

Edmund Spenser
The Faerie Queene
Book Six and the Mutabilitie Cantos



Edited by
ANDREW HADFIELD and ABRAHAM STOLL
Introduction by ANDREW HADFIELD

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INTRODUCTION

1. Book Six

Book Six of *The Faerie Queene* is a problematic, embittered, and fascinating work, which mainly serves to unravel the project Spenser outlined in the earlier books. If, as Spenser tells Raleigh in the letter appended to the first edition of the poem in 1590, the attempt of the first three books was really to “fashion a gentlemen or noble person in virtuous and gentle discipline,” then the Knight of Courtesy, Calidore, labors under disadvantages that prevent the meaningful completion of his task. The allegorical quests that the knights have to undertake in *The Faerie Queene* get more complex as the poem progresses. In Book One, the Redcrosse Knight, the Knight of Holiness, completes his quest to defeat the dragon that threatens the parents of his future wife, Una (although he is unable to marry her). In Book Two, Guyon, the Knight of Temperance, destroys Acrasia’s evil bower of seductive charms, though he must recognize that in achieving this feat he has gone as far as his merits will take him. In Book Three, Britomart, the Knight of Chastity, rescues Amoret and is then forced to watch, with some envy, her reunite with Scudamore (although we know that Britomart will eventually marry Artegall, the Knight of Justice). Book Four, *Of Friendship*, is more complex and diffuse—perhaps the remnant of an earlier version of the poem—but at least we know what the virtue means. Book Five, *Of Justice*, is the first book in which the Knight, Artegall, is actually prevented from completing his quest by Gloriana, the Faerie Queen. Book Six, however, contains the most problematic quest of all, one that absorbs very little of the narrative, is unclear to both Knight and reader, and concludes, only to be undone immediately as if the process were actually futile. *The Faerie Queene* is probably the best non-dramatic narrative poem produced during the English Renaissance—a status achieved because of the work’s disturbing and challenging nature, not in spite of it.

Courtesy

Book Six opens with a series of complex and contradictory definitions of the virtue, at times proclaiming that it stems from nature and exists in opposition to the court (Pr.4); at others, that it derives its meaning from the court itself (i.1). Calidore is said to love “simple truth and stedfast

honesty” (i.3.9), yet courtesy is defined as the “roote of civill conversation” (i.1.6), suggesting that it is the art of appropriate speech, choosing the right words for the right occasion. This is a meaning more in line with contemporary theories of rhetoric. Furthermore, the narrator argues that “vertues seat is deepe within the mynd, / And not in outward shows, but inward thoughts defynd” (Pr.5.8–9), which cannot be the case if courtesy is about proper show and appearance. It is surely no surprise that Calidore is often confused and unsure how to act, and that he confesses to Artegall—and so to the readers of the poem—that he is overwhelmed by the task he has been set:

“But where ye ended have, now I begin
 To tread an endlesse trace, withouten guyde,
 Or good direction, how to enter in,
 Or how to issue forth in waies untryde,
 In perils strange, in labours long and wide,
 In which although good Fortune me befall,
 Yet shall it not by none be testifyde.” (i.6.1–7)

Calidore’s task is to capture the Blatant Beast, a terrifying monster with a multitude of tongues. The first mention of the Beast is at the end of Book Five, when it attacks Artegall, the Knight of Justice, as he trudges back to Gloriana’s court after being prematurely recalled from his quest to reform the Salvage Island. Artegall is slandered by the Beast, who falsely claims that he has defeated the enemies who threaten the island by treacherous means. The Salvage Island is, as readers have long recognized, an easily decoded symbol of Ireland. Spenser is making a neat link between criticism of the hard-line policies of his erstwhile patron, the Lord Deputy of Ireland, Arthur, Lord Grey de Wilton—who argued for and practiced the violent suppression of the Irish—and the abuse of language itself. The implication is that failure to accept what must be done to make Ireland governable—for Spenser, the deployment of a huge army that will crush Irish resistance and enable the English to spread law, government, and civil society—is a form of unreason, an inability to think in proper human terms. And because such voices have triumphed in Book Five, Calidore’s quest is impossible: without the foundations of social order, the establishment of courtesy is not just difficult, but is a meaningless enterprise. The Knight of Courtesy is not speaking with pardonable hyperbole when he describes his quest as “an endlesse trace, withouten guyde”; he is telling the simple truth, even if he does not realize this yet. See Fogarty; Hadfield, 1997.

Calidore's Quest

Calidore's quest bears little resemblance to those of his predecessors, who had clearly defined objectives, however complex and difficult to implement these may have been (see Northrop; Teskey, 2003). Artegall was prevented from completing his quest, but at least he knew that he had to rescue Irena from the Salvage Island. Calidore is rather more significantly ignorant about the task assigned to him, and he confesses to Artegall that he does not know "how, or in what place / To find him out" (i.7.4-5). When Artegall replies that he has seen such a creature near the Salvage Island, it is clear that Calidore has no idea how the object of his quest may appear. Calidore's adventure closely resembles that of Artegall, as they both encounter their foes only in the last canto of their respective books. But there are crucial differences. Calidore disappears for much of the narrative (Cantos Four through Nine), replaced by the somewhat colorless Calepine. When he does return, he immediately abandons his quest and assumes the life of a shepherd, one which he imagines is superior to that of a knight. (Given what is required of him, it is easy for the reader to see why he prefers one life to another.)

Critics disagree about the meaning of Calidore's pastoral sojourn, some blaming Calidore for his failure of duty, and others seeing this hiatus as a necessary education that readies him for the concluding part of his journey (A. Williams; Cain; Bernard). However these cantos are read, what is clear is that it is only in the last canto that Calidore returns to his quest, something the narrator makes sure we readers do not miss: "Tho gan Sir *Calidore* him to advize / Of his first quest, which he had long forlore, / Asham'd to thinke, how he that enterprize, / The which the Faery Queene had long afore / Bequeath'd to him, forslack'd had so sore" (xii.12.1-5). Calidore's introspective reflection and self-criticism show what a long way we have traveled from the careless and often humorous lack of self-knowledge of the Redcrosse Knight in Book One, who fails to realize time and again that he is vulnerable to the charms of lascivious women; or from the equally myopic behavior of Sir Guyon, the Knight of Temperance in Book Two, whose values forbid the tolerance of beauty and desire. Book Six continually asks the reader to think back through the narrative of *The Faerie Queene* and imagine how these episodes recall and rewrite earlier events and themes (Tonkin).

There may well be an acute Spenserian joke at work: after all of Calidore's vacillating and inability to focus on his quest, he hunts down, defeats, and binds the Blatant Beast swiftly and easily. However, the Beast escapes and launches a series of random attacks on anything and everything,

including the work of poets. Calidore's hunt has been in vain, as we would have known from the start, assuming we read the signs carefully enough. On the one hand, Calidore has failed because no one knight could ever have succeeded in an attempt to redeem language and make it meaningful again. On the other, his failure is the result of the lack of support he has received from the absent Faerie Queen, and of a catastrophic power vacuum at the center of the kingdom that renders the knight's errand impotent.

Calidore often appears as a comic figure, easy for the reader to ridicule. His interventions are invariably clumsy and ill timed, and frequently disastrous. Just before he disappears from the narrative, he stumbles across the courting couple, Calepine and Serena (iii.21). The lovers are understandably rather embarrassed, and the narrator intervenes to tell us that Calidore is at fault:

To whom Sir *Calidore* approaching nye,
 Ere they were well aware of living wight,
 Them much abasht, but more him selfe thereby,
 That he so rudely did upon them light,
 And troubled had their quiet loves delight. (iii.21.1–5)

Spenser leaves the reader in little doubt about the exact nature of the unwitting intervention by the Knight of Courtesy, and he has clearly surprised the couple *in flagrante delicto*. The fact that he is described as “rude” detracts from his role as the figure of courtesy, although the episode does raise—albeit humorously—questions of morality and sexual behavior. Perhaps it is really the couple who are rude and discourteous, and we should be looking at the episode as a sign that serious issues of truth and ethics have been lost in questions of decorum. More importantly, this mildly uncomfortable encounter points toward later events that truly threaten to undermine the social fabric. Serena wanders off, understandably enough, as Calidore sits down and tells Calepine “His long adventures” (iii.22.8)—hardly a proper compensation for the lost joys of love. Calepine's response is not recorded. Serena is then attacked and wounded by the Blatant Beast (iii.24), a forceful reminder of the dangers that threaten the pastoral world of the shepherds in Book Six. A seemingly trivial error has serious consequences, which is probably less of a moral comment on Spenser's part (as has been pointed out, *The Faerie Queene* is obsessively interested in all forms of sexual behavior [Paglia]) than it is a recognition of the violent and unstable world that Faerie Land has become.

Pastoral

When Calidore returns to the narrative in Canto Nine, he abandons his quest because he has fallen in love with Pastorella and desires to live the simple life of a shepherd rather than the demanding life of a knight. He is the only knight to do this—although his behavior echoes that of the Redcrosse Knight, who was rather easily lured from his quest more than once by unsuitable women—and, given the nature of his task, there must surely be some sympathy among readers for his decision. But of course, when the shepherds are not protected by knights, all sorts of disasters can follow, especially in the increasingly frightening landscape of the poem. Inevitably, the shepherds are attacked and overrun by brigands. They lead Pastorella and her father Meliboe, the shepherd who has debated the nature of courtly and rural existence with Calidore, into captivity. Calidore rescues Pastorella, but Meliboe, who had advised Calidore to return to his quest in Canto Nine, is killed.

Calidore unbalances the lives of the shepherds and destabilizes their world, as well as failing to provide them with protection from the ever-increasing forces who wish them harm. Being more accomplished than his rural counterparts, he triumphs in all their games and contests; he then humiliates his rival for Pastorella's affections, Coridon, as his skilled social courtesy undermines Coridon's more homely abilities (an example of courtesy acting as its opposite, and of manners actually being rude). His linguistic skills always teeter on the brink of actually falsifying evidence and perhaps fatally undermining the virtue he represents, which requires him to tell the simple truth.

The Graces

In Canto Ten, Calidore makes his most spectacularly unfortunate intervention into the pastoral world when he interrupts Colin Clout's piping. Colin's music has conjured the marvelous spectacle of the four Graces (Wind). Spenser's representation of this event is a superb mixture of the sublime and the comic. Colin, who is an alter ego of the poet himself, has managed to produce this mystical vision of the classical Muses identified as Euphrosyne, Aglea, and Thalia—the three daughters of Zeus who represent beauty, charm, and joy. (As Spenser makes clear, they also display “all the complements of curtesie” [x.23.6].) But Colin has gone beyond even the most wonderful of Neoplatonic visions in conjuring up a mysterious fourth Grace. The poet then has the audacity to apologize to the queen for not having her as

the fourth Grace and instead replacing her with his own wife, another Elizabeth. Colin says:

“Sunne of the world, great glory of the sky,
 That all the earth doest lighten with thy rayes,
 Great *Glorianna*, greatest Majesty,
 Pardon thy shepheard, mongst so many layes,
 As he hath sung of thee in all his dayes,
 To make one minime of thy poore handmayd,
 And underneath thy feete to place her prayse,
 That when thy glory shall be farre displayd
 To future age of her this mention may be made.” (x.28)

The supposed apology actually serves to draw attention to what Spenser is doing by replacing the queen with a “poore handmayd” in his characterization of the fourth Grace and, in doing so, shows us the way that the poem’s narrative is heading toward its conclusion in Book Six. The definitions of courtesy at the opening of the book debated whether the virtue was actually found in court or country. Here we have definite proof that the true value of courtesy is found in pastoral retreats and not at the court overseen by the queen. But we also learn the reason for possible confusion over the source of the virtue. It is not the rustic shepherds who represent the true essence of courtesy, but the figure of the poet, who is able to produce the mystical knowledge of poetry. Colin Clout may appear humble and unimpressive, but he has more knowledge and power than the hapless Knight of Courtesy. The verse cited above shows that the focus of the poem has moved from the figure of the monarch and her knights to that of the poet who produces representations of them. If he wishes to make his new wife more powerful than the queen in Faerie Land, then he has the power to do that. The false apology makes this point forcefully.

Read more straightforwardly, the episode is a validation of the power of the poet as a creator whose ability to make things is at odds with the clumsy and inept behavior of courtiers. The latter, whatever their intentions, are shown to be deaf to the qualities of poetry and blind to the beauties of art. The political message of the poem, that the difficult problem of justice needs to be solved before culture can flourish, is now cleverly reinforced by the artistic vision. Art and politics are shown to be neatly and inextricably intertwined. The dance of the Graces, beautiful and elegant as it is, is haunted by the brutal image in Book Five of the poet, Bonfont, with his tongue nailed to a post (V.ix.25–6). The silenced poet is unable to advise the queen, so she fails to implement a sensible

policy of reform. Therefore, her knights are incapable of recognizing the value of art when they find it, and so act as its destroyers when they should be its protectors. As a result, they never receive the benefits of a proper education from poetry, which—as Spenser’s contemporary Sir Philip Sidney pointed out—is a superior form of writing to history and philosophy, as it moves the reader to become more virtuous (Sidney). It is little wonder that time is out of joint in Book Six.

The episode also reveals why Book Six is such a problematic and disturbing poem. If all values reside in the poet, then why is he such a marginalized figure? Again, Spenser draws our attention to this problem when he introduces Colin: “That jolly shepheard, which there piped, was / Poore *Colin Clout* (who knowes not *Colin Clout*?)” (x.16.3–4). The question is ironic and rhetorical, as the reader is unable to answer in the affirmative or negative. If Colin were properly rewarded and famous, he would not be an obscure poet appearing in the margins of the poem’s geography and toward the end of the narrative. The reader is clearly encouraged to reflect on Spenser’s own position at the periphery of Elizabeth’s dominions—even though he was not at all badly rewarded for his labors as a poet and servant of the Crown. More important, the episode requires us to think about the worth of poetry in fostering the serious values that civilized society requires, a message in line with all Elizabethan treatises on literature (Vickers). That Calidore and Colin are shown to be at odds is a forceful reminder that poetry and court life have become separated, a dangerous and problematic situation for all concerned. Colin first appeared in Spenser’s work in the January eclogue to his first major, published poem, *The Shepherdes Calender* (1579). Colin, modeled on Virgil’s Meliboeus in his first eclogue, is about to be exiled and laments his uncertain status. The fact that Colin is still the same unhappy, rustic figure so many works later gives us a sense of how little has changed in English literary history. Virgil moved on through the *Georgics* to the dynastic epic, the *Aeneid*. Spenser, writing a hybrid epic romance, ends his poem with Colin as he was before, a sign of a lack of progress and an indictment of the marginalized role of the poet (Burrow, 1993). Spenser is demonstrating that he knows best—that if his poem were read properly, then many of the mistakes that have been made could have been avoided. But is there any hope of this happening? After all, it is the Knight of Courtesy who makes the Graces disappear.

Violence

Book Six is a notably violent work, a sign of how much and how rapidly society degenerates if justice is not properly instituted, and how savage

the measures required to combat its ever stronger enemies must be in order to succeed in the short term. The first quest that each knight has faced in the previous books is usually one that serves to define the mission and that looks forward to the more difficult tasks to come. In many of the medieval romances on which *The Faerie Queene* is based, knights who kill other knights are shown to be in a state of sin, and the aim of any true knight is to avoid excessive slaughter (King). Calidore kills Maleffort in the first canto, and the book becomes more and more violent as it progresses (E. Fowler). In Canto Two, Calidore learns how the squire, Tristram, killed a knight who was abusing a lady; in Canto Three, the Blatant Beast wounds Serena, and Turpine injures Calepine; the evil giant threatens the childless Bruin and Mathilde in Canto Four; the Salvage Man kills many of Turpine's followers in Canto Six; a knight is killed by Arthur and Turpine is hung up by his heels in Canto Seven; Serena is nearly eaten by cannibals in Canto Eight; the brigands abduct the shepherds in Canto Ten; they then kill the captive shepherds and many brigands are killed by Calidore in Canto Eleven.

As the book continues, the shepherds are threatened more seriously by their enemies until their pastoral world is overrun by the savage cannibals and the brigands. Only then does Calidore return to his quest and defeat the Blatant Beast. We witness a confused and dysfunctional society that has no proper sense of the balance among its various elements. When Calidore debates the proper way to conduct life with Meliboe in Canto Nine, it is obvious that they are talking at cross purposes. Meliboe has a clear sense of the different roles that each element plays within the whole; he tries to tell Calidore that as a knight he needs to behave like a knight and that he cannot simply become a shepherd. For Meliboe, it "fittest is, that all contented rest / With that they hold" (ix.29.8–9), and he continues to argue that "It is the mynd, that maketh good or ill" (30.1). Calidore misunderstands what the shepherd means and interprets his words as implying that everyone can "fashion his owne lyfes estate" (31.2), which is not what Meliboe means at all. Meliboe is telling Calidore to return to his quest, whereas Calidore thinks that Meliboe is providing him with a simple anti-court message and telling him that he can be a shepherd if he wishes. The poem's message is subtle: we cannot simply dismiss Calidore as a willful fool. It is hardly surprising that he does not want to continue with his quest, as it is so poorly defined and confusing. Anyone in his position would surely envy the apparently straightforward life of the shepherd. But the result of his decision is that Meliboe and his fellow shepherds are killed when they could have survived. The blame is not really with Calidore. Rather, it is his monarch who has failed to govern society as she should have done. It is not surprising that

the world gets turned upside down when shepherds are wiser than courtly knights.

Savagery

Book Six contains two very different versions of savagery, part of a debate continued throughout the published poem (Hadfield, 1997). Spenser makes it very clear that every virtue depends on an opposite vice: we cannot have a concept of courtesy or civility without an understanding of the nature of savagery. Courtesy should eventually subsume and absorb savagery. The process of transformation should not occur the other way around, but in the frightening world of Book Six, we cannot take the triumph of good for granted. Different versions of savagery, of course, connote different narratives of nature and culture. The innocent Salvage Man is blessed with instincts that are all good; he seeks to heal and nurture others even though he has limited powers of speech and reason. He has never yet experienced pity or gentleness, but he knows exactly what to do when he encounters such feelings (iv.3). He represents a benign state of nature, one that shows mankind degenerating into civility and gradually losing all noble instincts with the advance of culture. Or does he? Spenser cleverly undercuts his narrative by hinting that all is not quite what it seems and suggesting that the Salvage Man is a fiction within a fiction. At the start of the next canto, we are told that “he was borne of noble blood” (v.2.7) and that we will eventually be told the story of his origins. This would make him a changeling, like Pastorella, who is united with Calidore at the end of Book Six, or the Redcrosse Knight, who learns that he is St. George only toward the end of his quest. But the moment never comes; perhaps it was never intended. The point may actually be that the Salvage Man is not truly natural, but rather a creature who behaves well because of his civilized origins.

Set against the Salvage Man are the Salvage Nation, who explicitly represent the opposite pole of nature (McNeir), as textual echoes demonstrate. The Salvage Man “neither plough’d nor sowed” (iv.14.7), and instead forages for the fruits of the forest. The Salvage Nation do not practice farming either, but they feed themselves in very different ways, raiding their neighbors’ lands to “serve their owne necessities with others need” (viii.35.9). While the Salvage Man had never tasted flesh or blood (iv.14.7–9), obeying the injunction of God to the sons of Noah after the Flood finally subsides (Gen. 9.4), the Salvage Nation are subsumed by the most shocking of appetites. They are depraved cannibals who represent all that is corrupt and limited in nature and has to be civilized:

Thereto they usde one most accursed order,
 To eate the flesh of men, whom they mote fynde,
 And straungers to deuoure, which on their border
 Were brought by errour, or by wreckfull wynde.
 A monstrous cruelty gainst course of kynde. (viii.36.1–5)

It is absolutely clear that the behavior of the Salvage Nation is meant to be read in terms of that of the Salvage Man. The later example forces us to rethink what we saw earlier and, perhaps, realize that benign versions of nature give way to hostile ones. Spenser's portraits of primitive people mirror exactly those of early travelers to the Americas who found a striking mixture: friendly natives who lived in an abundant land and were eager to cooperate with strangers, and aggressive cannibals who represented the worst features of human nature (Hulme, Pagden). The pessimistic message of the poem seems to be that actually the savage portrayals are accurate and that mankind does need to be forcibly civilized—a message Spenser emphasizes throughout his prose tract, *A View of the State of Ireland*. Courtesy has to follow justice in this reading of human nature, as the former simply cannot be established without the latter.

Yet again, however, Spenser's poem is more sophisticated and subtle than this straightforward message might imply. Consider the following very disturbing verse, which has inspired much critical comment (Hadfield, 1996, introduction; McNeir). It represents Serena stretched out before the high priest of the Salvage Nation, as he prepares to sacrifice her:

Her yvorie necke, her alablaster brest,
 Her paps, which like white silken pillowes were,
 For love in soft delight thereon to rest;
 Her tender sides her bellie white and clere,
 Which like an Altar did it selfe upre,
 To offer sacrifice divine thereon;
 Her goodly thighes, whose glorie did appeare
 Like a triumphall Arch, and thereupon
 The spoiles of Princes hang'd, which were in battel won. (viii.42)

Much could be written about this verse, which forces the reader to ask a series of difficult questions (particularly if we bear in mind that the episode is a rewriting of an earlier incident in I.vi, when Una found herself among the satyrs—one that showed a friendly but misguided primitive people worshipping her). On the one hand, we see Serena through the eyes of the Salvage Nation as they leer over the naked body of the captive

girl. Yet, on the other, we cannot fail to note that the metaphors and references represent Serena in terms of the standard beauties of Elizabethan poetry, with their white skin (alabaster), breasts like silken pillows, and slender form. The technical term for such description is a blazon, a long-established form in the tradition of the European lyric, one that described a woman's body from the head down to the feet. (The most celebrated example in English is John Donne's deliberately bawdy "Elegy: On His Mistress Going to Bed.") The reader sees Serena through familiar and unfamiliar eyes, each producing unsettling results: we imagine her simultaneously as an object of reverential sacrifice and as a passive and abused pornographic doll. The point may be that these ways of seeing are closer together than we would like to think, and that the civilized and the savage are also not so far apart. Spenser's point is akin to that of Montaigne in his essay "On the Cannibals," which Spenser may well have known even though it was not translated into English until 1603, after his death. Montaigne points out that the cannibals in the New World do eat each other, exactly as Europeans had always imagined that they would. However, such crimes seem inconsequential in comparison to those of Europeans, who slaughter each other on vast scales and with unspeakable cruelty in their wars of religion. The essay ends with a witty and subversive line, as if the author has suddenly remembered that he is really talking nonsense: "All that is not verie ill; but what of that? They weare no kind of breeches nor hosen" (Montaigne, I.229). Spenser's description is a similar attempt to link the savagery of the New and Old Worlds as a common feature of humanity. We may find the violent and threatening world of Book Six frightening, but we need to remember that it is our world and our home.

The Book concludes with one of Spenser's key interventions into the poem, as he speaks—apparently, at least—in *propria persona* about the hostile reception that his work has generated. The Blatant Beast threatens to destroy the Faerie World that the poem has so carefully established in the six books, and further to derail the ambitions of the great English poet:

Ne may this homely verse, of many meanest,
 Hope to escape his venemous despite,
 More then my former writs, all were they clearest
 From blamefull blot, and free from all that wite,
 With which some wicked tongues did it backebite,
 And bring into a mighty Peres displeasure,
 That never so deserved to endite.
 Therefore do you my rimes keep better measure,
 And seeke to please, that now is counted wisemens threasure. (xii.41)

These lines deserve some extensive comment, as they are the last of *The Faerie Queene* published in Spenser's lifetime. Do they serve as an adequate and deliberate conclusion to the poem, indicating that Spenser is aware that the project has gone as far as it can go? Or are they just an interim conclusion to the dark and bitter second edition, paving the way for the next installment that Spenser never wrote because he died prematurely (see Neuse; Stewart)? Or, perhaps, Spenser himself was not entirely sure at this moment. Certainly this stanza concludes the poem on a desperate note, with the forces of evil overwhelming those of good as the Blatant Beast's assault on language itself threatens to make *The Faerie Queene* a redundant enterprise, its attempt to civilize its readers nullified by poor political judgment and a hostility to the work of poets.

The mighty peer is generally assumed to be William Cecil, Lord Burghley (1520–1598), whom Spenser offended in *Mother Hubberds Tale* and *The Ruins of Time*, each poem included in the volume of *Complaints* (1591) (although some have argued that *Mother Hubberds Tale* circulated in manuscript somewhat earlier, probably in 1580; Peterson; Greenlaw, 1932). But, as is so often the case in Spenser, the local context of the episode is simply the starting point, and we swiftly move from the hostility of a powerful statesman to a sense that language itself is under threat. If the reader has not already realized, the lines refer us back to the definitions of courtesy at the start of the book, reminding us that proper courtesy is right speech. Here the Beast is shown to triumph, an indication of the impotence of the virtue at a time when civilized values are under threat. The paradox the poem articulates is that, without the harshness of justice, civilization cannot be established, so that attempts to further civility only lead to disaster and remind us of the sort of action that is required. The times require brutal and savage government to defeat powerful and dangerous opponents, and, as this has not been achieved in Book Five, the Knight of Courtesy has no chance of victory. His quest is rendered meaningless.

2. Book Seven, “Two Cantos of Mutabilitie”

Mysterious Text

Book Seven of *The Faerie Queene*, a fragment also published as “Two Cantos of Mutabilitie,” will probably always remain something of a mystery. It was published a decade after Spenser's death in 1609, by the publisher Matthew Lownes, who had inherited the rights to Spenser's works from William Ponsonby, along with his business (Burrow, 1996, 41). It is likely that Lownes found the two-plus cantos that make up Book Seven

among Ponsonby's papers. What is striking about these cantos, published as Cantos Six and Seven of Book Seven, is that they look very different from equivalent sections of other books, a contrast that raises a series of questions. Do they survive exactly as the author intended them? Or has the publisher assumed that they would have been Cantos Six and Seven of the unfinished—or lost—book? Why were they not published in Spenser's lifetime? Had he simply not finished Book Seven, or was he afraid of a reaction to them if they were ever published? Were the verses ever planned to be part of *The Faerie Queene*, or was it truly finished in the published form of 1596?

Perhaps the last question may be easiest to answer first. Spenser probably had good reason to fear the reception he would receive. He had already offended Lord Burghley (see above, p. xviii), and then inspired the wrath of James VI of Scotland through his portrait of James' mother, Mary Queen of Scots, as Duessa—represented elsewhere in the poem as the Whore of Babylon (McCabe, 1987). Spenser was granted a pension by Elizabeth after the publication of the first edition of *The Faerie Queene* (February 25, 1591), but the queen would probably have been less than amused by the representation of her in "The Two Cantos of Mutabilitie":

Even you faire *Cynthia*, whom so much ye make
Joves dearest darling, she was bred and nurst
 On *Cynthus* hill, whence she her name did take:
 Then is she mortall borne, how-so ye crake;
 Besides, her face and countenance every day
 We changed see, and sundry forms partake,
 Now hornd, now round, now bright, now brown and gray:
 So that *as changefull as the Moone* men use to say. (vii.50.2–9)

The verse serves two interrelated functions. It stands as a comment on Elizabeth's capriciousness and inconstancy in the 1590s, and what many of her subjects perceived as her inability to rule effectively (Guy). It is also a *memento mori*, bluntly informing the aging Elizabeth that she, too, is subject to the ravages of time and mutability, and that her inability to face such basic issues of life and death has cost her subjects dearly. The fear of these sentiments reaching a wider audience may have inspired a rare note of caution in Spenser—although there are verses in the *Epithalamion* that might be construed as equally subversive of the queen's dignity (Hadfield, 2008). The more obvious answer, however, is that the Book was left unfinished at Spenser's death.

We will probably never know whether these were left in manuscript as Cantos Six, Seven, and Eight of Book Seven. It is unlikely that a printer

would have inserted such numbers into the text without any authorization, as it would surely have been more natural to suggest that they were meant to be Cantos One, Two, and Three. But if they were as the poet left them, then they seem oddly out of place in the scheme of the longer poem, bearing very little resemblance to the equivalent cantos in earlier books and indicating a radical and sudden change of narrative direction. Reading them another way, we might assume that the cantos were a work in progress when Spenser died, as most scholars generally conclude that they are a late work, postdating the published version of *The Faerie Queene*.

Myth

The cantos stand as an etiological myth (a myth of origins) that underlies the poem and that explain the meaning, location, and purpose of Spenser's Faerie Land. Mutabilitie challenges Cynthia, the goddess chosen by Jove to rule the universe he has conquered. She claims that she has the real right to be queen, as things change endlessly according to her desire. It is agreed that Jove and Mutabilitie will present their cases before Nature on Arlo Hill, the small mountain nearest to Spenser's house in Ireland. Before the judgment—an event that looks back to the debate of the birds in Chaucer's *Parliament of Fowls*—takes place, Spenser narrates the mythological story of Ireland's history. Ireland used to be the fairest of the British Isles, which attracted the attention of Diana. She spent a great deal of her time there, bathing and hunting with her nymphs and satyrs. The foolish god Faunus had an uncontrollable desire to see the goddess naked and so persuaded her nymph, Molanna, to let him know where Diana bathed. Hiding in the bushes, he was so overwhelmed with emotion that he burst out laughing, inspiring the wrath of the goddess, who cursed the island and never returned, thereby condemning it to its current, miserable state. In Canto Seven, the protagonists meet on Arlo Hill and make their respective cases. Jove argues that he has conquered the universe and established order, so he rules by right; Mutabilitie counters that she should rule, as her powers actually control the universe, whatever Jove might claim. Nature decides in little time to award victory to Jove, then vanishes. The fragment concludes with two stanzas of the “unperfitte” eighth canto, which seem to suggest that constancy is the principle underlying the universe—not perpetual change.

These debates are important, as our answers to the questions posed will determine how we read the verse. Some readers, placing greater emphasis on the concluding stanzas that form a fragment of Canto Eight, see them as a metaphysical affirmation of order in the universe, after the

efforts of Mutabilitie to argue an alternative case have been exposed as false by Nature. Others, tending to place more emphasis on the Irish location of the poem, read the cantos as the desperate work of a besieged man, who feels that the universe is rapidly descending into chaos (A. Fowler; Coughlan; Lethbridge; Zitner; Teskey, 1993). Most are in agreement that the “Two Cantos of Mutabilitie” are among the finest poetic achievements of *The Faerie Queene*.

As in Book Six, Spenser makes it hard for the reader to separate political and aesthetic judgments. The ostensible meaning of the cantos, that constancy triumphs over change, would appear to be undercut in a variety of ways. On a simple narrative level, we witness Jove ruling as a conqueror, a detail that undermines a calm sense of certainty and order. If we apply our knowledge of the myth of Jove, we remember that Jove ruled because he overthrew his father, Saturn, before being unsuccessfully challenged by the Titans—again, a message that undermines the apparent confidence of the closing lines of the cantos. The myth of Jove appears at key points in *The Faerie Queene*, most importantly, perhaps, at the start of Book Five: after we are told of Jove’s victory over Saturn, his sword, Chrysaor—used to defeat the Titans—is passed on to Artegall, the Knight of Justice (V.i.9). Jove is explicitly associated with rebellion and the problematic nature of establishing order over chaos. Furthermore, Jove is associated with the failures of Artegall’s quest and the vacillations of the Faerie Queen, who recalls Artegall before his quest has been successfully completed, hardly a sign of untroubled rule.

Politics

At a political level, as politics were of immediate concern to Spenser in 1598 when his estate was overrun and he was forced to flee to London, the message of the cantos is equally bleak. Cynthia, as “The Letter to Raleigh” appended to the first edition of the poem makes clear, is Elizabeth. Given the challenge to her dominions, that may establish Mutabilitie as a figure of Mary Queen of Scots, taking over the mantle of Duessa (Hadfield, 2004). Mary was, of course, dead by this point, having been executed in 1587. Her son, James VI, was likely to inherit the English throne, which suggests that Spenser was thinking in terms of the Stuart succession and an unholy alliance, as he saw it, between the Scots and the Irish against the English. Cynthia’s decision to abandon Ireland and allow it to become the worst, rather than the best, of the British Isles must reflect badly on Elizabeth. The implication is that, disgusted by what she found in Ireland and the hostility of the population to her rule, she retreated to London and left Ireland to its own devices. This reinforces the

conclusion to Book Five, renewing the sense that the queen has failed her people by not realizing that Ireland must be conquered and rendered docile if the British Isles are to prosper.

Read against such topical and allegorical narratives, the conclusion that *Mutabilitie* is defeated by Nature's words seems extremely doubtful. Furthermore, the sense of peaceful order in the last lines of Canto Eight is doubtful:

Then gin I thinke on that which Nature sayd,
 Of that same time when no more *Change* shall be,
 But stedfast rest of all things firmly stayd
 Upon the pillours of Eternity,
 That is contrayr to *Mutabilitie*:
 For, all that moveth, doth in *Change* delight:
 But thence-forth all shall rest eternally
 With Him that is the God of Sabbaoth hight:
 O! thou great Sabbaoth God, grant me that Sabaoths sight. (viii.2)

Can we really believe that these are the final words of the poem? There is an apocalyptic sense that time will eventually end, but perhaps not now; or, if the end of the world is nigh, then a great deal of pain will come before the postapocalyptic peace. The cantos can be read as a battle between what Spenser and the reader might want—order and stability—and what might really be the case: that chaos and disorder actually might triumph. Writing in 1598—assuming that this dating is correct—Spenser would have been terrified of the imminent threat from the Catholic forces, which looked as though they would overrun Ireland and ally with the son of the executed, traitorous Catholic queen from Scotland. Soon after his death the following year, the Irish and Spanish were defeated at the Battle of Kinsale (1601) and the forces of order ascended. After Elizabeth's death (1603), James proved to be far less dangerous than many had anticipated, and he signed a peace treaty with Spain in 1604. Had Spenser lived another five years—after all, he would only have been about fifty—he might well have revised *The Faerie Queene* again.

THE FAERIE
QUEENE.

Dispos'd into twelue bookes,

Fashioning

XII. Morall vertues.



LONDON
Printed for VWilliam Ponsonbie.

1596.

TO
THE MOST HIGH,
MIGHTIE
And
MAGNIFICENT
EMPRESSE RENOVV-
MED FOR PIETIE, VER-
TVE, AND ALL GRATIOVS
GOVERNMENT ELIZABETH BY
THE GRACE OF GOD QVEENE
OF ENGLAND FRAVNCE AND
IRELAND AND OF VIRGI-
NIA, DEFENDOVR OF THE
FAITH, &c. HER MOST
HVMBLE SERVAVNT
EDMVND SPENSER
DOTH IN ALL HV-
MILITIE DEDI-
CATE, PRE-
SENT
AND CONSECRATE THESE
HIS LABOVRS TO LIVE
VVITH THE ETERNI-
TIE OF HER
FAME.

THE SIXTE BOOKE OF THE FAERIE QVEENE.

Contayning,
THE LEGEND OF S. CALIDORE
OR
OF COVRTESIE.

- 1 The waies, through which my weary steps I gyde,
In this delightfull land of Faery,
Are so exceeding spacious and wyde,
And sprinkled with such sweet variety,
Of all that pleasant is to eare or eye,
That I nigh ravisht¹ with rare thoughts delight,
My tedious travell² doe forget thereby;
And when I gin to feele decay of might,
It strength to me supplies, and chears my dulled spright.³
- 2 Such secret comfort, and such heavenly pleasures,
Ye sacred imps, that on *Parnasso*⁴ dwell,
And there the keeping have of learnings threasures,⁵
Which doe all worldly riches farre excell,
Into the mindes of mortall men doe well,⁶
And goodly fury⁷ into them infuse;
Guyde ye my footing,⁸ and conduct me well
In these strange waies, where never foote did use,⁹
Ne none can find, but who was taught them by the Muse.
- 3 Revele to me the sacred nursery¹⁰
Of vertue, which with you doth there remaine,
Where it in silver bowre¹¹ does hidden ly

¹ **ravisht**: implies that the narrator is overwhelmed by sensations and is not in control of his thoughts.

² **travell**: work, as well as journey.

³ **spright**: spirit.

⁴ **imps**: the Muses; *Parnasso*: Parnassus Hill, where the Muses were reputed to live.

⁵ **threasures**: treasures.

⁶ **well**: surge.

⁷ **fury**: poetic inspiration.

⁸ **footing**: a pun on treading and writing poetry.

⁹ **use**: habitually go.

¹⁰ **nourserie**: nursery garden.

¹¹ **silver bowre**: where the angels live. Cynthia also lives in a silver bower (VII.vi. 18.7).

From view of men, and wicked worlds disdain.
 Since it at first was by the Gods with paine
 Planted in earth, being deriv'd at furst
 From heavenly seedes of bounty souveraine,¹
 And by them long with carefull labour nurst,
 Till it to ripenesse grew, and forth to honour burst.

- 4 Amongst them all growes not a fayrer flowre,
 Then is the bloosme of comely courtesie,²
 Which though it on a lowly stalke doe bowre,³
 Yet brancheth forth in brave⁴ nobilitie,
 And spreads it selfe through all civilitie:⁵
 Of which though present age doe plenteous seeme,⁶
 Yet being matcht with plaine Antiquitie,
 Ye will them all but fayned showes esteeme,
 Which carry colours faire, that feeble eies misdeeme.⁷

- 5 But in the triall⁸ of true courtesie,
 Its now so farre from that, which then it was,⁹
 That it indeed is nought but forgerie,
 Fashion'd to please the eies of them, that pas,¹⁰
 Which see not perfect things but in a glas:¹¹
 Yet is that glasse so gay,¹² that it can blynd
 The wisest sight, to thinke gold that is bras.¹³
 But vertues seat is deepe within the mynd,
 And not in outward shows, but inward thoughts defynd.

¹ **bounty souveraine:** ruling virtue.

² **comely courtesie:** the first definition of courtesy in the poem, possibly derived from 1 Pet. 3.8, which also suggests that courtesy is a lowly but important virtue: "Finally, be ye all of one mind: one suffer with another: love as brethren: be pitiful: be courteous." (All biblical citations are from the 1568 Geneva Bible.)

³ **bowre:** live, exist.

⁴ **brave:** magnificent, splendid.

⁵ **civilitie:** civilization, civilized behavior.

⁶ **seeme:** a key word in Spenser. All appears well, but things may not be quite what they seem, as the subsequent lines demonstrate.

⁷ **eies:** eyes; **misdeeme:** confuse, mistake.

⁸ **triall:** the use of a legal word looks forward to the trial of Mutabilitie and Jove in Book Seven. Note also the use of "defynd" (line 9).

⁹ I.e., courtesy now means something that is very different from what it once meant.

¹⁰ **pas:** look carelessly, skate over important detail.

¹¹ **glas:** mirror. Perhaps another biblical reference to the famous line in 1 Cor. 13.12: "For now we see as through a glasse darkely."

¹² **gay:** bright, brilliant, disguising and confusing the darkness of our sight.

¹³ **bras:** brass.

- 6 But where shall I in all Antiquity
 So faire a patterne finde, where may be seene
 The goodly praise of Princely curtesie,
 As in your selfe, O souveraine Lady Queene,¹
 In whose pure minde, as in a mirrour sheene,²
 It showes, and with her brightnesse doth inflame
 The eyes of all, which thereon fixed beene;³
 But meriteth indeede an higher name:
 Yet so from low to high uplifted is your name.⁴
- 7 Then pardon me, most dreaded Souveraine,
 That from your selfe I doe this vertue bring,
 And to your selfe doe it returne againe:
 So from the Ocean all rivers spring,
 And tribute backe repay as to their King.
 Right so from you all goodly vertues well⁵
 Into the rest, which round about you ring,⁶
 Faire Lords and Ladies, which about you dwell,
 And doe adorne your Court, where courtesies excell.⁷

¹ **Queene:** the reference to “Antiquity” makes the verse ambiguous. Spenser may be praising Elizabeth’s court as equal to the best of antiquity, or he may be undermining her by praising Gloriana as representative of the virtues that the modern world lacks.

² **sheene:** bright, clear; a pointed contrast to the mirror in the previous stanza.

³ Suggesting a dazzling display that obscures as much as it illuminates (see the use of “ravisht” in stanza 1).

⁴ **name:** in line 8, “name” means “title” or “calling”; in line 9, it refers to the name of Elizabeth.

⁵ **well:** flow.

⁶ **ring:** perhaps looking forward to the Graces, who dance in a ring in Canto Ten.

⁷ The poet now implies that courtesy derives from the court, countering what is stated in stanza 4 and demonstrating how complex and contradictory the concept of courtesy is.

Canto One

*Calidore saves from Maleffort,
A Damzell used vylde:¹
Doth vanquish Crudor, and doth make
Briana wexe² more mylde.*

- 1 Of Court it seemes, men Courtesie doe call,³
For that it there most useth⁴ to abound;
And well beseemeth that in Princes hall
That vertue should be plentifully found,
Which of all goodly manners is the ground,⁵
And roote of civill conversation.⁶
Right so in Faery court it did redound,⁷
Where curteous Knights and Ladies most did won⁸
Of all on earth, and made a matchlesse paragon.
- 2 But mongst them all was none more courteous Knight,
Then *Calidore*,⁹ beloved over all,
In whom it seemes, that gentlenesse of spright
And manners mylde were planted naturall,¹⁰
To which he adding comely guize¹¹ withall,
And gracious speach, did steale mens hearts away.¹²

¹ **used vylde:** abused.

² **wexe:** grow.

³ **Courtesie doe call:** a definition that follows from the comments in the last stanza of the Proem, suggesting that definitions of the virtue—and, by implication, of other key words—may not be fixed.

⁴ **most useth:** i.e., most commonly.

⁵ **ground:** foundation.

⁶ **civill conversation:** civilized behavior and proper discussion.

⁷ **redound:** flourish.

⁸ **most did won:** displayed the most courteous behavior.

⁹ **Calidore:** from two Greek words meaning “good” and “gift.”

¹⁰ It is significant that Calidore’s virtue is said to be natural, given the debate over nature and culture throughout Book Six.

¹¹ **comely guize:** attractive appearance.

¹² This suggests great oratorical skill, but may also hint that Calidore’s arguments often seem better than they really are—perhaps a criticism of the court and courtiers.

Nathlesse thereto he was full stout and tall,¹
 And well approv'd in batteilous affray,²
 That him did much renowme, and far his fame display.

- 3 Ne was there Knight, ne was there Lady found
 In Faery court, but him did deare embrace,
 For his faire usage and conditions sound,³
 The which in all mens liking gayned place,
 And with the greatest purchast greatest grace:⁴
 Which he could wisely use, and well apply,
 To please the best, and th'evill to embase.
 For he loathd leasing,⁵ and base flattery,
 And loved simple truth and stedfast honesty.
- 4 And now he was in travell⁶ on his way,
 Uppon an hard adventure sore bestad,⁷
 Whenas by chaunce he met uppon a day
 With *Artegall*, returning yet halfe sad
 From his late conquest, which he gotten had.
 Who whenas⁸ each of other had a sight,
 They knew them selves, and both their persons rad:⁹
 When *Calidore* thus first; “Haile noblest Knight
 Of all this day on ground, that breathen living spright.¹⁰”
- 5 “Now tell, if please you, of the good successe,
 Which ye have had in your late enterprize.”
 To whom Sir *Artegall* gan to expresse
 His whole exploite, and valorous emprize,¹¹
 In order as it did to him arize.
 “Now happy man” (sayd then Sir *Calidore*)

¹ **stout and tall**: well formed and muscular.

² **batteilous affray**: fighting.

³ **conditions sound**: solid virtues.

⁴ **purchast**: achieved; **grace**: good opinion.

⁵ **loathd leasing**: hated lying. Perhaps there is another hint of a contradiction here, given the power of *Calidore's* verbal

skills, which please everyone—especially the best.

⁶ **in travell**: troubled.

⁷ **sore bestad**: hard pressed.

⁸ **whenas**: when.

⁹ **rad**: knew, recognized, read.

¹⁰ **spright**: spirit, person.

¹¹ **emprize**: adventure, enterprise.

“Which have so goodly, as ye can devize,¹
 Atchiev'd so hard a quest, as few before;
 That shall you most renowned make for evermore.

- 6 “But where ye ended have, now I begin
 To tread an endlesse trace,² withouten guyde,
 Or good direction, how to enter in,
 Or how to issue forth in waies untryde,
 In perils strange, in labours long and wide,³
 In which although good Fortune me befall,
 Yet shall it not by none be testifyde.”⁴
 “What is that quest” (quoth then Sir *Artegall*)
 “That you into such perils presently doth call?”

- 7 “The Blattant Beast”⁵ (quoth he) “I doe pursew,
 And through the world incessantly doe chase,
 Till I him overtake, or else subdew:
 Yet know I not or how, or in what place
 To find him out, yet still I forward trace.”⁶
 “What is that Blattant Beast?” (then he replide).
 “It is a Monster bred of hellishe race,”
 (Then answerd he) “which often hath annoyd
 Good Knights and Ladies true, and many else destroyd.

- 8 “Of *Cerberus*⁷ whilome he was begot,
 And fell *Chimaera*⁸ in her darkesome den,
 Through fowle commixture of his filthy blot;⁹

¹ **devize:** describe. Calidore, recognizing a true knight, addresses Artégall according to his rank.

² **trace:** path, track.

³ Calidore's comments show how daunting he finds the quest assigned to him. His words indicate that he feels lost in a labyrinth.

