommon in early 16th century verse, e.g. *Tottel's Misc.*, p. 159, 'Then rashly forth I yede.' It also occurs unhistorically as infin. Sackville has *yeding*, Induction to *Mirror for Magistrates*; and Spenser follows this usage also, having *yede* infin. in vii. 109, as pres. 3 p. pl., ix. 145.

Youngling (M.E. *3ongling*), stripling, youth, 'young one,' v. 182, etc.

Youngth, yongth, youth, ii. 87, etc.

Yunker, a youth, v. 17.

Ypent, pent up, i. 4.

Yrksome, painful, viii. 178.

Yshend (M.E. *yshenden*, hardly found except in participle), disgrace.

Ytost, harassed, vi. 12.

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