⁴ **testifyde:** witnessed. Calidore is afraid that no one is watching what he is doing, and that his labors have no purpose (which might imply that he does not fully understand the proper meaning of courtesy and wants praise as much as he wants to do good).

⁵ **Blattant Beast:** from the Latin (and then English) “blatter,” meaning to babble or speak without proper control; this establishes the Beast as the enemy of the proper speech that Calidore utters as the Knight of Courtesy. The name also suggests loud, random noise. Spenser's usage is the first recorded in the *Oxford English Dictionary*.

⁶ **trace:** travel.

⁷ **Cerberus:** Pluto's three-headed dog, who guarded the gates to Hell.

⁸ **Chimaera:** a monster with three heads: those of a lion, a goat, and a dragon.

⁹ **commixture:** cross-breeding; **blot:** blemish, stain. The Blattant Beast is the offspring

Where he was fostred long in *Stygian fen*,¹
 Till he to perfect ripenesse grew, and then
 Into this wicked world he forth was sent,
 To be the plague and scourge of wretched men:
 Whom with vile tongue and venemous intent
 He sore doth wound, and bite, and cruelly torment.”

- 9 “Then since the salvage Island² I did leave”
 Sayd *Artegall*, “I such a Beast did see,
 The which did seeme a thousand tongues to have,
 That all in spight and malice did agree,
 With which he bayd and loudly barkt at mee,
 As if that he attonce would me devour.
 But I that knew my selfe from perill free,
 Did nought regard his malice nor his powre,
 But he the more his wicked poyson forth did poure.”

- 10 “That surely is that Beast” (saide *Calidore*)
 “Which I pursue, of whom I am right glad
 To heare these tidings, which of none afore
 Through all my weary travell I have had:³
 Yet now some hope your words unto me add.”
 “Now God you speed”⁴ (quoth then Sir *Artegall*)
 “And keepe your body from the daunger drad:
 For ye have much adoe to deale withall,”
 So both tooke goodly leave, and parted severall.⁵

- 11 Sir *Calidore* thence travelled not long,
 When as by chauce a comely Squire he found,
 That thorough some more mighty enemies wrong,
 Both hand and foote unto a tree was bound:
 Who seeing him from farre, with piteous sound

of two triple-headed beasts, each perversions of nature. They have produced an even more perverse monstrosity.

¹ **Stygian fen:** dark and gloomy lands by the river Styx, one of the rivers in Hell.

² **salvage Island:** Artegall leaves the Salvage Island at V.xii.28. The Island is a transparent allegory of Ireland.

³ Calidore is weary of his quest before the book begins, a pointed contrast to the Red-crosse Knight's naive enthusiasm at the start of Book One and a sign of how much the poem has changed since its opening.

⁴ **God you speed:** God grant you success; a common greeting.

⁵ **parted severall:** went their separate ways.

Of his shrill cries him called to his aide.
 To whom approching, in that painefull stound¹
 When he him saw, for no demaunds he staide,²
 But first him losde,³ and afterwards thus to him saide.

- 12 “Unhappy Squire, what hard mishap thee brought
 Into this bay⁴ of perill and disgrace?
 What cruell hand thy wretched thraldome wrought,
 And thee captvyed in this shamefull place?”
 To whom he answerd thus; “My haplesse case
 Is not occasiond through my misdesert,⁵
 But through misfortune, which did me abase
 Unto this shame, and my young hope subvert,
 Ere that I in her guilefull traines⁶ was well expert.

- 13 “Not farre from hence, uppon yond rocky hill,
 Hard by a streight⁷ there stands a castle strong,
 Which doth observe a custome lewd⁸ and ill,
 And it hath long mayntaind with mighty wrong:⁹
 For may no Knight nor Lady passe along
 That way, (and yet they needs must passe that way,)
 By reason of the streight, and rocks among,
 But they that Ladies lockes doe shave away,
 And that knights berd¹⁰ for toll, which they for passage pay.”

- 14 “A shamefull use as ever I did heare,”
 Sayd *Calidore*, “and to be overthrowne.
 But by what meanes did they at first it reare,
 And for what cause, tell if thou have it knowne.”
 Sayd then that Squire: “The Lady which doth owne
 This Castle, is by name *Briana*¹¹ hight.

¹ **stound**: situation, plight.

² **no demaunds he staide**: he didn't ask him any questions.

³ **losde**: loosed.

⁴ **Into this bay**: into this humiliating situation.

⁵ **misdesert**: transgression, own fault.

⁶ **traines**: snares.

⁷ **streight**: narrow path.

⁸ **lewd**: wicked.

⁹ The castle that houses the evil knight is a familiar romance motif.

¹⁰ **berd**: humiliate by pulling their beards. The castle manifests the first abuse of courtesy that Calidore has to confront.

¹¹ **Briana**: meaning piercing or shrill voice. Again, a pointed contrast to the measured and proper speech demanded by the rules of courtesy.

Then which a prouder Lady liveth none:
 She long time hath deare lov'd a doughty Knight,
 And sought to win his love by all the meanes she might.

- 15 “His name is *Crudor*,¹ who through high disdain
 And proud despight of his selfe pleasing mynd,
 Refused hath to yeeld her love againe,²
 Untill a Mantle she for him doe fynd,
 With beards of Knights and locks of Ladies lynd.
 Which to provide, she hath this Castle dight,³
 And therein hath a Seneschall⁴ assynd,
 Cald *Maleffort*, a man of mickle⁵ might,
 Who executes her wicked will, with worse despight.⁶

- 16 “He this same day, as I that way did come
 With a faire Damzell, my beloved deare,
 In execution of her lawlesse doome,⁷
 Did set uppon us flying both for feare:
 For little bootes⁸ against him hand to reare.
 Me first he tooke, unhabable to withstond;
 And whiles he her pursued every where,
 Till his returne unto this tree he bond:
 Ne wote⁹ I surely, whether her he yet have fond.”

- 17 Thus whiles they spake, they heard a ruefull¹⁰ shrieke
 Of one loud crying, which they streight way ghest,
 That it was she, the which for helpe did seeke.
 Tho looking up unto the cry to lest,¹¹
 They saw that Carle from farre, with hand unblest¹²
 Hayling¹³ that mayden by the yellow heare,
 That all her garments from her snowy brest,
 And from her head her lockes he nigh did teare,
 Ne would he spare for pittie, nor refraine for feare.

¹ **Crudor**: cruel, rude; not just lacking in refinement, but primitive and basic.

² **again**: in return.

³ **dight**: built.

⁴ **Seneschall**: steward.

⁵ **Maleffort**: evil work; **mickle**: significant.

⁶ **despight**: malice; i.e., worse than *Crudor*.

⁷ **doome**: decree.

⁸ **bootes**: gains.

⁹ **wote**: knew.

¹⁰ **ruefull**: pitiful.

¹¹ **lest**: find, detect.

¹² **Carle**: churl; **unblest**: wicked.

¹³ **Hayling**: pulling.

- 18 Which haynous sight when *Calidore* beheld,
 Eftsoones¹ he loosd that Squire, and so him left,
 With hearts dismay and inward dolour queld,²
 For to pursue that villaine, which had reft³
 That piteous spoile by so injurious theft.⁴
 Whom overtaking, loude to him he cryde;
 “Leave faytor quickly that misgotten weft⁵
 To him, that hath it better justifie,
 And turne thee soone to him, of whom thou art defyde.”⁶
- 19 Who hearkning to that voice, him selfe upreard,
 And seeing him so fiercely towards make,
 Against him stoutly ran, as nought afeard,
 But rather more enrag’d for those words sake;
 And with sterne count’naunce thus unto him spake.
 “Art thou the caytive,⁷ that defyest me,
 And for this Mayd, whose party thou doest take,
 Wilt give thy beard, though it but little bee?
 Yet shall it not her lockes for raunsome fro me free.”⁸
- 20 With that he fiercely at him flew, and layd
 On hideous strokes with most importune⁹ might,
 That oft he made him stagger as unstayd,¹⁰
 And oft recuile to shunne his sharpe despight.¹¹
 But *Calidore*, that was well skild in fight,
 Him long forbore, and still his spirite spar’d,¹²
 Lying in waite, how him he damadge might.
 But when he felt him shrinke, and come to ward,¹³
 He greater grew, and gan to drive at him more hard.

¹ **Eftsoones:** immediately.

² **dolour queld:** fear suppressed.

³ **reft:** seized.

⁴ It is not clear whether Maleffort has stolen the maiden or just her hair.

⁵ **faytor:** villain; **weft:** stolen goods.

⁶ Calidore states that the youth has a better legal claim to the property (the maiden) than Maleffort and demands that he return her.

⁷ **caytive:** villain.

⁸ The lack of respect and courtesy demonstrated in this episode is clear and, as with all first tests of knights in the poem, does not appear to present the protagonist with too many problems.

⁹ **importune:** heavy, severe.

¹⁰ **unstayd:** unstable.

¹¹ **recuile:** recoil; **despight:** anger.

¹² **forbore:** resisted; **his spirite spar’d:** i.e., did not use all of his strength.

¹³ **come to ward:** fight defensively.

- 21 Like as a water streame, whose swelling sourse
 Shall drive a Mill, within strong bancks is pent,¹
 And long restrayned of his ready course;
 So soone as passage is unto him lent,
 Breakes forth, and makes his way more violent.
 Such was the fury of Sir *Calidore*,²
 When once he felt his foeman to relent;³
 He fiercely him pursu'd, and pressed sore,
 Who as he still decayd, so he encreased more.⁴
- 22 The heavy burden of whose dreadfull might
 When as the Carle no longer could sustaine,
 His heart gan faint, and streight he tooke his flight
 Toward the Castle, where if need constraine,
 His hope of refuge used to remaine.
 Whom *Calidore* perceiving fast to flie,
 He him pursu'd and chaced through the plaine,
 That he for dread of death gan loude to crie
 Unto the ward,⁵ to open to him hastilie.
- 23 They from the wall him seeing so aghast,
 The gate soone opened to receive him in,
 But *Calidore* did follow him so fast,
 That even in the Porch he him did win,
 And cleft his head asunder to his chin.
 The carkasse tumbling downe within the dore,
 Did choke the entraunce with a lumpe of sin,⁶
 That it could not be shut, whilst *Calidore*
 Did enter in, and slew the Porter on the flore.⁷

¹ **pent:** enclosed.

² The fury of Calidore shows what lies just below the surface of the courteous knight, who has the capacity to act with extreme force if necessary. The description recalls Guyon's destruction of Acrasia's bower in II.xii.83, indicating that courtesy has absorbed and gone beyond temperance as a virtue. Spenser's poem often works by referring back to earlier episodes; it shows that virtue can be taught and is a cumulative process.

³ **relent:** weaken, hold back.

⁴ I.e., Malefport decays and Calidore increases in strength. Spenser often leaves the antecedents of his pronouns ambiguous.

⁵ **ward:** guard.

⁶ **lumpe of sin:** the description recalls Arthur's killing of two knights outside Geryoneo's castle (V.x.36–7). The reader is left in no doubt either that the application of courtesy requires violent action, or that Calidore is not really a good representative of the virtue. The latter is perhaps because Calidore lives in confusing and troubled times and so is unsure what his role should be.

⁷ **flore:** ground.

- 24 With that the rest, the which the Castle kept,
 About him flockt, and hard at him did lay;
 But he them all from him full lightly swept,
 As doth a Steare, in heat of sommers day,
 With his long taile the bryzes¹ brush away.
 Thence passing forth, into the hall he came,
 Where of the Lady selfe in sad dismay
 He was ymett, who with uncomely shame
 Gan him salute, and fowle upbrayd with faulty blame.²
- 25 “False traytor Knight,” (sayd she) “no Knight at all,
 But scorne of armes that hast with guilty hand
 Murdred my men, and slaine my Seneschall;
 Now comest thou to rob my house unmand,
 And spoile³ my selfe, that can not thee withstand?
 Yet doubt thou not, but that some better Knight
 Then thou, that shall thy treason understand,
 Will it avenge, and pay thee with thy right:
 And if none do, yet shame shal thee with shame requight.”
- 26 Much was the Knight abashed at that word;
 Yet answerd thus; “Not unto me the shame,
 But to the shamefull doer it afford.⁴
 Bloud is no blemish; for it is no blame
 To punish those, that doe deserve the same;
 But they that breake bands of civilitie,
 And wicked customes make, those doe defame
 Both noble armes and gentle curtesie.
 No greater shame to man then inhumanitie.⁵
- 27 “Then doe your selfe, for dread of shame, forgoe
 This evill manner,⁶ which ye here maintaine,
 And doe in stead thereof mild curt’sie showe

¹ **bryzes:** flies.

² The language, especially the use of “fowle,” suggests that she is unfairly attacking Calidore. However, his violent actions may well disturb the reader, too.

³ **spoil:** rape.

⁴ **afford:** attach.

⁵ Calidore is expressing the central dilemma of those who seek to defend what they regard as civilized virtues from savage attack. In the process of defending right, they may be forced to adopt the methods of their enemies and risk undermining the good they seek to defend. This is one of the key problems posed throughout *The Faerie Queene*.

⁶ **manner:** behavior, custom.

To all, that passe. That shall you glory gaine
 More then his love, which thus ye seeke t'obtaine."
 Wherewith all full of wrath, she thus replyde;
 "Vile recreant, know that I doe much disdaine
 Thy courteous lore,¹ that doest my love deride,
 Who scornes thy ydle scoffe, and bids thee be defyde."

- 28 "To take defiaunce at a Ladies word"
 (Quoth he) "I hold it no indignity;
 But were he² here, that would it with his sword
 Abett, perhaps he mote it deare aby."³
 "Cowherd"⁴ (quoth she) "were not, that thou wouldst fly,
 Ere he doe come, he should be soone in place."
 "If I doe so," (sayd he) "then liberty
 I leave to you, for aye me to disgrace
 With all those shames, that erst ye spake me to deface."⁵
- 29 With that a Dwarfe she cald to her in hast,
 And taking from her hand a ring of gould,
 A privy⁶ token, which betweene them past,
 Bad him to flie with all the speed he could,
 To *Crudor*; and desire him that he would
 Vouchsafe to reskue her against a Knight,
 Who through strong powre had now her self in hould,⁷
 Having late slaine her Seneschall in fight,
 And all her people murdred with outrageous might.
- 30 The Dwarfe his way did hast, and went all night;
 But *Calidore* did with her there abyde⁸
 The comming of that so much threatned Knight,
 Where that discourteous Dame with scornfull pryde,
 And fowle entreaty him indignifyde,⁹
 That yron heart it hardly could sustaine:

¹ **courteous lore:** courteous wisdom.

² I.e., a knight who opposes Calidore and behaves with lack of courtesy—in this case, *Crudor*.

³ **Abett:** support; **aby:** pay a penalty, suffer.

⁴ **Cowherd:** a pun on "coward" and "cow herd." Briana is equating rank and behavior in a simplistic manner; this is especially no-

table given the discussion of the origins of courtesy in the Proem.

⁵ **erst:** earlier; **deface:** attack, belittle.

⁶ **privy:** private.

⁷ **in hould:** captive.

⁸ **abyde:** wait.

⁹ **entreaty:** treatment; **indignifyde:** humiliated.

Yet he, that could his wrath full wisely guyde,
 Did well endure her womanish disdain,
 And did him selfe from fraile impatience refraine.

- 31 The morrow next, before the lampe of light,
 Above the earth upread his flaming head,
 The Dwarfe, which bore that message to her knight,
 Brought aunswere backe, that ere he tasted bread,
 He would her succour,¹ and alive or dead
 Her foe deliver up into her hand:
 Therefore he wild² her doe away all dread;
 And that of him she mote assured stand,
 He sent to her his basenet,³ as a faithfull band.

- 32 Thereof full blyth⁴ the Lady streight became,
 And gan t'augment⁵ her bitternesse much more:
 Yet no whit more appalled for the same,
 Ne ought dismayed was Sir *Calidore*,⁶
 But rather did more chearefull seeme therefore.
 And having soone his armes about him dight,⁷
 Did issue forth, to meete his foe afore;
 Where long he stayed not, when as a Knight
 He spide come pricking⁸ on with al his powre and might.

- 33 Well weend⁹ he streight, that he should be the same,
 Which tooke in hand her quarrell to maintaine;
 Ne stayd to aske if it were he by name,
 But coucht his speare, and ran at him amaine.¹⁰
 They bene ymett in midst of the plaine,
 With so fell fury, and dispiteous¹¹ forse,
 That neither could the others stroke sustaine,
 But rudely rowld to ground both man and horse,
 Neither of other taking pittie nor remorse.

¹ **succour:** help.

² **wild:** willed, commanded.

³ **basenet:** helmet.

⁴ **blyth:** happy.

⁵ **t'augment:** to increase.

⁶ I.e., Calidore was not worried or frightened by this.

⁷ **dight:** gathered, displayed.

⁸ **pricking:** galloping; recalls the opening line of the poem: "A gentle knight was pricking on the plaine" (I.i.1.1).

⁹ **weend:** understood.

¹⁰ **amaine:** immediately.

¹¹ **dispiteous:** ruthless.

- 34 But *Calidore* uprose againe full light,
 Whiles yet his foe lay fast in sencelesse sound,¹
 Yet would he not him hurt, although he might:
 For shame he weend a sleeping wight² to wound.
 But when *Briana* saw that drery stound,³
 There where she stood uppon the Castle wall,
 She deem'd him sure to have bene dead on ground,
 And made such piteous mourning therewithall,
 That from the battlements she ready seem'd to fall.
- 35 Nathlesse at length him selfe he did upreare⁴
 In lustlesse wise,⁵ as if against his will,
 Ere he had slept his fill, he wakened were,
 And gan to stretch his limbs; which feeling ill
 Of his late fall, a while he rested still:
 But when he saw his foe before in vew,
 He shooke off luskishnesse,⁶ and courage chill
 Kindling a fresh, gan battell to renew,
 To prove if better foote then horsebacke would ensew.
- 36 There then began a fearefull cruell fray
 Betwixt them two, for maystery of might.
 For both were wondrous practicke⁷ in that play,
 And passing⁸ well expert in single fight,
 And both inflam'd with furious despight:⁹
 Which as it still encreast, so still increast
 Their cruell strokes and terrible affright;¹⁰
 Ne once for ruth their rigour they releast,¹¹
 Ne once to breath a while their angers tempest ceast.
- 37 Thus long they trac'd and traverst¹² to and fro,
 And tryde all waies, how each mote entrance make
 Into the life of his malignant foe;

¹ **sound:** swoon, faint.

² **weend:** thought; **wight:** person.

³ **drery stound:** bloody stroke.

⁴ **upreare:** get up.

⁵ **lustlesse wise:** feeble manner.

⁶ **luskishnesse:** torpor.

⁷ **practicke:** experienced.

⁸ **passing:** surpassing.

⁹ **despight:** anger.

¹⁰ **affright:** frightening appearance.

¹¹ **ruth:** pity; **releast:** moderated.

¹² **trac'd and traverst:** in dueling, thrusting and then feinting.

They hew'd their helmes, and plates¹ asunder brake,
 As they had potshares² bene; for nought mote slake
 Their greedy vengeaunces, but goary blood,
 That at the last like to a purple lake
 Of bloody gore congeal'd about them stood,
 Which from their riven sides forth gushed like a flood.³

38 At length it chaunst,⁴ that both their hands on hie,
 At once did heave, with all their powre and might,
 Thinking the utmost of their force to trie,
 And prove the finall fortune of the fight:
 But *Calidore*, that was more quicke of sight,
 And nimbler handed, then hisemie,
 Prevented⁵ him before his stroke could light,
 And on the helmet smote him formerlie,⁶
 That made him stoupe to ground with meeke humilitie.⁷

39 And ere he could recover foot againe,
 He following that faire advantage fast,
 His stroke redoubled with such might and maine,
 That him upon the ground he groveling cast;
 And leaping to him light, would have unlast⁸
 His Helme, to make unto his vengeance way.
 Who seeing, in what daunger he was plast,
 Cryde out, "Ah mercie Sir, doe me not slay,
 But save my life, which lot⁹ before your foot doth lay."

40 With that his mortall hand a while he stayd,
 And having somewhat calm'd his wrathfull heat
 With goodly patience, thus he to him sayd;

¹ **plates:** plates of armor.

² **potshares:** shards of broken pottery.

³ Descriptions of bloody battles between knights occur frequently in the romances that Spenser is following in the poem, notably Thomas Malory's *Le Morte D'Arthur*.

⁴ **chaunst:** that Calidore's victory seems to be the product of chance suggests how far the world of the poem is from a simple, ordered universe. Spenser seems already to be looking toward the uncertainty of the *Mutabilitie Cantos*.

⁵ **Prevented:** anticipated.

⁶ **formerlie:** first.

⁷ It is worth noting how long it takes Calidore to defeat Crudor—in many ways an obviously discourteous villain—and how close the fight is. This is a significant change from the Redcrosse Knight's easy victory over Error in I.i, and shows how much harder the world now seems to the knights.

⁸ **unlast:** unlaced.

⁹ **lot:** fortune.

“And is the boast of that proud Ladies threat,
 That menaced me from the field to beat,
 Now brought to this? By this now may ye learne,
 Strangers no more so rudely to intreat,¹
 But put away proud looke, and usage sterne,²
 The which shal nought to you but foule dishonor yearne.³

- 41 “For nothing is more blamefull to a knight,
 That court’sie doth as well as armes professe,
 How ever strong and fortunate in fight,
 Then the reproch of pride and cruellnesse.
 In vaine he seeketh others to suppress,⁴
 Who hath not learnd him selfe first to subdew:
 All flesh is frayle, and full of ficklennesse,
 Subject to fortunes chance, still chaunging new;
 What haps to day to me, to morrow may to you.
- 42 “Who will not mercie unto others shew,
 How can he mercy ever hope to have?⁵
 To pay each with his owne is right and dew.⁶
 Yet since ye mercie now doe need to crave,
 I will it graunt, your hopelesse life to save;
 With these conditions, which I will propound:
 First, that ye better shall your selfe behave
 Unto all errant knights, whereso on ground;
 Next that ye Ladies ayde in every stead and stound.”⁷
- 43 The wretched man, that all this while did dwell
 In dread of death, his heasts⁸ did gladly heare,
 And promist to performe his precept well,
 And whatsoever else he would requere.
 So suffring him to rise, he made him sweare
 By his owne sword, and by the crosse thereon,

¹ **intreat:** treat.

² **sterne:** cruel.

³ **yearne:** earn.

⁴ **suppresse:** subdue, defeat.

⁵ See James 2.13: “For there shall bee judgement mercilesse to him that sheweth

no mercy, and mercie rejoyceth against judgement.”

⁶ See Rom. 13.7: “Give to all men therefore their duetie.”

⁷ **every stead and stound:** everywhere and at any time.

⁸ **heasts:** commands.

To take *Briana* for his loving fere,¹
 Withouten dowre or composition;²
 But to release³ his former foule condition.

44 All which accepting, and with faithfull oth
 Bynding himselfe most firmly to obay,
 He up arose, how ever liefé or loth,⁴
 And swore to him true fealtie for aye.⁵
 Then forth he cald from sorrowfull dismay
 The sad *Briana*, which all this beheld:
 Who comming forth yet full of late affray,⁶
 Sir *Calidore* upheard, and to her teld⁷
 All this accord, to which he *Crudor* had compeld.

45 Whereof she now more glad, then sory earst,⁸
 All overcome with infinite affect,⁹
 For his exceeding courtesie, that pearst
 Her stubborne hart with inward deepe effect,
 Before his feet her selfe she did project,¹⁰
 And him adoring as her lives deare Lord,
 With all due thankes, and dutifull respect,
 Her selfe acknowledg'd bound for that accord,
 By which he had to her both life and love restord.

46 So all returning to the Castle glad,
 Most joyfully she them did entertaine,
 Where goodly glee and feast to them she made,
 To shew her thankfull mind and meaning faine,¹¹
 By all the meanes she mote¹² it best explaine:
 And after all, unto Sir *Calidore*
 She freely gave that Castle for his paine,
 And her selfe bound to him for evermore;
 So wondrously now chaung'd, from that she was afore.¹³

¹ **fere:** wife.

² **composition:** financial settlement.

³ **release:** give up.

⁴ **liefé or loth:** willing or unwilling.

⁵ **aye:** ever.

⁶ **affray:** fright, terror.

⁷ **upheard:** encouraged; **teld:** told.

⁸ **earst:** before.

⁹ **affect:** gratitude.

¹⁰ **project:** throw.

¹¹ **meaning faine:** good intention.

¹² **mote:** might.

¹³ Briana now becomes a model of courtesy.

47 But *Calidore* himselfe would not retaine
Nor land nor fee, for hyre of his good deede,
But gave them streight unto that Squire againe,
Whom from her Seneschall he lately freed,
And to his damzell as their rightfull meed,¹
For recompence of all their former wrong:
There he remaind with them right well agreed,
Till of his wounds he wexed² hole and strong,
And then to his first quest he passed forth along.

¹ **meed:** reward.

² **wexed:** grew.

Canto Two

*Calidore sees young Tristram slay
A proud discourteous knight,
He makes him Squire, and of him learns
his state and present plight.*

- 1 **W**hat vertue is so fitting for a knight,
Or for a Ladie, whom a knight should love,
As Curtesie, to beare themselves aright
To all of each degree, as doth behove?¹
For whether they be placed high above,
Or low beneath, yet ought they well to know
Their good, that none them rightly may reprove
Of rudenesse, for not yeelding what they owe:²
Great skill it is such duties timely to bestow.

- 2 Thereto great helpe dame Nature selfe doth lend:
For some so goodly gracious are by kind,³
That every action doth them much commend,
And in the eyes of men great liking find;
Which others, that have greater skill in mind,
Though they enforce⁴ themselves, cannot attaine.
For everie thing, to which one is inclin'd,
Doth best become, and greatest grace doth gaine:
Yet praise likewise deserve good thewes, enforst with paine.⁵

¹ The question of degree is a crucial social dimension of courtesy. Should society be organized on a strict hierarchical basis? Or does the evidence of Book Six suggest otherwise? The reader, following the definitions from the opening of the book, is asked to weigh the evidence.

² I.e., all people should behave according to their station and rank, and acknowledging those of others.

³ **kind:** nature.

⁴ **enforce:** exert.

⁵ **thewes:** manners, habits. Lines 7 through 9 claim that things one is inclined to do are likely to be done well and gain praise; however, things that cause an individual great pain and effort, such as good manners, also deserve recognition.

- 3 That well in courteous *Calidore* appears,
 Whose every act and deed, that he did say,
 Was like enchantment,¹ that through both the eyes,
 And both the cares did steale the hart away.
 He now againe is on his former way,
 To follow his first quest, when as he spyde
 A tall young man from thence not farre away,
 Fighting on foot, as well he him descryde,²
 Against an armed knight, that did on horsebacke ryde.
- 4 And them beside a Ladie faire he saw,
 Standing alone on foot, in foule array:³
 To whom himselfe he hastily did draw,
 To weet the cause of so uncomely fray,⁴
 And to depart⁵ them, if so be he may.
 But ere he came in place, that youth had kild
 That armed knight, that low on ground he lay;
 Which when he saw, his hart was inly child
 With great amazement, and his thought with wonder filld.
- 5 Him stedfastly he markt, and saw to bee
 A goodly youth of amiable grace,
 Yet but a slender slip, that scarce did see
 Yet seventeene yeares, but tall and faire of face
 That sure he deem'd him borne of noble race.⁶
 All in a woodmans jacket he was clad
 Of lincolne greene, belayd⁷ with silver lace;
 And on his head an hood with aglets⁸ sprad,
 And by his side his hunters horne he hanging had.
- 6 Buskins he wore of costliest cordwayne,⁹
 Pinckt upon gold, and paled part per part,¹⁰

¹ Again, *Calidore* is shown to be persuasive and impressive, perhaps blinding everyone to his limitations and the fact that he has no real idea of what he is doing.

² **descryde**: perceived, discovered.

³ **foule array**: soiled clothing.

⁴ **weet**: know; **fray**: chaos.

⁵ **depart**: separate.

⁶ As so often, the reader is asked to consider whether appearances mean what they seem

and whether noble birth is the most important aspect of character.

⁷ **lincolne greene**: the color worn by Robin Hood and his men; **belayd**: adorned.

⁸ **aglets**: spangles.

⁹ **cordwayne**: a type of Spanish leather.

¹⁰ **Pinckt upon gold**: the design is perforated to reveal the gold layer underneath; **paled part per part**: striped throughout.

As then the guize was for each gentle swayne;¹
 In his right hand he held a trembling² dart,
 Whose fellow he before had sent apart;
 And in his left he held a sharpe borespeare,³
 With which he went to launch⁴ the salvage hart
 Of many a Lyon, and of many a Beare
 That first unto his hand in chase did happen neare.

- 7 Whom *Calidore* a while well having vewed,
 At length bespake; “what means this, gentle swaine?
 Why hath thy hand too bold it selfe embrewed⁵
 In blood of knight, the which by thee is slaine,
 By thee no knight; which armes impugne⁶th plaine?”⁶
 “Certes”⁷ (said he) “loth were I to have broken
 The law of armes; yet breake it should againe,
 Rather then let my selfe of wight be stroken,⁸
 So long as these two armes were able to be wroken.⁹”

- 8 “For not I him as this his Ladie here
 May wnesse well, did offer first to wrong,
 Ne surely thus unarm’d I likely were;
 But he me first, through pride and puissance strong
 Assayld, not knowing what to armes doth long.”¹⁰
 “Perdie¹¹ great blame,” (then said Sir *Calidore*)
 “For armed knight a wight unarm’d to wrong.
 But then aread, thou gentle¹² chyld, wherefore
 Betwixt you two began this strife and sterne uprore.”

- 9 “That shall I sooth”¹³ (said he) “to you declare.
 I whose unryper yeares are yet unfit
 For thing of weight, or worke of greater care,

¹ **guize:** style, fashion; **swayne:** youth.

² **trembling:** quivering.

³ **borespeare:** a spear for hunting boars, with a crosspiece to prevent the user from being gored.

⁴ **launch:** pierce.

⁵ **embrewed:** stained.

⁶ This clearly violates the laws of arms. The squire is too junior to be allowed to fight knights.

⁷ **Certes:** indeed.

⁸ **stroken:** struck.

⁹ **wroken:** avenged.

¹⁰ **long:** belong. The dead knight is actually the one who has violated the laws of arms by attacking an unarmed man.

¹¹ **Perdie:** indeed.

¹² **aread:** tell; **gentle:** i.e., noble. *Calidore* assumes that *Tristram* is of aristocratic birth.

¹³ **sooth:** truthfully.

Doe spend my dayes, and bend my carelesse¹ wit
 To salvage chace, where I thereon may hit
 In all this forrest, and wyld wooddie raine:²
 Where, as this day I was enraunging³ it,
 I chaunst to meete this knight, who there lyes slaine,
 Together with this Ladie, passing on the plaine.

10 “The knight, as ye did see, on horsebacke was,
 And this his Ladie, (that him ill became,)
 On her faire feet by his horse side did pas
 Through thicke and thin, unfit for any Dame.
 Yet not content, more to increase his shame,
 When so she lagged, as she needs mote so,
 He with his speare, that was to him great blame,
 Would thumpe her forward, and inforce to goe,
 Weeping to him in vaine, and making piteous woe.

11 “Which when I saw, as they me passed by,
 Much was I moved in indignant mind,
 And gan to blame him for such cruelty
 Towards a Ladie, whom with usage kind
 He rather should have taken up behind.
 Wherewith he wroth, and full of proud disdain,
 Tooke in foule scorne, that I such fault did find,
 And me in lieu thereof⁴ revil’d againe,
 Threatning to chastize me, as doth t’a chyld pertaine.

12 “Which I no lesse disdayning, backe returned
 His scornefull taunts unto his teeth againe,
 That he streight way with haughtie choler⁵ burned,
 And with his speare strooke me one stroke or twaine;
 Which I enforst to beare though to my paine,
 Cast⁶ to requite, and with a slender dart,
 Fellow of this I beare, throwne not in vaine,
 Strooke him, as seemeth, underneath the hart,
 That through⁷ the wound his spirit shortly did depart.”

¹ **carelesse:** carefree.

² **wooddie raine:** woodland realm.

³ **enraunging:** roaming through.

⁴ **in lieu thereof:** in return.

⁵ **choler:** anger.

⁶ **Cast:** determined.

⁷ **through:** referring to the belief that the spirit did leave the body and ascend to heaven.

- 13 Much did Sir *Calidore* admyre his speach
 Tempred¹ so well, but more admyr'd the stroke
 That through the mayles² had made so strong a breach
 Into his hart, and had so sternely wroke³
 His wrath on him, that first occasion broke.⁴
 Yet rested not, but further gan inquire
 Of that same Ladie, whether what he spoke,
 Were soothly so, and that th'unrighteous ire
 Of her owne knight, had given him his owne due hire.⁵
- 14 Of all which, when as she could nought deny,
 But cleard that stripling of th'imputed blame,
 Sayd then Sir *Calidore*; "neither will I
 Him charge with guilt, but rather doe quite clame:⁶
 For what he spake, for you he spake it, Dame;
 And what he did, he did him selfe to save:
 Against both which that knight wrought knightlesse shame.
 For knights and all men this by nature have,
 Towards all womenkind them kindly to behave.
- 15 "But sith that he is gone irrevocable,
 Please it you Ladie, to us to aread,⁷
 What cause could make him so dishonourable,
 To drive you so on foot unfit to tread,
 And lackey⁸ by him, gainst all womanhead?"
 "Certes Sir knight" (sayd she) "full loth I were
 To rayse a lyving blame against the dead:
 But since it me concernes, my selfe to clere,
 I will the truth discover, as it chaunst whylere.⁹
- 16 "This day, as he and I together roade
 Upon our way, to which we weren bent,¹⁰
 We chaunst to come foreby a covert¹¹ glade

¹ **Tempred:** governed, controlled.

² **mayles:** chain mail.

³ **wroke:** avenged.

⁴ **that first occasion broke:** i.e., started the fight.

⁵ **hire:** reward.

⁶ **quite clame:** acquit.

⁷ **aread:** declare.

⁸ **lackey:** act as a servant.

⁹ **discover:** reveal; **chaunst whylere:** happened recently.

¹⁰ **bent:** heading.

¹¹ **foreby:** close to; **covert:** secret. The forest is a place of passion and confusion in romance.

Within a wood, whereas a Ladie gent¹
 Sate with a knight in joyous jolliment,
 Of their franke loves, free from all gealous spies:
 Faire was the Ladie sure, that mote content
 An hart, not carried with too curious² eyes,
 And unto him did shew all lovely courtesyes.³

- 17 “Whom when my knight did see so lovely faire,
 He inly gan her lover to envy,
 And wish, that he part of his spoyle might share.
 Whereto when as my presence he did spy
 To be a let,⁴ he bad me by and by
 For to alight: but when as I was loth,⁵
 My loves owne part to leave so suddenly,
 He with strong hand down from his steed me throw’th,
 And with presumptuous powre against that knight streight go’th.

- 18 “Unarm’d all was the knight, as then more meete⁶
 For Ladies service,⁷ and for loves delight,
 Then fearing any foeman there to meete:
 Whereof he taking oddes, streight bids him dight⁸
 Himselfe to yeeld his love, or else to fight.
 Whereat the other starting up dismayd,
 Yet boldly answer’d, as he rightly might;
 To leave his love he should be ill apayd,⁹
 In which he had good right gaynst all, that it gainesayd.¹⁰

- 19 “Yet since he was not presently in plight¹¹
 Her to defend, or his¹² to justifie,
 He him requested, as he was a knight,
 To lend him day his better right to trie,
 Or stay till he his armes, which were thereby,

¹ **gent:** gentle.

² **curious:** enquiring. The sardonic comment of the lady is one of Spenser’s many humorous moments.

³ **courtesyes:** the word clearly has a de-based and vulgar meaning in this context.

⁴ **let:** hindrance.

⁵ **loth:** reluctant.

⁶ **meete:** suitable.

⁷ The state of the lovers becomes more clear as the lady’s story continues.

⁸ **oddes:** advantage; **dight:** prepare.

⁹ **apayd:** repaid.

¹⁰ **gainesayd:** opposed.

¹¹ **plight:** state.

¹² **his:** i.e., his right, claim.

Might lightly¹ fetch. But he was fierce and whot,
 Ne time would give, nor any termes aby,²
 But at him flew, and with his speare him smot;
 From which to thinke to save himselfe, it booted³ not.

- 20 “Meane while his Ladie, which this outrage saw,
 Whilest they together for the quarrey⁴ strove,
 Into the covert did her selfe withdraw,
 And closely hid her selfe within the grove.
 My knight hers soone, as seemes, to daunger drove
 And left sore wounded: but when her he mist,
 He woxe halfe mad, and in that rage gan rove
 And range through all the wood, where so he wist⁵
 She hidden was, and sought her so long, as him list.

- 21 “But when as her he by no meanes could find,
 After long search and chauff,⁶ he turned backe
 Unto the place, where me he left behind:
 There gan he me to curse and ban,⁷ for lacke
 Of that faire bootie, and with bitter wracke⁸
 To wreake on me the guilt of his owne wrong.
 Of all which I yet glad to beare the packe,⁹
 Strove to appease him, and perswaded long:
 But still his passion grew more violent and strong.

- 22 “Then as it were t’avenge his wrath on mee,
 When forward we should fare, he flat refused
 To take me up (as this young man did see)
 Upon his steed, for no just cause accused,
 But forst to trot on foot, and foule misused,
 Pouching me with the butt end of his speare,
 In vaine complayning, to be so abused.
 For he regarded neither playnt¹⁰ nor teare,
 But more enforst my paine, the more my plaints to heare.

¹ **lightly**: easily.

² **aby**: agree.

³ **booted**: mattered.

⁴ **quarrey**: prey; a term from hunting.

⁵ **wist**: knew.

⁶ **chauff**: rage.

⁷ **ban**: insult.

⁸ **wracke**: vengeance.

⁹ **packe**: burden.

¹⁰ **playnt**: plea, complaint.

- 23 “So passed we, till this young man us met,
 And being moov’d with pittie of my plight,
 Spake, as was meet, for ease of my regret:¹
 Whereof befell, what now is in your sight.”
 “Now sure” (then said Sir *Calidore*) “and right
 Me seemes, that him befell by his owne fault:
 Who ever thinkes through confidence of might,
 Or through support of count’nance proud and hault²
 To wrong the weaker, oft falles in his owne assault.”
- 24 Then turning backe unto that gentle boy,
 Which had himselfe so stoutly well acquit;
 Seeing his face so lovely sterne and coy,³
 And hearing th’answeres of his pregnant wit,
 He prayd it much, and much admyred it;
 That sure he weend⁴ him borne of noble blood,
 With whom those graces did so goodly fit:⁵
 And when he long had him beholding stood,
 He burst into these words, as to him seemed good.
- 25 “Faire gentle swayne, and yet as stout⁶ as fayre,
 That in these woods amongst the Nymphs dost wonne,⁷
 Which daily may to thy sweete lookes repayre,⁸
 As they are wont unto *Latonaes sonne*,⁹
 After his chace on woodie *Cynthus donne*:¹⁰
 Well may I certes such an one thee read,¹¹
 As by thy worth thou worthily hast wonne,
 Or surely borne of some Heroicke sead,
 That in thy face appeares and gracious goodlyhead.

¹ **regret:** sorrow.

² **count’nance:** appearance; **hault:** proud.

³ **coy:** modest.

⁴ **weend:** knew. Once again, the connection is made between birth and nobility.

⁵ Prefiguring the actual appearance of the Graces in Canto Ten, which links courtesy to poetry.

⁶ **stout:** brave.

⁷ **wonne:** dwell.

⁸ **repayre:** look back, stare.

⁹ **Latonaes sonne:** Apollo.

¹⁰ **Cynthus donne:** Cynthus hill, where Apollo and Diana were born. The location is referred to again at VII.vii.50.4. Apollo roamed around the mountain.

¹¹ **read:** judge, with a reference to reading that relates the quest of Calidore to that of the poem’s reader.

- 26 “But should it not displease thee it to tell;
 (Unlesse thou in these woods thy selfe conceale,
 For love amongst the woodie Gods to dwell;)¹
 I would thy selfe require thee to reveale,
 For deare affection and unfayned zeale,²
 Which to thy noble personage I beare,
 And wish thee grow in worship and great weale.³
 For since the day that armes I first did reare,⁴
 I never saw in any greater hope appeare.”
- 27 To whom then thus the noble youth; “may be
 Sir knight, that by discovering my estate,⁵
 Harme may arise unweeting⁶ unto me;
 Nathelesse, sith ye so courteous seemed late,
 To you I will not feare it to relate.
 Then wote ye that I am a Briton borne,⁷
 Sonne of a King, how ever thorough fate
 Or fortune I my countrie have forlorne,⁸
 And lost the crowne, which should my head by right adorne.
- 28 “And *Tristram*⁹ is my name, the onely heire
 Of good king *Meliogras*¹⁰ which did rayne
 In Cornewale, till that he through lives despeire
 Untimely dyde, before I did attaine
 Ripe yeares of reason, my right to maintaine.¹¹
 After whose death, his brother seeing mee

¹ Calidore means that virtue must be on display and not hidden.

² **unfayned zeale:** genuine devotion.

³ **worship:** honor; **weale:** well-being.

⁴ **reare:** raise.

⁵ **estate:** rank, social position. The suggestion here is that social position and birth may or may not be aligned.

⁶ **unweeting:** unknown.

⁷ **Briton borne:** this links Tristram to the Redcrosse Knight, Arthur, Artegall, and Britomart, as well as to all humans, but not fairies.

⁸ **forlorne:** left, abandoned.

⁹ **Tristram:** one of the chief Arthurian Knights; he first appears in Chrétien de Troyes’ *Arthurian Romances* as a naive but good-hearted Welsh knight from the forests, whose quest is to find the Holy Grail. Spenser does not make much significant connection to the story of Tristram.

¹⁰ **Meliogras:** Spenser adapts Thomas Malory’s version of the story of Tristram in *Le Morte D’Arthur* (VIII.1–2). Tristram’s mother dies while giving birth to him, and his father remarries, resenting his son. Tristram leaves home after his stepmother tries to poison him and he saves her life; the episode causes his father considerable grief.

¹¹ **right to maintaine:** independence.

An infant, weake a kingdome to sustaine,
 Upon him tooke the royall high degree,
 And sent me, where him list,¹ instructed for to bee.

29 “The widow Queene my mother, which then hight
 Faire *Emiline*, conceiving then great feare
 Of my fraile safetie, resting in the might
 Of him, that did the kingly Scepter beare,
 Whose gealous dread induring not a peare,²
 Is wont to cut off all, that doubt³ may breed,
 Thought best away me to remove somewhere
 Into some forrein land, where as no need
 Of dreaded daunger might his doubtfull⁴ humor feed.

30 “So taking counsell of a wise man red,⁵
 She was by him adviz’d, to send me quight
 Out of the countrie, wherein I was bred,
 The which the fertile *Lionesse*⁶ is hight,
 Into the land of *Faerie*, where no wight
 Should weet of me, nor worke me any wrong.
 To whose wise read⁷ she hearkning, sent me streight
 Into this land, where I have wond⁸ thus long,
 Since I was ten yeares old, now growen to stature strong.

31 “All which my daies I have not lewdly⁹ spent,
 Nor spilt the blossome of my tender yeares
 In ydlesse, but as was convenient,¹⁰
 Have trayned bene with many noble feres¹¹
 In gentle thewes, and such like seemely leres.¹²
 Mongst which my most delight hath alwaies been,
 To hunt the salvage chace amongst my peres,
 Of all that raungeth in the forrest greene;
 Of which none is to me unknowne, that ev’r was scene.¹³

¹ **where him list:** where he liked.

² **induring not a peare:** not tolerating a rival.

³ **doubt:** danger.

⁴ **doubtfull:** suspicious.

⁵ **red:** known.

⁶ **Lionesse:** the legendary land between Land’s End and the Scilly Islands.

⁷ **read:** advice.

⁸ **wond:** lived.

⁹ **lewdly:** wastefully.

¹⁰ **convenient:** right.

¹¹ **feres:** companions.

¹² **thewes:** lessons; **leres:** lessons.

¹³ Tristram is shown to have a natural virtue and an ability to survive in harmony with the natural world.

- 32 “Ne is there hauke, which mantleth¹ her on pearch,
 Whether high tousing, or accoasting² low,
 But I the measure of her flight doe search,
 And all her pray, and all her diet know.
 Such be our joyes, which in these forrests grow:
 Onely the use of armes, which most I joy,
 And fitteth most for noble swayne to know,
 I have not tasted³ yet, yet past a boy,
 And being now high time these strong joynts to imploy.
- 33 “Therefore, good Sir, sith now occasion fit
 Doth fall, whose like hereafter seldome may,
 Let me this crave, unworthy though of it,
 That ye will make me Squire without delay,
 That from henceforth in batteilous array
 I may beare armes, and learne to use them right;
 The rather since that fortune hath this day
 Given to me the spoile of this dead knight,
 These goodly gilden⁴ armes, which I have won in fight.”
- 34 All which when well Sir *Calidore* had heard,
 Him much more now, then earst he gan admire,
 For the rare hope which in his yeares appear’d,
 And thus replide; “faire chyld, the high desire
 To love of armes, which in you doth aspire,
 I may not certes without blame denie;
 But rather wish, that some more noble hire,⁵
 (Though none more noble then is chevalrie,)
 I had, you to reward with greater dignitie.”
- 35 There him he causd to kneele, and made to sweare
 Faith to his knight, and truth to Ladies all,
 And never to be recreant,⁶ for feare
 Of perill, or of ought that might befall:
 So he him dubbed, and his Squire did call.
 Full glad and joyous then young *Tristram* grew,

¹ **mantleth:** rests.

² **accoasting:** swooping down to the ground.

³ **tasted:** experienced.

⁴ **gilden:** gilded.

⁵ **hire:** task, work.

⁶ **recreant:** villainous, wicked.

Like as a flowre, whose silken leaves small,¹
 Long shut up in the bud from heavens vew,
 At length breakes forth, and brode displayes his smyling hew.²

36 Thus when they long had treated³ to and fro,
 And *Calidore* betooke him to depart,
 Chyld⁴ *Tristram* prayd, that he with him might goe
 On his adventure, vowing not to start,⁵
 But wayt on him in every place and part.
 Whereat Sir *Calidore* did much delight,
 And greatly joy'd at his so noble hart,
 In hope he sure would prove a doughtie knight:
 Yet for the time this answeere he to him behight.⁶

37 “Glad would I surely be, thou courteous Squire,
 To have thy presence in my present quest,
 That mote thy kindled courage set on fire,
 And flame forth honour in thy noble brest:
 But I am bound by vow, which I profest
 To my dread Sovereaine, when I it assayd,⁷
 That in atchievement of her high behest,⁸
 I should no creature joyne unto mine ayde,
 For thy⁹ I may not graunt, that ye so greatly payde.

38 “But since this Ladie is all desolate,¹⁰
 And needeth safegard now upon her way,
 Ye may doe well in this her needfull state
 To succour her, from daunger of dismay;
 That thankfull guerdon¹¹ may to you repay.”
 The noble ympe of such new service fayne,¹²
 It gladly did accept, as he did say.
 So taking courteous leave, they parted twayne,
 And *Calidore* forth passed to his former payne.¹³

¹ See the metaphor for courtesy at Pr.4.

² **hew:** face, appearance.

³ **treated:** discussed matters, conversed.

⁴ **Chyld:** youth, young knight (used in literary texts). We are given the sense that Tristram is growing rapidly in these few stanzas and his development is being telescoped for us to witness.

⁵ **start:** flee, desert his master.

⁶ **behight:** said.

⁷ **dread:** powerful; **assayd:** agreed, planned.

⁸ **behest:** command.

⁹ **For thy:** therefore.

¹⁰ **desolate:** alone, abandoned.

¹¹ **guerdon:** reward.

¹² **fayne:** glad.

¹³ **payne:** toil, labor, as well as pain.

- 39 But *Tristram* then despoyling that dead knight
 Of all those goodly implements of prayse,¹
 Long fed his greedie eyes with the faire sight
 Of the bright mettall, shyning like Sunne rayes;
 Handling and turning them a thousand wayes.
 And after having them upon him dight,²
 He tooke that Ladie, and her up did rayse
 Upon the steed of her owne late dead knight,
 So with her marched forth, as she did him behight.³
- 40 There to their fortune leave we them awhile,
 And turne we backe to good Sir *Calidore*;
 Who ere he thence had traveld many a mile,
 Came to the place, whereas ye heard afore
 This knight, whom *Tristram* slew, had wounded sore
 Another knight in his despiteous pryde;
 There he that knight found lying on the flore,⁴
 With many wounds full perilous and wyde,
 That all his garments, and the grasse in vermeill dyde.
- 41 And there beside him sate upon the ground
 His wofull Ladie, piteously complayning
 With loud laments that most unluckie stound,⁵
 And her sad selfe with carefull hand constrayning⁶
 To wype his wounds, and ease their bitter payning.
 Which sorie sight when *Calidore* did vew
 With heavie eyne, from teares uneath⁷ refrayning,
 His mightie hart their mournfull case can rew,⁸
 And for their better comfort to them nigher drew.

¹ **implements of prayse:** i.e., armor, the show of which should express a knight's rank and achievements. That *Tristram* is taking the armor of another suggests that this means of judging knights is not necessarily accurate; it is commonplace in Arthurian romance that knights appear disguised—most notably Lancelot, the best knight in the world.

² **dight:** placed, worn.

³ **behight:** instruct.

⁴ **flore:** ground.

⁵ **stound:** time.

⁶ **constrayning:** attempting, with the implication of applying considerable force.

⁷ **uneath:** with difficulty.

⁸ **rew:** pity.

- 42 Then speaking to the Ladie, thus he sayd:
 “Ye dolefull Dame, let not your griepe empeach¹
 To tell, what cruell hand hath thus arayd²
 This knight unarm’d, with so unknighly breach
 Of armes, that if I yet him nigh may reach,
 I may avenge him of so foule despight.”
 The Ladie hearing his so courteous speach,
 Gan reare³ her eyes as to the chearefull light,
 And from her sory hart few heaue words forth sight.⁴
- 43 In which she shew’d, how that discourteous knight
 (Whom *Tristram* slew) them in that shadow⁵ found,
 Joying together in unblam’d delight,⁶
 And him unarm’d, as now he lay on ground,
 Charg’d with his speare and mortally did wound,
 Withouten cause, but onely her to reave⁷
 From him, to whom she was for ever bound:
 Yet when she fled into that covert greave,⁸
 He her not finding, both them thus nigh dead did leave.
- 44 When *Calidore* this ruefull⁹ storie had
 Well understood, he gan of her demand,
 What manner wight he was, and how yclad,¹⁰
 Which had this outrage wrought with wicked hand.
 She then, like as she best could understand,
 Him thus describ’d, to be of stature large,
 Clad all in gilden armes, with azure band
 Quartred athwart, and bearing in his targe
 A Ladie on rough waves, row’d in a sommer barge.¹¹

¹ **empeach:** prevent.

² **arayd:** afflicted.

³ **reare:** raise.

⁴ **sight:** sighed.

⁵ **shadow:** shady grove.

⁶ **unblam’d delight:** blameless pleasure. The reference may be slightly ironic, especially if the reader remembers that it was when he was unarmed and cavorting with Duessa that the Redcrosse Knight was attacked and defeated (I.vii).

⁷ **reave:** separate.

⁸ **greave:** grove.

⁹ **ruefull:** sad.

¹⁰ **wight:** person; **yclad:** clothed.

¹¹ **barge:** a small rowing boat. A heraldic description. The knight has a quartered pattern on his body armor, with a picture of a lady in high seas on his shield, which suggests that he is not a man who can be trusted to look after women.

- 45 Then gan Sir *Calidore* to ghesse streight way
 By many signes, which she described had,
 That this was he, whom *Tristram* earst did slay,
 And to her said; “Dame be no longer sad:
 For he, that hath your Knight so ill bestad,
 Is now him selfe in much more wretched plight;
 These eyes him saw upon the cold earth sprad,
 The meede of his desert for that despight,¹
 Which to your selfe he wrought, and to your loved knight.
- 46 “Therefore faire Lady lay aside this griefe,
 Which ye have gathered to your gentle hart,
 For that displeasure;² and thinke what reliefe
 Were best devise for this your lovers smart,³
 And how ye may him hence, and to what part
 Convey to be recur’d.”⁴ She thankt him deare,
 Both for that newes he did to her impart,
 And for the courteous care, which he did beare
 Both to her love; and to her selfe in that sad dreare.⁵
- 47 Yet could she not devise by any wit,
 How thence she might convey him to some place.
 For him to trouble she it thought unfit,
 That was a straunger to her wretched case;
 And him to beare, she thought it thing too base.⁶
 Which when as he perceiv’d, he thus bespake;
 “Faire Lady let it not you seeme disgrace,
 To beare this burden on your dainty backe;
 My selfe will beare a part, coportion of your packe.”

¹ **meede:** reward; **despight:** crime.

² **displeasure:** offense.

³ **smart:** pain.

⁴ **recur’d:** healed.

⁵ **dreare:** miserable condition.

⁶ Another of Spenser’s dirty jokes. The literal sense is that she is afraid that, by placing him above her, she slides too far down the social ladder.

48 So off he did his shield, and downeward layd
 Upon the ground, like to an hollow beare;¹
 And powring balme, which he had long purvayd,²
 Into his wounds, him up thereon did reare,³
 And twixt them both with parted paines⁴ did beare,
 Twixt life and death, not knowing what was donne.
 Thence they him carried to a Castle neare,
 In which a worthy auncient Knight did wonne:
Where what ensu'd, shall in next Canto be begonne.

¹ **beare:** bier. We are reminded—immediately after a reference to sex and therefore life—how close to death we all are.

² **purvayd:** provided, kept.

³ **reare:** raise.

⁴ **parted paines:** shared labor.

Canto Three

*Calidore brings Priscilla home,
Pursues the Blatant Beast:
Saves Serena whilst Calepine
By Turpine is opprest.*

- 1 True is, that whilome that good Poet¹ sayd,
The gentle minde by gentle deeds is knowne.
For a man by nothing is so well bewrayd,²
As by his manners, in which plaine is showne
Of what degree and what race he is growne.
For seldome scene, a trotting Stalion get
An ambling Colt, that is his proper owne:
So seldome scene, that one in basenesse set
Doth noble courage shew, with curteous manners met.³
- 2 But evermore contrary hath bene tryde,⁴
That gentle bloud will gentle manners breed;⁵
As well may be in *Calidore* descryde,⁶
By late ensample of that courteous deed,
Done to that wounded Knight in his great need,
Whom on his backe he bore, till he him brought
Unto the Castle where they had decreed.⁷
There of the Knight, the which that Castle ought,⁸
To make abode that night he greatly was besought.
- 3 He was to weete a man of full ripe yeares,
That in his youth had beene of mickle⁹ might,
And borne great sway in armes amongst his peares:

¹ Chaucer, who is one of Spenser's key influences.

² **bewrayd**: betrayed, revealed.

³ **courage**: nature; **met**: united.

⁴ **tryde**: demonstrated.

⁵ The words of Spenser's narrator do not have to be taken at face value; they may be

designed to lead and provoke the reader, to sum up what has been seen so far, or to be taken as ironic.

⁶ **descryde**: revealed.

⁷ **decreed**: decided.

⁸ **ought**: owned.

⁹ **mickle**: great.

But now weake age had dimd his candle light.
 Yet was he courteous still to every wight,¹
 And loved all that did to armes incline,
 And was the father of that wounded Knight,
 Whom *Calidore* thus carried on his chine,²
 And *Aldus* was his name, and his sonnes *Aladine*.³

4 Who when he saw his sonne so ill bedight,⁴
 With bleeding wounds, brought home upon a Beare,
 By a faire Lady, and a straunger Knight,
 Was inly touched with compassion deare,⁵
 And deare affection of so dolefull dreare,⁶
 That he these words burst forth; “Ah sory⁷ boy,
 Is this the hope that to my hoary⁸ heare
 Thou brings? aie me, is this the timely joy,
 Which I expected long, now turnd to sad annoy?⁹

5 “Such is the weakenesse of all mortall hope;
 So tickle¹⁰ is the state of earthly things,
 That ere they come unto their aymed scope,
 They fall too short of our fraile reckonings,
 And bring us bale and bitter sorrowings,
 In stead of comfort, which we should embrace:
 This is the state of Keasars and of Kings.
 Let none therefore, that is in meaner place,
 Too greatly grieve at any his unlucky case.”

6 So well and wisely did that good old Knight
 Temper his griefe, and turned it to cheare,
 To cheare his guests, whom he had stayd¹¹ that night,
 And make their welcome to them well appeare:
 That to Sir *Calidore* was easie geare;¹²
 But that faire Lady would be cheard for nought,

¹ **wight**: person.

² **chine**: back.

³ *Aldus*: old, old knight; *Aladine*: like Aldus, meaning as Aldus was as a young knight.

⁴ **ill bedight**: afflicted.

⁵ **deare**: heartfelt.

⁶ **affection**: feeling; **dreare**: pity, sorrow.

⁷ **sory**: poor.

⁸ **hoary**: old, white.

⁹ **annoy**: grief.

¹⁰ **tickle**: uncertain, inconstant.

¹¹ **stayd**: asked to stay.

¹² **geare**: matter.

But sigh'd and sorrow'd for her lover deare,
 And inly did afflict her pensive thought,
 With thinking to what case¹ her name should now be brought.

- 7 For she was daughter to a noble Lord,
 Which dwelt thereby, who sought her to affy²
 To a great pere; but she did disaccord,³
 Ne could her liking to his love apply,
 But lov'd this fresh young Knight, who dwelt her ny,
 The lusty⁴ *Aladine*, though meaner borne,
 And of lesse livelood and hability,
 Yet full of valour, the which did adorne
 His meanesse much, and make her th'others riches score.⁵

- 8 So having both found fit occasion,
 They met together in that luckelesse glade;
 Where that proud Knight in his presumption
 The gentle *Aladine* did earst invade,⁶
 Being unarm'd, and set in secret shade.
 Whereof she now bethinking, gan t'advize,⁷
 How great a hazard she at earst had made
 Of her good fame, and further gan devize,
 How she the blame might salve with coloured disguise.⁸

- 9 But *Calidore* with all good courtesie
 Fain'd⁹ her to frolicke, and to put away
 The pensive fit of her melancholie;
 And that old Knight by all meanes did assay,¹⁰
 To make them both as merry as he may.
 So they the evening past, till time of rest,

¹ **case:** situation, condition.

² **affy:** betrothe.

³ **disaccord:** withhold consent.

⁴ **lusty:** young, handsome.

⁵ These lines contradict what the narrator stated at the start of the canto.

⁶ **earst invade:** attack recently.

⁷ **bethinking:** thinking; **advize:** reflect.

⁸ **salve:** soothe; **coloured:** hidden. We note that the innocence of the lovers is now carefully and subtly qualified as they start to feel the need to disguise their actions. This would appear to contradict the understanding of courtesy as simple truth telling (i.3.8–9).

⁹ **Fain'd:** encouraged.

¹⁰ **assay:** try.

When *Calidore* in seemly good array¹
 Unto his bowre was brought, and there undrest,
 Did sleepe all night through weary travell² of his quest.

10 But faire *Priscilla* (so that Lady hight)³
 Would to no bed, nor take no kindly⁴ sleepe,
 But by her wounded love did watch all night,
 And all the night for bitter anguish weepe,
 And with her teares his wounds did wash and steepe.⁵
 So well she washt them, and so well she wacht him,
 That of the deadly swound,⁶ in which full deepe
 He drenched was, she at the length dispacht⁷ him,
 And drove away the stound, which mortally attacht⁸ him.

11 The morrow next, when day gan to uplooke,
 He also gan uplooke with drery eye,
 Like one that out of deadly dreame⁹ awooke:
 Where when he saw his faire *Priscilla* by,
 He deeply sigh'd, and groaned inwardly,
 To thinke of this ill state, in which she stood,
 To which she for his sake had weetingly¹⁰
 Now brought her selfe, and blam'd¹¹ her noble blood:
 For first, next after life, he tendered¹² her good.

12 Which she perceiving, did with plenteous teares
 His care more then her owne compassionate,¹³
 Forgetfull of her owne, to minde¹⁴ his feares:

¹ **array:** demeanor.

² **travell:** work. The implication is that social duties may be as onerous as martial ones.

³ **Priscilla:** ancient; i.e., of established lineage. Her name continues the central theme of the book, the relationship between birth and virtue; **hight:** called.

⁴ **kindly:** natural.

⁵ **steepe:** stain.

⁶ **swound:** faint.

⁷ **dispacht:** woke up, relieved.

⁸ **attacht:** attacked, seized.

⁹ Dreams are of immense significance in the poem. The Redcrosse Knight has erotic

dreams in the early cantos of Book One, which reveal his mental state; Arthur is not sure whether he dreams up his encounter with Gloriana (I.ix), or whether it actually happened.

¹⁰ **weetingly:** deliberately, knowingly.

¹¹ **blam'd:** an ambiguous term. Aladine might be recognizing that she has tended to him because of her noble blood, or that she has demeaned her natural status by attending him as a nurse. Again the poem asks us to consider what is natural and what is proper behavior.

¹² **tendered:** cherished.

¹³ I.e., she cared more about his state than her own.

¹⁴ **minde:** think about.

So both conspiring, gan to intimate¹
 Each others griefe with zeale affectionate,
 And twixt them twaine with equall care to cast,
 How to save hole her hazarded estate;²
 For which the onely helpe now left them last
 Seem'd to be *Calidore*: all other helpes were past.

- 13 Him they did deeme,³ as sure to them he seemed,
 A courteous Knight, and full of faithfull trust:
 Therefore to him their cause they best esteemed
 Whole to commit, and to his dealing just.
 Earely, so soone as *Titans*⁴ beames forth brust
 Through the thicke clouds, in which they steeped⁵ lay
 All night in darkenesse, duld with yron rust,
Calidore rising up as fresh as day,
 Gan freshly him addresse unto his former way.

- 14 But first him seemed fit, that wounded Knight
 To visite, after this nights perillous passe,⁶
 And to salute him, if he were in plight,⁷
 And eke⁸ that Lady his faire lovely lasse.
 There he him found much better then he was,
 And moved speach to him of things of course,⁹
 The anguish of his paine to overpasse:¹⁰
 Mongst which he namely¹¹ did to him discourse,
 Of former daies mishap, his sorrowes wicked sourse.

- 15 Of which occasion *Aldine* taking hold,
 Gan breake to him the fortunes of his love,
 And all his disadvantages to unfold;

¹ **conspiring**: feeling the same way; **intimate**: share.

² **hazarded estate**: reputation, but also her property. In the early modern period, virtually all wealth was held in the form of property, so marriage was the key to preserving a family's fortune. We might also note that Spenser's estate in Ireland was sometimes known as "Hap Hazard."

³ **deeme**: think.

⁴ **Titans**: this seems like an innocent reference to the sun, but we should note that the Titans were giants who rebelled against Jove, and that Mutabilitie is a Titanesse.

⁵ **steeped**: covered, hidden.

⁶ **passe**: passage.

⁷ **plight**: health.

⁸ **eke**: also.

⁹ **things of course**: everyday matters.

¹⁰ I.e., to distract him from his pain.

¹¹ **namely**: particularly.

That *Calidore* it dearly deepe did move.
 In th'end his kyndly¹ courtesie to prove,
 He him by all the bands of love besought,
 And as it mote a faithfull friend behove,²
 To safeconduct his love, and not for ought
 To leave, till to her fathers house he had her brought.

- 16 Sir *Calidore* his faith thereto did plight,³
 It to performe: so after little stay,
 That she her selfe had to the journey dight,⁴
 He passed forth with her in faire array,
 Fearelesse, who ought did thinke, or ought did say,
 Sith his own thought he knew most cleare from wite.⁵
 So as they past together on their way,
 He can devise this counter-cast of slight,⁶
 To give faire colour to that Ladies cause in sight.⁷

- 17 Streight to the carkasse of that Knight he went,
 The cause of all this evill, who was slaine
 The day before by just avengement
 Of noble *Tristram*, where it did remaine:
 There he the necke thereof did cut in twaine,
 And tooke with him the head, the signe of shame.
 So forth he passed thorough that daies paine,⁸
 Till to that Ladies fathers house he came,
 Most pensive⁹ man, through feare, what of his childe became.

- 18 There he arriving boldly, did present
 The fearefull Lady to her father deare,
 Most perfect pure, and guiltlesse innocent
 Of blame, as he did on his Knighthood sweare,
 Since first he saw her, and did free from feare
 Of a discourteous Knight, who her had reft,¹⁰

¹ **kyndly**: natural.

² I.e., might seem necessary to a good friend.

³ **plight**: promise.

⁴ **dight**: prepared.

⁵ **wite**: blame.

⁶ **slight**: trick.

⁷ **in sight**: in public, for others. The opposition between good social practice and telling the truth is becoming more apparent as the book progresses.

⁸ **paine**: work.

⁹ **pensive**: anxious.

¹⁰ **reft**: taken.

And by outrageous force away did beare:
 Witnesse thereof he shew'd his head there left,
 And wretched life forlorne for vengeance of his theft.¹

19 Most joyfull man her sire was her to see,
 And heare th'adventure of her late mischaunce;
 And thousand thanks to *Calidore* for fee
 Of his large paines in her deliveraunce
 Did yeeld; Ne lesse the Lady did advaunce.
 Thus having her restored trustily,
 As he had vow'd, some small continuance
 He there did make, and then most carefully
 Unto his first exploite he did him selfe apply.

20 So as he was pursuing of his quest
 He chaunst to come whereas a jolly Knight,
 In covert shade him selfe did safely rest,
 To solace with his Lady in delight:
 His warlike armes he had from him undight;²
 For that him selfe he thought from daunger free,
 And far from envious eyes that mote him spight.³
 And eke the Lady was full faire to see,
 And courteous withall, becomming her degree.

21 To whom Sir *Calidore* approaching nye,
 Ere they were well aware of living wight,
 Them much abasht,⁴ but more him selfe thereby,
 That he so rudely did uppon them light,
 And troubled had their quiet loves delight.
 Yet since it was his fortune, not his fault,
 Him selfe thereof he labour'd to acquite,
 And pardon crav'd for his so rash default,
 That he gainst courtesie so fowly did default.⁵

¹ Calidore does not lie in presenting Priscilla's story, but he is being economical with the truth by not mentioning that he found her with Aladine. There is also an uncomfortable juxtaposition in the Knight of Courtesy defending a lady's honor while holding a severed head—a reminder of the violence shown everywhere in Book Six.

² **undight:** removed.

³ The emphasis is placed on appearance and the need to disguise behavior that might be thought problematic, a further indication that courtesy is becoming more superficial as Calidore fails to pursue his quest effectively.

⁴ **abasht:** ashamed.

⁵ **default:** transgress. There is rich humor to be had in Calidore's shamefaced apolo-

- 22 With which his gentle words and goodly wit
 He soone allayd that Knights conceiv'd displeasure,
 That he besought him downe by him to sit,
 That they mote treat of things abrode at leasure;
 And of adventures, which had in his measure
 Of so long waies to him befallen late.
 So downe he sate, and with delightfull pleasure
 His long adventures gan to him relate,
 Which he endured had through daungerous debate.¹
- 23 Of which whilst they discoursed both together,
 The faire *Serena* (so his Lady hight)²
 Allur'd with myldnesse of the gentle wether,
 And pleasaunce of the place, the which was dight³
 With divers flowres distinct with rare delight;
 Wandred about the fields, as liking led
 Her wavering lust⁴ after her wandring sight,
 To make a garland to adorne her hed,
 Without suspect of ill or daungers hidden dred.⁵
- 24 All sodainely out of the forrest nere
 The *Blatant Beast* forth rushing unaware,⁶
 Caught her thus loosely wandring⁷ here and there,
 And in his wide great mouth away her bare,
 Crying aloud in vaine, to shew her sad misfare⁸
 Unto the Knights, and calling oft for ayde,
 Who with the horrour of her haplesse care⁹
 Hastily starting up, like men dismayde,
 Ran after fast to reskue the distressed mayde.

gies, but a serious point is also being made: he does not properly represent courtesy or understand what it really means.

¹ **debate:** conflict.

² **Serena:** meaning peaceful, but also suggesting complacent and wandering; **hight:** called.

³ **dight:** adorned, covered.

⁴ **lust:** desire, inclination. There is a suggestion of sexual desire.

⁵ In the first stanza in which she appears, *Serena* behaves exactly as her name sug-

gests, wandering carelessly and unaware of any danger.

⁶ *Serena* is unaware, not the *Blatant Beast*.

⁷ The use of "loosely" implies sexual laxness, which encourages the reader to reflect on the liaisons between knights and ladies in the first three cantos and on whether they are as morally neutral as the narrator has implied. Wandering is an action regularly associated with error in *The Faerie Queene*.

⁸ **misfare:** misfortune.

⁹ **haplesse care:** carelessness.

- 25 The Beast with their pursuit incited more,
 Into the wood was bearing her apace
 For to have spoyled¹ her, when *Calidore*
 Who was more light of foote and swift in chace,
 Him overtooke in middest of his race:
 And fiercely charging him with all his might,
 Forst to forgoe his pray there in the place,
 And to betake him selfe to fearefull flight;
 For he durst not abide with *Calidore* to fight.
- 26 Who nathesle, when he the Lady saw
 There left on ground, though in full evill plight,
 Yet knowing that her Knight now neare did draw,
 Staide not to succour her in that affright,
 But follow'd fast the Monster in his flight:
 Through woods and hils he follow'd him so fast,
 That he nould let him breath nor gather spright,²
 But forst him gape and gaspe, with dread aghast,
 As if his lungs and lites were nigh a sunder brast.³
- 27 And now by this Sir *Calepine*⁴ (so hight)
 Came to the place, where he his Lady found
 In dolorous⁵ dismay and deadly plight,
 All in gore blood there tumbled on the ground,
 Having both sides through grypt⁶ with griesly wound.
 His weapons soone from him he threw away,
 And stouping downe to her in drery swound,⁷
 Uprear'd her from the ground, whereon she lay,
 And in his tender armes her forced up to stay.
- 28 So well he did his busie paines apply,
 That the faint sprite he did revoke⁸ againe,
 To her fraile mansion of mortality.
 Then up he tooke her twixt his armes twaine,
 And setting on his steede, her did sustaine

¹ **spoyled**: carried her off, with the implication of rape.

² **nould**: would not; **spright**: breath.

³ **lites**: innards; **brast**: burst.

⁴ *Calepine*: the name has no specific meaning, but the use of “Cal” links him to Cali-

dore as the secondary Knight of Courtesy; “pine” links him to his enemy, Turpine.

⁵ **dolorous**: sorrowful.

⁶ **grypt**: pierced.

⁷ **drery swound**: dreadful faint.

⁸ **revoke**: bring back.

With carefull hands softing foot¹ her beside,
 Till to some place of rest they mote attaine,
 Where she in safe assuraunce mote abide,
 Till she recured² were of those her woundes wide.

- 29 Now when as *Phoebus* with his fiery waine³
 Unto his Inne⁴ began to draw apace;
 Tho waxing⁵ weary of that toylesome paine,
 In travelling on foote so long a space,
 Not wont on foote with heavy armes to trace,⁶
 Downe in a dale forby a rivers syde,
 He chaunst to spie a faire and stately place,
 To which he meant his weary steps to guyde,
 In hope there for his love some succour to provide.
- 30 But comming to the rivers side, he found
 That hardly passable on foote it was:
 Therefore there still he stood as in a stound,⁷
 Ne wist⁸ which way he through the foord mote pas.
 Thus whilest he was in this distressed case,
 Devising what to doe, he nigh espyde
 An armed Knight approaching to the place,
 With a faire Lady lincked by his syde,
 The which themselves prepard through the foord to ride.
- 31 Whom *Calepine* saluting (as became)
 Besought of courtesie in that his neede,
 For safe conducting of his sickely Dame,
 Through that same perillous foord with better heede,⁹
 To take him up behinde upon his steed,
 To whom that other did this taunt returne.
 “Perdy thou peasant Knight, mightst rightly reed¹⁰
 Me then to be full base and evill¹¹ borne,
 If I would beare behinde a burden of such scorne.

¹ **softing foot**: treading softly.

² **recured**: healed.

³ **waine**: wagon.

⁴ **Inne**: home. The sun is setting.

⁵ **wexing**: growing.

⁶ **trace**: travel.

⁷ **stound**: swoon.

⁸ **wist**: knew.

⁹ **heede**: caution.

¹⁰ **Perdy**: perhaps; **peasant**: a term of abuse (again, directed at rank and status); **reed**: imagine, think.

¹¹ **evill**: low.

- 32 “But as thou hast thy steed forlorne¹ with shame,
 So fare on foote till thou another gayne,
 And let thy Lady likewise doe the same,
 Or beare her on thy backe with pleasing payne,
 And prove thy manhood on the billowes vayne.”²
 With which rude speach his Lady much displeased,
 Did him reprove, yet could him not restrayne,
 And would on her owne Palfrey him have eased,
 For pittie of his Dame, whom she saw so diseased.³
- 33 Sir *Calepine* her thanckt, yet inly wroth⁴
 Against her Knight, her gentlenesse refused,
 And carelesly⁵ into the river goth,
 As in despight⁶ to be so fowle abused
 Of a rude churle, whom often he accused
 Of fowle discourtesie, unfit for Knight
 And strongly wading through the waves unused,⁷
 With speare in th’one hand, stayd him selfe upright,
 With th’other staide his Lady up with stedly might.
- 34 And all the while, that same discourteous Knight,
 Stood on the further bancke beholding him,⁸
 At whose calamity, for more despight
 He laught, and mockt to see him like to swim.
 But when as *Calepine* came to the brim,⁹
 And saw his carriage¹⁰ past that perill well,
 Looking at that same Carle with count’nance grim,
 His heart with vengeaunce inwardly did swell,
 And forth at last did breake in speaches sharpe and fell.¹¹

¹ **steed forlorne:** horse lost. In romance, a knight losing a horse and having to walk on foot was a sign of shame. Calepine has lent his horse to Serena, which is an act of courtesy. The stanza indicates that old notions of chivalry and rank may need rethinking.

² I.e., show your manhood by fighting the wind.

³ **diseased:** afflicted.

⁴ **wroth:** angry.

⁵ **carelesly:** fearlessly.

⁶ **despight:** anger, fury.

⁷ **unused:** unfamiliar.

⁸ The narrative seems to jump a little here.

⁹ **brim:** edge.

¹⁰ **carriage:** burden.

¹¹ **fell:** fierce.

- 35 “Unknightly Knight, the blemish of that name,
 And blot of all that armes upon them take,
 Which is the badge of honour and of fame,
 Loe I defie thee, and here challenge make,
 That thou for ever doe those armes forsake;
 And be for ever held a recreant Knight,
 Unlesse thou dare for thy deare Ladies sake,
 And for thine owne defence on foote alight,
 To justifie thy fault gainst me in equall fight.”
- 36 The dastard,¹ that did heare him selfe defyde,
 Seem'd not to weigh his threatfull words at all,
 But laught them out, as if his greater pryde,
 Did scorne the challenge of so base a thrall:²
 Or had no courage, or else had no gall.³
 So much the more was *Calepine* offended,
 That him to no revenge he forth could call,
 But both his challenge and him selfe contemned,
 Ne cared as a coward so to be condemned.⁴
- 37 But he nought weighing⁵ what he sayd or did,
 Turned his steede about another way,
 And with his Lady to the Castle rid,
 Where was his won;⁶ ne did the other stay,
 But after went directly as he may,
 For his sicke charge some harbour there to seeke;
 Where he arriving with the fall of day,
 Drew to the gate, and there with prayers meeke,
 And myld entreaty lodging did for her beseeke.⁷
- 38 But the rude Porter that no manners had,
 Did shut the gate against him in his face,
 And entraunce boldly unto him forbad.
 Nathelesse the Knight now in so needy case,
 Gan him entreat even with submission base,
 And humbly praid to let them in that night:

¹ **dastard:** villain.

² **thrall:** slave, servant.

³ **gall:** spite, which was thought to flow from the gall bladder.

⁴ **condemned:** treated with contempt.

⁵ **weighing:** caring.

⁶ **won:** house.

⁷ **beseeke:** beseech, ask.

Who to him aunswer'd, that there was no place
Of lodging fit for any errant¹ Knight,
Unlesse that with his Lord he formerly² did fight.

- 39 “Full loth am I” (quoth he) “as now at earst,³
When day is spent, and rest us needeth most,
And that this Lady, both whose sides are pearst
With wounds, is ready to forgo the ghost:
Ne would I gladly combate with mine host,
That should to me such curtesie afford,
Unlesse that I were thereunto enforst.
But yet aread⁴ to me, how hight thy Lord,
That doth thus strongly ward the Castle of the ford.”

- 40 “His name” (quoth he) “if that thou list to learne,
Is hight Sir *Turpine*,⁵ one of mickle might,
And manhood rare, but terrible and stearne⁶
In all assaies⁷ to every errant Knight,
Because of one, that wrought him fowle despight.”⁸
“Ill seemes” (sayd he) “if he so valiaunt be,
That he should be so sterne to stranger wight:
For seldome yet did living creature see,
That curtesie and manhood ever disagree.

- 41 “But go thy waies to him, and fro me say,
That here is at his gate an errant Knight,
That house-rome craves, yet would be loth t’assay
The prooffe of battell, now in doubtfull⁹ night,
Or curtesie with rudenesse to requite:
Yet if he needes will fight, crave leave till morne,
And tell with all, the lamentable plight,
In which this Lady languisheth forlorne,¹⁰
That pittie craves, as he of woman was yborne.”

¹ **errant**: wandering. The knight errant was a traditional motif in romance.

² **formerly**: first.

³ **as now at earst**: just now.

⁴ **aread**: tell.

⁵ **Turpine**: shameful. Turpine is a knight who shows no signs of courtesy, but is cowardly, selfish, and rude.

⁶ **stearne**: cruel.

⁷ **assaies**: fights.

⁸ The suggestion is that one bad incident transformed Turpine into a cruel and malevolent knight, a sign of his own failings and lack of courtesy in his treatment of others.

⁹ **doubtfull**: awful, confusing.

¹⁰ **forlorne**: abandoned.

- 42 The groome went streight way in, and to his Lord
 Declar'd the message, which that Knight did move;¹
 Who sitting with his Lady then at bord,²
 Not onely did not his demaund approve,
 But both himselfe revil'd, and eke his love;
 Albe his Lady, that *Blandina*³ hight,
 Him of ungentle usage did reprove
 And earnestly entreated that they might
 Finde favour to be lodged there for that same night.
- 43 Yet would he not perswaded be for ought,
 Ne from his currish will awhit reclame.⁴
 Which answer when the groome returning, brought
 To *Calepine*, his heart did inly flame
 With wrathfull fury for so foule a shame,
 That he could not thereof avenged bee:
 But most for pitty of his dearest Dame,
 Whom now in deadly daunger he did see;
 Yet had no meanes to comfort, nor procure her glee.⁵
- 44 But all in vaine; for why,⁶ no remedy
 He saw, the present mischiefe to redresse,
 But th'utmost end perforce for to aby,
 Which that nights fortune would for him adresse.⁷
 So downe he tooke his Lady in distresse,
 And layd her underneath a bush to sleepe,
 Cover'd with cold, and wrapt in wretchednesse,
 Whiles he him selfe all night did nought but weepe,
 And wary watch about her for her safegard keepe.
- 45 The morrow next, so soone as joyous day
 Did shew it selfe in sunny beames bedight,⁸
Serena full of dolorous dismay,
 Twixt darkenesse dread, and hope of living light,
 Uprear'd her head to see that chearefull sight.

¹ **move:** make.

² **bord:** table.

³ **Blandina:** flatterer; the opposite extreme to Turpine, both abusers of courteous values. Blandina stands to Serena as Turpine does to Calepine.

⁴ **reclame:** draw back.

⁵ **glee:** happiness.

⁶ **for why:** because.

⁷ **adresse:** prepare.

⁸ **bedight:** adorned.

Then *Calepine*, how ever inly wroth,
 And greedy to avenge that vile despight,
 Yet for the feeble Ladies sake, full loth
 To make there lenger stay, forth on his journey goth.

46 He goth on foote all armed by her side,
 Upstaying¹ still her selfe upon her steede,
 Being unhable else alone to ride;
 So sore her sides, so much her wounds did bleede:
 Till that at length, in his extreamest neede,
 He chaunst far off an armed Knight to spy,
 Pursuing him apace with greedy speede,
 Whom well he wist² to be some enemy,
 That meant to make advantage of his misery.

47 Wherefore he stayd, till that he nearer drew,
 To weet³ what issue would thereof betyde,
 Tho whenas he approched nigh in vew,
 By certaine signes he plainly him descryde,⁴
 To be the man, that with such scornefull pryde
 Had him abusde, and shamed yesterday;
 Therefore misdoubting,⁵ least he should misguyde
 His former malice to some new assay,⁶
 He cast to keepe him selfe so safely as he may.

48 By this the other came in place likewise,
 And couching close⁷ his speare and all his powre,
 As bent to some malicious enterprise,
 He bad him stand, t'abide the bitter stoure⁸
 Of his sore vengeance, or to make avoure⁹
 Of the lewd¹⁰ words and deedes, which he had done:
 With that ran at him, as he would devour
 His life attonce; who nought could do, but shun
 The perill of his pride, or else be overrun.

¹ **Upstaying:** supporting.

² **wist:** knew.

³ **weet:** know.

⁴ **descryde:** recognized.

⁵ **misdoubting:** fearing.

⁶ **assay:** attack, assault.

⁷ **couching close:** bending down, ready for battle.

⁸ **stoure:** assault.

⁹ **make avoure:** justify.

¹⁰ **lewd:** wicked—but, given his relationship with *Serena*, the word may have sexual overtones.

- 49 Yet he him still pursew'd from place to place,
 Will full intent him cruelly to kill,
 And like a wilde goate round about did chace,
 Flying the fury of his bloody will.
 But his best succour¹ and refuge was still
 Behinde his Ladies backe, who to him cryde,
 And called oft with prayers loud and shrill,
 As ever he to Lady was affyde,²
 To spare her Knight, and rest with reason pacifyde.
- 50 But he the more thereby enraged was,
 And with more eager felnesse³ him pursew'd,
 So that at length, after long weary chace,
 Having by chaunce a close advantage vew'd,
 He over raught him, having long eschew'd⁴
 His violence in vaine, and with his spere
 Strooke through his shoulder, that the blood ensew'd
 In great abundance, as a well it were,
 That forth out of an hill fresh gushing did appere.
- 51 Yet ceast he not for all that cruell wound,
 But chaste him still, for all his Ladies cry,
 Not satisfyde till on the fatall ground
 He saw his life powrd forth dispiteously:
 The which was certes in great jeopardy,
 Had not a wondrous chaunce his reskue wrought,
 And saved from his cruell villany.
 Such chaunces oft exceed all humaine thought:
 That in another Canto shall to end be brought.

¹ **succour:** help.

² **affyde:** betrothed.

³ **felnesse:** cruelty, fierceness.

⁴ **over raught:** overtook; **eschew'd:** avoided.

Canto Four

*Calepine by a salvage man
from Turpine reskewed is,
And whylest an Infant from a Beare
he saves, his love doth misse.*

- 1 Like as a ship with dreadfull storme long tost,
Having spent all her mastes and her ground-hold,¹
Now farre from harbour likely to be lost,
At last some fisher barke² doth neare behold,
That giveth comfort to her courage cold.
Such was the state of this most courteous knight
Being oppressed by that faytour³ bold,
That he remayned in most perilous plight,
And his sad Ladie left in pitifull affright.
- 2 Till that by fortune, passing all foresight,
A salvage man, which in those woods did wonne,⁴
Drawne with that Ladies loud and piteous shrigh^t,⁵
Toward the same incessantly⁶ did ronⁿe,
To understand what there was to be donne.
There he this most discourteous craven found,
As fiercely yet, as when he first begonⁿe,
Chasing the gentle *Calepine* around,
Ne sparing him the more for all his grievous wound.
- 3 The salvage man, that never till this houre
Did taste of pittie, neither gentlesse knew,
Seeing his sharpe assault and cruell stoure⁷

¹ **spent**: lost; **ground-hold**: anchor.

² **barke**: a small fishing boat.

³ **faytour**: villain.

⁴ **salvage man**: a wild man of the woods—a common figure in romance, but also a savage man who may be a cannibal from the New World (see Introduction, “Savagery,”

for further discussion). There is a further pun on savage/salvage, indicating that he can be saved or civilized; **wonne**: dwell.

⁵ **shrigh^t**: cry, shriek.

⁶ **incessantly**: immediately.

⁷ **stoure**: peril.

Was much emmoued at his perils vew,
 That even his ruder hart began to rew,¹
 And feele compassion of his evill plight,
 Against his foe that did him so pursew:
 From whom he meant to free him, if he might,
 And him avenge of that so villenous despight.²

- 4 Yet armes or weapon had he none to fight,
 Ne knew the use of warlike instruments,
 Save such as sudden rage him lent to smite,
 But naked without needfull vestiments,
 To clad his corpse with meete habiliments,³
 He cared not for dint⁴ of sword nor speere,
 No more then for the stroke of strawes or bents.⁵
 For from his mothers wombe, which him did beare
 He was invulnerable made by Magicke leare.⁶
- 5 He stayed not t'advize,⁷ which way were best
 His foe t'assayle, or how himselfe to gard,⁸
 But with fierce fury and with force infest⁹
 Upon him ran; who being well preparad,
 His first assault full warily did ward,
 And with the push of his sharp-pointed speare
 Full on the breast him strooke, so strong and hard,
 That forst him backe recoyle, and reele areare;¹⁰
 Yet in his bodie made no wound nor bloud appeare.
- 6 With that the wyld man more enraged grew,
 Like to a Tygre that hath mist his pray,
 And with mad mood againe upon him flew,
 Regarding neither speare, that mote him slay,
 Nor his fierce steed, that mote him much dismay.
 The salvage nation doth all dread despize:

¹ **rew:** pity.

² The Salvage Man experiences pity naturally and has not learned any of his responses.

³ **meete:** proper; **habiliments:** clothes, equipment.

⁴ **dint:** blow.

⁵ **bents:** reeds, rushes.

⁶ **leare:** lore. Perhaps such magic undermines the Salvage Man's status as a natural man.

⁷ **advize:** consider, think.

⁸ **gard:** protect.

⁹ **infest:** hostile.

¹⁰ **areare:** backward.

Tho on his shield he griple¹ hold did lay,
 And held the same so hard, that by no wize
 He could him force to loose, or leave his enterprize.

- 7 Long did he wrest and wring it to and fro,
 And every way did try, but all in vaine:
 For he would not his greedie grype forgoe,
 But hayld² and puld with all his might and maine,
 That from his steed him nigh he drew againe.
 Who having now no use of his long speare,
 So nigh at hand, nor force his shield to straine,³
 Both speare and shield, as things that needlesse were,
 He quite forsooke, and fled himselfe away for feare.

- 8 But after him the wyld man ran apace,⁴
 And him pursewed with importune⁵ speed,
 (For he was swift as any Bucke in chace)
 And had he not in his extreamest need,
 Bene helped through the swiftnesse of his steed,
 He had him overtaken in his flight.
 Who ever, as he saw him nigh succeed,⁶
 Gan cry aloud with horrible affright,
 And shrieked out, a thing uncomely for a knight.⁷

- 9 But when the Salvage saw his labour vaine,
 In following of him, that fled so fast,
 He wearie woxe,⁸ and backe return'd againe
 With speede unto the place, whereas he last
 Had left that couple, nere their utmost cast.⁹
 There he that knight full sorely bleeding found,
 And eke the Ladie fearefully aghast,¹⁰
 Both for the perill of the present stound,¹¹
 And also for the sharpnesse of her rankling¹² wound.

¹ **Tho:** then; **griple:** strong, gripping.

² **hayld:** tugged.

³ **straine:** grasp.

⁴ **apace:** swiftly.

⁵ **importune:** impressive.

⁶ **succeed:** approach.

⁷ Another humorous line, Turpine failing

spectacularly to live up to the ideals of
 knighthood.

⁸ **woxe:** grew.

⁹ I.e., nearly dead.

¹⁰ **aghast:** terrified.

¹¹ **stound:** situation.

¹² **rankling:** tormenting.

- 10 For though she were right glad, so rid to bee
 From that vile lozell,¹ which her late offended,
 Yet now no lesse encombrance² she did see,
 And perill by this salvage man pretended;³
 Gainst whom she saw no meanes to be defended,
 By reason that her knight was wounded sore.
 Therefore her selfe she wholly recommended
 To Gods sole grace, whom she did oft implore,
 To send her succour, being of all hope forlore.⁴
- 11 But the wyld man, contrarie to her feare,
 Came to her creeping like a fawning hound,
 And by rude⁵ tokens made to her appeare
 His deepe compassion of her dolefull stound,⁶
 Kissing his hands, and crouching to the ground;
 For other language had he none nor speach,
 But a soft murmure, and confused sound
 Of senselesse words, which nature did him teach,
 T'expresse his passions, which his reason did empeach.⁷
- 12 And comming likewise to the wounded knight,
 When he beheld the streames of purple blood
 Yet flowing fresh, as moved with the sight,
 He made great mone⁸ after his salvage mood,
 And running streight into the thickest wood,
 A certaine herbe from thence unto him brought,
 Whose vertue he by use well understood:
 The juyce whereof into his wound he wrought,
 And stopt the bleeding straight, ere he it staunched thought.
- 13 Then taking up that Recreants shield and speare,
 Which earst he left, he signes unto them made,
 With him to wend unto his winning⁹ neare:
 To which he easily did them perswade

¹ **lozell:** villain.

² **encombrance:** trouble.

³ **pretended:** threatened.

⁴ **forlore:** abandoned.

⁵ A pointed contrast to the use of “rude” earlier in the book. Here, rude means

simple and therefore natural, generous, and courteous—not the opposite of courtesy.

⁶ **stound:** wound, hurt.

⁷ **empeach:** prevent.

⁸ **mone:** groan, lament.

⁹ **wend:** come; **winning:** dwelling, house.

Farre in the forrest by a hollow glade,
 Covered with mossie shrubs, which spredding brode
 Did underneath them make a gloomy shade;
 There foot of living creature never trode,
 Ne scarce wyld beasts durst come, there was this wights abode.

- 14 Thether he brought these unacquainted¹ guests;
 To whom faire semblance,² as he could, he shewed
 By signes, by lookes, and all his other gests.³
 But the bare ground, with hoarie⁴ mosse bestrowed,
 Must be their bed, their pillow was unsowed,⁵
 And the frutes of the forrest was their feast:
 For their bad Stuard neither plough'd nor sowed,
 Ne fed on flesh, ne ever of wyld beast
 Did taste the bloud, obaying natures first behest.⁶

- 15 Yet howsoever base and meane it were,
 They tooke it well, and thanked God for all,
 Which had them freed from that deadly feare,
 And sav'd from being to that caytive⁷ thrall.
 Here they of force (as fortune now did fall)
 Compelled were themselves a while to rest,
 Glad of that easement,⁸ though it were but small;
 That having there their wounds awhile redrest,
 They mote the abler be to passe unto the rest.

- 16 During which time, that wyld man did apply
 His best endeavour, and his daily paine,⁹
 In seeking all the woods both farre and nye
 For herbes to dresse their wounds; still seeming faire,¹⁰

¹ **unacquainted:** unknown. A sign of his trusting nature.

² **semblance:** appearance.

³ **gests:** gestures. The Salvage Man is unable to speak, but communicates his good will as best he can. This suggests that his current state, living in a gloomy and remote place, is temporary and that he will join the ranks of the civilized eventually.

⁴ **hoarie:** frosty.

⁵ **unsowed:** natural, uncultivated.

⁶ See Gen. 9.4, "But flesh with the life thereof, I meane, with the blood thereof, shall ye not eate." The Salvage Man appears to represent uncorrupted, good nature—although the signs are not without some ambiguity.

⁷ **caytive:** villain.

⁸ **easement:** relief.

⁹ **paine:** labor.

¹⁰ **faire:** happy.

When ought he did, that did their lyking gaine.
 So as ere long he had that knightes wound
 Recured well, and made him whole againe:
 But that same Ladies hurts no herbe he found,
 Which could redresse, for it was inwardly unsound.

17 Now when as *Calepine* was woxen strong,
 Upon a day he cast abroad to wend,¹
 To take the ayre, and heare the thrushes song,
 Unarm'd, as fearing neither foe nor frend,
 And without sword his person to defend.²
 There him befell, unlooked for before,
 An hard adventure with unhappie end,
 A cruell Beare, the which an infant bore
 Betwixt his bloodie jawes, besprinkled all with gore.

18 The litle babe did loudly shriek³ and squall,
 And all the woods with piteous plaints⁴ did fill,
 As if his cry did meane for helpe to call⁵
 To *Calepine*, whose eares those shrieches shrill
 Percing his hart with pities point did thrill;
 That after him, he ran with zealous haste,
 To rescue th'infant, ere he did him kill:
 Whom though he saw now somewhat overpast,⁶
 Yet by the cry he follow'd, and pursewed fast.

19 Well then him chaunst his heavy armes to want,⁷
 Whose burden mote empeach⁸ his needfull speed,
 And hinder him from libertie to pant:⁹
 For having long time, as his daily weed,¹⁰

¹ **cast:** decided; **wend:** go, wander.

² The verse warns the reader that an unarmed knight is asking for trouble, especially given the dangers that threaten the unprotected rural society in Book Six.

³ **shriek:** shriek.

⁴ **plaints:** cries, laments.

⁵ This statement links the cries of the baby who cannot speak to the inarticulate attempts to communicate of the Salvage Man.

⁶ **overpast:** i.e., speeding off into the distance and so hard to catch.

⁷ I.e., it was lucky that he did not have his heavy armor with him. Calepine, like the Salvage Man, is now unarmed. It brings good luck now, but the implication is that this may not always be the case.

⁸ **empeach:** impede.

⁹ **pant:** i.e., run fast until he pants.

¹⁰ **weed:** clothing.

Them wont to weare, and wend¹ on foot for need,
 Now wanting them he felt himselve so light,
 That like an Hauke, which feeling her selfe freed
 From bels and jesses,² which did let her flight,
 Him seem'd his feet did fly, and in their speed delight.³

20 So well he sped him, that the wearie Beare
 Ere long he overtooke, and forst to stay,
 And without weapon him assaying neare,
 Compeld him soone the spoyle adowne to lay.
 Wherewith the beast enrag'd to loose his pray,
 Upon him turned, and with greedie force
 And furie, to be crossed in his way,
 Gaping full wyde, did thinke without remorse⁴
 To be aveng'd on him, and to devoure his corse.⁵

21 But the bold knight no whit thereat dismayd,
 But catching up in hand a ragged⁶ stone,
 Which lay thereby (so fortune him did ayde)
 Upon him ran, and thrust it all attone
 Into his gaping throte, that made him grone
 And gaspe for breath, that he nigh choked was,
 Being unable to digest that bone;
 Ne could it upward come, nor downward passe,
 Ne could he brooke⁷ the coldnesse of the stony masse.

22 Whom when as he thus combred⁸ did behold,
 Stryving in vaine that nigh his bowels brast,
 He with him closd, and laying mightie hold
 Upon his throte, did gripe his gorge⁹ so fast,
 That wanting breath, him downe to ground he cast;
 And then oppressing him with urgent¹⁰ paine,

¹ **wend:** travel.

² **bels and jesses:** the harnesses used to restrain a hawk.

³ The suggestion of this comparison may be that, when liberated of the constraints of civilization, humans experience freedom (which may be good or bad).

⁴ **without remorse:** without reflection.

We are immediately reminded that nature can be savage and frightening.

⁵ **corse:** body.

⁶ **ragged:** jagged.

⁷ **brooke:** stand, tolerate.

⁸ **combred:** hindered.

⁹ **gorge:** windpipe.

¹⁰ **oppressing:** pressing; **urgent:** severe.

Ere long enforst to breath his utmost blast,
 Gnashing his cruell teeth at him in vaine,
 And threatning his sharpe claws, now wanting powre to straine.¹

23 Then tooke he up betwixt his armes twaine
 The litle babe, sweet relickes of his pray;
 Whom pitying to heare so sore complaine,
 From his soft eyes the teares he wypt away,
 And from his face the filth that did it ray,²
 And every litle limbe he searcht around,
 And every part, that under sweathbands³ lay,
 Least that the beasts sharpe teeth had any wound
 Made in his tender flesh, but whole them all he found.

24 So having all his bands againe uptyde,
 He with him thought backe to returne againe:
 But when he lookt about on every syde,
 To weet which way were best to entertaine,⁴
 To bring him to the place, where he would faine,⁵
 He could no path nor tract of foot descry,⁶
 Ne by inquirie learne, nor ghesse by ayme.
 For nought but woods and forrests farre and nye,
 That all about did close the compasse of his eye.

25 Much was he then encombred,⁷ ne could tell
 Which way to take: now West he went a while,
 Then North; then neither, but as fortune fell.
 So up and downe he wandred many a mile,
 With wearie travell and uncertaine⁸ toile,
 Yet nought the nearer to his journeyes end;
 And evermore his lovely litle spoile⁹
 Crying for food, did greatly him offend.
 So all that day in wandring vainely he did spend.¹⁰

¹ **straine:** seize.

² **ray:** soil, defile.

³ **sweathbands:** swaddling clothes.

⁴ **weet:** know; **entertaine:** take.

⁵ **faine:** wish, desire.

⁶ **descry:** discover.

⁷ **encombred:** disturbed, worried.

⁸ **uncertaine:** pointless.

⁹ **spoile:** treasure, child, perhaps hinting at brat.

¹⁰ A description that links him to Serena, who also wanders without purpose—a sign of the lack of direction in the book, which is full of characters who have no idea where they are going because they have not been given proper guidance.

- 26 At last about the setting of the Sunne,
 Him selfe out of the forest he did wynd,¹
 And by good fortune the plaine champion wonne:²
 Where looking all about, where he mote fynd
 Some place of succour to content his mynd,
 At length he heard under the forrests syde
 A voice, that seemed of some woman kynd,
 Which to her selfe lamenting loudly cryde,
 And oft complayn'd of fate, and fortune oft defyde.
- 27 To whom approching, when as she perceived
 A stranger wight in place, her plaint she stayd,
 As if she doubted³ to have bene deceived,
 Or loth to let her sorrowes be bewrayd.⁴
 Whom when as *Calepine* saw so dismayd,
 He to her drew, and with faire blandishment⁵
 Her chearing up, thus gently⁶ to her sayd;
 “What be you wofull Dame, which thus lament,
 And for what cause declare, so mote ye not repent.”
- 28 To whom she thus, “what need me Sir to tell,
 That which your selfe have earst ared⁷ so right?
 A wofull dame ye have me termed well;
 So much more wofull, as my wofull plight
 Cannot redressed be by living wight.”
 “Nathlesse” (quoth he) “if need doe not you bynd,
 Doe it disclose, to ease your grieved spright:
 Oftimes it haps, that sorrowes of the mynd
 Find remedie unsought, which seeking cannot fynd.”⁸
- 29 Then thus began the lamentable⁹ Dame;
 “Sith then ye needs will know the grieffe I hoord,
 I am th’unfortunate *Matilde* by name,

¹ **wynd:** come by chance.

² **plaine champion:** open country;
wonne: reach.

³ **doubted:** worried.

⁴ **bewrayd:** revealed.

⁵ **blandishment:** encouragement, often
 used to mean flattery.

⁶ **gently:** also meaning courteously.

⁷ **earst:** just; **ared:** learned.

⁸ Continuing the theme of chance in the book. All too often, characters find that luck and chance, not planning and strategy, determine the outcome of events, a sign of the chaos that is engulfing Faerie Land.

⁹ **lamentable:** mournful.

The wife of bold Sir *Bruin*,¹ who is Lord
 Of all this land, late conquer'd by his sword
 From a great Gyant, called *Cormoraunt*;²
 Whom he did overthrow by yonder foord,
 And in three battailes did so deadly daunt,³
 That he dare not returne for all his daily vaunt.⁴

30 “So is my Lord now seiz'd⁵ of all the land,
 As in his fee,⁶ with peaceable estate,
 And quietly doth hold it in his hand,
 Ne any dares with him for it debate.⁷
 But to these happie fortunes, cruell fate
 Hath joyn'd one evill, which doth overthrow
 All these our joyes, and all our blisse abate;⁸
 And like in time to further ill to grow,
 And all this land with endlesse losse to overflow.

31 “For th'heavens envying our prosperitie,
 Have not vouchsaft⁹ to graunt unto us twaine
 The gladfull blessing of posteritie,
 Which we might see after our selves remaine
 In th'heritage of our unhappie paine:¹⁰
 So that for want of heires it to defend,
 All is in time like to returne againe
 To that foule feend, who dayly doth attend¹¹
 To leape into the same after our lives end.

¹ *Bruin*: brown bear.

² *Cormoraunt*: crow; suggests rapacious greed.

³ *daunt*: defeat.

⁴ *vaunt*: boasting, pride. The story suggests that might is right in this world.

⁵ *seiz'd*: in control of.

⁶ *fee*: rightful possession. The story may be linked to the story of Jove's possession of the universe, which he ruled by right of conquest after he overthrew his father, Saturn. The story is an important motif in the poem and appears again in the *Tivo Cantos of Mutabilitie*.

⁷ *debate*: challenge.

⁸ *abate*: diminish.

⁹ *vouchsaft*: promised.

¹⁰ I.e., in the possession of our hard labor, which, as a result, becomes unhappy. Matilda's childlessness indicates the vicissitudes of power in a society that based wealth on the possession of land, especially for monarchs. Matilda (1102–1167), the daughter of Henry I, was a troubled queen of England who had to fight a series of civil wars and left behind no stable heir.

¹¹ *attend*: wait.

- 32 “But most my Lord is grieved herewithall,
 And makes exceeding mone,¹ when he does thinke
 That all this land unto his foe shall fall,
 For which he long in vaine did sweat and swinke,²
 That now the same he greatly doth forthinke.³
 Yet was it sayd, there should to him a sonne
Be gotten, not begotten, which should drinke
 And dry up all the water, which doth ronne
 In the next brooke, by whom that feend should be fordonne.⁴
- 33 “Well hop’t he then, when this was propheside,
 That from his sides⁵ some noble chyld should rize,
 The which through fame should farre be magnifide,
 And this proud gyant should with brave emprize⁶
 Quite overthrow, who now ginnes to despize
 The good Sir *Bruin*, growing farre in yeares;
 Who thinks from me his sorrow all doth rize.⁷
 Lo this my cause of griefe to you appeares;
 For which I thus doe mourne, and poure forth ceaselesse teares.”
- 34 Which when he heard, he inly touched was
 With tender ruth⁸ for her unworthy griefe,
 And when he had devized of⁹ her case,
 He gan in mind conceive a fit reliefe
 For all her paine, if please her make the priefe.¹⁰
 And having cheared her, thus said; “faire Dame,
 In evils counsell is the comfort chiefe,
 Which though I be not wise enough to frame,
 Yet as I well it meane, vouchsafe¹¹ it without blame.

¹ **mone**: complaint.

² **swinke**: labor.

³ **forthinke**: regret.

⁴ **fordonne**: killed. Prophecies were often mysterious, as they invariably contained dangerous information—especially about the fate of monarchs who might be acted upon by interested parties. As in this prophecy, they often looked forward to an apocalyptic moment that suggested great import and danger, but was also a vague moment in the far future.

⁵ **sides**: loins.

⁶ **emprize**: enterprise.

⁷ This had happened in recent English history, when Henry VIII had his marriage to Catherine of Aragon annulled because they produced no male heir.

⁸ **ruth**: pity.

⁹ **devized of**: considered.

¹⁰ **priefe**: proof.

¹¹ **vouchsafe**: accept. A courteous and rather circumlocutory introduction to Calidore’s thoughts.

- 35 “If that the cause of this your languishment¹
 Be lacke of children, to supply your place,
 Lo how good fortune doth to you present
 This litle babe, of sweete and lovely face,
 And spotlesse spirit, in which ye may enchace²
 What ever formes ye list thereto apply,
 Being now soft and fit them to embrace;
 Whether ye list him traine in chevalry,
 Or nourse up³ in lore of learn’d Philosophy.
- 36 “And certes it hath oftentimes bene seene,
 That of the like, whose linage was unknowne,
 More brave and noble knights have rayseed beene,
 As their victorious deedes have often shoven,
 Being with fame through many Nations blowen,
 Then those, which have bene dandled in the lap.
 Therefore some thought, that those brave imps⁴ were sowen
 Here by the Gods, and fed with heavenly sap,
 That made them grow so high t’all honorable hap.”⁵
- 37 The Ladie hearkning to his sensefull speach,
 Found nothing that he said, unmeet nor geason,⁶
 Having oft seene it tryde,⁷ as he did teach.
 Therefore inclyning to his goodly reason,
 Agreeing well both with the place and season,
 She gladly did of that same babe accept,
 As of her owne by livery and seisin,⁸
 And having over it a litle wept,
 She bore it thence, and ever as her owne it kept.
- 38 Right glad was *Calepine* to be so rid
 Of his young charge, whereof he skilled nought:⁹
 Ne she lesse glad; for she so wisely did,

¹ **languishment**: sorrow.

² **enchace**: mould.

³ **nourse up**: educate. Calidore advises that nurture will solve everything and that Sir Bruin and Matilda will be able to make a child be whatever they wish.

⁴ **imps**: children.

⁵ Referring to the literary phenomenon of the changeling, of which there are many examples in the poem.

⁶ **geason**: odd, strange.

⁷ **tryde**: proved.

⁸ **livery and seisin**: delivery and possession (a legal term).

⁹ **skilled nought**: was unskilled; i.e., he has no idea how to raise children (even though he is happy enough to give advice on how to do so). Spenser is again being rather humorous at the expense of the Knights of Courtesy.

And with her husband under hand so wrought,
 That when that infant unto him she brought,
 She made him thinke it surely was his owne,¹
 And it in goodly thewes² so well upbrought,
 That it became a famous knight well knowne
 And did right noble deedes, the which elsewhere are showne.

39 But *Calepine*, now being left alone
 Under the greenewoods side³ in sorie plight,
 Withouten armes or steede to ride upon,
 Or house to hide his head from heavens spight,⁴
 Albe⁵ that Dame by all the meanes she might,
 Him oft desired home with her to wend,⁶
 And offred him, his courtesie to requite,
 Both horse and armes, and what so else to lend,
 Yet he them all refusd, though thank her as a friend.

40 And for exceeding griefe which inly grew,
 That he his love so lucklesse now had lost,
 On the cold ground, maugre⁷ himselfe he threw,
 For fell despight,⁸ to be so sorely cros;
 And there all night himselfe in anguish tost,
 Vowing, that never he in bed againe
 His limbes would rest, ne lig in ease embost,⁹
 Till that his Ladies sight he mote attaine,
 Or understand, that she in safetie did remaine.

¹ Ambiguous sense: does she actually make him think the infant is his own, or do they treat the baby as one of their own? Again, we witness courtesy close to lying.

² **thewes:** manners.

³ **side:** borders.

⁴ **spight:** malice.

⁵ **Albe:** although.

⁶ **wend:** travel.

⁷ **maugre:** in spite of, meaning against his interests.

⁸ **despight:** anger.

⁹ **ne lig:** nor lie; **embost:** wrapped, cooined.

Canto Five

*The salvage serves Matilda well
till she Prince Arthure fynd,
Who her together with his Squire
with th'Hermit leaves bekynd.*

- 1 **O** what an easie thing is to descry¹
The gentle bloud, how ever it be wrapt
In sad misfortunes foule deformity,
And wretched sorrowes, which have often hapt?
For howsoever it may grow mis-shapt,
Like this wyld man, being undisciplynd,²
That to all vertue it may seeme unapt,³
Yet will it shew some sparkes of gentle mynd,
And at the last breake forth in his owne proper kynd.
- 2 That plainely may in this wyld man be red,⁴
Who though he were still in this desert wood,
Mongst salvage beasts, both rudely borne and bred,
Ne ever saw faire guize,⁵ ne learned good,
Yet shewd some token of his gentle blood,
By gentle usage of that wretched Dame.
For certes he was borne of noble blood,
How ever by hard hap he hether came;
As ye may know, when time shall be to tell the same.⁶
- 3 Who when as now long time he lacked⁷ had
The good Sir *Calepine*, that farre was strayd,
Did wexe exceeding sorrowfull and sad,

¹ **descry**: perceive, discover.

² **undisciplynd**: uneducated. See the “The Letter to Raleigh,” which describes the purpose of the poem as to “fashion a gentleman or noble person in vertuous and gentle discipline.”

³ **unapt**: inappropriate.

⁴ **red**: seen.

⁵ **guize**: behavior.

⁶ A story that Spenser never tells, whether deliberately or not. This statement by the narrator is part of an ongoing debate in the poem and does not have to be taken at face value: see Introduction, “Savagery.”

⁷ **lacked**: missed.

As he of some misfortune were afraid:
 And leaving there this Ladie all dismayd,
 Went forth streightway into the forrest wyde,
 To seeke, if he perchance a sleepe were layd,
 Or what so else were unto him betyde:
 He sought him farre and neare, yet him no where he spyde.

- 4 Tho¹ backe returning to that sorie Dame,
 He shewed semblant of exceeding mone,²
 By speaking signes, as he them best could frame;
 Now wringing both his wretched hands in one,
 Now beating his hard head upon a stone,
 That ruth it was to see him so lament.
 By which she well perceiving, what was done,
 Gan teare her hayre, and all her garments rent,
 And beat her breast, and piteously her selfe torment.
- 5 Upon the ground her selfe she fiercely threw,
 Regardlesse of her wounds, yet bleeding rife,
 That with their bloud did all the flore imbrow,³
 As if her breast new launcht⁴ with murdrous knife,
 Would streight dislodge the wretched wearie life.
 There she long groveling, and deepe groning lay,
 As if her vitall powers were at strife
 With stronger death, and feared their decay,
 Such were this Ladies pangs and dolorous assay.⁵
- 6 Whom when the Salvage saw so sore distrest,
 He reared her up from the bloudie ground,
 And sought by all the meanes, that he could⁶ best
 Her to recure⁷ out of that stony swound,
 And staunch the bleeding of her dreary⁸ wound.
 Yet nould she be recomforted for nought,
 Ne cease her sorrow and impatient stound,⁹
 But day and night did vexe her carefull thought,
 And ever more and more her owne affliction wrought.

¹ **Tho:** then.

² **semblant:** signs; **mone:** grief.

³ **flore:** ground; **imbrow:** stain.

⁴ **launcht:** pierced.

⁵ **assay:** affliction.

⁶ **could:** knew.

⁷ **recure:** restore.

⁸ **dreary:** bloody.

⁹ **impatient stound:** unendurable wound,
 with the sense of getting worse rapidly.

- 7 At length, when as no hope of his retourne
 She saw now left, she cast¹ to leave the place,
 And wend² abroad, though feeble and forlorne,
 To seeke some comfort in that sorie case.
 His steede now strong through rest so long a space,
 Well as she could, she got, and did bedight,³
 And being thereon mounted, forth did pace,
 Withouten guide,⁴ her to conduct aright,
 Or gard her to defend from bold oppressors might.
- 8 Whom when her Host⁵ saw readie to depart,
 He would not suffer her alone to fare,
 But gan himselfe adresse⁶ to take her part.
 Those warlike armes, which *Calepine* whyleare⁷
 Had left behind, he gan eftsoones prepare,
 And put them all about himselfe unfit,⁸
 His shield, his helmet, and his curats bare.⁹
 But without sword upon his thigh to sit:
 Sir *Calepine* himselfe away had hidden it.
- 9 So forth they traveld an uneven payre,¹⁰
 That mote to all men seeme an uncouth¹¹ sight;
 A salvage man matcht with a Ladie fayre,
 That rather seem'd the conquest of his might,
 Gotten by spoyle, then purchaced aright.
 But he did her attend most carefully,
 And faithfully did serve both day and night,
 Withouten thought of shame or villeny,
 Ne ever shewed signe of foule disloyalty.
- 10 Upon a day as on their way they went,
 It chaunst some furniture¹² about her steed
 To be disordred by some accident:

¹ **cast:** decided.

² **wend:** go.

³ **bedight:** equip, harness.

⁴ See i.6.2. The sense seems to suggest benign providence, but the reader is warned that things may not turn out as they seem.

⁵ I.e., the Salvage Man.

⁶ **adresse:** get ready.

⁷ **whyleare:** earlier.

⁸ **unfit:** ill-fitting.

⁹ **curats:** cuirasses, leg armor; **bare:** wore.

¹⁰ **uneven payre:** odd couple.

¹¹ **uncouth:** strange, unusual.

¹² **furniture:** equipment.

Which to redresse, she did th'assistance need
 Of this her groome, which he by signes did reede,¹
 And streight his combrous² armes aside did lay
 Upon the ground, withouten doubt³ or dreed,
 And in his homely wize began to assay
 T'amend what was amisse, and put in right aray.

- 11 Bout which whilest he was busied thus hard,
 Lo where a knight together with his squire,
 All arm'd to point⁴ came ryding thetherward,
 Which seemed by their portance⁵ and attire,
 To be two errant knights, that did inquire⁶
 After adventures, where they mote them get.
 Those were to weet (if that ye it require)⁷
 Prince *Arthur* and young *Timias*,⁸ which met
 By straunge occasion, that here needs forth be set.

- 12 After that *Timias* had againe recured⁹
 The favour of *Belphebe*, (as ye heard)¹⁰
 And of her grace did stand againe assured,
 To happie blisse he was full high uprear'd,
 Nether of envy, nor of change afeard,
 Though many foes did him maligne therefore,
 And with unjust detraction him did beard,¹¹
 Yet he himselfe so well and wisely bore,
 That in her souveraine lyking he dwelt evermore.

¹ **reede:** understand.

² **combrous:** cumbersome.

³ **doubt:** fear. The narrator stresses the lack of fear that the Salvage Man experiences, because he is invulnerable and because he is innocent of the cares of the world.

⁴ **to point:** from head to toe.

⁵ **portance:** bearing.

⁶ **inquire:** seek.

⁷ **require:** ask.

⁸ **Timias:** Arthur's squire, who first appears at I.viii.37 and plays an important role in

Books Three and Four, falling in love with the Amazon, Belphebe. She rejects his passion, but then accepts his good and faithful service after he proves himself. The episode clearly alludes to the fate of Spenser's friend, Sir Walter Raleigh, who was disgraced after he secretly married Elizabeth Throckmorton, one of Elizabeth's ladies-in-waiting.

⁹ **recured:** recovered.

¹⁰ IV.ii.17–18.

¹¹ **beard:** insult.

- 13 But of them all, which did his ruine seeke
 Three mightie enemies did him most despyght,
 Three mightie ones, and cruell minded eeke,¹
 That him not onely sought by open might
 To overthrow, but to supplant by slight.²
 The first of them by name was cald *Despetto*,
 Exceeding all the rest in powre and hight;
 The second not so strong but wise, *Decetto*;
 The third nor strong nor wise, but spightfullest *Defetto*.³
- 14 Oftimes their sundry powres they did employ,
 And severall⁴ decepts, but all in vaine:
 For neither they by force could him destroy,
 Ne yet entrap in treasons subtill traine.⁵
 Therefore conspiring all together plaine,
 They did their counsels now in one compound;
 Where singled forces faile, conjoynd may gaine.
 The *Blatant Beast* the fittest meanes they found,
 To worke his utter shame, and throughly him confound.⁶
- 15 Upon a day as they the time did waite,
 When he did raunge the wood for salvage game,
 They sent that *Blatant Beast* to be a baite,
 To draw him from his deare beloved dame,
 Unwares into the daunger of defame.⁷
 For well they wist, that Squire to be so bold,
 That no one beast in forrest wyld or tame,
 Met him in chase, but he it challenge would,
 And plucke the pray oftimes out of their greedy hould.
- 16 The hardy boy, as they devised⁸ had,
 Seeing the ugly Monster passing by,
 Upon him set, of perill nought adrad,⁹

¹ **eeke**: also.

² **slight**: deceit.

³ *Despetto*, *Decetto*, *Defetto*: spite, deceit, and detraction. These three villains can be linked to the unholy trinity of the pagan knights, Sansfoy, Sansjoy, and Sansloy, who attack the Redcrosse Knight at Lii through iv. The vices of *Despetto*, *Decetto*, and *Defetto* join together and encourage the

Blatant Beast to attack Calidore, one of many composite allegorical unions in the poem.

⁴ **severall**: various.

⁵ **traine**: snare.

⁶ **confound**: destroy.

⁷ **defame**: defamation, disgrace.

⁸ **devised**: planned.

⁹ **perill nought adrad**: not afraid of danger.

Ne skilfull of the uncouth jeopardy;¹
 And charged him so fierce and furiously,
 That his great force unable to endure,
 He forced was to turne from him and fly:
 Yet ere he fled, he with his tooth impure
 Him heedlesse bit, the whiles he was thereof secure.²

- 17 Securely³ he did after him pursew,
 Thinking by speed to overtake his flight;
 Who through thicke woods and brakes⁴ and briers him drew,
 To weary him the more, and waste his spight,⁵
 So that he now has almost spent his spright.⁶
 Till that at length unto a woody glade
 He came, whose covert stopt his further sight,
 There his three foes shrowded in guilefull shade,
 Out of their ambush broke, and gan him to invade.⁷

- 18 Sharpely they all attonce did him assaile,
 Burning with inward rancour and despight,
 And heaped strokes did round about him haile⁸
 With so huge force, that seemed nothing might
 Beare off their blowes, from percing thorough quite.
 Yet he them all so warily did ward,⁹
 That none of them in his soft flesh did bite,
 And all the while his backe for best safegard,
 He lent against a tree, that backward onset bard.

- 19 Like a wylde Bull, that being at a bay,
 Is bayted of a mastiffe, and a hound,
 And a curre-dog; that doe him sharpe assay¹⁰
 On every side, and beat about him round;
 But most that curre barking with bitter sownd,
 And creeping still behinde, doth him incomber,¹¹

¹ I.e., not caring about the unknown danger.

² **secure:** complacent, unaware of danger.

³ **Securely:** confidently (implying too confidently).

⁴ **brakes:** bracken.

⁵ **spight:** power.

⁶ **spright:** spirit, breath.

⁷ **invade:** attack.

⁸ **haile:** rain.

⁹ **ward:** repel.

¹⁰ **assay:** attack.

¹¹ **incomber:** torment.

That in his chauffe¹ he digs the trampled ground,
 And threats his horns, and bellows like the thonder,
 So did that Squire his foes disperse, and drive asonder.²

- 20 Him well behaved so;³ for his three foes
 Sought to encompassse him on every side,
 And dangerously did round about enclose.
 But most of all *Defetto* him annoyde,
 Creeping behinde him still to have destroyde:
 So did *Decetto* eke him circumvent,
 But stout *Despetto* in his greater pryde,
 Did front him face to face against him bent,
 Yet he them all withstood, and often made relent.
- 21 Till that at length nigh tyrd with former chace,
 And weary now with carefull keeping ward,
 He gan to shrinke, and somewhat to give place,
 Full like ere long to have escaped hard;⁴
 When as unwares he in the forrest heard
 A trampling steede, that with his neighing fast
 Did warne his rider be uppon his gard;
 With noise whereof the Squire now nigh aghast,
 Revived was, and sad dispaire away did cast.
- 22 Eftsoones he spide a Knight approaching nye,
 Who seeing one in so great daunger set
 Mongst many foes, him selfe did faster hye;
 To reskue him, and his weake part abet,⁵
 For pittie so to see him overset.⁶
 Whom soone as his three enemies did vew,
 They fled, and fast into the wood did get:
 Him booted not⁷ to thinke them to pursew,
 The covert was so thicke, that did no passage shew.

¹ **chauffe:** rage.

² The extended animal image shows what lies beneath the surface of courtesy.

³ **Him well behaved so:** he defended himself well.

⁴ **hard:** with difficulty.

⁵ **abet:** help.

⁶ **overset:** set upon, overrun.

⁷ **Him booted not:** it was no advantage to him.

- 23 Then turning to that swaine, him¹ well he knew
 To be his *Timias*, his owne true Squire,
 Whereof exceeding glad, he to him drew,
 And him embracing twixt his armes entire,
 Him thus bespake; “My lief, my lifes desire,
 Why have ye me alone thus long yleft?
 Tell me what worlds despight, or heavens yre
 Hath you thus long away from me bereft?
 Where have ye all this while bin wandring, where bene weft?”²
- 24 With that he sighed deepe for inward tynne:³
 To whom the Squire nought aunswered againe,
 But shedding few soft teares from tender eyne,
 His deare affect⁴ with silence did restraine,
 And shut up all his plaint in privy paine.
 There they awhile some gracious speaches spent,⁵
 As to them seemed fit time to entertaine.
 After all which up to their steedes they went,
 And forth together rode a comely complement.⁶
- 25 So now they be arrived both in sight
 Of this wyld man, whom they full busie found
 About the sad *Serena* things to dight,⁷
 With those brave armours lying on the ground,
 That seem’d the spoile of some right well renownd.
 Which when that Squire beheld, he to them stept,
 Thinking to take them from that hylding hound:⁸
 But he it seeing, lightly to him lept,
 And sternely with strong hand it from his handling kept.

¹ I.e., Arthur, who plays a role throughout the poem, usually appearing in the middle of each book, ready to make a crucial intervention in the plot in Canto Eight, as he does in Book Six, when he defeats Turpine. Arthur, the legendary British king, is due to marry Gloriana, the Faerie Queen, in Book Twelve. However, the poem does not reach this point and Arthur’s quest is never completed.

² **weft:** floating. Again, the line suggests random and unplanned movement.

³ **tynne:** sorrow.

⁴ **affect:** affection.

⁵ **spent:** made.

⁶ **complement:** pair.

⁷ **dight:** do, sort out.

⁸ **hylding hound:** worthless beast.

- 26 Gnashing his grinded teeth with griesly looke,
 And sparkling fire out of his furious eyne,
 Him with his fist unwares on th'head he strooke,
 That made him downe unto the earth encline;
 Whence soone upstarting much he gan repine,¹
 And laying hand upon his wrathfull blade,
 Thought therewithall forthwith him to have slaine,
 Who it perceiving, hand upon him layd,
 And greedily him griping, his avengement stayd.
- 27 With that aloude the faire *Serena* cryde
 Unto the Knight, them to dispart in twaine:
 Who to them stepping did them soone divide,
 And did from further violence restraine,
 Albe the wyld-man hardly would refraine.
 Then gan the Prince, of her for to demand,
 What and from whence she was, and by what traine²
 She fell into that salvage villaines hand,
 And whether free with him she now were, or in band.³
- 28 To whom she thus; "I am, as now ye see,
 The wretchedst Dame, that live this day on ground,
 Who both in minde, the which most grieveth me,
 And body have receiv'd a mortall wound,
 That hath me driven to this drery stound.
 I was erewhile, the love of *Calepine*,
 Who whether he alive be to be found,
 Or by some deadly chaunce be done to pine,⁴
 Since I him lately lost, uneth is to define.⁵
- 29 "In salvage forrest I him lost of late,
 Where I had surely long ere this bene dead,
 Or else remained in most wretched state,
 Had not this wyld man in that wofull stead⁶
 Kept, and delivered me from deadly dread.⁷

¹ **repine:** complain.

² **train:** circumstances.

³ **band:** captivity.

⁴ **done to pine:** killed.

⁵ **uneth is to define:** difficult it is to know.

⁶ **stead:** place.

⁷ **deadly dread:** deadly fear.

In such a salvage wight, of brutish kynd,
 Amongst wilde beastes in desert forrests bred,
 It is most straunge and wonderfull to fynd
 So milde humanity, and perfect gentle mynd.

- 30 “Let me therefore this favour for him finde,
 That ye will not your wrath upon him wreake,
 Sith he cannot expresse his simple minde,
 Ne yours conceive, ne but by tokens¹ speake:
 Small praise to prove your powre on wight so weake.”
 With such faire words she did their heate asswage,
 And the strong course of their displeasure breake,
 That they to pittie turnd their former rage,
 And each sought to supply the office of her page.
- 31 So having all things well about her dight,
 She on her way cast forward to procede,
 And they her forth conducted, where they might
 Finde harbour fit to comfort her great neede.
 For now her wounds corruption² gan to breed;
 And eke this Squire, who likewise wounded was
 Of that same Monster late, for lacke of heed,³
 Now gan to faint, and further could not pas
 Through feeblenesse, which all his limbes oppressed has.
- 32 So forth they rode together all in troupe,
 To seeke some place, the which mote yeeld some ease
 To these sicke twaine, that now began to droupe,
 And all the way the Prince sought to appease
 The bitter anguish of their sharpe disease,
 By all the courteous meanes he could invent,
 Somewhile with merry purpose⁴ fit to please,
 And otherwhile with good encouragement,
 To make them to endure the pains, did them torment.
- 33 Mongst which, *Serena* did to him relate
 The foule discour’tsies and unknighly parts,⁵
 Which *Turpine* had unto her shewed late,

¹ **tokens:** signs and gestures.

⁴ **purpose:** conversation.

² **corruption:** also means putrefaction.

⁵ **parts:** actions.

³ **heed:** care.

Without compassion of her cruell smarts,
 Although *Blandina* did with all her arts
 Him otherwise perswade, all that she might;
 Yet he of malice, without her desarts,¹
 Not onely her excluded late at night,
 But also trayterously did wound her weary Knight.

34 Wherewith the Prince sore moved, there avoud,
 That soone as he returned backe againe,
 He would avenge th'abuses of that proud
 And shamefull Knight, of whom she did complaine.
 This wize did they each other entertaine,
 To passe the tedious travell of the way;
 Till towards night they came unto a plaine,
 By which a little Hermitage there lay,
 Far from all neighbourhood, the which annoy it may.²

35 And nigh thereto a little Chappell stooode,
 Which being all with Yvy overspred,
 Deckt all the roofe, and shadowing the roode,³
 Seem'd like a grove faire braunched over hed:
 Therein the Hermite, which his life here led
 In streight⁴ observaunce of religious vow,
 Was wont his howres and holy things to bed;⁵
 And therein he likewise was praying now,
 Whenas these Knights arriv'd, they wist not where nor how.

36 They stayd not there, but streight way in did pas.
 Whom when the Hermite present saw in place,
 From his devotion streight⁶ he troubled was;
 Which breaking off he toward them did pace,
 With stayed⁷ steps, and grave beseeming grace:
 For well it seem'd, that whilome he had benee

¹ **desarts:** qualities.

² See Archimago's Hermitage at I.i.34. Book Six represents and reuses many of the images and motifs in Book One—partly as a means of demonstrating how provisional that earlier vision of Faerie Land was, and partly as a means of showing how much has changed.

³ **roode:** cross.

⁴ **streight:** strict.

⁵ **howres:** prayers at given times of the day;
bed: offer.

⁶ **streight:** immediately.

⁷ **stayed:** steady.

Some goodly person, and of gentle race,
 That could his good¹ to all, and well did weene,
 How each to entertaine with curt'sie well beseene.²

37 And soothly it was sayd by common fame,³
 So long as age enabled him thereto,
 That he had bene a man of mickle⁴ name,
 Renomed much in armes and derring doe:⁵
 But being aged now and weary to
 Of warres delight, and worlds contentious toyle,
 The name of knighthood he did disavow,
 And hanging up his armes and warlike spoyle,
 From all this worlds incombraunce did himselfe assoyle.⁶

38 He thence them led into his Hermitage,
 Letting their steedes to graze upon the greene:
 Small was his house, and like a little cage,
 For his owne turne,⁷ yet inly neate and clene,
 Deckt with greene boughes, and flowers gay beseene.⁸
 Therein he them full faire did entertaine
 Not with such forged showes, as fitter beene
 For courting fooles, that curtesies would faine,
 But with entire⁹ affection and appearance plaine.

39 Yet was their fare but homely, such as hee
 Did use, his feeble body to sustaine;
 The which full gladly they did take in glee,¹⁰
 Such as it was, ne did of want complaine,
 But being well suffiz'd, them rested faine.¹¹
 But faire *Serene* all night could take no rest,
 Ne yet that gentle Squire, for grievous paine
 Of their late woundes, the which the *Blatant Beast*
 Had given them, whose griefe through suffraunce¹² sore increast.

¹ **could his good:** knew how to behave well.

² **well beseene:** pleasing, proper.

³ **fame:** report, rumor.

⁴ **mickle:** great.

⁵ **derring doe:** daring deeds, bravery.

⁶ **assoyle:** set free. The motif of a knight who becomes a hermit is common in ro-

mance literature, especially the grail legends.

⁷ **turne:** needs.

⁸ **beseene:** in appearance.

⁹ **entire:** sincere.

¹⁰ **in glee:** happily, with goodwill.

¹¹ **faine:** gladly.

¹² **suffraunce:** delay.

- 40 So all that night they past in great disease,¹
 Till that the morning, bringing earely light
 To guide mens labours, brought them also ease,
 And some asswagement of their painefull plight.
 Then up they rose, and gan them selves to dight²
 Unto their journey; but that Squire and Dame
 So faint and feeble were, that they ne might
 Endure to travell, nor one foote to frame:³
 Their hearts were sicke, their sides were sore, their feete were lame.
- 41 Therefore the Prince, whom great affaires in mynd
 Would not permit, to make their lenger stay,
 Was forced there to leave them both behynd,
 In that good Hermits charge, whom he did pray
 To tend them well. So forth he went his way,
 And with him eke the salvage, that whyleare
 Seeing his royall usage and array,⁴
 Was greatly growne in love of that brave pere,
 Would needes depart, as shall declared be elsewhere.

¹ **disease:** discomfort.

² **dight:** prepare.

³ **frame:** support.

⁴ **usage and array:** treatment and standing.

Canto Six

*The Hermite heales both Squire and dame
Of their sore maladies:
He¹ Turpine doth defeate, and shame
For his late villanies.*

- 1 **N**o wound, which warlike hand of enemy
 Inflicts with dint of sword, so sore doth light,
 As doth the poysnous sting, which infamy²
 Infixeth in the name of noble wight:
 For by no art, nor any leaches³ might
 It ever can recured be againe;
 Ne all the skill, which that immortall spright
 Of *Podalyrius*⁴ did in it retaine,
 Can remedy such hurts; such hurts are hellish paine.⁵
- 2 Such were the wounds, the which that *Blatant Beast*
 Made in the bodies of that Squire and Dame;
 And being such, were now much more increast,
 For want of taking heede unto the same,
 That now corrupt and curelesse they became.
 Howbe⁶ that carefull Hermite did his best,
 With many kindes of medicines meete,⁷ to tame
 The poysnous humour, which did most infest⁸
 Their ranckling wounds, and every day them duely drest.⁹
- 3 For he right well in Leaches craft was seene,¹⁰
 And through the long experience of his dayes,
 Which had in many fortunes tossed beene,

¹ **He:** Arthur.

² **infamy:** slander.

³ **leaches:** doctors.

⁴ **Podalyrius:** a doctor from the classical world, famous for curing a plague that had baffled all other doctors in the Greek camp during the Trojan War.

⁵ Slander is a theme that preoccupies Spenser in his later work, but especially in

this book, as the last stanza (xii.41) demonstrates.

⁶ **Howbe:** nevertheless.

⁷ **meete:** proper, suitable.

⁸ **infest:** infect.

⁹ **duely drest:** hard pressed.

¹⁰ **seene:** skilled.

And past through many perillous assayes,¹
 He knew the diverse went² of mortall wayes,
 And in the mindes of men had great insight;
 Which with sage counsell, when they went astray,
 He could enforme, and them reduce³ aright,
 And al the passions heale, which wound the weaker spright.

- 4 For whylome he had bene a doughty Knight,
 As any one, that lived in his daies,
 And proved oft in many perillous fight,
 Of which he grace and glory wonne alwaies,
 And in all battels bore away the baies.⁴
 But being now attacht⁵ with timely age,
 And weary of this worlds unquiet waies,
 He tooke him selfe unto this Hermitage,
 In which he liv'd alone, like carelesse⁶ bird in cage.
- 5 One day, as he was searching⁷ of their wounds,
 He found that they had festred privily,⁸
 And ranckling inward with unruly stounds,⁹
 The inner parts now gan to putrify,
 That quite they seem'd past helpe of surgery,
 And rather needed to be disciplinde
 With holesome reede of sad¹⁰ sobriety,
 To rule the stubborne rage of passion blinde:
 Give salves to every sore, but counsell to the minde.
- 6 So taking them apart into his cell,
 He to that point fit speaches gan to frame,
 As he the art of words knew wondrous well,
 And eke could doe, as well as say the same,
 And thus he to them sayd; “faire daughter Dame,
 And you faire sonne, which here thus long now lie
 In piteous languor,¹¹ since ye hither came,

¹ **assayes:** trials.

² **went:** courses.

³ **enforme:** help, lead; **reduce:** restore.

⁴ **baies:** laurels.

⁵ **attacht:** attacked, seized.

⁶ **carelesse:** carefree.

⁷ **searching:** examining.

⁸ **privily:** secretly.

⁹ **unruly stounds:** uncontrollable pains.

¹⁰ **reede:** advice; **sad:** sober, wise.

¹¹ **languor:** illness.

In vaine of me ye hope for remedie,
And I likewise in vaine doe salves¹ to you applie.

- 7 “For in your selfe your onely helpe doth lie,
To heale your selves, and must proceed alone
From your owne will, to cure your maladie.
Who can him cure, that will be cur’d of none?
If therefore health ye seeke, observe this one.
First learne your outward sences to refraine
From things, that stirre up fraile affection;²
Your eies, your eares, your tongue, your talk restraine
From that they most affect, and in due termes containe.³”

- 8 “For from those outward sences ill affected,
The seede of all this evill first doth spring,
Which at the first before it had infected,
Mote easie be suppress with little thing:
But being growen strong, it forth doth bring
Sorrow, and anguish, and impatient⁴ paine
In th’inner parts, and lastly scattering
Contagious poyson close through every vaine,
It never rests, till it have wrought his finall bane.⁵”

- 9 “For that beastes teeth, which wounded you tofore,⁶
Are so exceeding venemous and keene,
Made all of rusty yron, ranckling sore,
That where they bite, it booteth not to weene⁷
With salve, or antidote, or other mene
It ever to amend: ne marvaile ought;
For that same beast was bred of hellish strene,⁸
And long in darksome *Stygian*⁹ den upbrought,
Begot of foule *Echidna*,¹⁰ as in bookes is taught.

¹ **salves:** remedies.

² **affection:** passion.

³ I.e., restrain yourself from that which will have worst effect on you, and contain your speech within proper limits. Such appeals for moderation between extremes are common in medical advice of the sixteenth century.

⁴ **impatient:** terrible, unendurable.

⁵ **bane:** destruction, death.

⁶ **tofore:** before.

⁷ **booteth:** matters; **weene:** think.

⁸ **strene:** strain, race.

⁹ **Stygian:** of Styx, the river of Hell. Its waters were cold and venomous, causing instant death to anyone foolish enough to drink them.

¹⁰ **Echidna:** a celebrated monster produced from the union of Chrysaor, a son of Medusa, and Calirhee, daughter of Oceanus.

- 10 “*Echidna* is a Monster direfull dred,
 Whom Gods doe hate, and heavens abhor to see;
 So hideous is her shape, so huge her hed,
 That even the hellish fiends affrighted bee
 At sight thereof, and from her presence flee:
 Yet did her face and former parts professe
 A faire young Mayden, full of comely glee;
 But all her hinder parts did plaine expresse
 A monstrous Dragon, full of fearefull uglinesse.
- 11 “To her the Gods, for her so dreadfull face,¹
 In fearefull darkenesse, furthest from the skie,
 And from the earth, appointed have her place,
 Mongst rocks and caves, where she enrold² doth lie
 In hideous horror and obscurity,
 Wasting the strength of her immortall age.
 There did *Typhaon* with her company,³
 Cruell *Typhaon*, whose tempestuous rage
 Make th’heavens tremble oft, and him with vowes asswage.
- 12 “Of that commixtion they did then beget
 This hellish Dog, that hight the *Blatant Beast*;
 A wicked Monster, that his tongue doth whet⁴
 Gainst all, both good and bad, both most and least,
 And poures his poysnous gall forth to infest
 The noblest wights with notable defame:
 Ne ever Knight, that bore so lofty creast,
 Ne ever Lady of so honest name,
 But he them spotted with reproch, or secrete shame.
- 13 “In vaine therefore it were, with medicine
 To goe about to salve such kynd of sore,
 That rather needes wise read⁵ and discipline,

The upper half of her body was beautiful, but below the waist she was a serpent.

¹ **face:** appearance.

² **enrold:** coiled.

³ ***Typhaon*:** a giant, one of the Titans, with a hundred heads of dragons and serpents. He waged war against the heavens as soon as he was born. His union with *Echidna* produced, among other monsters, *Cerebus* and

Geryoneo, who appears in *The Faerie Queene*, V.x. *Typhaon* is linked to both the *Blatant Beast* and *Mutabilitie*, and shows how dangerous the monsters are who threaten the shepherds in Book Six; **company:** copulate.

⁴ **whet:** sharpen.

⁵ **read:** advice.

Then outward salves, that may augment it more.”
 “Aye me” (sayd then *Serena* sighing sore)
 “What hope of helpe doth then for us remaine,
 If that no salves¹ may us to health restore?”
 “But sith we need good counsell” (sayd the swaine)
 “Aread² good sire, some counsell, that may us sustaine.”

14 “The best” (sayd he) “that I can you advize,
 Is to avoide the occasion of the ill:
 For when the cause, whence evill doth arize,
 Removed is, th’effect surceaseth³ still.
 Abstaine from pleasure, and restraine your will,
 Subdue desire, and bridle loose delight,
 Use scanted diet, and forbear your fill,
 Shun secresie, and talke in open sight:
 So shall you soone repaire your present evill plight.”

15 Thus having sayd, his sickely patients
 Did gladly hearken to his grave behest,⁴
 And kept so well his wise commaundements,
 That in short space their malady was ceast,
 And eke the biting of that harmefull Beast
 Was throughly heal’d. Tho when they did perceave
 Their wounds recur’d, and forces reincreast,
 Of that good Hermite both they tooke their leave,
 And went both on their way, ne ech would other leave.

16 But each th’other vow’d t’accompany,
 The Lady, for that she was much in dred,
 Now left alone in great extremity,
 The Squire, for that he courteous was indeed,
 Would not her leave alone in her great need.
 So both together traveld, till they met
 With a faire Mayden clad in mourning weed,⁵
 Upon a mangy jade unmeetely set,⁶
 And a lewd⁷ foole her leading thorough dry and wet.

¹ **salves:** cures.

² **Aread:** give.

³ **surceaseth:** ceases, diminishes.

⁴ **behest:** request, advice.

⁵ **weed:** clothes.

⁶ **jade:** horse; **unmeetely set:** unsuitably equipped.

⁷ **lewd:** rude, bad.

- 17 But by what means that shame to her befell,
 And how thereof her selfe she did acquite,
 I must a while forbear to you to tell;
 Till that, as comes by course, I doe recite,
 What fortune to the Briton Prince did lite,¹
 Pursuing that proud Knight, the which whileare²
 Wrought to Sir *Calepine* so foule despight;
 And eke his Lady, though she sickely were,
 So lewdly³ had abusde, as ye did lately heare.
- 18 The Prince according to the former token,⁴
 Which faire *Serene* to him delivered had,
 Pursu'd him streight, in mynd to bene ywroken⁵
 Of all the vile demeane,⁶ and usage bad,
 With which he had those two so ill bestad:⁷
 Ne wight with him on that adventure went,
 But that wylde man, whom though he oft forbad,
 Yet for no bidding, nor for being shent,⁸
 Would he restrayned be from his attendement.
- 19 Arriving there,⁹ as did by chaunce befall,
 He found the gate wyde ope, and in he rode,
 Ne stayd, till that he came into the hall:
 Where soft dismounting like a weary lode,
 Upon the ground with feeble feete he trode,
 As he unable were for very neede
 To move one foote, but there must make abode;
 The whiles the salvage man did take his steede,
 And in some stable neare did set him up to feede.
- 20 Ere long to him a homely groome there came,
 That in rude wise him asked, what he was,
 That durst so boldly, without let¹⁰ or shame,
 Into his Lords forbidden hall to passe.

¹ **Briton Prince:** Arthur; **lite:** happen.

² **whileare:** recently. The proud knight is Turpine.

³ **lewdly:** wickedly.

⁴ **token:** sign.

⁵ **ywroken:** revenged.

⁶ **demeane:** behavior.

⁷ **bestad:** served.

⁸ **shent:** reproached.

⁹ **there:** Turpine's castle.

¹⁰ **let:** obstacle.

To whom the Prince, him fayning to embase,¹
 Mylde answer made; he was an errant Knight,
 The which was fall'n into this feeble case,
 Through many wounds, which lately he in fight,
 Received had, and prayd to pittie his ill plight.

21 But he, the more outrageous and bold,
 Sternely did bid him quickly thence avaunt,²
 Or deare aby,³ for why his Lord of old
 Did hate all errant Knights, which there did haunt,
 Ne lodging would to any of them graunt,
 And therefore lightly bad him packe⁴ away,
 Not sparing him with bitter words to taunt;
 And therewithall rude hand on him did lay,
 To thrust him out of dore, doing his worst assay.⁵

22 Which when the Salvage comming now in place,
 Beheld, eftsoones⁶ he all enraged grew,
 And running streight upon that villaine base,
 Like a fell Lion at him fiercely flew,
 And with his teeth and nailes, in present vew,
 Him rudely rent,⁷ and all to peeces tore:
 So miserably him all helpelesse slew,
 That with the noise, whilest he did loudly rore,
 The people of the house rose forth in great uprore.

23 Who when on ground they saw their fellow slaine,
 And that same Knight and Salvage standing by,
 Upon them two they fell with might and maine,
 And on them layd so huge and horribly,
 As if they would have slaine them presently.
 But the bold Prince defended him so well,
 And their assault withstood so mightily,
 That maugre⁸ all their might, he did repell,
 And beat them back, whilest many underneath him fell.

¹ **fayning to embase:** pretending to humiliate himself.

² **avaunt:** advance; i.e., leave.

³ **aby:** suffer, pay the penalty.

⁴ **lightly:** quickly; **packe:** go (insulting).

⁵ **assay:** effort.

⁶ **eftsoones:** immediately.

⁷ **rent:** push, repel.

⁸ **maugre:** despite.

- 24 Yet he them still so sharply did pursew,
 That few of them he left alive, which fled,
 Those evill tidings to their Lord to shew.
 Who hearing how his people badly sped,¹
 Came forth in hast: where when as with the dead
 He saw the ground all strow'd, and that same Knight
 And salvage with their bloud fresh steeming red,
 He woxe nigh mad with wrath and fell despight,
 And with reprochfull words him thus bespake on hight.²
- 25 “Art thou he, traytor, that with treason vile,³
 Hast slaine my men in this unmanly maner,
 And now triumphest in the piteous spoile
 Of these poore folk, whose soules with black dishonor
 And foule defame doe decke thy bloody baner?
 The meede⁴ whereof shall shortly be thy shame,
 And wretched end, which still attendeth on her.”⁵
 With that him selfe to battell he did frame;
 So did his forty yeomen, which there with him came.
- 26 With dreadfull force they all did him assaile,
 And round about with boystrous strokes oppresse,⁶
 That on his shield did rattle like to haile
 In a great tempest; that in such distresse,
 He wist not to which side him to addresse.
 And evermore that craven cowherd⁷ Knight,
 Was at his backe with heartlesse heedinesse,⁸
 Wayting if he unwares him murther might:
 For cowardize doth still in villany delight.
- 27 Whereof whenas⁹ the Prince was well aware,
 He to him turnd with furious intent,
 And him against his powre gan to prepare;

¹ **sped:** fared.

² **on hight:** loudly.

³ The most serious accusation that could be made.

⁴ **meede:** reward.

⁵ **her:** i.e., treason.

⁶ **boystrous:** violent, rough; **opprese:** attack.

⁷ **cowherd:** a herder of cows; the pun makes the connection between birth and virtue, one the poem examines rather than accepts.

⁸ **heedinesse:** caution.

⁹ **Whereof whenas:** Therefore because.

Like a fierce Bull, that being busie bent
 To fight with many foes about him ment,¹
 Feeling some curre behinde his heeles to bite,
 Turnes him about with fell² avengement;
 So likewise turnde the Prince upon the Knight,
 And layd at him amaine with all his will and might.

28 Who when he once his dreadfull strokes had tasted,³
 Durst not the furie of his force abyde,
 But turn'd abacke, and to retyre him hasted⁴
 Through the thick prease,⁵ there thinking him to hyde.
 But when the Prince had once him plainely eyde,
 He foot by foot him followed alway,
 Ne would him suffer once to shrinke asyde
 But joyning close, huge lode at him did lay:
 Who flying still did ward, and warding fly away.

29 But when his foe he still so eger⁶ saw,
 Unto his heeles himselfe he did betake,
 Hoping unto some refuge to withdraw:
 Ne would the Prince him ever foot forsake,
 Where so he went, but after him did make.
 He fled from roome to roome, from place to place,
 Whylest every joynt for dread of death did quake,
 Still looking after him, that did him chace;
 That made him evermore increase his speedie pace.

30 At last he up into the chamber came,
 Whereas his love was sitting all alone,
 Wayting what tydings of her folke became.
 There did the Prince him overtake anone,
 Crying in vaine to her, him to bemone;⁷
 And with his sword him on the head did smyte,
 That to the ground he fell in senselesse swone:
 Yet whether thwart⁸ or flatly it did lyte,
 The tempred steele did not into his braynepan byte.⁹

¹ **ment:** joined, mixed, surrounded.

² **fell:** fierce.

³ **tasted:** felt.

⁴ **hasted:** hurried.

⁵ **prease:** crowd.

⁶ **eger:** fierce, keen for battle.

⁷ **bemone:** pity, plead for.

⁸ **thwart:** across.

⁹ The doubt about the form of Arthur's attack shows that the rules of courteous battle are receding and that all knights, whether good or bad, are trying to kill each other. In romance, it was usually a sign of a

- 31 Which when the Ladie saw, with great affright
 She starting up, began to shrieke aloud,
 And with her garment covering him from sight,
 Seem'd under her protection him to shroud;
 And falling lowly at his feet, her bowd
 Upon her knee, intreating him for grace,
 And often him besought, and prayd, and vowd;
 That with the ruth of her so wretched case,
 He stayd his second strooke, and did his hand abase.¹
- 32 Her weed² she then withdrawing, did him discover,
 Who now come to himselfe, yet would not rize,
 But still did lie as dead, and quake, and quiver,
 That even the Prince his basenesse did despize,
 And eke his Dame him seeing in such guize,
 Gan him recomfort, and from ground to reare.
 Who rising up at last in ghastly wize,
 Like troubled ghost did dreadfully³ appeare,
 As one that had no life him left through former feare.⁴
- 33 Whom when the Prince so deadly saw dismayd,
 He for such basenesse shamefully him shent,⁵
 And with sharpe words did bitterly upbrayd;
 "Vile cowheard dogge, now doe I much repent,
 That ever I this life unto thee lent,
 Whereof thou caytive⁶ so unworthie art;
 That both thy love, for lacke of hardiment,
 And eke thy selfe, for want of manly hart,
 And eke all knights hast shamed with this knightlesse part.⁷
- 34 "Yet further hast thou heaped shame to shame,
 And crime to crime, by this thy cowheard feare.
 For first it was to thee reprochfull blame,
 To erect this wicked custome, which I heare,

knight's lack of virtue if he sought to kill his opponents.

¹ **abase**: lower. Turpine is humiliated in every way possible. Again, the episode is not without humor.

² **weed**: dress.

³ **dreadfully**: terrified.

⁴ Turpine ceases to be human and becomes a representation of baseness. Compare the fate of Malbecco, the figure of jealousy, at III.x.60.

⁵ **shent**: disgraced.

⁶ **caytive**: villain.

⁷ **part**: conduct.

Gainst errant Knights and Ladies thou dost reare;¹
 Whom when thou mayst, thou dost of arms despoile,
 Or of their upper garment, which they weare:
 Yet doest thou not with manhood, but with guile
 Maintaine this evill use, thy foes thereby to foile.

- 35 “And lastly in approvance² of thy wrong,
 To shew such faintnesse and foule cowardize,
 Is greatest shame: for oft it falles, that strong
 And valiant knights doe rashly enterprize,
 Either for fame, or else for exercize,
 A wrongfull quarrell to maintaine by right;
 Yet have, through prowesse and their brave emprize,³
 Gotten great worship in this worldes sight.
 For greater force there needs to maintaine wrong, then right.⁴”

- 36 “Yet since thy life unto this Ladie fayre
 I given have, live in reproch and scorne;
 Ne ever armes, ne ever knighthood dare
 Hence to professe: for shame is to adorne
 With so brave badges one so basely borne;⁵
 But onely breath sith that I did forgive.”⁶
 So having from his craven bodie torne
 Those goodly armes,⁷ he them away did give
 And onely suffred him this wretched life to live.

- 37 There whilst he thus was setling things above,
 Atwene that Ladie myld and recreant knight,
 To whom his life he graunted for her love,
 He gan bethinke him, in what perilous plight
 He had behynd him left that salvage wight,⁸
 Amongst so many foes, whom sure he thought
 By this quite slaine in so unequall fight:
 Therefore descending backe in haste, he sought
 If yet he were alive, or to destruction brought.

¹ **reare:** practice.

² **approvance:** proof.

³ **emprize:** undertaking.

⁴ This would mean that right must be backed up by force if it is to combat wrong.

⁵ **basely borne:** here meaning behaved basely, rather than of low birth.

⁶ I.e., you are only alive because I spared you.

⁷ Knights were shamed and demoted by having their livery taken away.

⁸ **wight:** person.

- 38 There he him found environed about
 With slaughtred bodies, which his hand had slaine,
 And laying yet a fresh with courage stout
 Upon the rest, that did alive remaine;
 Whom he likewise right sorely did constraine,
 Like scattred sheepe, to seeke for safetie,
 After he gotten had with busie paine
 Some of their weapons, which thereby did lie,
 With which he layd about, and made them fast to flie.
- 39 Whom when the Prince so felly¹ saw to rage,
 Approching to him neare, his hand he stayd,
 And sought, by making signes, him to asswage:²
 Who them perceiving, streight to him obeyd,
 As to his Lord, and downe his weapons layd,
 As if he long had to his heasts³ bene trayned.
 Thence he him brought away, and up conveyd
 Into the chamber, where that Dame remaind
 With her unworthy knight, who ill him entertayned.
- 40 Whom when the Salvage saw from daunger free,
 Sitting beside his Ladie there at ease,
 He well remembred, that the same was hee,
 Which lately sought his Lord for to displease:
 Tho⁴ all in rage, he on him streight did seaze,
 As if he would in peeces him have rent;
 And were not, that the Prince did him appeaze,
 He had not left one limbe of him unrent:
 But streight he held his hand at his commaundement.
- 41 Thus having all things well in peace ordayned,⁵
 The Prince himselfe there all that night did rest,
 Where him *Blandina* fayrely entertayned,
 With all the courteous glee and goodly feast,
 The which for him she could imagine best.
 For well she knew the ways to win good will

¹ **felly**: fiercely.

² **asswage**: calm, stop. The Salvage Man's basic fury is released. Exaggerated by lack of education, he lives in terms of natural extremes of goodwill and hatred of evil.

³ **heasts**: commands.

⁴ **Tho**: then.

⁵ **ordayned**: established.

Of every wight, that were not too infest;¹
 And how to please the minds of good and ill,
 Through tempering of her words and lookes by wondrous skill.²

42 Yet were her words and lookes but false and fayned,³
 To some hid end to make more easie way,
 Or to allure such fondlings, whom she trayned⁴
 Into her trap unto their owne decay:
 Thereto, when needed, she could weepe and pray,
 And when her listed,⁵ she could fawne and flatter;
 Now smyling smoothly, like to sommers day,
 Now glooming sadly, so to cloke her matter;
 Yet were her words but wynd, and all her teares but water.

43 Whether such grace were given her by kynd,⁶
 As women wont their guilefull wits to guyde;
 Or learn'd the art to please, I doe not fynd.
 This well I wote, that she so well applyde
 Her pleasing tongue, that soone she pacifyde
 The wrathfull Prince, and wrought her husbands peace.
 Who nathelesse not therewith satisfyde,
 His rancorous despight did not release,⁷
 Ne secretly from thought of fell revenge surceasse.⁸

44 For all that night, the whyles the Prince did rest
 In carelesse⁹ couch, not weeting what was ment,
 He watcht in close awayt with weapons prest,¹⁰
 Willing to worke his villenous intent
 On him, that had so shamefully him shent:¹¹
 Yet durst he not for very cowardize
 Effect the same, whylest¹² all the night was spent.
 The morrow next the Prince did early rize,
 And passed forth, to follow his first enterprize.

¹ **infest**: hostile.

² Blandina represents a clear link between ideas of courtesy as appropriate speech and insincerity, qualifying earlier descriptions of Calidore's skills in the persuasive arts.

³ **fayned**: false, pretend.

⁴ **fondlings**: fools; **trayned**: beguiled.

⁵ **listed**: chose, liked.

⁶ **kynd**: nature.

⁷ **despight**: hatred; **release**: end, moderate.

⁸ **surceasse**: end, stop.

⁹ **carelesse**: free from care.

¹⁰ **close awayt**: secret ambush; **prest**: ready.

¹¹ **shent**: injured.

¹² **whylest**: until.

Canto Seven

*Turpine is baffuld,¹ his two knights
doe gaine their treasons meed,²
Fayre Mirabellaes punishment
for loves disdainde decreed.*

- 1 Like as the gentle hart it selfe bewrayes,³
In doing gentle deedes with franke delight,
Even so the baser mind it selfe displayes,
In cancred⁴ malice and revengefull spight.
For to maligne, t'envie, t'use shifting slight,⁵
Be arguments of a vile donghill mind,
Which what it dare not doe by open might,
To worke by wicked treason wayes doth find,
By such discourteous deedes discovering his base kind.
- 2 That well appeares in this discourteous knight,
The coward *Turpine*, whereof now I treat;⁶
Who notwithstanding that in former fight
He of the Prince his life received late,
Yet in his mind malicious and ingrate⁷
He gan devize, to be aveng'd anew
For all that shame, which kindled inward hate.
Therefore so soone as he was out of vew,
Himselfe in hast he arm'd, and did him fast pursew.
- 3 Well did he tract⁸ his steps, as he did ryde,
Yet would not neare approach in daungers eye,
But kept aloofe for dread to be descryde,⁹
Untill fit time and place he mote espy,
Where he mote worke him scath and villeny.¹⁰

¹ **baffuld**: disgraced.

² **meed**: reward.

³ **bewrayes**: betrays, reveals.

⁴ **cancred**: venomous, corrupt.

⁵ **slight**: deceit.

⁶ **treat**: speak.

⁷ **ingrate**: ungrateful.

⁸ **tract**: trace.

⁹ **descryde**: discovered.

¹⁰ **scath**: harm; **villeny**: injury.

At last he met two knights to him unknowne,
 The which were arm'd both agreeably,¹
 And both combynd, what ever chaunce were blowne,
 Betwixt them to divide, and each to make his owne.

- 4 To whom false *Turpine* comming courteously,²
 To cloke the mischiefe, which he inly ment,
 Gan to complaine of great discourtesie,
 Which a straunge knight, that neare afore him went,
 Had doen to him, and his deare Ladie shent:³
 Which if they would afford him ayde at need
 For to avenge, in time convenient,
 They should accomplish both a knightly deed,
 And for their paines obtaine of him a goodly meed.
- 5 The knights beleev'd, that all he sayd, was trew,
 And being fresh and full of youthly spright,⁴
 Were glad to heare of that adventure new,
 In which they mote make triall of their might,
 Which never yet they had approv'd⁵ in fight;
 And eke desirous of the offred meed,⁶
 Said then the one of them; "Where is that wight,
 The which hath doen to thee this wrongfull deed,
 That we may it avenge, and punish him with speed?"
- 6 "He rides" (said *Turpine*) "there not farre afore,
 With a wyld man soft footing by his syde,
 That if ye list to haste a litle more,
 Ye may him overtake in timely tyde:"
 Eftsoones they pricked forth⁷ with forward pryde,
 And ere that litle while they ridden had,

¹ **agreeably**: similarly.

² **courteously**: now used as meaning false, deceptive—a definition that has developed as Book Six has progressed. *Turpine* actually reverses the truth and pretends that he is the courteous knight.

³ **shent**: shamed.

⁴ **spright**: spirit.

⁵ **approved**: proved.

⁶ This line undercuts the previous statements and suggests that knights are not necessarily as virtuous and courteous as they think they are.

⁷ **pricked forth**: rode out.

The gentle Prince not farre away they spyde,
 Ryding a softly pace with portance¹ sad,
 Devizing² of his love more, then of daunger drad.

- 7 Then one of them aloud unto him cryde,
 Bidding him turne againe, false traytour knight,
 Foule womanwronger, for he him defyde.
 With that they both at once with equall spight
 Did bend their speares, and both with equall might
 Against him ran; but th'one did misse his marke,
 And being carried with his force forthright,³
 Glaunst swiftly by; like to that heavenly sparke,
 Which glyding through the ayre lights all the heavens darke.

- 8 But th'other ayming better, did him smite
 Full in the shield, with so impetuous powre,
 That all his launce in peeces shivered quite,
 And scattered all about, fell on the flowre.⁴
 But the stout Prince, with much more stedly stowre⁵
 Full on his bever⁶ did him strike so sore,
 That the cold steele through piercing, did devowre
 His vitall breath, and to the ground him bore,
 Where still he bathed lay in his owne bloody gore.

- 9 As when a cast⁷ of Faulcons make their flight
 At an Herneshaw,⁸ that lyes aloft on wing,
 The whyles they strike at him with heedlesse⁹ might,
 The warie foule his bill doth backward wring;¹⁰
 On which the first, whose force her first doth bring,
 Her selfe quite through the bodie doth engore,¹¹
 And falleth downe to ground like senselesse thing,
 But th'other not so swift, as she before,
 Fayles of her souse,¹² and passing by doth hurt no more.

¹ **softly**: slow; **portance**: appearance.

² **Devizing**: thinking.

³ **forthright**: immediately.

⁴ **flowre**: floor.

⁵ **stowre**: blow.

⁶ **bever**: the lower part of a helmet.

⁷ **cast**: pair.

⁸ **Herneshaw**: young heron.

⁹ **heedlesse**: careless, unrestrained.

¹⁰ **wring**: turn.

¹¹ **engore**: pierce.

¹² **souse**: swoop. Again we are reminded that nature can be cruel and violent, and the poem forces us to consider the relationship between nature and courtesy.

- 10 By this the other, which was passed by,
 Himselfe recovering, was return'd to fight;
 Where when he saw his fellow lifelesse ly,
 He much was daunted with so dismall sight;
 Yet nought abating of his former spight,
 Let drive at him with so malicious mynd,
 As if he would have passed through him quight:
 But the steele-head no stedfast hold could fynd,
 But glauncing by, deceiv'd him of that he desynd.
- 11 Not so the Prince: for his well learned¹ speare
 Tooke surer hould, and from his horses backe
 Above a launces length him forth did beare,
 And gainst the cold hard earth so sore him strake,
 That all his bones in peeces nigh he brake.
 Where seeing him so lie, he left his steed,
 And to him leaping, vengeance thought to take
 Of him, for all his former follies meed,²
 With flaming sword in hand his terror more to breed.³
- 12 The fearefull swayne beholding death so nie,
 Cryde out aloud for mercie him to save;
 In lieu whereof he would to him descrie,⁴
 Great treason to him meant, his life to reave.⁵
 The Prince soone hearkned, and his life forgave.
 Then thus said he, "There is a straunger knight,
 The which for promise of great meed, us drave
 To this attempt, to wreake his hid despight,
 For that himselfe thereto did want sufficient might."
- 13 The Prince much mused⁶ at such villenie,
 And sayd; "Now sure ye well have earn'd your meed,
 For th'one is dead, and th'other soone shall die,
 Unlesse to me thou hether bring with speed
 The wretch, that hyr'd you to this wicked deed."
 He glad of life, and willing eke to wreake

¹ **learned:** trained.

² **follies meed:** reward of foolishness.

³ I.e., to make his fear grow more through
 his flashing sword.

⁴ **descrie:** reveal.

⁵ **reave:** take away.

⁶ **mused:** surprised.

The guilt on him, which did this mischiefe breed,
 Swore by his sword, that neither day nor weeke
 He would surceasse,¹ but him, where so he were, would seeke.

14 So up he² rose, and forth streight way he went
 Backe to the place, where *Turpine* late he lore;³
 There he him found in great astonishment,
 To see him so bedight with bloodie gore,
 And griesly wounds that him appalled sore.
 Yet thus at length he said, “how now Sir knight?
 What meaneth this, which here I see before?
 How fortuneth this foule uncomely plight,
 So different from that, which earst ye seem’d in sight?”

15 “Perdie”⁴ (said he) “in evill houre it fell,
 That ever I for meed did undertake
 So hard a taske, as life for hyre⁵ to sell;
 The which I earst adventur’d for your sake.
 Witnessse the wounds, and this wyde bloudie lake,
 Which ye may see yet all about me steeme.
 Therefore now yeeld, as ye did promise make,
 My due reward, the which right well I deeme⁶
 I yearned have, that life so dearly did redeeme.”⁷

16 “But where then is” (quoth he halfe wrothfully)
 “Where is the bootie, which therefore I bought,
 That cursed caytive, my strong enemy,
 That recreant knight, whose hated life I sought?
 And where is eke your friend, which halfe it ought?”⁸
 “He lyes” (said he) “upon the cold bare ground,
 Slayne of that errant knight, with whom he fought;
 Whom afterwards my selfe with many a wound
 Did slay againe, as ye may see there in the stound.”⁹

¹ **surceasse:** stop, cease.

² **he:** Timias.

³ **lore:** left, lost.

⁴ **Perdie:** indeed.

⁵ **hyre:** wages.

⁶ **deeme:** think.

⁷ **redeeme:** save. Ironically, and against the intentions of the knights, this is actually true and the use of a cliché is justified.

⁸ **ought:** owns.

⁹ **againe:** in revenge (a lie, of course); **in the stound:** in that place.

- 17 Thereof false *Turpin* was full glad and faine,¹
 And needs with him streight to the place would ryde,
 Where he himselfe might see his foeman² slaine;
 For else his feare could not be satisfyde.
 So as they rode, he saw the way all dyde
 With streames of bloud; which tracting³ by the traile,
 Ere long they came, whereas in evill tyde⁴
 That other swayne, like ashes deadly pale,
 Lay in the lap of death, rewing his wretched bale.⁵
- 18 Much did the Craven⁶ seeme to mone his case,
 That for his sake his deare life had forgone;
 And him bewayling with affection base,
 Did counterfeit kind pittie, where was none:
 For wheres no courage, theres no ruth nor mone.⁷
 Thence passing forth, not farre away he found,
 Whereas the Prince himselfe lay all alone,
 Loosely displayd upon the grassie ground,
 Possessed of sweete sleepe, that luld him soft in swound.⁸
- 19 Wearie of travell⁹ in his former fight,
 He there in shade himselfe had layd to rest,
 Having his armes and warlike things undight,¹⁰
 Fearelesse of foes that mote his peace molest;
 The whyles his salvage page, that wont be prest,¹¹
 Was wandred in the wood another way,
 To doe some thing, that seemed to him best,
 The whyles his Lord in silver¹² slomber lay,
 Like to the Evening starre adorn'd with deawy ray.
- 20 Whom when as *Turpin* saw so loosely layd,
 He weened¹³ well, that he in deed was dead,
 Like as that other knight to him had sayd:

¹ **faine:** pleased.

² **foeman:** enemy.

³ **tracting:** tracking.

⁴ **tyde:** time.

⁵ **rewing:** lamenting, repenting; **bale:** injury, fate.

⁶ **Craven:** coward.

⁷ **mone:** grief.

⁸ **swound:** faint, unconsciousness.

⁹ **travell:** work.

¹⁰ **undight:** taken off

¹¹ **wont be prest:** was usually near.

¹² **silver:** deep, pure; associated with the moon.

¹³ **weened:** thought, supposed.

But when he nigh approacht, he mote aread
 Plaine signes in him of life and livelihead.
 Whereat much griev'd against that straunger knight,
 That him too light of credence did mislead,
 He would have backe retyred from that sight,
 That was to him on earth the deadliest despight.¹

21 But that same knight would not once let him start,²
 But plainely gan to him declare the case
 Of all his mischiefe, and late lucklesse smart;
 How both he and his fellow there in place
 Were vanquished, and put to foule disgrace,
 And how that he in lieu of life him lent,
 Had vow'd unto the victor, him to trace
 And follow through the world, where so he went,
 Till that he him delivered to his punishment.

22 He³ therewith much abashed and affrayd,
 Began to tremble every limbe and vaine;
 And softly whispering him, entyrelly⁴ prayd,
 T'advize him better, then by such a traine⁵
 Him to betray unto a straunger swaine:⁶
 Yet rather counseld him contrarywize,
 Sith he likewise did wrong by him sustaine,
 To joyne with him and vengeance to devize,
 Whylest time did offer meanes him sleeping to surprize.

23 Nathelesse for all his speach, the gentle knight
 Would not be tempted to such villenie,
 Regarding more his faith, which he did plight,⁷
 All were it to his mortall enemye,
 Then to entrap him by false treacherie:
 Great shame in lieges blood to be embrew'd.⁸

¹ **despight:** fear, malice, worst thing possible.

² **start:** escape.

³ **He:** Turpine.

⁴ **entyrelly:** honestly, sincerely.

⁵ **traine:** trick.

⁶ **swaine:** youth.

⁷ **plight:** promise, pledge.

⁸ **lieges:** an ally to whom a promise has been made; **embrew'd:** stained.

Thus whylest they were debating diverslie,¹
 The Salvage forth out of the wood issew'd
 Backe to the place, whereas his Lord he sleeping vew'd.

24 There when he saw those two so neare him stand,
 He doubted² much what mote their meaning bee,
 And throwing downe his load out of his hand,
 To weet great store of forrest frute, which hee
 Had for his food late gathered from the tree,
 Himselfe unto his weapon he betooke,
 That was an oaken plant,³ which lately hee
 Rent⁴ by the root; which he so sternely shooke,
 That like an hazell wand, it quivered and quooke.

25 Whereat the Prince awaking, when he spyde
 The traytour *Turpin* with that other knight,
 He started up, and snatching neare his syde
 His trustie sword, the servant of his might,
 Like a fell Lyon leaped to him light,
 And his left hand upon his collar layd.
 Therewith the cowheard deded with affright,
 Fell flat to ground, ne word unto him sayd,
 But holding up his hands, with silence mercie prayd.

26 But he so full of indignation was,
 That to his prayer nought he would incline,
 But as he lay upon the humbled gras,⁵
 His foot he set on his vile necke, in signe
 Of servile yoke, that nobler harts repine.⁶
 Then letting him arise like abject thrall,
 He gan to him object⁷ his haynous crime,
 And to revile, and rate, and recreant call,
 And lastly to despoyle of knightly bannerall.⁸

¹ **diverslie**: in different ways, distracting.

² **doubted**: worried.

³ **plant**: young tree.

⁴ **Rent**: tore up.

⁵ I.e., as he lay humbled on the grass.

⁶ **repine**: object to.

⁷ **object**: reproach, accuse.

⁸ **bannerall**: banderol, a pennant that was attached to a knight's lance as a mark of chivalry.

- 27 And after all, for greater infamie,
 He by the heeles him hung upon a tree,¹
 And baffuld² so, that all which passed by,
 The picture of his punishment might see,
 And by the like ensample warned bee,
 How ever they through treason doe trespasse.
 But turne we now backe to that Ladie free,
 Whom late we left ryding upon an Asse,
 Led by a Carle and foole, which by her side did passe.³
- 28 She was a Ladie of great dignitie,
 And lifted up to honorable place,
 Famous through all the land of Faerie,
 Though of meane parentage and kindred base,
 Yet deckt with wondrous giftes of natures grace,
 That all men did her person much admire,
 And praise the feature of her goodly face,
 The beames whereof did kindle lovely fire
 In th'harts of many a knight, and many a gentle squire.⁴
- 29 But she thereof grew proud and insolent,⁵
 That none she worthie thought to be her fere,⁶
 But scornd them all, that love unto her ment;
 Yet was she lov'd of many a worthy pere,
 Unworthy she to be below'd so dere,
 That could not weigh of worthinesse aright.
 For beautie is more glorious bright and clere,
 The more it is admir'd of many a wight,
 And noblest she, that served is of noblest knight.
- 30 But this coy Damzell thought contrariwise,
 That such proud looks would make her prayسد more;
 And that the more she did all love despize,
 The more would wretched lovers her adore.
 What cared she, who sighed for her sore,
 Or who did wayle or watch the wearie night?

¹ A particularly shameful punishment.

² **baffuld**: disgraced.

³ All signs of her shame. We first saw Mirabella at vi.16, hence the reference to turning back in line 7.

⁴ We now have an example of a beautiful woman of low birth to help us explore our ideas of virtue and birth.

⁵ **insolent**: haughty.

⁶ **fere**: partner.

Let them that list,¹ their lucklesse lot deplore;
 She was borne free, not bound to any wight,
 And so would ever live, and love her owne delight.

- 31 Through such her stubborne stifnesse, and hard hart,
 Many a wretch, for want of remedie,
 Did languish long in lifeconsuming smart,²
 And at the last through dreary dolour³ die:
 Whylest she, the Ladie of her libertie,
 Did boast her beautie had such souveraine might,
 That with the onely twinckle of her eye,
 She could or save, or spill,⁴ whom she would hight.
 What could the Gods doe more, but doe it more aright?

- 32 But loe the Gods, that mortall follies vew,
 Did worthily revenge this maydens pride;
 And nought regarding her so goodly hew,⁵
 Did laugh at her, that many did deride,
 Whilest she did weepe, of no man mercifide.⁶
 For on a day, when *Cupid* kept his court,
 As he is wont at each Saint Valentide,
 Unto the which all lovers doe resort,
 That of their loves successe they there may make report.

- 33 It fortun'd then, that when the roules⁷ were red,
 In which the names of all loves folke were fyled,
 That many there were missing, which were ded,
 Or kept in bands,⁸ or from their loves exyled,
 Or by some other violence despoyled.
 Which when as *Cupid* heard, he wexed wroth,
 And doubting⁹ to be wronged, or beguyled,
 He bad his eyes to be unblindfold both,¹⁰
 That he might see his men, and muster them by oth.¹¹

¹ **list:** wanted to.

² **smart:** pain.

³ **dolour:** misery.

⁴ **spill:** kill.

⁵ **hew:** appearance.

⁶ **mercifide:** pitied.

⁷ **roules:** records.

⁸ **in bands:** captivity.

⁹ **doubting:** fearing.

¹⁰ Cupid, the god of love, was usually represented as blind, like Fortune, as love would strike randomly. Cupid was not generally seen as the cute, mischievous little boy as he is now, but a powerful, willful, and cruel youth, happy to ruin lives if the mood took him.

¹¹ Cupid seizes control and decides not simply to let events take their course. Given the stress on wandering and the random

- 34 Then found he many missing of his crew,
 Which wont¹ doe suit and service to his might;
 Of whom what was becomen, no man knew.
 Therefore a Jurie was impaneld streight,
 T'enquire of them, whether by force, or sleight,²
 Or their owne guilt, they were away convayd.
 To whom foule *Infamie*, and fell *Despight*³
 Gave evidence, that they were all betrayd,
 And murdred cruelly by a rebellious Mayd.
- 35 Fayre *Mirabella*⁴ was her name, whereby
 Of all those crymes she there indited was:
 All which when *Cupid* heard, he by and by⁵
 In great displeasure, wild a *Capias*⁶
 Should issue forth, t'attach that scornefull lasse.
 The warrant straight was made, and therewithall
 A Baylieffe errant forth in post⁷ did passe,
 Whom they by name there *Portamore*⁸ did call;
 He which doth summon lovers to loves judgement hall.
- 36 The damzell was attacht,⁹ and shortly brought
 Unto the barre, whereas she was arrayned:
 But she thereto nould plead, nor answer ought¹⁰
 Even for stubborne pride, which her restrayned.
 So judgement past, as is by law ordayned
 In cases like, which when at last she saw,
 Her stubborne hart, which love before disdayned,
 Gan stoupe, and falling downe with humble awe,
 Cryde mercie, to abate the extremitie of law.
- 37 The sonne of *Venus* who is myld by kynd,¹¹
 But where he is provokt with peevisnesse,¹²
 Unto her prayers piteously enclynd,

nature of events in the poem, this is a significant development.

¹ **wont**: were accustomed.

² **sleight**: trickery.

³ **Infamie**: slander; **fell Despight**: cruel malice.

⁴ **Mirabella**: marvelous beauty.

⁵ **by and by**: straight away.

⁶ **wild**: willed; **Capias**: writ.

⁷ **Baylieffe**: officer of justice; **in post**: in haste.

⁸ **Portamore**: messenger of love.

⁹ **attacht**: seized, apprehended.

¹⁰ The failure to plead signals her guilt.

¹¹ **kynd**: nature.

¹² **peevisnesse**: perversity.

And did the rigour of his doome repress;¹
 Yet not so freely, but that nathelesse
 He unto her a penance did impose,
 Which was, that through this worlds wyde wildernes
 She wander should in companie of those,
 Till she had sav'd so many loves, as she did lose.²

38 So now she had bene wandring two whole yeares
 Throughout the world, in this uncomely³ case,
 Wasting her goodly hew⁴ in heavie teares,
 And her good dayes in dolorous⁵ disgrace:
 Yet had she not in all these two yeares space,
 Saved but two, yet in two yeares before,
 Throgh her dispiteous pride, whilst love lackt place,⁶
 She had destroyed two and twenty more.
 Aie me, how could her love make half amends therefore.

39 And now she was uppon the weary way,
 When as the gentle Squire, with faire *Serene*,
 Met her in such misseeming⁷ foule array;
 The whiles that mighty man did her demeane⁸
 With all the evill termes and cruell meane,⁹
 That he could make; And eeke that angry foole
 Which follow'd her, with cursed hands uncleane
 Whipping her horse, did with his smarting toole
 Oft whip her dainty selfe, and much augment her doole.¹⁰

40 Ne ought it mote availe her to entreat
 The one or th'other, better her to use:
 For both so wilfull were and obstinate,
 That all her piteous plaint they did refuse,
 And rather did the more her beate and bruse.
 But most the former¹¹ villaine, which did lead

¹ **doome:** judgment; **repress:** reinforce.

² **lose:** destroy. The story is a reversal of the task set the rapist knight in Chaucer's *Wife of Bath's Tale* where he has to find out what a woman really wants as a punishment for his crime.

³ **uncomely:** unpleasant, demeaning.

⁴ **hew:** appearance.

⁵ **dolorous:** sad.

⁶ **love lackt place:** love had no place (in her heart).

⁷ **misseeing:** unseemly, unbecoming.

⁸ **demeane:** mistreat.

⁹ **meane:** means.

¹⁰ **doole:** grief, sorrow.

¹¹ **former:** chief.

Her tyreling jade,¹ was bent her to abuse;
 Who though she were with wearinesse nigh dead,
 Yet would not let her lite, nor rest a little stead.²

41 For he was sterne,³ and terrible by nature,
 And ecke of person huge and hideous,
 Exceeding much the measure of mans stature,
 And rather like a Gyant monstruous.
 For sooth he was descended of the hous
 Of those old Gyants, which did warres darraine⁴
 Against the heaven in order battailous,
 And sib to great *Orgolio*,⁵ which was slaine
 By *Arthure*, when as *Unas* Knight he did maintaine.⁶

42 His lookes were dreadfull, and his fiery eies
 Like two great Beacons, glared bright and wyde,
 Glauncing askew,⁷ as if his enemies
 He scorned in his overweening pryde;
 And stalking stately like a Crane, did stryde
 At every step uppon the tiptoes hie,
 And all the way he went, on every syde
 He gaz'd about, and stared horrible,
 As if he with his lookes would all men terrifie.

43 He wore no armour, ne for none did care,
 As no whit dreading any living wight;
 But in a Jacket quilted richly rare,
 Upon checklaton⁸ he was straungely dight,
 And on his head a roll of linnen plight,⁹
 Like to the Mores of Malaber¹⁰ he wore;

¹ **tyreling jade:** tiring horse.

² **stead:** while, time.

³ **sterne:** cruel.

⁴ **old Gyants:** the Titans; **darraine:** wage.

⁵ **sib:** sibling, brother; **Orgolio:** the giant who defeated and imprisoned the Redcrosse Knight at I.vii–viii, another explicit link that refers the reader back to the events of Book One.

⁶ **maintaine:** act. The syntax is ambiguous and it is not clear whether Arthur or the Redcrosse Knight acts as Una's knight.

⁷ **Glauncing askew:** looking sideways.

⁸ **checklaton:** ciclaton, an expensive medieval cloth of gold or silk.

⁹ **plight:** folded.

¹⁰ **Mores of Malaber:** inhabitants of western India. Spenser may have in mind Saracens, like Sansloy, Sansjoy, and Sansfoy in Book One, common figures in romances. Or he may be following travel books of voyages to Asia.

With which his locks, as blacke as pitchy night,
 Were bound about, and voyded from before,¹
 And in his hand a mighty yron club he bore.

44 This was *Disdaine*, who led that Ladies horse
 Through thick and thin, through mountains and through plains,
 Compelling her, wher she would not by force,
 Haling² her palfrey by the hempen raines.
 But that same foole, which most increast her paines,
 Was *Scorne*, who having in his hand a whip,
 Her therewith yirks,³ and still when she complaines,
 The more he laughes, and does her closely quip,⁴
 To see her sore lament, and bite her tender lip.

45 Whose cruell handling when that Squire beheld,
 And saw those villaines her so vildely use,
 His gentle heart with indignation sweld,
 And could no lenger beare so great abuse,
 As such a Lady so to beate and bruse;
 But to him stepping, such a stroke him lent,⁵
 That forst him th'halter from his hand to loose,
 And maugre⁶ all his might, backe to relent:
 Else had he surely there bene slaine, or fowly shent.

46 The villaine wroth⁷ for greeting him so sore,
 Gathered him selfe together soone againe,
 And with his yron batton, which he bore,
 Let drive at him so dreadfully amaine,⁸
 That for his safety he did him constraine
 To give him ground, and shift to every side,
 Rather then once his burden to sustaine:
 For bootelesse⁹ thing him seemed, to abide,
 So mighty blowes, or prove the puissaunce of his pride.

¹ **voyded from before:** swept back to
 keep his face clear of hair.

² **Haling:** pulling, dragging.

³ **yirks:** afflicts, torments.

⁴ **closely quip:** secretly taunt.

⁵ **lent:** gave.

⁶ **maugre:** in spite of.

⁷ **wroth:** angry.

⁸ **amaine:** at once.

⁹ **bootelesse:** pointless, fruitless.

- 47 Like as a Mastiffe¹ having at a bay
 A salvage Bull, whose cruell hornes doe threat
 Desperate daunger, if he them assay,
 Traceth his ground, and round about doth beat,
 To spy where he may some advauntage get;
 The whiles the beast doth rage and loudly rore,
 So did the Squire, the whiles the Carle did fret,
 And fume in his disdainefull mynd the more,
 And oftentimes by Turmagant and Mahound² swore.
- 48 Nathelesse so sharpely still he him pursewd,
 That at advantage him at last he tooke,
 When his foote slipt (that slip he dearely rewd,)³
 And with his yron club to ground him strooke;
 Where still he lay, ne out of swoune awooke,
 Till heavy hand the Carle upon him layd,
 And bound him fast: Tho when he up did looke,
 And saw him selfe captiv'd, he was dismayd,
 Ne powre had to withstand, ne hope of any ayd.
- 49 Then up he made him⁴ rise, and forward fare,
 Led in a rope, which both his hands did bynd;
 Ne ought that foole for pittie did him spare,
 But with his whip him following behynd,
 Him often scourg'd, and forst his feete to fynd:⁵
 And other whiles with bitter mockes and mowes⁶
 He would him scorne, that to his gentle mynd
 Was much more grievous, then the others blowes:
 Words sharpely wound, but greatest griefe of scorning growes.⁷
- 50 The faire *Serena*, when she saw him fall
 Under that villaines club, then surely thought
 That slaine he was, or made a wretched thrall,

¹ **Mastiffe:** a huge, fierce dog often used for hunting.

² **Turmagant and Mahound:** a Saracen God and Mohammed.

³ **rewd:** regretted.

⁴ **him:** Timias, who has been defeated by Disdain.

⁵ I.e., to stand up.

⁶ **mowes:** grimaces.

⁷ Spenser again emphasizes that slander does more damage than anything else.

And fled away with all the speede she mought,
To seeke for safety, which long time she sought:
And past through many perils by the way,
Ere she againe to *Calepine* was brought;
The which discourse as now I must delay,
Till *Mirabellaes* fortunes I doe further say.

Canto Eight

*Prince Arthure overcomes Disdaine,
Quites¹ Mirabell from dreed:
Serena found of Salvages,
By Calepine is freed.*

- 1 Ye gentle Ladies, in whose souveraine powre
Love hath the glory of his kingdome left,
And th'hearts of men, as your eternall dowre,²
In yron chaines, of liberty bereft,
Delivered hath into your hands by gift;
Be well aware, how ye the same doe use,
That pride doe not to tyranny you lift;
Least if men you of cruelty accuse,
He from you take that chiefedome, which ye doe abuse.³
- 2 And as ye soft and tender are by kynde,
Adornd with goodly gifts of beauties grace,
So be ye soft and tender eeke⁴ in mynde;
But cruelty and hardnesse from you chace,
That all your other praises will deface,
And from you turne the love of men to hate.
Ensample take of *Mirabellaes* case,
Who from the high degree of happy state,
Fell into wretched woes, which she repented late.⁵
- 3 Who after thraldome of the gentle Squire,
Which she beheld with lamentable⁶ eye,
Was touched with compassion entire,⁷

¹ **Quites:** frees.

² **dowre:** dowry.

³ **chiefedome:** kingdom. The opening stanza reminds readers of the tradition of Petrarchan poetry that habitually represented women as cruel and unobtainable.

Spenser explores this tradition in his own sonnet sequence, the *Amoretti*.

⁴ **eeke:** also.

⁵ **late:** too late.

⁶ **lamentable:** pitying.

⁷ **entire:** sincere.

And much lamented his calamity,
 That for her sake fell into misery:
 Which bootéd nought¹ for prayers, nor for threat
 To hope for to release or mollify;
 For aye the more, that she did them entreat
 The more they him misust,² and cruelly did beat.

- 4 So as they forward on their way did pas,
 Him still reviling and afflicting sore,
 They met Prince *Arthur*e with Sir *Enias*,³
 (That was that courteous Knight, whom he before
 Having subdew'd, yet did to life restore,)
 To whom as they approacht, they gan augment
 Their cruelty, and him to punish more,
 Scourging and haling⁴ him more vehement;
 As if⁵ it them should grieve to see his punishment.
- 5 The Squire him selfe when as he saw his Lord,
 The witnessse of his wretchednesse, in place,
 Was much asham'd, that with an hempen cord
 He like a dog was led in captive case,
 And did his head for bashfulnesse abase,⁶
 As loth to see, or to be seene at all:
 Shame would be hid. But whenas *Enias*
 Beheld two such, of two such villaines thrall,
 His manly mynde was much emmoved⁷ therewithall.
- 6 And to the Prince thus sayd; “See you Sir Knight,
 The greatest shame that ever eye yet saw?
 Yond Lady and her Squire with foule despight
 Abuse, against all reason and all law,
 Without regard of pittie or of awe.
 See how they doe that Squire beat and revile;⁸

¹ **Which bootéd nought:** which was not influenced by.

² **misust:** misused.

³ **Enias:** the significance of his name is not clear, but it may refer to restraint or be a version of Aeneas.

⁴ **haling:** pulling, dragging.

⁵ **As if:** with the sense of “although.”

⁶ **bashfulnesse abase:** shame hang down.

⁷ **emmoved:** moved, affected.

⁸ **revile:** insult.

See how they doe the Lady hale and draw.¹
 But if ye please to lend me leave a while,
 I will them soone acquite, and both of blame assoile.”²

7 The Prince assented, and then he streight way
 Dismounting light,³ his shield about him threw,
 With which approching, thus he gan to say;
 “Abide ye caytive treachetours⁴ untrew,
 That have with treason thralld unto you
 These two, unworthy of your wretched bands;
 And now your crime with cruelty pursew.
 Abide, and from them lay your loathly hands;
 Or else abide the death, that hard before you stands.”

8 The villaine staid not aunswer to invent,
 But with his yron club preparing way,
 His mindes sad message⁵ backe unto him sent;
 The which descended with such dreadfull sway,⁶
 That seemed nought the course thereof could stay:
 No more then lightening from the lofty sky.
 Ne list the Knight the powre thereof assay,
 Whose doome was death, but lightly slipping by,
 Unwares defrauded his intended destiny.

9 And to requite him⁷ with the like againe,
 With his sharpe sword he fiercely at him flew,
 And strooke so strongly, that the Carle with paine
 Saved him selfe, but that he there him slew:
 Yet sav’d not so, but that the bloud it drew,
 And gave his foe good hope of victory.
 Who therewith flesht,⁸ upon him set anew,
 And with the second stroke, thought certainly
 To have supplyde the first, and paide the usury.⁹

¹ **hale and draw:** drag and pull.

² **assoile:** release, free.

³ **light:** quickly.

⁴ **treachetours:** traitors.

⁵ **sad message:** i.e., death.

⁶ **sway:** force.

⁷ **requite him:** pay him back.

⁸ **flesht:** angered, but also wounded.

⁹ **supplyde:** reinforced; **usury:** interest.

Usury was a problematic concept in the early modern period, and it was often thought that good Christians should not charge interest for lending money, as Exod. 22.25 stated (“If thou lend money to my people, that is, to the poore with thee, thou shalt not be as an usurer unto him: ye shall not oppresse him with usurie”). Jews, who

- 10 But Fortune aunswerd not unto his call;
 For as his hand was heaved up on hight,
 The villaine met him in the middle fall,
 And with his club bet backe his brondyron¹ bright
 So forcibly, that with his owne hands might
 Rebeaten backe upon him selfe againe,
 He driven was to ground in selfe despight;
 From whence ere he recovery could gaine,
 He in his necke had set his foote with fell disdaine.
- 11 With that the foole, which did that end awayte,
 Came running in, and whilest on ground he lay,
 Laide heavy hands on him, and held so straye,²
 That downe he kept him with his scornefull sway,³
 So as he could not weld⁴ him any way.
 The whiles that other villaine went about
 Him to have bound, and thrald without delay;
 The whiles the foole did him revile and flout,⁵
 Threatning to yoke them two and tame their corage stout.
- 12 As when a sturdy ploughman with his hynde⁶
 By strength have overthrowne a stubborne steare,
 They downe him hold, and fast with cords do bynde,⁷
 Till they him force the buxome⁸ yoke to beare:
 So did these two this Knight oft tug and teare.
 Which when the Prince beheld, there standing by,
 He left his lofty steede to aide him neare,
 And buckling soone him selfe, gan fiercely fly
 Uppon that Carle, to save his friend from jeopardy.
- 13 The villaine leaving him unto his mate
 To be captiv'd, and handled as he list,
 Himselfe address unto this new debate,⁹

populated the ghettoes of major European cities, lent money at a rate of interest. Perhaps this reference connects Jews and Muslims (Islam was associated with Disdain in the previous canto, vii.47.9) as enemies of Christians.

¹ **brondyron**: sword.

² **straye**: tightly.

³ **sway**: force.

⁴ **weld**: move.

⁵ **flout**: mock.

⁶ **hynde**: servant.

⁷ As Calidore later binds the Blatant Beast (xii.34).

⁸ **buxome**: obedient; i.e., to bear the yoke obediently.

⁹ **debate**: conflict.

And with his club him all about so blist,¹
 That he which way to turne him scarcely wist:²
 Sometimes aloft he layd, sometimes alow;
 Now here, now there, and oft him neare he mist;
 So doubtfully,³ that hardly one could know
 Whether more wary⁴ were to give or ward the blow.

14 But yet the Prince so well enured⁵ was
 With such huge strokes, approved⁶ oft in fight,
 That way to them he gave forth right to pas.⁷
 Ne would endure the daunger of their might,
 But wayt advantage, when they downe did light.
 At last the caytive after long discourse,⁸
 When all his strokes he saw avoyded quite,
 Resolved in one t'assemble all his force,
 And make one end of him without ruth or remorse.

15 His dreadfull hand he heaved up aloft,
 And with his dreadfull instrument of yre,⁹
 Thought sure have pownded him to powder soft,
 Or deepe emboweld in the earth entyre:
 But Fortune did not with his will conspire.
 For ere his stroke attayned his intent,
 The noble childe preventing¹⁰ his desire,
 Under his club with wary boldnesse went,
 And smote him on the knee, that never yet was bent.¹¹

16 It never yet was bent, ne bent it now,
 Albe the stroke so strong and puissant were,
 That seem'd a marble pillour it could bow,
 But all that leg, which did his body beare,
 It crackt throughout, yet did no bloud appeare;
 So as it was unable to support

¹ **blist:** brandished.

² **wist:** knew.

³ **doubtfully:** fearfully.

⁴ **wary:** certain, sure.

⁵ **enured:** accustomed.

⁶ **approved:** tested.

⁷ I.e., he allowed them to happen, clearly waiting for his moment to attack.

⁸ **discourse:** combat.

⁹ **yre:** anger, iron.

¹⁰ **childe:** youth; **preventing:** anticipating.

¹¹ I.e., that had never known the pain of defeat and submission.

So huge a burden on such broken geare,
 But fell to ground, like to a lumpe¹ of durt,
 Whence he assayd to rise, but could not for his hurt.

17 Eftsoones the Prince to him full nimbly stept,
 And least he should recover foote againe,
 His head meant from his shoulders to have swept.
 Which when the Lady saw, she cryde amaine;²
 “Stay stay, Sir Knight, for love of God abstaine,
 For that unwares ye weetlesse doe intend;³
 Slay not that Carle, though worthy to be slaine:
 For more on him doth then him selfe depend;
 My life will by his death have lamentable end.”

18 He staide his hand according her desire,
 Yet nathemore him suffred to arize;
 But still suppressing⁴ gan of her inquire,
 “What meaning mote those uncouth⁵ words comprize,
 That in that villaines health her safety lies:
 That, were no might in man, nor heart in Knights,
 Which durst her dreaded reskue enterprize,⁶
 Yet heavens them selves, that favour feeble rights,
 Would for it selfe redresse, and punish such despights.”

19 Then bursting forth in teares, which gushed fast
 Like many water streames, a while she stayd;
 Till the sharpe passion being overpast,
 Her tongue to her restord, then thus she sayd;
 “Nor heavens, nor men can me most wretched mayd
 Deliver from the doome of my desart,⁷
 The which the God of love hath on me layd,
 And damned to endure this direfull smart,⁸
 For penance of my proud and hard rebellious hart.

¹ **lumpe**: reminding readers that matter is heavy and inert, without spirit.

² **amaine**: with force.

³ I.e., for you don't know what you are doing.

⁴ **suppressing**: pressing down.

⁵ **uncouth**: rude, insulting.

⁶ **dreaded reskue enterprize**: risk her dangerous rescue.

⁷ **doome**: judgment; **desart**: deserving.

⁸ **direfull smart**: dreadful pain.

- 20 “In prime of youthly yeares, when first the flowre
 Of beauty gan to bud, and bloosme delight,
 And nature me endu’d with plenteous dowre,¹
 Of all her gifts, that pleasde each living sight,
 I was belov’d of many a gentle Knight,
 And sude² and sought with all the service dew:
 Full many a one for me deepe groand and sight,³
 And to the dore of death for sorrow drew,
 Complaining out on me, that would not on them rew.⁴
- 21 “But let them love that list, or live or die;
 Me list not die for any lovers doole:⁵
 Ne list me leave my loved libertie,
 To pittie him that list to play the foole:
 To love my selfe I learned had in schoole.
 Thus I triumphed long in lovers paine,
 And sitting carelesse on the scorners stoole,⁶
 Did laugh at those that did lament and plaine:
 But all is now repayd with interest againe.
- 22 “For loe the winged God, that woundeth harts,
 Causde me be called to accompt⁷ therefore,
 And for revengement of those wrongfull smart,
 Which I to others did inflict afore,
 Addeem’d me to endure this penaunce sore;
 That in this wize, and this unmeete⁸ array,
 With these two lewd companions, and no more,
Disdaine and *Scorne*, I through the world should stray,
 Till I have sav’d so many, as I earst did slay.”
- 23 “Certes” (sayd then the Prince) “the God is just,
 That taketh vengeaunce of his peoples spoile.
 For were no law in love, but all that lust,⁹
 Might them oppresse, and painefully turmoile,

¹ **dowre:** dowry.

² **sude:** attended.

³ **sight:** sighed.

⁴ **out on:** against; **rew:** pity.

⁵ **doole:** grief.

⁶ **scorners stoole:** proverbial; a place where carping critics sat (inevitably followed by humiliation).

⁷ **accompt:** account.

⁸ **unmeete:** unseemly.

⁹ **lust:** choose, with an implied sexual meaning.

His kingdome would continue but a while.
 But tell me Lady, wherefore doe you beare
 This bottle thus before you with such toile,
 And eeke this wallet at your backe arreare,¹
 That for these Carles to carry much more comely were?"

24 "Here in this bottle" (sayd the sory Mayd)
 "I put the teares of my contrition,
 Till to the brim I have it full defrayd:²
 And in this bag which I behinde me don,
 I put repentaunce for things past and gon.
 Yet is the bottle leake, and bag so torne,
 That all which I put in, fals out anon;
 And is behinde me trodden downe of *Scorne*,
 Who mocketh all my paine, and laughs the more I mourn."

25 The Infant³ hearkned wisely to her tale,
 And wondred much at *Cupids* judg'ment wise,
 That could so meekly make proud hearts avale,⁴
 And wreake him selfe on them, that him despise.
 Then suffred⁵ he *Disdaine* up to arise,
 Who was not able up him selfe to reare,
 By meanes his leg through his late luckelesse prise,⁶
 Was crackt in twaine, but by his foolish feare⁷
 Was holpen up, who him supported standing neare.

26 But being up, he lookt againe aloft,
 As if he never had received fall;
 And with sterne eye-browes stared at him oft,
 As if he would have daunted him with all:
 And standing on his tiptoes, to seeme tall,
 Downe on his golden feete he often gazed,
 As if such pride the other could apall;⁸
 Who was so far from being ought amazed,
 That he his lookes despised, and his boast dispraised.

¹ **arreare:** behind.

² **defrayd:** repaid; i.e., when the bottle is full, I will have paid for my crimes.

³ **Infant:** noble youth. Spenser reminds us that we are seeing the young Arthur.

⁴ **avale:** yield.

⁵ **suffred:** allowed.

⁶ **prise:** contest.

⁷ **feare:** companion.

⁸ **apall:** intimidate.

- 27 Then turning backe unto that captiue thrall,
 Who all this while stood there beside them bound,
 Unwilling to be knowne, or scene at all,
 He from those bands weend¹ him to have unwound.
 But when approching neare, he plainly found,
 It was his owne true groome, the gentle Squire,
 He thereat wext exceedingly astound,²
 And him did oft embrace, and oft admire,
 Ne could with seeing satisfie his great desire.
- 28 Meane while the Salvage man, when he beheld
 That huge great foole oppressing th'other Knight,
 Whom with his weight unweldy downe he held,
 He flew upon him, like a greedy kight³
 Unto some carrion offered to his sight,⁴
 And downe him plucking, with his nayles and teeth
 Gan him to hale, and teare, and scratch, and bite;
 And from him taking his owne whip, therewith
 So sore him scourgeth, that the blood downe followeth.
- 29 And sure I weene, had not the Ladies cry
 Procur'd⁵ the Prince his cruell hand to stay,
 He would with whipping, him have done to dye:
 But being checkt, he did abstaine streight way,
 And let him rise. Then thus the Prince gan say;
 "Now Lady sith your fortunes thus dispose,
 That if ye list have liberty, ye may,
 Unto your selfe I freely leave to chose,
 Whether I shall you leave, or from these villaines lose."⁶
- 30 "Ah nay Sir Knight" (sayd she) "it may not be,
 But that I needes must by all meanes fulfill
 This penaunce, which enjoyned is to me,
 Least unto me betide a greater ill;
 Yet no lesse thanks to you for your good will."

¹ **weend**: supposed.

² **astound**: astonished.

³ **kight**: kite; once the most common bird of prey in Britain, seen circling over every town.

⁴ Another simile that involves ferocious animals.

⁵ **Procur'd**: persuaded. Mirabella persuades Arthur to stop the Salvage Man.

⁶ **lose**: loose, free.

So humbly taking leave, she turnd aside,
 But *Arthur*e with the rest, went onward still
 On his first quest, in which did him betide
 A great adventure, which did him from them deuide.¹

- 31 But first it falleth me by course to tell
 Of faire *Serena*, who as earst you heard,
 When first the gentle Squire at variaunce fell
 With those two Carles, fled fast away, afeard
 Of villany to be to her inferd:²
 So fresh the image of her former dread,
 Yet dwelling in her eye, to her appeard,
 That every foote did tremble, which did tread,
 And every body two, and two she foure did read.³
- 32 Through hils and dales, through bushes and through breres
 Long thus she fled, till that at last she thought
 Her selfe now past the perill of her feares.
 Then looking round about, and seeing nought,
 Which doubt of daunger to her offer mought,⁴
 She from her palfrey lighted on the plaine,
 And sitting downe, her selfe a while bethought
 Of her long travell and turmoyling paine;
 And often did of love, and oft of lucke complaine.
- 33 And evermore she blamed *Calepine*,
 The good Sir *Calepine*, her owne true Knight,
 As th'onely author of her wofull tine:⁵
 For being of his love to her so light,
 As her to leave in such a piteous plight.
 Yet never Turtle truer to his make,⁶
 Then he was tride⁷ unto his Lady bright:
 Who all this while endured for her sake,
 Great perill of his life, and restlesse paines did take.

¹ Arthur, taken up with his quest for the Fairie Queen, now disappears from the narrative of the poem.

² **inferd**: inflicted.

³ **read**: imagine; i.e., she is so spooked that every single body appears to be two bodies, and every two to be four.

⁴ **doubt**: fear; **mought**: might.

⁵ **tine**: pain, sorrow.

⁶ **make**: mate.

⁷ **tride**: his faith tested and proved.

- 34 Tho when as all her plaints, she had displayd,
 And well disburdened her engrieved brest,
 Upon the grasse her selfe adowne she layd;
 Where being tyrde with travell, and opprest
 With sorrow, she betooke her selfe to rest.
 There whilest in *Morpheus* bosome safe¹ she lay,
 Fearelesse of ought, that mote her peace molest,
 False Fortune did her safety betray,
 Unto a straunge mischaunce, that menac'd her decay.²
- 35 In these wylde deserts, where she now abode,
 There dwelt a salvage nation, which did live
 Of stealth and spoile, and making nightly rode³
 Into their neighbours borders; ne did give
 Them selves to any trade, as for to drive
 The painefull plough, or cattell for to breed,
 Or by adventrous marchandize to thrive;
 But on the labours of poore men to feed,
 And serve their owne necessities with others need.⁴
- 36 Thereto they usde one most accursed order,⁵
 To eate the flesh of men, whom they mote fynde,
 And straungers to devoure, which on their border
 Were brought by errour, or by wreckfull wynde.⁶
 A monstrous cruelty gainst course of kynde.⁷
 They towards evening wandring every way,⁸
 To seeke for booty, came by fortune blynde,
 Whereas this Lady, like a sheepe astray,⁹
 Now drowned in the depth of sleepe all fearelesse lay.

¹ *Morpheus*: the god of sleep; *safe*: secure—meaning fast asleep, as she is not really safe in the wood.

² *decay*: death.

³ *stealth*: theft; *rode*: raid.

⁴ The description of the Salvage Nation qualifies that of the Salvage Man (iv.14).

⁵ *order*: custom, practice.

⁶ *wreckfull wynde*: i.e., malign fortune.

⁷ *kynde*: nature. Cannibalism had always been seen by many Europeans as a characteristic of savage peoples, and interest in cannibalism had been reignited by stories of the peoples of the Americas. The Irish were often accused of cannibalism, a charge repeated in Spenser's *A View of the Present State of Ireland*.

⁸ The wandering of the Salvage Nation reflects that of Serena.

⁹ This makes the Salvage Nation wolves.

- 37 Soone as they spide her, Lord what gladfull glee
 They made amongst them selves; but when her face
 Like the faire yvory shining they did see,
 Each gan his fellow solace and embrace,
 For joy of such good hap by heavenly grace.¹
 Then gan they to devise what course to take:
 Whether to slay her there upon the place,
 Or suffer her out of her sleepe to wake,
 And then her eate attonce; or many meales to make.
- 38 The best advizement² was of bad, to let her
 Sleepe out her fill, without encomberment:³
 For sleepe they sayd would make her battill⁴ better.
 Then when she wakt, they all gave one consent,
 That since by grace of God she there was sent,
 Unto their God they would her sacrificize,
 Whose share, her guiltlesse bloud they would present,
 But of her dainty flesh they did devise
 To make a common feast, and feed with gurmandize.⁵
- 39 So round about her they them selves did place
 Upon the grasse, and diversely dispose,
 As each thought best to spend the lingring space.⁶
 Some with their eyes the daintest morsels chose;
 Some praise her paps,⁷ some praise her lips and nose;
 Some whet their knives, and strip their elboes bare:
 The Priest him selfe a garland doth compose
 Of finest flowres, and with full busie care
 His bloody vessels wash, and holy fire prepare.⁸

¹ Showing that their perceptions of Serena are warped religious instincts. Compare the benign Salvage Nation at I.vi.7–19.

² **advizement:** advice, plan.

³ **encomberment:** disturbance.

⁴ **battill:** fatten.

⁵ **gurmandize:** gluttony.

⁶ **lingring space:** lengthy time.

⁷ **paps:** breasts.

⁸ A disturbing stanza that describes Serena in terms of the unobtainable mistress in the Petrarchan tradition. One of the key forms of such poetry in England was the blazon, which described the poet's lady from head to toe. In this stanza, we see Serena through the eyes of the savages but in terms of European poetic tradition. Spenser hints that what separates the savage and the civilized may not be as significant as many would like it to be.

- 40 The Damzell wakes, then all attonce upstart,
 And round about her flocke, like many flies,¹
 Whooping, and hallowing on every part,
 As if they would have rent the brasen skies.
 Which when she sees with ghastly griefful eies,
 Her heart does quake, and deadly pallid hew
 Benumbs her cheekes: Then out aloud she cries,
 Where none is nigh to heare, that will her rew,
 And rends her golden locks, and snowy brests embrew.²
- 41 But all bootes³ not: they hands upon her lay;
 And first they spoile her of her jewls deare,⁴
 And afterwards of all her rich array;
 The which amongst them they in peeces teare,
 And of the pray each one a part doth beare.
 Now being naked, to their sordid eyes
 The goodly threasuries of nature appeare:
 Which as they view with lustfull fantasies,
 Each wisheth to him selfe, and to the rest envyes.⁵
- 42 Her yvorie necke, her alablaster⁶ brest,
 Her paps, which like white silken pillowes were,
 For love in soft delight thereon to rest;
 Her tender sides her bellie white and clere,
 Which like an Altar did it selfe upre,
 To offer sacrifice divine thereon;
 Her goodly thighes, whose glorie did appeare
 Like a triumphall Arch, and thereupon
 The spoiles of Princes hang'd, which were in battel won.⁷
- 43 Those daintie parts, the dearlings⁸ of delight,
 Which mote not be prophan'd of common eyes,⁹
 Those villeins vew'd with loose lascivious sight,

¹ Flies were often associated with lechery.

² **embrew:** moistens with either tears or blood.

³ **bootes:** matters; i.e., it makes no difference.

⁴ Taking a lady's virginity was often described in terms of jewel stealing, so this prefigures their real plans.

⁵ **envyes:** begrudges.

⁶ **alablaster:** white marble.

⁷ The description of Serena follows on from that of Mirabella. Mirabella's face attracts men, as does Serena's body. The book is venturing into darker and more disturbing territory.

⁸ **dearlings:** darlings.

⁹ Although Spenser has encouraged the reader to do exactly this.

And closely tempted with their craftie spies;¹
 And some of them gan mongst themselves devize,
 Thereof by force to take their beastly pleasure.
 But them the Priest rebuking, did advize
 To dare not to pollute so sacred treasure,
 Vow'd to the gods: religion held even theeves in measure.²

44 So being stayd, they her from thence directed
 Unto a litle grove not farre asyde,
 In which an altar shortly they erected,
 To slay her on. And now the Eventyde
 His brode black wings had through the heavens wyde
 By this dispred, that was the tyme ordayned
 For such a dismall deed, their guilt to hyde:
 Of few greene turfes an altar soone they fayned,³
 And deckt it all with flowres, which they nigh hand⁴ obtayned.

45 Tho when as all things readie were aight,
 The Damzell was before the altar set,
 Being alreadie dead with fearefull fright.
 To whom the Priest with naked armes full net⁵
 Approching nigh, and murdrous knife well whet,
 Gan mutter close a certaine secret charme,
 With other divelish ceremonies met:⁶
 Which doen he gan aloft t'advance his arme,
 Whereat they shouted all, and made a loud alarme.

46 Then gan the bagpypes⁷ and the hornes to shrill,
 And shrieke aloud, that with the peoples voyce
 Confused, did the ayre with terror fill,
 And made the wood to tremble at the noyce:
 The whyles she wayld, the more they did rejoyce.
 Now mote ye understand that to this grove

¹ **closely**: secretly; **tempted**: tested; **spies**: looks.

² **measure**: check.

³ **fayned**: made.

⁴ **nigh hand**: nearby.

⁵ **net**: clean.

⁶ **met**: suitable, fitting.

⁷ **bagpypes**: bagpipes, often associated with the Irish and other northern European peoples.

Sir *Calepine* by chaunce, more then by choyce,
 The selfe same evening fortune hether drove,
 As he to seeke *Serena* through the woods did rove.

47 Long had he sought her, and through many a soyle
 Had traveld still on foot in heavie armes,
 Ne ought was tyred with his endlesse toyles,
 Ne ought was feared of his certaine harmes:
 And now all weetlesse of the wretched stormes,
 In which his love was lost, he slept full fast,¹
 Till being waked with these loud alarmes,
 He lightly started up like one aghast,
 And catching up his arms streight to the noise forth past.

48 There by th'uncertaine glims² of starry night,
 And by the twinkling of their sacred fire,
 He mote perceive a litle dawning sight
 Of all, which there was doing in that quire:³
 Mongst whom a woman spoyld of all attire
 He spyde, lamenting her unluckie strife,
 And groning sore from grieved hart entire;
 Eftsoones he saw one with a naked knife
 Readie to launch⁴ her brest, and let out loved life.

49 With that he thrusts into the thickest throng,
 And even as his right hand adowne descends,
 He him preventing, layes on earth along,
 And sacrificeth to th'infernall feends.⁵
 Then to the rest his wrathfull hand he bends,
 Of whom he makes such havocke and such hew,⁶
 That swarmes of damned soules to hell he sends:
 The rest that scape his sword and death eschew,⁷
 Fly like a flocke of doves before a Faulcons vew.⁸

¹ Calepine sleeps like Serena but suffers no consequences.

² **glims**: gleams.

³ **quire**: chorus.

⁴ **launch**: pierce.

⁵ The sacrifice is reversed and the priest killed.

⁶ **hew**: slaughter.

⁷ **eschew**: evade, escape.

⁸ The hunters are now the hunted—which is exactly what happened to the fierce peoples in the New World and elsewhere.

- 50 From them returning to that Ladie backe,
 Whom by the Altar he doth sitting find,
 Yet fearing death, and next to death the lacke
 Of clothes to cover, what they ought by kind,¹
 He first her hands beginneth to unbind;
 And then to question of her present woe;
 And afterwards to cheare with speaches kind.
 But she for nought that he could say or doe,
 One word durst speake, or answere him awhit thereto.²
- 51 So inward shame of her uncomely case³
 She did conceive, through care of womanhood,
 That though the night did cover her disgrace,⁴
 Yet she in so unwomanly a mood,
 Would not bewray⁵ the state in which she stood.
 So all that night to him unknowen she past.
 But day, that doth discover bad and good,
 Ensewing, made her knowen⁶ to him at last:
 The end whereof Ile keepe untill another cast.⁷

¹ **kind:** nature; i.e., clothes by nature ought to cover nakedness; a sly comment on the nature/culture divide.

² Perhaps making her like the speechless Salvage Man (iv.11).

³ **case:** situation, covering.

⁴ **disgrace:** shaming; it is up to the reader

to decide whether the shame is Serena's or the result of what has been done to Serena.

⁵ **bewray:** reveal.

⁶ **known:** she revealed her situation and told her story, but with a further sexual possibility.

⁷ **cast:** occasion.

Canto Nine

*Calidore hostes¹ with Meliboe
and loves fayre Pastorell;
Coridon envies him, yet he
for ill rewards him well.*

- 1 Now turne againe my teme² thou jolly swayne,
Backe to the furrow which I lately left;³
I lately left a furrow, one or twayne
Unplough'd, the which my coulter⁴ hath not cleft:
Yet seem'd the soyle both fayre and frutefull eft,⁵
As I it past, that were too great a shame,
That so rich frute should be from us bereft;⁶
Besides the great dishonour and defame,
Which should befall to *Calidores* immortall name.
- 2 Great travell hath the gentle *Calidore*
And toyle endured, sith I left him last
Sewing⁷ the *Blatant beast*, which I forbore
To finish then, for other present hast.
Full many pathes and perils he hath past,
Through hils, through dales, through forests, and through plaines
In that same quest which fortune on him cast,
Which he atchieved to his owne great gaines,
Reaping eternall glorie of his restlesse paines.
- 3 So sharply he the Monster did pursew,
That day nor night he suffred him to rest,
Ne rested he himselfe but natures dew,⁸
For dread of daunger, not to be redrest,⁹

¹ **hostes**: stays.

² **teme**: team (of oxen). The "jolly swayne" appears to have become Spenser's muse.

³ Spenser connects the pastoral muse to rural life, alerting the reader as to what lies ahead in this canto.

⁴ **coulter**: blade for ploughing.

⁵ **eft**: also.

⁶ **bereft**: taken.

⁷ **Sewing**: chasing.

⁸ **natures dew**: what was due to nature; i.e., the bare minimum.

⁹ **redrest**: helped, avoided.

If he for slouth forslackt¹ so famous quest.
 Him first from court he to the citties coursed,²
 And from the citties to the townes him prest,
 And from the townes into the countrie forsed,
 And from the country back to private farmes he scorsed.³

- 4 From thence into the open fields he fled,
 Whereas the Heardes were keeping of their neat,⁴
 And shepherds singing to their flockes, that fed,
 Layes of sweete love and youthes delightfull heat:
 Him thether eke for all his fearefull threat⁵
 He followed fast, and chaced him so nie,
 That to the folds, where sheepe at night doe seat,⁶
 And to the litle cots,⁷ where shepherds lie
 In winters wrathfull time, he forced him to flie.

- 5 There on a day as he pursew'd the chace,
 He chaunst to spy a sort of shepherd grooms,⁸
 Playing on pypes, and caroling⁹ apace,
 The whyles their beasts there in the budded broomes¹⁰
 Beside them fed, and nipt the tender bloomes:
 For other worldly wealth they cared nought.
 To whom Sir *Calidore* yet sweating comes,
 And them to tell him courteously besought,
 If such a beast they saw, which he had thether brought.¹¹

- 6 They answer'd him, that no such beast they saw,
 Nor any wicked feend, that mote offend¹²
 Their happie flockes, nor daunger to them draw:
 But if that such there were (as none they kend)

¹ **forslackt:** neglected.

² **coursed:** chased.

³ **scorsed:** turned.

⁴ **Heardes:** herdsmen; **neat:** cattle.

⁵ **fearefull threat:** anxiety about the quest.

⁶ **seat:** lie down.

⁷ **cots:** shelters.

⁸ **sort:** group, company; **grooms:** young.

⁹ **caroling:** singing carols (lively songs, not religious songs for Christmas).

¹⁰ **broomes:** bushes.

¹¹ **thether brought:** brought with him.
 The irony is that it is perhaps Calidore who brings the Beast into the pastoral world.

¹² **offend:** attack.

They prayd high God them farre from them to send.¹
 Then one of them him seeing so to sweat,
 After his rusticke wise, that well he weend,
 Offred him drinke, to quench his thirstie heat,
 And if he hungry were, him offred eke to eat.²

7 The knight was nothing nice,³ where was no need,
 And tooke their gentle offer: so adowne
 They prayd him sit, and gave him for to feed
 Such homely what, as serves the simple clowne,⁴
 That doth despise the dainties of the towne.
 Tho having fed his fill, he there besyde
 Saw a faire damzell, which did weare a crowne
 Of sundry flowres, with silken ribbands tyde,
 Yclad in home-made greene that her owne hands had dyde.

8 Upon a litle hillocke she was placed
 Higher then all the rest, and round about
 Environ'd with a girland, goodly graced,
 Of lovely lasses, and them all without
 The lustie shepheard swaynes sate in a rout,⁵
 The which did pype and sing her prayses dew,
 And oft rejoyce, and oft for wonder shout,
 As if some miracle of heavenly hew⁶
 Were downe to them descended in that earthly vew.

9 And soothly sure she was full fayre of face,
 And perfectly well shapt in every lim,
 Which she did more augment with modest grace,
 And comely carriage of her count'nance trim,⁷
 That all the rest like lesser lamps did dim:
 Who her admiring as some heavenly wight,

¹ The priorities of the rural community are clear enough. Calidore should think very differently, as it is his duty to capture the Blatant Beast and so protect the shepherds.

² The shepherd, although described here as simple, is behaving courteously, the virtue flourishing if the shepherds can thrive in safety.

³ **nothing nice**: not fastidious, disdainful.

⁴ **what**: thing; **clowne**: simple, rustic man.

⁵ **rout**: group.

⁶ **hew**: form.

⁷ **count'nance trim**: pleasing features.

Did for their souveraine goddesses her esteeme,
 And caroling her name both day and night,
 The fayrest *Pastorella* her by name did hight.¹

10 Ne was there heard, ne was there shepherds swayne
 But her did honour, and eke many a one
 Burnt in her love, and with sweet pleasing payne
 Full many a night for her did sigh and grone:
 But most of all the shepherd *Coridon*²
 For her did languish, and his deare life spend;
 Yet neither she for him, nor other none
 Did care a whit, ne any liking lend:
 Though meane her lot, yet higher did her mind ascend.

11 Her whyles Sir *Calidore* there vewed well,
 And markt her rare demeanure, which him seemed
 So farre the meane³ of shepherds to excell,
 As that he in his mind her worthy deemed,
 To be a Princes Paragone⁴ esteemed,
 He was unwares surprisid in subtile⁵ bands
 Of the blynd boy,⁶ ne thence could be redeemed
 By any skill out of his cruell hands,
 Caught like the bird, which gazing still on others stands.

12 So stood he still long gazing thereupon,
 Ne any will had thence to move away,
 Although his quest were farre afore him gon;⁷
 But after he had fed, yet did he stay,
 And sate there still, untill the flying day
 Was farre forth spent, discoursing diversly
 Of sundry things, as fell to worke delay;
 And evermore his speach he did apply⁸
 To th'heards, but meant them to the damzels fantazy.⁹

¹ *Pastorella*: a beautiful shepherdess; **hight**: called.

² *Coridon*: a traditional name for a shepherd.

³ **meane**: norm, with a pun on “mean” as lowly, humble.

⁴ **Paragone**: consort, wife.

⁵ **subtile**: thin, fine, devious.

⁶ **blynd boy**: Cupid. Calidore has fallen in love.

⁷ Having been absent for most of the narrative in Book Six, Calidore immediately abandons his quest.

⁸ **apply**: address.

⁹ **fantazy**: attention.

- 13 By this the moystie night approaching fast,
 Her dewy humour¹ gan on th'earth to shed,
 That warn'd the shepherds to their homes to hast
 Their tender flocks, now being fully fed,
 For feare of wetting them before their bed;
 Then came to them a good old aged syre,
 Whose silver lockes bedeckt his beard and hed,
 With shepherds hooke in hand, and fit attyre,
 That wild² the damzell rise; the day did now expyre.
- 14 He was to weet by common voice esteemed
 The father of the fayrest *Pastorell*,³
 And of her selfe in very deede so deemed;
 Yet was not so, but as old stories⁴ tell
 Found her by fortune, which to him befell,
 In th'open fields an Infant left alone,
 And taking up brought home, and noursed well
 As his owne chyld; for other he had none,
 That she in tract⁵ of time accompted was his owne.
- 15 She at his bidding meekely did arise,
 And streight unto her litle flocke did fare:
 Then all the rest about her rose likewise,
 And each his sundrie sheepe with severall⁶ care
 Gathered together, and them homeward bare:
 Whylest everie one with helping hands did strive
 Amongst themselves, and did their labours share,
 To helpe faire *Pastorella*, home to drive
 Her fleecie flocke; but *Coridon* most helpe did give.
- 16 But *Meliboe*⁷ (so hight that good old man)
 Now seeing *Calidore* left all alone,
 And night arrived hard at hand, began

¹ **humour:** moisture.

² **wild:** desired, asked.

³ The lines hint that family groups may be more casually defined than in aristocratic society.

⁴ **old stories:** romances.

⁵ **tract:** course.

⁶ **severall:** individual.

⁷ **Meliboe:** like Coridon, a traditional name in pastoral literature, which derives from the Greek, meaning "honey drinker." The etymology is made clear in Chaucer's *Tale of Melibee*, which follows on from the aborted *Tale of Sir Thopas* in *The Canterbury Tales*. *Sir Thopas* forms the basis of much of Book Four of *The Faerie Queene*.

Him to invite unto his simple home;
 Which though it were a cottage clad with lome,¹
 And all things therein meane, yet better so
 To lodge, then in the salvage fields to rome.²
 The knight full gladly soone agreed thereto,
 Being his harts owne wish, and home with him did go.

17 There he was welcom'd of that honest syre,
 And of his aged Beldame homely³ well;
 Who him besought himselfe to disattyre,⁴
 And rest himselfe, till supper time befell.
 By which home came the fayrest *Pastorell*,
 After her flocke she in their fold had tyde,
 And supper readie dight,⁵ they to it fell
 With small adoe, and nature satisfyde,
 The which doth litle crave contented to abyde.

18 Tho when they had their hunger slaked well,
 And the fayre mayd the table⁶ ta'ne away,
 The gentle knight, as he that did excell
 In courtesie, and well could doe and say,
 For so great kindnesse as he found that day,
 Gan greatly thanke his host and his good wife;
 And drawing thence his speach another way,
 Gan highly to commend the happie life,
 Which Shepherds lead, without debate or bitter strife.

19 “How much” (sayd he) “more happie is the state,
 In which ye father here doe dwell at ease,
 Leading a life so free and fortunate,
 From all the tempests of these worldly seas,
 Which tosse the rest in daungerous disease?
 Where warres, and wreckes, and wicked enmitie

¹ **lome:** clay.

² As do the Salvage Man and Salvage Nation.

³ **homely:** kindly. Again, we witness generous courtesy, which most of the aristocrats in the poem fail to show.

⁴ **disattyre:** undress, disarm. Here it should be proper and safe for a knight to disarm, but only if a knight such as Calidore is protecting the rural community.

⁵ **dight:** prepared.

⁶ I.e., what was on the table, food.

Doe them afflict, which no man can appease,
That certes I your happinesse envie,
And wish my lot were plast in such felicitie.”¹

20 “Surely my sonne” (then answer’d he againe)²

“If happie, then it is in this intent,³
That having small, yet doe I not complaine
Of want, ne wish for more it to augment,
But doe my self, with that I have, content;
So taught of nature, which doth litle need
Of forreine helps to lifes due nourishment:
The fields my food, my flocke my rayment breed;
No better doe I weare, no better doe I feed.

21 “Therefore I doe not any one envy,

Nor am envyde of any one therefore;
They that have much, feare much to loose thereby,
And store of cares doth follow riches store.
The litle that I have, growes dayly more
Without my care, but onely to attend it;
My lambes doe every yeare increase their score,
And my flockes father⁴ daily doth amend it.
What have I, but to praise th’Almighty, that doth send it?

22 “To them, that list, the worlds gay shoves I leave,

And to great ones such follies doe forgive,⁵
Which oft through pride do their owne perill weave,
And through ambition downe themselves doe drive
To sad decay, that might contented live.
Me no such cares nor combrous⁶ thoughts offend,
Ne once my minds unmoved quiet grieve,
But all the night in silver sleepe⁷ I spend,
And all the day, to what I list, I doe attend.

¹ The shepherds’ lot only seems desirable if their lives are safe, which, as the book shows, is not the case if Calidore neglects his task.

² **again:** in return.

³ **intent:** sense.

⁴ **flockes father:** presumably referring to the ram, who helps increase the flock.

⁵ **forgive:** let go, accept that they are for others; but also with a sense of condemnation.

⁶ **combrous:** troublesome.

⁷ Cf. vii.19.8.

- 23 “Sometimes I hunt the Fox, the vowed foe
 Unto my Lambes, and him dislodge away;¹
 Sometime the fawne I practise from the Doe,
 Or from the Goat her kidde how to convey;²
 Another while I baytes³ and nets display,
 The birds to catch, or fishes to beguyle:
 And when I wearie am, I downe doe lay
 My limbes in every shade, to rest from toyle,
 And drinke of every brooke, when thirst my throte doth boyle.
- 24 “The time was once, in my first prime of yeares,
 When pride of youth forth pricked my desire,
 That I disdain’d amongst mine equall pearces
 To follow sheepe, and shepherds base attire:
 For further fortune then I would inquire.⁴
 And leaving home, to roiall court I sought;
 Where I did sell my selfe for yearely hire,
 And in the Princes gardin daily wrought:
 There I beheld such vainnesse, as I never thought.⁵
- 25 “With sight whereof soone cloyd,⁶ and long deluded
 With idle hopes, which them⁷ doe entertaine,
 After I had ten yeares my selfe excluded
 From native home, and spent my youth in vaine,
 I gan my follies to my selfe to plaine,⁸
 And this sweet peace, whose lacke did then appeare.
 Tho backe returning to my sheepe againe,
 I from thenceforth have learn’d to love more deare
 This lowly quiet life, which I inherite here.”

¹ Already Meliboe shows that danger stalks the pastoral world. A common feature of Protestant satire was to represent good Christians as sheep protected by their pastors (shepherds) against the threat of Catholic wolves.

² Meliboe’s hunting practices are not without their brutality and violence.

³ **baytes:** traps.

⁴ **inquire:** seek.

⁵ Such anti-court satire is common in many of Spenser’s works, e.g., *The Shepheardes Calender* and *Mother Hubberds Tale*.

⁶ **cloyd:** became unpleasant, less attractive.

⁷ **them:** the courtiers.

⁸ **plaine:** regret, deplore.

- 26 Whylest thus he talkt, the knight with greedy eare
 Hong still upon his melting mouth attent;¹
 Whose sensefull words empierst his hart so neare,²
 That he was rapt with double ravishment,
 Both of his speach that wrought him great content,
 And also of the object of his vew,³
 On which his hungry eye was alwayes bent;
 That twixt his pleasing tongue, and her faire hew,
 He lost himselfe, and like one halfe entraunced grew.⁴
- 27 Yet to occasion meanes, to worke his mind,
 And to insinuate his harts desire,⁵
 He thus replyde; “Now surely syre, I find,
 That all this worlds gay showes, which we admire,
 Be but vaine shadowes to⁶ this safe retyre
 Of life, which here in lowlinesse ye lead,
 Fearelesse of foes, or fortunes wrackfull⁷ yre,
 Which tosseth states, and under foot doth tread
 The mightie ones, affrayd of every chaunges dread.⁸
- 28 “That even I which daily doe behold
 The glorie of the great, mongst whom I won,⁹
 And now have prov’d, what happinesse ye hold
 In this small plot of your dominion,
 Now loath great Lordship and ambition;
 And wish th’heavens so much had graced mee,
 As graunt me live in like condition;
 Or that my fortunes might transposed bee
 From pitch of higher place, unto this low degree.”

¹ The image alludes to Meliboe’s name as “honey mouth,” a speaker of sweet words. It also suggests that Calidore has lost all reason in his passion for Meliboe’s words, just as his own speech can “steale mens hearts away” (i.2.6).

² **sensefull:** sensual, rather than sensible. The image of the pierced heart perhaps suggests the death of Calidore’s reason.

³ I.e., Pastorella.

⁴ Compare the vision of the Graces in the next canto (x.17.4).

⁵ I.e., to bring about what he most desires (Pastorella).

⁶ **to:** compared with.

⁷ **wrackfull:** destructive.

⁸ **chaunges dread:** the fury of change.

⁹ **won:** lived.

- 29 “In vaine” (said then old *Meliboe*) “doe men
 The heavens of their fortunes fault accuse,
 Sith they know best, what is the best for them:
 For they to each such fortune doe diffuse,
 As they doe know each can most aptly use.
 For not that, which men covet most, is best,
 Nor that thing worst, which men do most refuse;
 But fittest is, that all contented rest
 With that they hold: each hath his fortune in his brest.¹
- 30 “It is the mynd, that maketh good or ill,
 That maketh wretch or happie, rich or poore:
 For some, that hath abundance at his will,
 Hath not enough, but wants in greatest store;
 And other, that hath litle, askes no more,
 But in that litle is both rich and wise.
 For wisdome is most riches; fooles therefore
 They are, which fortunes doe by vowes devize,²
 Sith each unto himselfe his life may fortunize.”³
- 31 “Since then in each mans self” (said *Calidore*)
 “It is, to fashion his owne lyfes estate,⁴
 Give leave awhyle, good father, in this shore
 To rest my barcke,⁵ which hath bene beaten late
 With stormes of fortune and tempestuous fate,
 In seas of troubles and of toylesome paine,
 That whether quite from them for to retrate
 I shall resolve, or backe to turne againe,
 I may here with your selfe some small repose obtaine.

¹ Meliboe’s words clearly indicate that Calidore should continue as knight rather than seek to be a shepherd. However, Calidore’s mind is so ravished that he cannot hear this message, which leads to the destruction of the shepherds’ world he craves. See Introduction, “Pastoral.”

² **vowes devize:** scheme to obtain their will.

³ **fortunize:** control fortune. Meliboe’s words are a major statement, given the themes of the book and the fact that most of the characters either are or feel themselves to be subject to the whims of fortune.

⁴ Calidore either misunderstands Meliboe or adapts his words for his own purposes.

⁵ **barcke:** boat.

- 32 “Not that the burden of so bold a guest
 Shall chargefull¹ be, or chaunge to you at all;
 For your meane food shall be my daily feast,
 And this your cabin both my bowre and hall.
 Besides for recompence hereof, I shall
 You well reward, and golden guerdon² give,
 That may perhaps you better much withall,
 And in this quiet make you safer live.”³
 So forth he drew much gold, and toward him it drive.⁴
- 33 But the good man, nought tempted with the offer
 Of his rich mould,⁵ did thrust it farre away,
 And thus bespake; “Sir knight, your bounteous proffer⁶
 Be farre fro me, to whom ye ill display
 That mucky masse, the cause of mens decay,
 That mote empaire my peace with daungers dread.
 But if ye algates⁷ covet to assay
 This simple sort of life, that shepherds lead,
 Be it your owne: our rudenesse to your selfe aread.”⁸
- 34 So there that night Sir *Calidore* did dwell,
 And long while after, whilst him list remaine,
 Dayly beholding the faire *Pastorell*,
 And feeding on the bayt⁹ of his owne bane.
 During which time he did her entertaine
 With all kind courtesies, he could invent;¹⁰
 And every day, her companie to gaine,
 When to the field she went, he with her went:
 So for to quench his fire, he did it more augment.
- 35 But she that never had acquainted beene
 With such queint usage,¹¹ fit for Queenes and Kings,
 Ne ever had such knightly service scene,

¹ **chargefull**: heavy, burdensome.

² **guerdon**: reward.

³ The opposite proves to be the case, and the lives of the shepherds become more dangerous.

⁴ **drive**: gave, held out.

⁵ **mould**: form, dross.

⁶ **proffer**: offer.

⁷ **algates**: nevertheless.

⁸ **aread**: teach.

⁹ **bayt**: bait, enticement.

¹⁰ **invent**: think of; also suggests an artificiality in his behavior.

¹¹ **queint usage**: unusual treatment.

But being bred under base shepherds wings,
 Had ever learn'd to love the lowly things,
 Did litle whit regard his courteous guise,¹
 But cared more for *Colins* carolings²
 Then all that he could doe, or ever devise:
 His layes, his loves, his lookes she did them all despize.

36 Which *Calidore* perceiving, thought it best
 To change the manner of his loftie looke;
 And doffing his bright armes, himselfe address³
 In shepherds weed, and in his hand he tooke,
 In stead of steelehead speare, a shepherds hooke,
 That who had seene him then, would have bethought
 On *Phrygian Paris* by *Plexippus* brooke,
 When he the love of fayre *Oenone* sought,
 What time the golden apple was unto him brought.⁴

37 So being clad, unto the fields he went
 With the faire *Pastorella* every day,
 And kept her sheepe with diligent attent,⁵
 Watching to drive the ravenous Wolfe away,
 The whylest at pleasure she mote sport and play;
 And every evening helping them to fold:
 And otherwhiles for need, he did assay
 In his strong hand their rugged teats to hold,
 And out of them to presse the milke: love so much could.

38 Which seeing *Coridon*, who her likewise
 Long time had lov'd, and hop'd her love to gaine,
 He much was troubled at that straungers guise,

¹ **guize:** appearance.

² A Spenserian joke. Colin Clout is the poet's own alter ego. Colin is usually depicted as unlucky in love, but here he is ahead of the courtier without even trying.

³ **address:** dressed.

⁴ Paris fell in love with and married Oenone, retreating from court into the country. While he was there, he was asked to judge who of the three goddesses, Aphrodite, Hera, and Athene, was the fairest and so deserved the golden apple.

Paris awarded it to Aphrodite, who later protected him—with disastrous consequences. Paris eventually caused the destruction of Troy through his elopement with Helen, a story that appears at many points in *The Faerie Queene*, most notably at III.ix–x. Calidore is compared to Paris partly because Calidore steals Coridon's love as Paris stole Menelaus', but the more important suggestion is that his behavior may have disastrous effects.

⁵ **attent:** care, attention.

And many gealous thoughts conceiv'd in vaine,
 That this of all his labour and long paine
 Should reap the harvest, ere it ripened were,
 That made him scoule, and pout, and oft complaine
 Of *Pastorell* to all the shepherds there,
 That she did love a stranger swayne then him more dere.¹

- 39 And ever when him came in companie,
 Where *Calidore* was present, he would loure,
 And byte his lip, and even for gealousie
 Was readie oft his owne hart to devoure,
 Impatient of any paramoure:²
 Who on the other side did seeme so farre
 From malicing, or grudging his good houre,³
 That all he could, he graced him with her,
 Ne ever shewed signe of rancour or of jarre.⁴
- 40 And oft, when *Coridon* unto her brought
 Or litle sparrows, stolen from their nest,
 Or wanton squirrels,⁵ in the woods farre sought,
 Or other daintie thing for her address,⁶
 He would commend his guift, and make the best.
 Yet she no whit his presents did regard,
 Ne him could find to fancie in her brest:
 This newcome shepherd had his market mard.
 Old love is litle worth when new is more prefard.
- 41 One day when as the shepherd swaynes together
 Were met, to make their sports and merrie glee,
 As they are wont in faire sunshynie weather,
 The whiles their flockes in shadowes shrouded bee,
 They fell to daunce: then did they all agree,
 That *Colin clout*⁷ should pipe as one most fit;

¹ Calidore introduces disharmony into the shepherds' world.

² **paramoure:** rival lover.

³ **malicing:** regarding with malice; **houre:** luck, fortune.

⁴ **jarre:** discord.

⁵ The animals are probably intended to suggest sexuality.

⁶ **address:** prepared.

⁷ *Colin clout*: a name adopted by Spenser himself, based on John Skelton's (?1460–1529) truth-telling character in his satirical poem of the same name.

And *Calidore* should lead the ring, as hee
 That most in *Pastorellaes* grace did sit.
 Thereat frown'd *Coridon*, and his lip closely bit.

42 But *Calidore* of courteous inclination
 Tooke *Coridon*, and set him in his place,
 That he should lead the daunce, as was his fashion;
 For *Coridon* could daunce, and trimly trace.¹
 And when as *Pastorella*, him to grace,
 Her flowry garlond tooke from her owne head,
 And plast on his, he did it soone displace,
 And did it put on *Coridons* in stead:
 Then *Coridon* woxe frolicke,² that earst seemed dead.

43 Another time, when as they did dispose
 To practise games, and maisteries³ to try,
 They for their Judge did *Pastorella* chose;
 A garland was the meed of victory.
 There *Coridon* forth stepping openly,
 Did challenge *Calidore* to wrestling game:
 For he through long and perfect industry,
 Therein well practisd was, and in the same
 Thought sure t'avenge his grudge, and worke his foe great shame.

44 But *Calidore* he greatly did mistake;
 For he was strong and mightily stiffe pight,⁴
 That with one fall his necke he almost brake,
 And had he not upon him fallen light,
 His dearest joynt⁵ he sure had broken quight.
 Then was the oaken crowne by *Pastorell*
 Given to *Calidore*, as his due right;
 But he, that did in courtesie excell,
 Gave it to *Coridon*, and said he wonne it well.⁶

¹ **trimly trace:** dance neatly.

² **frollicke:** jolly.

³ **maisteries:** trials of strength.

⁴ **stiffe pight:** sturdily built.

⁵ **dearest joynt:** neck.

⁶ The gesture seems courteous, but actually undermines Coridon.

- 45 Thus did the gentle knight himselfe abear
Amongst that rusticke rout in all his deeds,
That even they, the which his rivals were,
Could not maligne him, but commend him needs:
For courtesie amongst the rudest breeds
Good will and favour. So it surely wrought
With this faire Mayd, and in her mynde the seeds
Of perfect love did sow, that last forth brought
The fruite of joy and blisse, though long time dearely bought.
- 46 Thus *Calidore* continu'd there long time,
To winne the love of the faire *Pastorell*;
Which having got, he used without crime
Or blamefull blot, but menaged so well,
That he of all the rest, which there did dwell,
Was favoured, and to her grace commended.
But what straunge fortunes unto him befell,
Ere he attain'd the point by him intended,
Shall more conveniently in other place be ended.

Canto Ten

*Calidore sees the Graces daunce,
To Colins melody:
The whiles his Pastorell is led,
Into captivity.*

- 1 **W**ho now does follow the foule *Blatant Beast*,
Whilest *Calidore* does follow that faire Mayd,
Unmyndfull of his vow and high beheast,
Which by the Faery Queene was on him layd,
That he should never leave, nor be delayd
From chacing him, till he had it attchieved?
But now entrapt of love, which him betrayd,
He mindeth more, how he may be relieved
With grace from her, whose love his heart hath sore grievied.
- 2 That from henceforth he meanes no more to sew¹
His former quest, so full of toile and paine;
Another quest, another game in vew
He hath, the guerdon² of his love to gaine:
With whom he myndes³ for ever to remaine,
And set his rest amongst the rusticke sort,
Rather then hunt still after shadowes vaine
Of courtly favour, fed with light report,
Of every blaste, and sayling alwaies on the port.⁴
- 3 Ne certes mote he greatly blamed be,
From so high step to stoupe⁵ unto so low.
For who had tasted once (as oft did he)
The happy peace, which there doth overflow,
And prov'd⁶ the perfect pleasures, which doe grow

¹ **sew:** pursue.

² **guerdon:** reward.

³ **myndes:** plans, intends.

⁴ **on the port:** toward port (without ever arriving). The opening stanza appears to

blame *Calidore* for his neglect of his quest; the second provides the reasons why he may have done so.

⁵ **stoupe:** stoop; also means a falcon swooping on its prey.

⁶ **prov'd:** experienced.

Amongst poore hyndes,¹ in hills, in woods, in dales,
 Would never more delight in painted show
 Of such false blisse, as there is set for stales,²
 T'entrap unwary fooles in their eternall bales.³

- 4 For what hath all that goodly glorious gaze
 Like to one sight, which *Calidore* did view?
 The glaunce whereof their dimmed eies would daze,
 That never more they should endure the shew
 Of that sunne-shine, that makes them looke askew.⁴
 Ne ought in all that world of beauties rare,
 (Save onely *Glorianaes* heavenly hew
 To which what can compare?)⁵ can it compare;
 The which as commeth now, by course I will declare.

- 5 One day as he did raunge the fields abroad,
 Whilest his faire *Pastorella* was elsewhere,
 He chaunst to come, far from all peoples troad,⁶
 Unto a place, whose pleasaunce did appere
 To passe all others, on the earth which were:
 For all that ever was by natures skill
 Devized to worke delight, was gathered there,
 And there by her were poured forth at fill,⁷
 As if this to adorne, she all the rest did pill.⁸

- 6 It was an hill plaste in an open plaine,
 That round about was bordered with a wood
 Of matchlesse hight, that seem'd th'earth to disdaine,
 In which all trees of honour stately stood,
 And did all winter as in sommer bud,

¹ **hyndes:** rural laborers, but with a further reference to deer, who are hunted by the wealthy.

² **stales:** snares, traps.

³ **bales:** griefs, sorrows.

⁴ **askew:** away.

⁵ The comparison between Gloriana and a shepherdess is ostensibly refused here, only to be made more explicit in stanza 28.

⁶ **troad:** tread.

⁷ **at fill:** fully.

⁸ **pill:** steal from, pillage. Such a beautiful place, a *locus amoenus*, is often the site of appalling violence—especially in the work of Latin poets, such as Ovid, who had a great influence on Spenser. Earlier depictions of such retreats in the poem, most notably the Bower of Bliss (II.xii.50–63), generally contain clear hints of danger and moral corruption. The last line here also prefigures the fate of the shepherds in this canto.

Spredding pavilions for the birds to bowre,¹
 Which in their lower braunches sung aloud;
 And in their tops the soring hauke did towre,²
 Sitting like King of fowles in majesty and powre.³

- 7 And at the foote thereof, a gentle flud⁴
 His silver waves did softly tumble downe,
 Unmard with ragged mosse or filthy mud,
 Ne mote wylde beastes, ne mote the ruder clowne
 Thereto approach, ne filth mote therein drowne:⁵
 But Nymphes and Faeries by the bancks did sit,
 In the woods shade, which did the waters crowne,
 Keeping all noysome⁶ things away from it,
 And to the waters fall⁷ tuning their accents fit.
- 8 And on the top thereof a spacious plaine
 Did spred it selfe, to serve to all delight,
 Either to daunce, when they to daunce would faine,⁸
 Or else to course about their bases light;⁹
 Ne ought there wanted, which for pleasure might
 Desired be, or thence to banish bale:¹⁰
 So pleasauntly the hill with equall¹¹ hight,
 Did seeme to overlooke the lowly vale;
 Therefore it rightly cleeped was mount *Acidale*.¹²
- 9 They say that *Venus*, when she did dispose¹³
 Her selfe to pleasaunce, used to resort
 Unto this place, and therein to repose
 And rest her selfe, as in a gladsome port,
 Or with the Graces there to play and sport;

¹ **bowre**: nest.

² **towre**: perch.

³ A reminder that nature is not as different from culture as it may at first appear. Hawks eat other birds.

⁴ **flud**: stream.

⁵ **drowne**: sink.

⁶ **noysome**: unpleasant, annoying.

⁷ **waters fall**: waterfall.

⁸ **faine**: desire.

⁹ **light**: quickly. An allusion to the game of prisoners' base, in which one side chases the other before roles are exchanged.

¹⁰ **bale**: grief, misery.

¹¹ **equall**: level.

¹² **cleeped**: called; *Acidale*: connected to Venus. The description looks back to the Mount of Venus in the Garden of Adonis (II.vi.43–5).

¹³ **dispose**: prepare, plan.

That even her owne Cytheron,¹ though in it
 She used most to keepe her royall court,
 And in her souveraine Majesty to sit,
 She in regard hereof refusde and thought unfit.

- 10 Unto this place when as the Elfin Knight
 Approcht, him seemed that the merry sound
 Of a shrill pipe he playing heard on hight,²
 And many feete fast thumping th'hollow ground,
 That through the woods their Eccho did rebound.
 He nigher drew, to weete³ what mote it be;
 There he a troupe of Ladies dauncing found
 Full merrily, and making gladfull glee,
 And in the midst a Shepheard piping he did see.
- 11 He durst not enter into th'open greene,
 For dread of them unwares to be descryde,
 For breaking of their daunce, if he were seene;
 But in the covert of the wood did byde,⁴
 Beholding all, yet of them unespyde.
 There he did see, that pleased much his sight,
 That even he him selfe his eyes envyde,
 An hundred naked maidens lilly white,
 All raunged in a ring, and dauncing in delight.
- 12 All they without were raunged in a ring,
 And daunced round; but in the midst of them
 Three other Ladies did both daunce and sing,
 The whilest the rest them round about did hemme,
 And like a girlond did in compasse stemme:⁵
 And in the midst of those same three, was placed
 Another Damzell, as a precious gemme,
 Amidst a ring most richly well enchaced,
 That with her goodly presence all the rest much graded.

¹ **Cytheron**: one of Venus' favorite haunts. The reader is referred back to III.vi.29.4, further emphasizing the link between Mount Acidale and the Garden of Adonis.

² **pipe**: bagpipe; **on hight**: loudly.

³ **weete**: discover.

⁴ **byde**: wait, hide.

⁵ I.e., in a circle.

- 13 Looke how the Crowne, which *Ariadne* wore
 Upon her yvory forehead that same day,
 That *Theseus* her unto his bridale bore,¹
 When the bold *Centaures* made that bloody fray
 With the fierce *Lapithes*, which did them dismay;²
 Being now placed in the firmament,³
 Through the bright heaven doth her beams display,
 And is unto the starres an ornament,
 Which round about her move in order excellent.
- 14 Such was the beauty of this goodly band,
 Whose sundry parts were here too long to tell:
 But she that in the midst of them did stand,
 Seem'd all the rest in beauty to excell,
 Crownd with a rosie girlond, that right well
 Did her besecme. And ever, as the crew
 About her daunst, sweet flowres, that far did smell,
 And fragrant odours they uppon her threw;
 But most of all, those three did her with gifts endew.
- 15 Those were the Graces,⁴ daughters of delight,
 Handmaides of *Venus*, which are wont to haunt
 Uppon this hill, and daunce there day and night:
 Those three to men all gifts of grace do graunt,
 And all, that *Venus* in her selfe doth vaunt,⁵
 Is borrowed of them. But that faire one,
 That in the midst was placed paravaunt,⁶
 Was she to whom that shepheard pypt alone,
 That made him pipe so merrily, as never none.
- 16 She was to weete that jolly Shepheards lasse,⁷
 Which piped there unto that merry rout,
 That jolly shepheard, which there piped, was

¹ Ariadne was abandoned by Theseus. Bacchus placed her bridal crown in the sky and it became the constellation Corona Borealis.

² The battle between the Centaurs and the Lapithes took place at the wedding of Pirithous and Hippodamia. Spenser, as elsewhere in the poem, conflates more than one myth.

³ **firmament:** sky.

⁴ **Graces:** the beautiful women who are the figures of artistic and intellectual inspiration. This is one of the key set pieces in the poem. See Introduction, "The Graces."

⁵ **vaunt:** display, show.

⁶ **paravaunt:** preeminently.

⁷ The central figure is a shepherdess, not a queen, who is now made another Grace.

Poore *Colin Clout* (who knowes not *Colin Clout*?)¹
 He pypt apace, whilest they him daunst about.
 Pype jolly shepheard, pype thou now apace
 Unto thy love, that made thee low to lout;²
 Thy love is present there with thee in place,
 Thy love is there advaunst to be another Grace.

- 17 Much wondred *Calidore* at this straunge sight,
 Whose like before his eye had never seene,
 And standing long astonished in spright,
 And rapt³ with pleasaunce, wist not what to weene;
 Whether it were the traine of beauties Queene,
 Or Nymphes, or Faeries, or enchanted show,
 With which his eyes mote have deluded beene.
 Therefore resolving, what it was, to know,
 Out of the wood he rose, and toward them did go.
- 18 But soone as he appeared to their vew,
 They vanisht all away out of his sight,
 And cleane were gone, which way he never knew;
 All save the shepheard, who for fell despight
 Of that displeasure, broke his bag-pipe quight,⁴
 And made great mone for that unhappy turne.
 But *Calidore*, though no lesse sory wight,
 For that mishap, yet seeing him to mourne,
 Drew neare, that he the truth of all by him mote learne.
- 19 And first him greeting, thus unto him spake,
 “Haile jolly shepheard, which thy joyous dayes
 Here leadest in this goodly merry make,
 Frequented of these gentle Nymphes alwayes,
 Which to thee flocke, to heare thy lovely layes;⁵
 Tell me, what mote these dainty Damzels be,

This seems to indicate that grace and rank cannot simply be equated.

¹ Probably an ironic question, which draws attention to the relative obscurity the poet feels he experiences after his early hopes of poetic glory; and a forceful reminder that he should be better known.

² **lout:** stoop, in obedience.

³ **rapt:** seized, consumed.

⁴ **quight:** completely.

⁵ **layes:** songs, tunes.

Which here with thee doe make their pleasant playes?
 Right happy thou, that mayst them freely see:
 But why when I them saw, fled they away from me?"

- 20 "Not I so happy" answerd then that swaine,
 "As thou unhappy, which them thence didst chace,
 Whom by no meanes thou canst recall againe,
 For being gone, none can them bring in place,
 But whom they of them selves list so to grace."¹
 "Right sorry I," (saide then Sir *Calidore*),
 "That my ill fortune² did them hence displace.
 But since things passed none may now restore,
 Tell me, what were they all, whose lacke thee grieves so sore."

- 21 Tho gan that shepheard thus for to dilate;³
 "Then wote thou shepheard, whatsoever thou bee,
 That all those Ladies, which thou sawest late,
 Are *Venus* Damzels, all with in her fee,⁴
 But differing in honour and degree:
 They all are Graces, which on her depend,
 Besides a thousand more, which ready bee
 Her to adorne, when so she forth doth wend:⁵
 But those three in the midst, doe chiefe on her attend.

- 22 "They are the daughters of sky-ruling Jove,
 By him begot of faire *Eurynome*,⁶
 The Oceans daughter, in this pleasant grove,
 As he this way comming from feastfull glee,
 Of *Thetis* wedding with *AEcidee*,⁷

¹ **list so to grace:** desire to please.

² Was it Fortune or Calidore's ignorant foolishness that made the Graces disappear? There is a clear irony in the Knight of Courtesy making the Graces disappear, one that reflects badly on the court. Colin doesn't hesitate to tell Calidore as much: it is he, the courtier, who should consider himself most unhappy.

³ **dilate:** discuss, at length.

⁴ **fee:** service.

⁵ **wend:** go.

⁶ ***Eurynome:*** the wife of the Titan Ophion, ruler of the universe before the two were deposed by Saturn. Saturn was then deposed by Jove, with whom Eurynome conceived the Graces as a means of reconciling the warring rulers and their factions. Yet again, most significantly in the later stages of the poem, the story of Jove is mentioned—especially his conflict with his father, Saturn, and the Titans.

⁷ ***Thetis:*** a sea nymph adopted by Hera; ***AEcidee:*** Peleus; the parents of Achilles.

In sommers shade him selfe here rested weary.
 The first of them hight mylde *Euphrosyne*,¹
 Next faire *Aglaia*, last *Thalia*² merry:
 Sweete Goddesses all three which me in mirth do cherry.³

- 23 “These three on men all gracious gifts bestow,
 Which decke the body or adorne the mynde,
 To make them lovely or well favoured show,
 As comely carriage,⁴ entertainment kynde,
 Sweete semblaunt, friendly offices that bynde,⁵
 And all the complements of curtesie:
 They teach us, how to each degree and kynde
 We should our selves demeane, to low, to hie;
 To friends, to foes, which skill men call Civility.
- 24 “Therefore they alwaies smoothly seeme to smile,
 That we likewise should mylde and gentle be,
 And also naked are, that without guile
 Or false dissemblance all them plaine may see,
 Simple and true from covert malice free:
 And ecke them selves so in their daunce they bore,
 That two of them still forward seem’d to bee,
 But one still towards shew’d her selfe afore;
 That good should from us goe, then come in greater store.
- 25 “Such were those Goddesses, which ye did see;
 But that fourth Mayd, which there amidst them traced,⁶
 Who can aread,⁷ what creature mote she bee,
 Whether a creature, or a goddesse graced
 With heavenly gifts from heven first enraced?⁸
 But what so sure she was, she worthy was,
 To be the fourth with those three other placed:
 Yet was she certes but a countrey lasse,
 Yet she all other countrey lasses farre did passe.

¹ *Euphrosyne*: cheerfulness.

² *Aglaia*: beauty, brightness; *Thalia*: the muse of comedy.

³ **cherry**: cheer.

⁴ **comely carriage**: gracious behavior.

⁵ **semblaunt**: appearance; **offices that bynde**: bonds of friendship.

⁶ **traced**: danced.

⁷ **aread**: tell.

⁸ **enraced**: sent, planted.

- 26 “So farre as doth the daughter of the day,¹
 All other lesser lights in light excell,
 So farre doth she in beautyfull array,
 Above all other lasses beare the bell,²
 Ne lesse in vertue that beseemes her well,
 Doth she exceede the rest of all her race,
 For which the Graces that here wont to dwell,
 Have for more honor brought her to this place,
 And graced her so much to be another Grace.
- 27 “Another Grace she well deserves to be,
 In whom so many Graces gathered are,
 Excelling much the meane³ of her degree;
 Divine resemblaunce, beauty souveraine rare,
 Firme Chastity, that spight⁴ ne blemish dare;
 All which she with such courtesie doth grace,
 That all her peres cannot with her compare,
 But quite are dimmed, when she is in place.
 She made me often pipe and now to pipe apace.
- 28 “Sunne of the world, great glory of the sky,
 That all the earth doest lighten with thy rayes,
 Great *Gloriana*, greatest Majesty,
 Pardon thy shepheard, mongst so many layes,
 As he hath sung of thee in all his dayes,
 To make one minime⁵ of thy poore handmayd,
 And underneath thy feete to place her prayse,
 That when thy glory shall be farre displayd
 To future age of her this mention may be made.”⁶
- 29 When thus that shepheard ended had his speach,
 Sayd *Calidore*; “Now sure it yrketh⁷ mee,
 That to thy blisse I made this luckelesse breach,
 As now the author of thy bale to be,
 Thus to bereave thy loves deare sight from thee:

¹ **daughter of the day:** Venus.

² **beare the bell:** i.e., takes the prize.

³ **meane:** average, norm.

⁴ **spight:** envy, spite.

⁵ **minime:** a short musical note.

⁶ The lines seem courteous, but Spenser has just replaced the queen with a shepherdess, a move that indicates that strict hierarchies may not be an inevitable good.

⁷ **yrketh:** troubles.

But gentle Shepheard pardon thou my shame,
 Who rashly sought that, which I mote not see.”
 Thus did the courteous Knight excuse his blame,
 And to recomfort him, all comely meanes did frame.

- 30 In such discourses they together spent
 Long time, as fit occasion forth them led;
 With which the Knight him selfe did much content,
 And with delight his greedy fancy fed,
 Both of his words, which he with reason red;¹
 And also of the place, whose pleasures rare
 With such regard² his sences ravished,
 That thence, he had no will away to fare,
 But wisht, that with that shepheard he mote dwelling share.³
- 31 But that envenim'd sting, the which of yore,
 His poysnous point deepe fixed in his hart
 Had left, now gan afresh to rancle sore,
 And to renue the rigour⁴ of his smart:
 Which to recure, no skill of Leaches art
 Mote him availe, but to returne againe
 To his wounds worker, that with lovely dart⁵
 Dinting⁶ his brest, had bred his restlesse paine,
 Like as the wounded Whale to shore flies from the maine.⁷
- 32 So taking leave of that same gentle swaine,
 He backe returned to his rusticke wonne,⁸
 Where his faire *Pastorella* did remaine:
 To whome in sort,⁹ as he at first begonne,
 He daily did apply him selfe to donne,¹⁰
 All dewfull service voide of thoughts impure
 Ne any paines ne perill did he shonne,
 By which he might her to his love allure,
 And liking in her yet untamed heart procure.

¹ **red:** spoke.

² **regard:** sight.

³ Once again, Calidore envies the lives of the shepherds.

⁴ **rigour:** force, violence.

⁵ **lovely dart:** dart of love.

⁶ **Dinting:** striking.

⁷ **maine:** ocean.

⁸ **wonne:** home, dwelling.

⁹ **sort:** manner.

¹⁰ **donne:** give.

- 33 And evermore the shepherd *Coridon*,
 What ever thing he did her to aggrate,¹
 Did strive to match with strong contention,
 And all his paines did closely emulate;
 Whether it were to caroll, as they sate
 Keeping their sheepe, or games to exercize,²
 Or to present her with their labours late;
 Through which if any grace chaunst to arize
 To him, the Shepheard streight with jealousy did frize.
- 34 One day as they all three together went
 To the greene wood, to gather strawberries,
 There chaunst to them a dangerous accident;
 A Tigre forth out of the wood did rise,
 That with fell clawes full of fierce gourmandize,³
 And greedy mouth, wide gaping like hell gate,
 Did runne at *Pastorell* her to surprize:
 Whom she beholding, now all desolate
 Gan cry to them aloud, to helpe her all⁴ too late.
- 35 Which *Coridon* first hearing, ran in hast
 To reskue her, but when he saw the feend,
 Through cowherd feare he fled away as fast,
 Ne durst abide the daunger of the end;
 His life he steemed⁵ dearer then his frend.
 But *Calidore* soone comming to her ayde,
 When he the beast saw ready now to rend
 His loves deare spoile, in which his heart was prayde,⁶
 He ran at him enraged in stead of being frayde.
- 36 He had no weapon, but his shepherds hooke,
 To serve the vengeaunce of his wrathfull will,
 With which so sternely he the monster strooke,
 That to the ground astonished⁷ he fell;
 Whence ere he could recov'r, he did him quell,⁸

¹ **aggrate:** please.

² **exercize:** practice, play.

³ **gourmandize:** voraciousness, greed.

⁴ **all:** i.e., before it was.

⁵ **steemed:** valued.

⁶ **loves deare spoile:** i.e., Pastorella's body;

prayde: captured.

⁷ **astonished:** stunned.

⁸ **quell:** kill.

And hewing¹ off his head, it presented
 Before the feete of the faire *Pastorell*;
 Who scarcely yet from former feare exempted,
 A thousand times him thank, that had her death prevented.

- 37 From that day forth she gan him to affect,²
 And daily more her favour to augment;
 But *Coridon* for cowherdize reject,
 Fit to keepe sheepe, unfit for loves content:³
 The gentle heart scornes base disparagement.⁴
 Yet *Calidore* did not despise him quight,
 But usde him friendly for further intent,
 That by his fellowship, he colour⁵ might
 Both his estate, and love from skill of any wight.⁶
- 38 So well he wood her, and so well he wrought her,
 With humble service, and with daily sute,
 That at the last unto his will he brought her;
 Which he so wisely well did prosecute,
 That of his love he reapt the timely frute,
 And joyed long in close felicity:
 Till fortune fraught with malice, blinde, and brute,⁷
 That envies lovers long prosperity,
 Blew up a bitter storme of foule adversity.
- 39 It fortun'd one day, when *Calidore*
 Was hunting in the woods (as was his trade)⁸
 A lawlesse people, *Brigants*⁹ hight of yore,
 That never usde to live by plough nor spade,¹⁰

¹ **hewing:** cutting. Using a shepherd's crook is necessarily messier than using a knight's sword.

² **affect:** love.

³ This statement suggests that Pastorella's values are changing and that she sees the best thing in life as the preservation of the upper social classes.

⁴ **disparagement:** disgrace, associated with being pulled down to a lower social rank.

⁵ **colour:** disguise.

⁶ **estate:** social rank; **skill:** knowledge. Calidore is again shown to be duplicitous under the guise of courtesy.

⁷ **brute:** brutal.

⁸ **trade:** Calidore has now assumed a new job.

⁹ **Brigants:** aggressive tribes of marauders, sometimes connected to ancient British peoples: Irish, Scots, and Picts.

¹⁰ Like the Salvage Man (iv.14.7) and the Salvage Nation (viii.35).

But fed on spoile and booty, which they made
 Upon their neighbours, which did nigh them border,
 The dwelling of these shepherds did invade,
 And spoyld their houses, and them selves did murder;
 And drove away their flocks, with other much disorder.

40 Amongst the rest, the which they then did pray,
 They spoyld old *Melibee* of all he had,
 And all his people captive led away,
 Mongst which this lucklesse mayd away was lad,
 Faire *Pastorella*, sorrowfull and sad,
 Most sorrowfull, most sad, that ever sight,¹
 Now made the spoile of theeves and *Brigants* bad,
 Which was the conquest of the gentlest Knight,
 That ever liv'd, and th'onely glory of his might.

41 With them also was taken *Coridon*,
 And carried captive by those theeves away;
 Who in the covert of the night, that none
 Mote them descry, nor reskue from their pray,
 Unto their dwelling did them close² conway.
 Their dwelling in a little Island was,
 Covered with shrubby woods, in which no way
 Appeard for people in nor out to pas,
 Nor any footing fynde for overgrown gras.

42 For underneath the ground their way was made,
 Through hollow caves, that no man mote discover
 For the thicke shrubs, which did them alwaies shade
 From view of living wight, and covered over:
 But darknesse dred and daily night did hover
 Through all the inner parts, wherein they dwelt.
 Ne lightned was with window, nor with lover,³
 But with continuall candlelight, which delt
 A doubtfull sense of things, not so well seene, as felt.⁴

¹ **sight:** sighed.

² **close:** secretly.

³ **lover:** opening to let light in (louvre).

⁴ See Exod. 10.21, when God curses Egypt: "that there may bee upon the lande of Egypt darknesse, even darknesse that may be felt."

- 43 Hither those *Brigants* brought their present pray,
 And kept them with continuall watch and ward,
 Meaning so soone, as they convenient may,
 For slaves to sell them, for no small reward,
 To merchants, which them kept in bondage hard,
 Or sold againe. Now when faire *Pastorell*
 Into this place was brought, and kept with gard
 Of griesly theeves, she thought her self in hell,
 Where with such damned fiends she should in darknesse dwell.
- 44 But for to tell the dolefull dreriment,¹
 And pittifull complaints, which there she made,
 Where day and night she nought did but lament
 Her wretched life, shut up in deadly shade,
 And waste her goodly beauty, which did fade
 Like to a flowre, that feeles no heate of sunne,
 Which may her feeble leaves with comfort glade.²
 But what befell her in that theevish wonne,
 Will in an other Canto better be begonne.

¹ **dolefull dreriment:** great sorrow.

² **glade:** gladden, cheer.

Canto Eleven

*The theeves fall out for Pastorell,
Whilest Melibee is slaine:
Her Calidore from them redeemes,
And bringeth backe againe.*

- 1 The joyes of love, if they should ever last,
Without affliction or disquietnesse,
That worldly chaunces doe amongst them cast,
Would be on earth too great a blessednesse,
Liker to heaven, then mortall wretchednesse.
Therefore the winged God, to let men weet,¹
That here on earth is no sure happinesse,
A thousand sowres hath tempred with one sweet,
To make it seeme more deare and dainty, as is meet.²

- 2 Like as is now befallne to this faire Mayd,
Faire *Pastorell*, of whom is now my song,
Who being now in dreadfull darknesse layd,
Amongst those theeves, which her in bondage strong
Detaynd, yet Fortune not with all this wrong
Contented, greater mischiefe on her threw,
And sorrowes heapt on her in greater throng;
That who so heares her heavinesse, would rew
And pitty her sad plight, so chang'd from pleasaunt hew.³

- 3 Whylest thus she in these hellish dens remaind,
Wrapped in wretched cares and hearts unrest,
It so befell (as Fortune had ordayned)
That he, which was their Capitaine profest,
And had the chiefe commaund of all the rest,
One day as he did all his prisoners vew,

¹ **weet:** learn.

³ **hew:** form, appearance.

² **dainty:** precious; **meet:** fitting.

With lustfull eyes, beheld that lovely guest,
 Faire *Pastorella*, whose sad mournefull hew
 Like the faire Morning clad in misty fog did shew.¹

- 4 At sight whereof his barbarous heart was fired,
 And inly burnt with flames most raging whot,
 That her alone he for his part² desired
 Of all the other pray, which they had got,
 And her in mynde did to him selfe allot.
 From that day forth he kyndnesse to her showed,
 And sought her love, by all the meanes he mote;
 With looks, with words, with gifts he oft her wowed:³
 And mixed threats among, and much unto her vowed.⁴
- 5 But all that ever he could doe or say,
 Her constant mynd could not a whit remove,
 Nor draw unto the lure of his lewd lay,⁵
 To graunt him favour, or afford him love.
 Yet ceast he not to sew and all waies prove,
 By which he mote accomplish his request,
 Saying and doing all that mote behove;⁶
 Ne day nor night he suffred her to rest,
 But her all night did watch, and all the day molest.
- 6 At last, when him she so importune⁷ saw,
 Fearing least he at length the raines⁸ would lend
 Unto his lust, and make his will his law,
 Sith in his powre she was to foe or frend,
 She thought it best, for shadow to pretend
 Some shew of favour, by him gracing small,
 That she thereby mote either freely wend,⁹
 Or at more ease continue there his thrall:
 A little well is lent, that gaineth more withall.

¹ His reaction recalls the Salvage Nation's lust for Serena (viii.41).

² **part:** share.

³ **wowed:** wooed.

⁴ **wowed:** promised.

⁵ **lay:** song; i.e., plan.

⁶ **behoove:** promise.

⁷ **importune:** persistent.

⁸ **raines:** reins. The image is of a man failing to control a horse.

⁹ **freely wend:** go free.

- 7 So from thenceforth, when love he to her made,
 With better tearmes she did him entertaine,
 Which gave him hope, and did him halfe perswade,
 That he in time her joyaunce should obtaine.
 But when she saw, through that small favours gaine,
 That further, then she willing was, he prest,
 She found no meanes to barre him, but to faine
 A sodaine sicknesse, which her sore opprest,
 And made unfit to serve his lawlesse mindes behest.
- 8 By meanes whereof she would not him permit
 Once to approach to her in privy,¹
 But onely mongst the rest by her to sit,
 Mourning the rigour of her malady,
 And seeking all things meete for remedy.
 But she resolv'd no remedy to fynde,
 Nor better cheare to shew in misery,
 Till Fortune would her captive bonds unbynde,
 Her sicknesse was not of the body but the mynde.
- 9 During which space that she thus sicke did lie,
 It chaunst a sort of merchants, which were wount²
 To skim those coastes, for bondmen there to buy,
 And by such trafficke after gaines to hunt,
 Arrived in this Isle though bare and blunt,³
 Tⁿquire for slaves; where being readie met
 By some of these same theeves at the instant brunt,⁴
 Were brought unto their Captaine, who was set
 By his faire patients side with sorrowfull regret.
- 10 To whom they shewed, how those marchants were
 Arriv'd in place, their bondslaves for to buy,
 And therefore prayd, that those same captives there
 Mote to them for their most commodity⁵
 Be sold, and mongst them shared equally.
 This their request the Captaine much appalled;

¹ **in privy:** privately.

² **sort:** group, company; **wount:** accustomed.

³ **bare and blunt:** desolate and barren.

⁴ **instant brunt:** immediately.

⁵ **commodity:** profit.

Yet could he not their lust demaund deny,
 And willed streight the slaves should forth be called,
 And sold for most advantage not to be forstalled.¹

11 Then forth the good old *Meliboe* was brought,
 And *Coridon*, with many other moe,
 Whom they before in diverse spoyles² had caught:
 All which he to the marchants sale did showe.
 Till some, which did the sundry prisoners knowe,
 Gan to inquire for that faire shepherdesse,
 Which with the rest they tooke not long agoe,
 And gan her forme and feature to expresse,³
 The more t'augment her price, through praise of comlinesse.

12 To whom the Captaine in full angry wize
 Made answere, that the Mayd of whom they spake,
 Was his owne purchase and his onely prize,
 With which none had to doe, ne ought partake,
 But he himselfe, which did that conquest make;
 Litle for him to have one silly⁴ lasse:
 Besides through sicknesse now so wan and weake,
 That nothing meet in marchandise to passe.
 So shew'd them her, to prove how pale and weake she was.

13 The sight of whom, though now decayd and mard,
 And eke but hardly seene by candle-light,
 Yet like a Diamond of rich regard,⁵
 In doubtfull shadow of the darkesome night,
 With starrie beames about her shining bright,
 These marchants fixed eyes did so amaze,
 That what through wonder, and what through delight,
 A while on her they greedily did gaze,
 And did her greatly like, and did her greatly praise.

14 At last when all the rest them offred were,
 And prises to them placed at their pleasure,
 They all refused in regard of her,

¹ **not to be forstalled:** none to be retained
 (as he would like to be the case with Pas-
 torella).

² **spoyles:** raids.

³ **expresse:** describe.

⁴ **silly:** simple.

⁵ **regard:** value.

Ne ought would buy, how ever prisd with measure,¹
 Withouten her, whose worth above all threasure
 They did esteeme, and offred store of gold.
 But then the Captaine fraught with more displeasure,
 Bad them be still, his love should not be sold:
 The rest take if they would, he her to him would hold.

- 15 Therewith some other of the chiefest theeves
 Boldly him bad² such injurie forbear;
 For that same mayd, how ever it him grieves,
 Should with the rest be sold before him theare,
 To make the prises of the rest more deare.
 That with great rage he stoutly doth deny;
 And fiercely drawing forth his blade, doth sweare,
 That who so hardie hand on her doth lay,
 It dearely shall aby, and death for handsell³ pay.
- 16 Thus as they words amongst them multiply,
 They fall to strokes, the frute of too much talke,
 And the mad steele about doth fiercely fly,
 Not sparing wight, ne leaving any balke,⁴
 But making way for death at large to walke:
 Who in the horror of the griesly night,
 In thousand dreadful shapes doth mongst them stalke,
 And makes huge havocke, whiles the candlelight
 Out quenched, leaves no skill⁵ nor difference of wight.
- 17 Like as a sort of hungry dogs ymet
 About some carcase by the common way,
 Doe fall together, stryving each to get
 The greatest portion of the greedie pray;
 All on confused heapes themselves assay,⁶
 And snatch, and byte, and rend, and tug, and teare;
 That who them sees, would wonder at their fray,
 And who sees not, would be affrayd to heare.
 Such was the conflict of those cruell *Brigants* there.

¹ **prisd with measure:** moderately priced.

² **bad:** told.

³ **aby:** pay; **handsell:** reward.

⁴ **balke:** exception.

⁵ **skill:** distinction.

⁶ **assay:** assault.

- 18 But first of all, their captives they doe kill,
 Least they should joyne against the weaker side,
 Or rise against the remnant at their will;
 Old *Meliboe* is slaine, and him beside
 His aged wife, with many others wide,¹
 But *Coridon* escaping craftily,
 Creepes forth of dores, whilst darknes him doth hide,
 And flies away as fast as he can hye,
 Ne stayeth leave to take, before his friends doe dye.
- 19 But *Pastorella*, wofull wretched Elfe,
 Was by the Captaine all this while defended,
 Who minding more her safety then himselfe,
 His target alwayes over her pretended;²
 By meanes whereof, that mote not be amended,
 He at the length was slaine, and layd on ground,
 Yet holding fast twixt both his armes extended
 Fayre *Pastorell*, who with the selfe same wound
 Launcht³ through the arme, fell down with him in drerie swound.
- 20 There lay she covered with confused preasse⁴
 Of carcases, which dying on her fell.
 Tho when as he was dead, the fray gan cease,
 And each to other calling, did compell
 To stay their cruell hands from slaughter fell,
 Sith they that were the cause of all, were gone.
 Thereto they all atonce agreed well,
 And lighting candles new, gan search anone,
 How many of their friends were slaine, how many fone.⁵
- 21 Their Captaine there they cruelly found kild,
 And in his armes the dreary⁶ dying mayd,
 Like a sweet Angell twixt two clouds uphild:⁷
 Her lovely light was dimmed and decayd,
 With cloud of death upon her eyes displayd;
 Yet did the cloud make even that dimmed light

¹ **wide:** round about.

² **target:** shield; **pretended:** stretched, covered.

³ **Launcht:** pierced.

⁴ **preasse:** heap.

⁵ **fone:** foes.

⁶ **dreary:** sad.

⁷ **uphild:** held up.

Seeme much more lovely in that darknesse layd,
 And twixt the twinckling of her eye-lids bright,
 To sparke out litle beames, like starres in foggie night.

- 22 But when they mov'd the carcasses aside,
 They found that life did yet in her remaine:
 Then all their helps they busily applyde,
 To call the soule backe to her home againe;
 And wrought so well with labour and long paine,
 That they to life recovered her at last.
 Who sighing sore, as if her hart in twaine
 Had riven bene, and all her hart strings brast,¹
 With drearie drouping eyne² lookt up like one aghast.
- 23 There she beheld, that sore her griev'd to see,
 Her father and her friends about her lying,
 Her selfe sole left, a second spoyle to bee
 Of those, that having saved her from dying,
 Renew'd her death by timely death denying:
 What now is left her, but to wayle and weepe,
 Wringing her hands, and ruefully loud crying?
 Ne cared she her wound in teares to steepe,
 Albe with all their might those *Brigants* her did keepe.
- 24 But when they saw her now reliv'd³ againe,
 They left her so, in charge of one the best
 Of many worst, who with unkind disdain
 And cruell rigour her did much molest;
 Scarse yeelding her due food, or timely rest,
 And scarsely suffering her infested⁴ wound,
 That sore her payn'd, by any to be drest.
 So leave we her in wretched thraldome bound,
 And turne we backe to *Calidore*, where we him found.
- 25 Who when he backe returned from the wood,
 And saw his shepheards cottage spoyled quight,
 And his love reft away, he wexed wood,

¹ **brast**: burst.

² **eyne**: eyes.

³ **reliv'd**: restored to life.

⁴ **infested**: festering.

And halfe enraged at that ruefull sight,
 That even his hart for very fell despight,
 And his owne flesh he readie was to teare,
 He chauft,¹ he griev'd, he fretted, and he sight,
 And fared² like a furious wyld Beare,
 Whose whelpes are stolne away, she being otherwhere.

26 Ne wight he found, to whom he might complaine,
 Ne wight he found, of whom he might inquire;
 That more increast the anguish of his paine.
 He sought the woods; but no man could see there,
 He sought the plaines; but could no tydings heare.
 The woods did nought but ecchoes vaine rebound;
 The playnes all waste and emptie did appeare:
 Where wont³ the shepheards oft their pypes resound,
 And feed an hundred flocks, there now not one he found.

27 At last as there he romed up and downe,
 He chaunst one comming towards him to spy,
 That seem'd to be some sorie simple clowne,
 With ragged weedes, and lockes upstaring⁴ hye,
 As if he did from some late daunger fly,
 And yet his feare did follow him behynd:
 Who as he unto him approched nye,
 He mote perceive by signes, which he did fynd,
 That *Coridon* it was, the silly shepherds hynd.⁵

28 Tho to him running fast, he did not stay
 To greet him first, but askt where were the rest;
 Where *Pastorell*? who full of fresh dismay,
 And gushing forth in teares, was so opprest,⁶
 That he no word could speake, but smit his brest,
 And up to heaven his eyes fast streming⁷ threw.
 Whereat the knight amaz'd, yet did not rest,
 But askt againe, what ment that rufull hew:
 Where was his *Pastorell*? where all the other crew?

¹ **chauft**: became angry.

² **fared**: acted.

³ **wont**: used to, were accustomed to.

⁴ **lockes upstaring**: hair standing on end.

⁵ **hynd**: servant.

⁶ **opprest**: surprised.

⁷ **streming**: crying (streaming with tears).

- 29 “Ah well away” (sayd he then sighing sore)
 “That ever I did live, this day to see,
 This dismall day, and was not dead before,
 Before I saw faire *Pastorella* dye.”
 “Die? out alas” then *Calidore* did cry:
 “How could the death dare ever her to quell?¹
 But read² thou shepheard, read what destiny,
 Or other dyrefull hap³ from heaven or hell
 Hath wrought this wicked deed, doe⁴ feare away, and tell.”
- 30 Tho when the shepheard breathed had a whyle,
 He thus began: “where shall I then commence
 This wofull tale? or how those *Brigants* vyle,
 With cruell rage and dreadfull violence
 Spoyld all our cots, and caried us from hence?
 Or how faire *Pastorell* should have bene sold
 To marchants, but was sav’d with strong defence?
 Or how those theeves, whilest one sought her to hold,
 Fell all at ods, and fought through fury fierce and bold.
- 31 “In that same conflict (woe is me) befell
 This fatall chaunce, this dolefull accident,
 Whose heavy tydings now I have to tell.
 First all the captives, which they here had hent,⁵
 Were by them slaine by generall consent;
 Old *Meliboe* and his good wife withall
 These eyes saw die, and dearely did lament:
 But when the lot to *Pastorell* did fall,
 Their Captaine long withstood, and did her death forstall.⁶
- 32 “But what could he gainst all them doe alone?
 It could not boot;⁷ needs mote she die at last:
 I onely scapt⁸ through great confusione
 Of cryes and clamors, which amongst them past,
 In dreadfull darknesse dreadfully aghast;
 That better were with them to have bene dead,

¹ **quell:** kill.² **read:** tell.³ **hap:** fortune, fate.⁴ **doe:** put.⁵ **hent:** seized.⁶ **forstall:** prevent, postpone.⁷ **boot:** succeed.⁸ **scapt:** escaped.

Then here to see all desolate and wast,
 Despoyled of those joyes and jolly head,¹
 Which with those gentle shepherds here I wont to lead.”

33 When *Calidore* these ruefull newes had raught,²
 His hart quite deaded was with anguish great,
 And all his wits with doole³ were nigh distraught,
 That he his face, his head, his brest did beat,
 And death it selfe unto himselfe did threat;
 Oft cursing th’heavens, that so cruell were
 To her, whose name he often did repeat;
 And wishing oft, that he were present there,
 When she was slaine, or had bene to her succour⁴ nere.

34 But after grieffe awhile had had his course,
 And spent it selfe in mourning, he at last
 Began to mitigate his swelling source,⁵
 And in his mind with better reason cast,
 How he might save her life, if life did last;
 Or if that dead, how he her death might wreake,⁶
 Sith otherwise he could not mend thing past;
 Or if it to revenge he were too weake,
 Then for to die with her, and his lives threed to breake.

35 Tho *Coridon* he prayd, sith he well knew
 The readie way unto that theevish wonne,⁷
 To wend with him, and be his conduct⁸ trew
 Unto the place, to see what should be donne.
 But he, whose hart through feare was late fordonne,⁹
 Would not for ought be drawne to former drede,
 But by all meanes the daunger knowne did shonne:
 Yet *Calidore* so well him wrought with meed,¹⁰
 And faire bespoke with words, that he at last agreed.

¹ **jolly head:** merriment, revelry.

² **ruefull:** sad; **raught:** received.

³ **doole:** grief, sorrow.

⁴ **succour:** help.

⁵ **mitigate his swelling source:** i.e., stop his well of tears.

⁶ **wreake:** revenge.

⁷ **wonne:** dwelling, lair.

⁸ **conduct:** guide.

⁹ **fordonne:** overcome.

¹⁰ **meed:** rewards, bribes.

- 36 So forth they goe together (God before)
 Both clad in shepherds weeds agreeably,¹
 And both with shepherds hookes: But *Calidore*
 Had underneath, him armed privily.²
 Tho to the place when they approached nye,
 They chaunst, upon an hill not farre away,
 Some flockes of sheepe and shepherds to espy;
 To whom they both agreed to take their way,
 In hope there newes to learne, how they mote best assay.³
- 37 There did they find, that which they did not feare,⁴
 The selfe same flockes, the which those theeves had reft⁵
 From *Meliboe* and from themselves whyleare,
 And certaine of the theeves there by them left,
 The which for want of heards⁶ themselves then kept.
 Right well knew *Coridon* his owne late sheepe,
 And seeing them, for tender pittie wept:
 But when he saw the theeves, which did them keepe
 His hart gan fayle, albe he saw them all asleepe.
- 38 But *Calidore* recomforting⁷ his grieffe,
 Though not his feare: for nought may feare disswade;⁸
 Him hardly⁹ forward drew, whereas the thiefe
 Lay sleeping soundly in the bushes shade,
 Whom *Coridon* him counseld to invade¹⁰
 Now all unwares, and take the spoyle away;
 But he, that in his mind had closely¹¹ made
 A further purpose, would not so them slay,
 But gently waking them, gave them the time of day.¹²
- 39 Tho sitting downe by them upon the greene,
 Of sundrie things he purpose gan to faine;¹³
 That he by them might certaine tydings weene¹⁴

¹ **agreeably**: similarly.

² **privily**: secretly.

³ **assay**: act, proceed.

⁴ **feare**: expect, anticipate.

⁵ **reft**: seized, taken.

⁶ **heards**: shepherds.

⁷ **recomforting**: consoling.

⁸ **disswade**: deter.

⁹ **hardly**: strongly, forcibly.

¹⁰ **invade**: attack.

¹¹ **closely**: secretly.

¹² The humorous last line suggests that *Calidore* is, yet again, making inappropriate conversation.

¹³ **purpose**: conversation; **faine**: make.

¹⁴ **weene**: learn.

Of *Pastorell*, were she alive or slaine.
 Mongst which the theeves them questioned againe,
 What mister¹ men, and eke from whence they were.
 To whom they answer'd, as did appertaine,²
 That they were poore heardgroomes, the which whylere
 Had from their maisters fled, and now sought hyre elswhere.

40 Whereof right glad they seem'd, and offer made
 To hyre them well, if they their flockes would keepe:
 For they themselves were evill groomes,³ they sayd,
 Unwont with heards to watch, or pasture sheepe,
 But to forray the land, or scoure the deepe.
 Thereto they soone agreed, and earnest⁴ tooke,
 To keepe their flockes for litle hyre and chepe:⁵
 For they for better hyre did shortly looke,
 So there all day they bode,⁶ till light the sky forsooke.

41 Tho when as towards darksome night it drew,
 Unto their hellish dens those theeves them brought,
 Where shortly they in great acquaintance grew,
 And all the secrets of their entrayles⁷ sought.
 There did they find, contrarie to their thought,
 That *Pastorell* yet liv'd, but all the rest
 Were dead, right so as *Coridon* had taught:
 Whereof they both full glad and blyth did rest,
 But chiefly *Calidore*, whom griefe had most possest.

42 At length when they occasion fittest found,
 In dead of night, when all the theeves did rest
 After a late forray, and slept full sound,
 Sir *Calidore* him arm'd,⁸ as he thought best,
 Having of late by diligent inquest,⁹
 Provided him a sword of meanest sort:
 With which he streight went to the Captaines nest.
 But *Coridon* durst not with him consort,
 Ne durst abide behind, for dread of worse effort.¹⁰

¹ **mister**: sort of.

² **appertaine**: appear.

³ **evill groomes**: poor workers.

⁴ **earnest**: pledge.

⁵ **hyre and chepe**: wages and charge.

⁶ **bode**: stayed.

⁷ **entrayles**: inner thoughts (lit. interior).

⁸ The sense suggests that *Calidore* arms *Coridon*.

⁹ **inquest**: search.

¹⁰ **effort**: force.

43 When to the Cave they came, they found it fast:
 But *Calidore* with huge resistlesse might,
 The dores assayled, and the locks upbrast.
 With noyse whereof the theefe awaking light,¹
 Unto the entrance ran: where the bold knight
 Encountring him with small resistance slew;
 The whiles faire *Pastorell* through great affright
 Was almost dead, misdoubting least of new²
 Some uprore were like that, which lately she did vew.

44 But when as *Calidore* was comen in,
 And gan aloud for *Pastorell* to call,
 Knowing his voice although not heard long sin,³
 She sudden was revived therewithall,
 And wondrous joy felt in her spirits thrall:⁴
 Like him that being long in tempest tost,
 Looking each houre into deathes mouth to fall,
 At length espyes at hand the happie cost,⁵
 On which he safety hopes, that earst feard to be lost.

45 Her gentle hart, that now long season past
 Had never joyance felt, nor chearefull thought,
 Began some smacke of comfort new to tast,
 Like lyfull⁶ heat to nummed senses brought,
 And life to feele, that long for death had sought;
 Ne lesse in hart rejoyced *Calidore*,
 When he her found, but like to one distraught
 And robd of reason, towards her him bore,
 A thousand times embrast, and kist a thousand more.

46 But now by this, with noyse of late uprore,
 The hue and cry was rayسد all about;
 And all the *Brigants* flocking in great store,
 Unto the cave gan preasse, nought having dout
 Of that was doen,⁷ and entred in a rout.
 But *Calidore* in th'entry close did stand,

¹ **light**: quickly, immediately.

² **misdoubting**: afraid; **of new**: anew.

³ **sin**: since.

⁴ **thrall**: thrill, surge.

⁵ **cost**: place, point.

⁶ **lyfull**: life giving.

⁷ **that was doen**: what was being done.

And entertayning¹ them with courage stout,
 Still slew the formost, that came first to hand,
 So long till all the entry was with bodies mand.²

- 47 Tho when no more could nigh to him approach,
 He breath'd his sword, and rested him till day:
 Which when he spyde upon the earth t'encroch,³
 Through the dead carcasses he made his way,
 Mongst which he found a sword of better say,⁴
 With which he forth went into th'open light:
 Where all the rest for him did readie stay,
 And fierce assayling him, with all their might
 Gan all upon him lay: there gan a dreadfull fight.
- 48 How many flyes in whottest sommers day
 Do seize upon some beast, whose flesh is bare,
 That all the place with swarmes do overlay,
 And with their litle stings right felly fare;⁵
 So many theeves about him swarming are,
 All which do him assayle on every side,
 And sore oppresse, ne any him doth spare:
 But he doth with his raging brond⁶ divide
 Their thickest troupes, and round about him scattreth wide.
- 49 Like as a Lion mongst an heard of dere,
 Disperseth them to catch his choysest pray;
 So did he fly amongst them here and there,
 And all that nere him came, did hew and slay,
 Till he had strowd⁷ with bodies all the way;
 That none his daunger⁸ daring to abide,
 Fled from his wrath, and did themselves convey
 Into their caves, their heads from death to hide,
 Ne any left, that victorie to him envie.⁹

¹ **entertayning**: welcoming.

² **mand**: piled.

³ **t'encroch**: to advance; i.e., the day.

⁴ **say**: temper, fitness.

⁵ **felly fare**: cruelly made.

⁶ **brond**: sword, blade.

⁷ **strowd**: strewn.

⁸ **daunger**: power.

⁹ **envide**: avoided.

- 50 Then backe returning to his dearest deare,
 He her gan to recomfort, all he might,
 With gladfull speaches, and with lovely cheare,¹
 And forth her bringing to the joyous light,
 Whereof she long had lackt the wishfull sight,
 Deviz'd all goodly meanes, from her to drive
 The sad remembrance of her wretched plight.
 So her uneth² at last he did revive,
 That long had lyen dead, and made againe alive.
- 51 This doen, into those theevish dens he went,
 And thence did all the spoyles and threasures take,
 Which they from many long had robd and rent,
 But fortune now the victors meed did make;
 Of which the best he did his love betake;³
 And also all those flockes, which they before
 Had reft from *Meliboe* and from his make,⁴
 He did them all to *Coridon* restore.
 So drove them all away, and his love with him bore.

¹ **lovely cheare:** loving expression.

² **uneth:** with difficulty.

³ **betake:** give to.

⁴ **make:** mate, partner.

Canto Twelve

*Fayre Pastorella by great hap¹
her parents understands,
Calidore doth the Blatant beast
subdew, and bynd in bands.*

- 1 Like as a ship, that through the Ocean wyde
Directs her course unto one certaine cost,²
Is met of many a counter winde and tyde,
With which her winged speed is let³ and crost,
And she her selfe in stormie surges tost;
Yet making many a borde, and many a bay,⁴
Still winneth way, ne hath her compasse⁵ lost:
Right so it fares with me in this long way,
Whose course is often stayd, yet never is astray.
- 2 For all that hetherto hath long delayd
This gentle knight, from sewing⁶ his first quest,
Though out of course, yet hath not bene mis-sayd,⁷
To shew the courtesie by him profest,
Even unto the lowest and the least.
But now I come into my course againe,
To his atchievement⁸ of the *Blatant beast*;
Who all this while at will did range and raine,
Whilst none was him to stop, nor none him to restraine.
- 3 Sir *Calidore* when thus he now had raught⁹
Faire *Pastorella* from those *Brigants* powre,
Unto the Castle of *Belgard*¹⁰ her brought,

¹ **hap**: good fortune.

² **cost**: coast.

³ **let**: hindered.

⁴ I.e., tacking and following the direction of the wind. Spenser reminds readers that sailing is difficult and subject to the whims of fortune and the elements.

⁵ **comparse**: course.

⁶ **sewing**: pursuing, following.

⁷ **mis-sayd**: speak wrongly, abuse; but there would also appear to be a pun on "missed." Spenser's narrator is commenting on the irrelevance of Calidore, and his own slighting of the knight.

⁸ **atchievement**: successful quest.

⁹ **raught**: taken.

¹⁰ **Belgard**: good view.

Whereof was Lord the good Sir *Bellamour*,¹
 Who whylome was in his youthes freshest flowre
 A lustie knight, as ever wielded speare,
 And had endured many a dreadfull stoure²
 In bloudy battell for a Ladie deare,
 The fayrest Ladie then of all that living were.

- 4 Her name was *Claribell*,³ whose father hight
 The Lord of *Many Ilands*,⁴ farre renound
 For his great riches and his greater might.
 He through the wealth, wherein he did abound,
 This daughter thought in wedlocke to have bound
 Unto the Prince of *Picteland*⁵ bordering nere,
 But she whose sides before with secret wound
 Of love to *Bellamour* empierced were,
 By all meanes shund to match with any forrein fere.⁶

- 5 And *Bellamour* againe⁷ so well her pleased,
 With dayly service and attendance dew,
 That of her love he was entyrelly seized,
 And closely⁸ did her wed, but knowne to few.
 Which when her father understood, he grew
 In so great rage, that them in dongeon deepe
 Without compassion cruelly he threw;
 Ye did so streightly⁹ them a sunder keepe,
 That neither could to company of th'other creepe.

- 6 Nathlesse Sir *Bellamour*, whether through grace
 Or secret guifts so with his keepers wrought,¹⁰
 That to his love sometimes he came in place,
 Whereof her wombe unwist to wight was fraught,¹¹
 And in dew time a mayden child forth brought.
 Which she streight way for dread least, if her syre

¹ *Bellamour*: fair lover.

² *stoure*: encounter.

³ *Claribell*: famous beauty.

⁴ *Many Ilands*: possibly alluding to the islands, the Shetlands and Hebrides, around the north coast of Scotland.

⁵ *Picteland*: Scotland.

⁶ *fere*: husband.

⁷ *again*e: in return.

⁸ *closely*: secretly.

⁹ *streightly*: strictly.

¹⁰ *wrought*: dealt (lit. made).

¹¹ *fraught*: filled.

Should know thereof, to slay he would have sought,
 Delivered to her handmayd, that for hyre
 She should it cause be fostred under straunge attyre.

- 7 The trustie damzell bearing it abroad
 Into the emptie fields, where living wight
 Mote not bewray¹ the secret of her lode,
 She forth gan lay unto the open light
 The litle babe, to take thereof a sight.²
 Whom whylest she did with watrie eyne behold,
 Upon the litle brest like christall bright,
 She mote perceive a litle purple mold,³
 That like a rose her silken leaves did faire unfold.
- 8 Well she it markt, and pittied the more,
 Yet could not remedie her wretched case,
 But closing it againe like as before,
 Bedeaw'd with teares there left it in the place:
 Yet left not quite, but drew a litle space
 Behind the bushes, where she her did hyde,
 To weet what mortall hand, or heavens grace
 Would for the wretched infants helpe provyde,
 For which it loudly cald, and pittifully cryde.
- 9 At length a Shepheard, which there by did keepe
 His fleecie flocke upon the playnes around,
 Led with the infants cry, that loud did weepe,
 Came to the place, where when he wrapped found
 Th'abandond spoyle, he softly it unbound;
 And seeing there, that did him pittie sore,
 He tooke it up, and in his mantle wound;
 So home unto his honest wife it bore,
 Who as her owne it nurst, and named evermore.
- 10 Thus long continu'd *Claribell* a thrall,
 And *Bellamour* in bands, till that her syre
 Departed life, and left unto them all.
 Then all the stormes of fortunes former yre⁴

¹ **bewray**: reveal.

³ **mold**: mole, birthmark.

² **to take thereof a sight**: to get a look at.

⁴ **yre**: anger.

Were turnd, and they to freedome did retyre.¹
 Thenceforth they joy'd in happinesse together,
 And lived long in peace and love entyre,
 Without disquiet or dislike of ether,
 Till time that *Calidore* brought *Pastorella* thether.

- 11 Both whom they goodly well did entertaine;
 For *Bellamour* knew *Calidore* right well,
 And loved for his prowesse, sith they twaine
 Long since had fought in field. Als² *Claribell*
 No lesse did tender³ the faire *Pastorell*,
 Seeing her weake and wan, through durance⁴ long.
 There they a while together thus did dwell
 In much delight, and many joyes among,
 Untill the damzell gan to wex more sound and strong.

- 12 Tho gan Sir *Calidore* him to advize⁵
 Of his first quest, which he had long forlore,⁶
 Asham'd to thinke, how he that enterprize,
 The which the Faery Queene had long afore
 Bequeath'd to him, forslacked⁷ had so sore;
 That much he feared, least reprochfull blame
 With foule dishonour him mote blot therefore;
 Besides the losse of so much loos⁸ and fame,
 As through the world thereby should glorifie his name.⁹

- 13 Therefore resolving to returne in hast
 Unto so great atchievement, he bethought
 To leave his love, now perill being past,
 With *Claribell*, whylest he that monster sought
 Throughout the world, and to destruction brought.
 So taking leave of his faire *Pastorell*,
 Whom to recomfort, all the meanes he wrought,
 With thanks to *Bellamour* and *Claribell*,
 He went forth on his quest, and did, that him befell.

¹ **retyre:** return.

² **Als:** also.

³ **tender:** hold precious.

⁴ **durance:** suffering.

⁵ **advize:** consider.

⁶ **forlore:** abandoned.

⁷ **forslacked:** neglected.

⁸ **loos:** praise, honor.

⁹ This description suggests that Calidore is confused and has given in to unworthy motives. See Introduction, "Calidore's Quest."

- 14 But first, ere I doe his adventures tell,
 In this exploite, me needeth to declare,
 What did betide to the faire *Pastorell*,
 During his absence left in heavy care,¹
 Through daily mourning, and nightly misfare:²
 Yet did that auncient matrone all she might,
 To cherish her with all things choice and rare;
 And her owne handmayd, that *Melissa*³ hight,
 Appointed to attend her dewly day and night.
- 15 Who in a morning, when this Mayden faire
 Was dighting⁴ her, having her snowy brest
 As yet not laced, nor her golden haire
 Into their comely tresses dewly drest,
 Chaunst to espy upon her yvory chest
 The rosie marke, which she remembred well
 That litle Infant had, which forth she kest,
 The daughter of her Lady *Claribell*,
 The which she bore, the whiles in prison she did dwell.
- 16 Which well avizing,⁵ streight she gan to cast
 In her conceiptfull⁶ mynd, that this faire Mayd
 Was that same infant, which so long sith past
 She in the open fields had loosely layd
 To fortunes spoile, unable it to ayd.
 So full of joy, streight forth she ran in hast
 Unto her mistresse, being halfe dismayd,⁷
 To tell her, how the heavens had her graste,⁸
 To save her chylde, which in misfortunes mouth was plaste.
- 17 The sober mother seeing such her mood,
 Yet knowing not, what meant that sodaine thro,⁹
 Askt her, how mote her words be understood,
 And what the matter was, that mov'd her so.

¹ **care:** grief.

² **misfare:** sorrow.

³ **Melissa:** "honey bee" (cf. *Meliboe*, ix.16).

⁴ **dighting:** dressing.

⁵ **avizing:** noticing, registering.

⁶ **conceiptfull:** perceptive.

⁷ **dismayd:** nervous, worried.

⁸ **graste:** graced.

⁹ **thro:** surge of emotion.

“My lief¹” (sayd she) “ye know, that long ygo,
 Whilest ye in durance² dwelt, ye to me gave
 A little mayde, the which ye chylded tho;³
 The same againe if now ye list to have,
 The same is yonder Lady, whom high God did save.”

18 Much was the Lady troubled at that speach,
 And gan to question streight how she it knew.
 “Most certaine markes,” (sayd she) “do me it teach,
 For on her brest I with these eyes did vew
 The litle purple rose, which thereon grew,
 Whereof her name ye then to her did give.⁴
 Besides her countenaunce, and her likely hew,⁵
 Matched with equall yeares, do surely priue⁶
 That yond same is your daughter sure, which yet doth live.”

19 The matrone stayd no lenger to enquire,
 But forth in hast ran to the straunger Mayd;
 Whom catching greedily for great desire,
 Rent up her brest, and bosome open layd,
 In which that rose she plainly saw displayd.
 Then her embracing twixt her armes twaine,
 She long so held, and softly weeping sayd;
 “And livest thou my daughter now againe?
 And art thou yet alive, whom dead I long did faine?”⁷

20 Tho further asking her of sundry things,
 And times comparing with their accidents,⁸
 She found at last by very certaine signes,
 And speaking markes of passed monuments,⁹
 That this young Mayd, whom chance to her presents
 Is her owne daughter, her owne infant deare.

¹ **lief**: dear.

² **durance**: captivity.

³ **chylded tho**: then gave birth to.

⁴ The name is never revealed, but the reference to a rose hints that it might be Rosalind, who appears in *The Shepheardes Calender* as Colin Clout's scornful love.

⁵ **likely hew**: similar appearance.

⁶ **priue**: prove.

⁷ **faine**: imagine.

⁸ **accidents**: when they happened.

⁹ I.e., visible signs (writing) of records of the past.

Tho wondring long at those so straunge events,
 A thousand times she her embraced nere,
 With many a joyfull kisse, and many a melting teare.

21 Who ever is the mother of one chylde,
 Which having thought long dead, she fyndes alive,
 Let her by prooffe of that, which she hath fylde¹
 In her owne breast, this mothers joy describe:
 For other none such passion can contrive
 In perfect forme, as this good Lady felt,
 When she so faire a daughter saw survive,
 As *Pastorella* was, that nigh she swelt²
 For passing joy, which did all into pittie melt.

22 Thence running forth unto her loved Lord,
 She unto him recounted, all that fell:³
 Who joyning joy with her in one accord,
 Acknowledg'd for his owne faire *Pastorell*.
 There leave we them in joy, and let us tell
 Of *Calidore*, who seeking all this while
 That monstrous Beast by finall force to quell,⁴
 Through every place, with restlesse paine and toile
 Him follow'd, by the tract of his outragious spoile.⁵

23 Through all estates⁶ he found that he had past,
 In which he many massacres had left,
 And to the Clergy now was come at last;
 In which such spoile, such havocke, and such theft
 He wrought, that thence all goodnesse he bereft,
 That endlesse were to tell. The Elfin Knight,
 Who now no place besides unsought had left,
 At length into a Monastere did light,⁷
 Where he him found despoyling all with maine and might.

¹ **fylde:** felt.

² **swelt:** fainted.

³ **fell:** happened.

⁴ **quell:** overcome, kill.

⁵ **spoile:** plundering.

⁶ **estates:** ranks of people.

⁷ **Monastere:** monastery; **light:** come across by chance. The target of the Blatant Beast's rapaciousness has troubled commentators on the poem. Ben Jonson saw the Beast as a satire on Puritanism and the destruction of the Catholic past.

- 24 Into their cloysters now he broken had,
 Through which the Monckes he chaced here and there.
 And them pursu'd into their dortours sad,¹
 And searched all their cels and secrets neare;²
 In which what filth and ordure did appeare,³
 Were yrkesome⁴ to report; yet that foule Beast
 Nought sparing them, the more did tosse and teare,
 And ransacke all their dennes from most to least,
 Regarding nought religion, nor their holy heast.⁵
- 25 From thence into the sacred Church he broke,
 And robd the Chancell, and the desks⁶ downe threw,
 And Altars fouled, and blasphemy spoke,
 And th'Images for all their goodly hew,
 Did cast to ground, whilst none was them to rew;⁷
 So all confounded and disordered there.
 But seeing *Calidore*, away he flew,
 Knowing his fatall hand by former feare;
 But he him fast pursuing, soone approched neare.
- 26 Him in a narrow place he overtooke,
 And fierce assailing forst him turne againe:
 Sternely⁸ he turnd againe, when he him strooke
 With his sharpe steele, and ran at him amaine⁹
 With open mouth, that seemed to containe
 A full good pecke within the utmost brim,¹⁰
 All set with yron teeth in raunges¹¹ twaine,
 That terrifide his foes, and armed him,
 Appearing like the mouth of *Orcus*¹² griesly grim.

¹ **dortours:** dormitories; **sad:** orderly, serious.

² **secrets neare:** nearby secret places.

³ A line that might suggest that the targets of the Beast's attacks are not always innocent.

⁴ **yrkesome:** loathsome.

⁵ **heast:** vow.

⁶ **Chancell:** the most sacred part of the church, near the altar; **deskes:** choir seats.

⁷ Spenser appears to be describing the iconoclastic fervor of the more fervent Protestants, who destroyed sacred images as blasphemous.

⁸ **Sternely:** fiercely.

⁹ **amaine:** immediately.

¹⁰ **pecke:** bite; **brim:** limit, edge.

¹¹ **raunges:** rows.

¹² **Orcus:** Pluto, the God of Hell.

27 And therein were a thousand tongs empight,¹
 Of sundry kindes, and sundry quality,
 Some were of dogs, that barked day and night,
 And some of cats, that wrawling² still did cry.
 And some of Beares, that groynd³ continually,
 And some of Tygres, that did seeme to gren,⁴
 And snar⁵ at all, that ever passed by:
 But most of them were tongues of mortall men,
 Which spake reprochfully,⁶ not caring where nor when.

28 And them amongst were mingled here and there,
 The tongues of Serpents with three forked stings,
 That spat out poyson and gore bloody gere⁷
 At all, that came within his ravenings,⁸
 And spake licentious words, and hatefull things
 Of good and bad alike, of low and hie;
 Ne Kesars spared he a whit, nor Kings,
 But either blotted them with infamie,
 Or bit them with his banefull⁹ teeth of injury.

29 But *Calidore* thereof no whit afraid,
 Rencountred¹⁰ him with so impetuous might,
 That th'outrage¹¹ of his violence he stayd,
 And bet¹² abacke, threatning in vaine to bite,
 And spitting forth the poyson of his spight,
 That fomed all about his bloody jawes.
 Tho rearing up his former¹³ feete on hight,
 He rampt¹⁴ upon him with his ravenous pawes,
 As if he would have rent him with his cruell clawes.

30 But he right well aware, his rage to ward,
 Did cast his shield atweene, and therewithall
 Putting his puissaunce¹⁵ forth, pursu'd so hard,

¹ **empight:** implanted.

² **wrawling:** mewling, screeching.

³ **groynd:** growled.

⁴ **gren:** bear their teeth.

⁵ **snar:** snarl.

⁶ **reprochfully:** abusively.

⁷ **gere:** matter.

⁸ **ravenings:** ravings.

⁹ **banefull:** evil.

¹⁰ **Rencountred:** faced up to him.

¹¹ **outrage:** fury.

¹² **bet:** beat.

¹³ **former:** front.

¹⁴ **rampt:** reared up on his hind legs.

¹⁵ **puissaunce:** strength, power.

That backward he enforced him to fall,
 And being downe, ere he new helpe could call,
 His shield he on him threw, and fast downe held,
 Like as a bullocke, that in bloody stall
 Of butchers balefull hand to ground is feld,
 Is forcibly kept downe, till he be throughly queld.

- 31 Full cruelly the Beast did rage and rore,
 To be downe held, and maystred so with might,
 That he gan fret and fome out bloody gore,
 Striving in vaine to rere him selfe upright.
 For still the more he strove, the more the Knight
 Did him suppressse, and forcibly subdew;
 That made him almost mad for fell despight.
 He grind, hee bit, he scratcht, he venim threw,
 And fared¹ like a feend, right horrible in hew.

- 32 Or like the hell-borne *Hydra*, which they faine²
 That great *Alcides*³ whilome overthrew,
 After that he had labourd long in vaine,
 To crop his thousand heads, the which still new
 Forth budded, and in greater number grew.
 Such was the fury of this hellish Beast,
 Whilst *Calidore* him under him downe threw;
 Who nathemore his heavy load releast,
 But aye the more he rag'd, the more his powre increast.

- 33 Tho when the Beast saw, he mote nought availe,
 By force, he gan his hundred tongues apply,
 And sharpely at him to revile and raile,
 With bitter termes of shamefull infamy;
 Oft interlacing many a forged lie,
 Whose like he never once did speake, nor heare,
 Nor ever thought thing so unworthily:
 Yet did he nought for all that him forbear,
 But strained him so streightly,⁴ that he chokt him neare.

¹ **fared:** acted.

² *Hydra:* a sibling of the Blatant Beast, a many-headed monster and product of the union of Echidna and Typhon; **faine:** knew.

³ *Alcides:* Hercules.

⁴ **strained him so streightly:** pushed down on him so tightly.

- 34 At last when as he found his force to shrincke,¹
 And rage to quaile,² he tooke a muzzell strong
 Of surest yron, made with many a lincke;
 Therewith he mured³ up his mouth along,
 And therein shut up his blasphemous tong,
 For never more defaming gentle Knight,
 Or unto lovely Lady doing wrong:
 And thereunto a great long chaine he tight,⁴
 With which he drew him forth, even in his own despight.⁵
- 35 Like as whylome that strong *Tiryntbian* swaine,⁶
 Brought forth with him the dreadfull dog of hell,⁷
 Against his will fast bound in yron chaine,
 And roring horribly, did him compell
 To see the hatefull sunne, that he might tell
 To griesly *Pluto*, what on earth was donne,
 And to the other damned ghosts, which dwell
 For aye in darkenesse, which day light doth shone.
 So led this Knight his captiue with like conquest wonne.
- 36 Yet greatly did the Beast repine⁸ at those
 Straunge bands, whose like till then he never bore,
 Ne ever any durst till then impose,
 And chauffed inly, seeing now no more
 Him liberty was left aloud to rore:
 Yet durst he not draw backe; nor once withstand
 The proved powre of noble *Calidore*,
 But trembled underneath his mighty hand,
 And like a fearefull dog him followed through the land.
- 37 Him through all Faery land he follow'd so,
 As if he learned had obedience long,
 That all the people where so he did go,
 Out of their townes did round about him throng,

¹ **shrincke:** fail.

² **quaile:** lessen.

³ **mured:** closed.

⁴ **tight:** tied.

⁵ **even in his own despight:** in spite of his defiance.

⁶ ***Tiryntbian* swaine:** Hercules.

⁷ Cerberus, the many-headed dog who guards Hell. Binding Cerberus and bringing him up from Hell was the most difficult of Hercules' twelve labors.

⁸ **repine:** complain.

To see him leade that Beast in bondage strong,
 And seeing it, much wondred at the sight;
 And all such persons, as he earst¹ did wrong,
 Rejoyced much to see his captive plight,
 And much admyr'd the Beast, but more admyr'd the Knight.

38 Thus was this Monster by the maystring² might
 Of doughty *Calidore*, suppress and tamed,
 That never more he mote endammadge³ wight
 With his vile tongue, which many had defamed,
 And many causelesse caused to be blamed:
 So did he eeke long after this remaine,
 Untill that, whether wicked fate so framed,
 Or fault of men, he broke his yron chaine,
 And got into the world at liberty againe.⁴

39 Thenceforth more mischief and more scath⁵ he wrought
 To mortall men, then he had done before;
 Ne ever could by any more be brought
 Into like bands, ne maystred any more:
 Albe that long time after *Calidore*,
 The good Sir *Pelleas* him tooke in hand,
 And after him Sir *Lamoracke* of yore,⁶
 And all his brethren borne in Britaine land;
 Yet none of them could ever bring him into band.

40 So now⁷ he raungeth through the world againe,
 And rageth sore in⁸ each degree and state;
 Ne any is, that may him now restraine,
 He growen is so great and strong of late,
 Barking and biting all that him doe bate,⁹
 Albe they worthy blame, or cleare of crime:

¹ **earst:** before.

² **maystring:** controlling, all-powerful.

³ **endammadge:** injure.

⁴ As no one knows how the Beast escapes, the suggestion is that he may be impossible to tame forever.

⁵ **scath:** harm.

⁶ *Pelleas* and *Lamoracke* are Knights of the Round Table in Thomas Malory's *Morte D'Arthur*.

⁷ The indeterminate nature of the adverb indicates that the Beast is abroad in the present time.

⁸ **in:** against.

⁹ **bate:** attack.

Ne spareth he most learned wits¹ to rate,
 Ne spareth he the gentle Poets rime,
 But rends² without regard of person or of time.

- 41 Ne may this homely verse, of many meanest,³
 Hope to escape his venemous despite,
 More then my former writs,⁴ all were they clearest
 From blamefull blot, and free from all that wite,⁵
 With which some wicked tongues did it backebite,
 And bring into a mighty Peres⁶ displeasure,
 That never so deserved to endite.⁷
 Therefore do you my rimes keep better measure,
 And seeke to please, that now is counted wisemens threasure.⁸

FINIS.

¹ **learned wits:** in the 1609 folio, this becomes “gentle wits,” which suggests courtiers rather than poets.

² **rends:** savages.

³ **many meanest:** the lowest of the group.

⁴ **writs:** writings.

⁵ **wite:** blame, censure.

⁶ **mighty Peres:** usually assumed to be William Cecil, Lord Burghley (1520–1598), Elizabeth’s chief minister who was

satirized by Spenser in *Mother Hubberds Tale* (which rather undermines the narrator’s assertion, assuming it is serious).

⁷ **endite:** be censured.

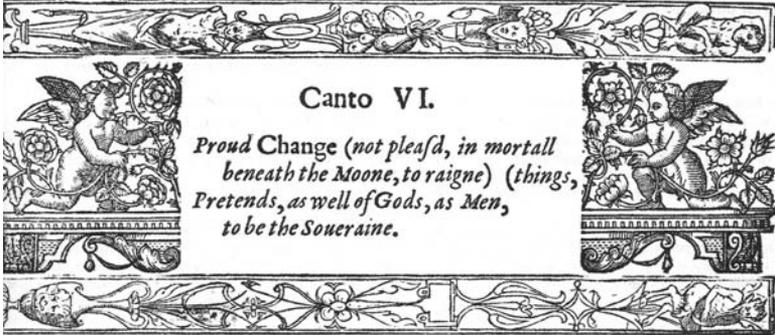
⁸ A bitter concluding line that suggests that pleasing readers is now considered more important than writing well and challenging them, exactly as courtesy is abused and inverted in meaning in the current age (Pr.5).

TWO CANTOS
OF
MUTABILITIE:

Which, both for Forme and Matter, appeare
to be parcell of some following Booke of the
FAERIE QVEENE,
(..)

VNDER THE LEGEND
OF
Constancie.

Neuer before imprinted.



Title page to the *Mutabilitie Cantos* in the 1609 edition of
The Faerie Queene (STC 23083)

Canto Six

*Proud Change¹ (not pleas'd, in mortall things,
beneath the Moone,² to raigne)
Pretends,³ as well of Gods, as Men,
to be the Sovereaine.*

- 1 What man that sees the ever-whirling wheele⁴
Of *Change*, the which all mortall things doth sway,⁵
But that therby doth find, and plainly feele,
How *MUTABILITY* in them doth play
Her cruell sports, to many mens decay?⁶
Which that to all may better yet appeare,
I will rehearse⁷ that whylome I heard say,
How she at first her selfe began to reare,⁸
Gainst all the Gods, and th'empire sought from them to beare.⁹
- 2 But first, here falleth fittest to unfold
Her antique race and linage ancient,
As I have found it registred of old,
In *Faery Land* mongst records permanent:
She was, to weet, a daughter by descent
Of those old *Titans*, that did whylome strive
With *Saturnes* sonne for heavens regiment.¹⁰
Whom, though high *Jove* of kingdome did deprive,¹¹
Yet many of their stemme¹² long after did survive.

¹ **Change:** Mutabilitie.

² Mutabilitie reigns beneath the moon because, in standard Renaissance cosmography, the heavens above the moon were held to be constant and unchangeable. What was beneath the moon—i.e., the things of the earth—was subject to mutability.

³ **Pretends:** claims.

⁴ The Wheel of Fortune, which was spun at random by the blind goddess, Fortune.

⁵ **sway:** control, influence.

⁶ **decay:** destruction.

⁷ **rehearse:** tell.

⁸ **reare:** rise.

⁹ **beare:** take.

¹⁰ **regiment:** kingdom.

¹¹ The story of the wars among the Titans, Saturn, and Jove assumes an ever-increasing importance in *The Faerie Queene*; in the “Two Cantos of Mutabilitie,” it becomes a myth that underlies the whole of the poem.

¹² **stemme:** line.

- 3 And many of them, afterwards obtain'd
 Great power of *Jove*, and high authority;
 As *Hecaté*,¹ in whose almighty hand,
 He plac't all rule and principality,
 To be by her disposed diversly,
 To Gods, and men, as she them list divide:
 And drad *Bellona*,² that doth sound on hie
 Warres and allarums unto Nations wide,
 That makes both heaven and earth to tremble at her pride.
- 4 So likewise did this *Titanesse*³ aspire,
 Rule and dominion to her selfe to gaine;
 That as a Goddess, men might her admire,
 And heavenly honours yield, as to them twaine.⁴
 And first, on earth she sought it to obtaine;
 Where she such prooffe and sad⁵ examples shewed
 Of her great power, to many ones great paine,
 That not men onely (whom she soone subdewed)
 But eke all other creatures, her bad dooings rewed.⁶
- 5 For, she the face of earthly things so changed,
 That all which Nature had establish't first
 In good estate, and in meet order ranged,
 She did pervert, and all their statutes burst:⁷
 And all the worlds faire frame (which none yet durst
 Of Gods or men to alter or misguide)
 She alter'd quite, and made them all accurst
 That God had blest; and did at first provide
 In that still happy state for ever to abide.
- 6 Ne shee the lawes of Nature onely brake,
 But eke of Justice, and of Policie;⁸
 And wrong of right, and bad of good did make,
 And death for life exchanged foolishlie:
 Since which, all living wights have learn'd to die,

¹ *Hecaté*: the goddess who presided over magic and witches.

² *Bellona*: the goddess of war.

³ *Titanesse*: i.e., Mutabilitie.

⁴ *twaine*: both; i.e., Hecaté and Bellona.

⁵ *sad*: serious.

⁶ *rewed*: were sorry about.

⁷ *statutes burst*: laws broke.

⁸ *Policie*: government.

And all this world is woxen daily worse.
 Of pittious worke of *MUTABILITIE!*
 By which, we all are subject to that curse,
 And death in stead of life have sucked from our Nurse.¹

7 And now, when all the earth she thus had brought
 To her behest, and thralld to her might,
 She gan to cast² in her ambitious thought,
 T'attempt³ th'empire of the heavens hight,
 And *Jove* himselfe to shoulder from his right.
 And first, she past the region of the ayre,
 And of the fire, whose substance thin and slight,
 Made no resistance, ne could her contraire,⁴
 But ready passage to her pleasure did prepaire.

8 Thence, to the Circle of the Moone she clambe,
 Where *Cynthia*⁵ raignes in everlasting glory,
 To whose bright shining palace straight she came,
 All fairely deckt with heavens goodly story;⁶
 Whose silver gates (by which there sate an hory
 Old aged Sire, with hower-glasse in hand,
 Hight *Tyme*) she entred, were he liefе or sory:⁷
 Ne staide till she the highest stage had scand,⁸
 Where *Cynthia* did sit, that never still did stand.

9 Her sitting on an Ivory throne shee found,
 Drawne of two steeds, th'one black, the other white,
 Environd with tenne thousand starres around,
 That duly her attended day and night;
 And by her side, there ran her Page, that hight
Vesper,⁹ whom we the Evening-starre intend:

¹ **our Nurse:** Nature.

² **cast:** plan.

³ **attempt:** attack.

⁴ **contraire:** oppose.

⁵ *Cynthia:* Diana, the goddess of chastity, hunting, and the moon; she was also a common representation of Elizabeth, as Spenser's "The Letter to Raleigh" makes clear.

⁶ **story:** figures.

⁷ *Tyme:* Time marks the boundary between the earth, subject to change, and the constant heavens; **liefе or sory:** willing or unwilling.

⁸ **scand:** climbed.

⁹ *Vesper:* Hesperus, the evening star.

That with his Torche, still twinkling like twilight,
 Her lightened all the way where she should wend,
 And joy to weary wandring travellers did lend:

- 10 That when the hardy *Titanesse* beheld
 The goodly building of her Palace bright,
 Made of the heavens substance, and up-held
 With thousand Crystall pillars of huge hight,
 Shee gan to burne in her ambitious spright,
 And t'envie her that in such glorie raigned.
 Eftsoones she cast by force and tortious¹ might,
 Her to displace, and to her selfe to have gained
 The kingdome of the Night, and waters by her wained.²
- 11 Boldly she bid the Goddesses downe descend,
 And let her selfe into that Ivory throne;
 For, shee her selfe more worthy thereof wend,³
 And better able it to guide alone:
 Whether to men, whose fall she did bemone,
 Or unto Gods, whose state she did maligne,⁴
 Or to th'infernall Powers, her need give lone
 Of her faire light, and bounty most benigne,
 Her selfe of all that rule shee deemed most condigne.⁵
- 12 But shee that had to her that soveraigne seat
 By highest *Jove* assign'd, therein to beare
 Nights burning lamp, regarded not her threat,
 Ne yielded ought for favour or for feare;
 But with sterne countenance and disdainfull cheare,⁶
 Bending her horned browes, did put her back:
 And boldly blaming her for comming there,
 Bade her attonce from heavens coast to pack,⁷
 Or at her perill bide the wrathfull Thunders wrack.⁸

¹ **tortious**: wrong, wicked.

² **wained**: carried along; probably referring to the moon's power over the tides, but also hinting at the moon's power diminishing (waning).

³ **wend**: considered, thought.

⁴ **maligne**: envy.

⁵ **condigne**: valuable, worthy.

⁶ **cheare**: expression.

⁷ **coast**: boundary; **pack**: retreat.

⁸ **wrack**: vengeance.

- 13 Yet nathemore the *Giantesse* forbare:
 But boldly preacing-on, raught¹ forth her hand
 To pluck her downe perforce² from off her chaire;
 And there-with lifting up her golden wand,
 Threatned to strike her if she did with-stand.
 Where-at the starres, which round about her blazed,
 And eke the Moones bright wagon, still did stand,
 All beeing with so bold attempt amazed,
 And on her uncouth habit and sterne looke still gazed.
- 14 Meane-while, the lower World, which nothing knew
 Of all that chaunced here, was darkned quite;
 And eke the heavens, and all the heavenly crew
 Of happy wights, now unpurvaide³ of light,
 Were much afraid, and wondred at that sight;
 Fearing least *Chaos* broken had his chaine,⁴
 And brought againe on them eternall night:
 But chiefly *Mercury*,⁵ that next doth raigne,
 Ran forth in haste, unto the king of Gods to plaine.⁶
- 15 All ran together with a great out-cry,
 To *Joves* faire Palace, fixt in heavens hight;
 And beating at his gates full earnestly,
 Gan call to him aloud with all their might,
 To know what meant that suddaine lack of light.
 The father of the Gods when this he heard,
 Was troubled much at their so strange affright,⁷
 Doubting least *Typhon* were againe uprear'd,⁸
 Or other his old foes, that once him sorely fear'd.
- 16 Eftsoones the sonne of *Maia*⁹ forth he sent
 Downe to the Circle of the Moone, to knowe
 The cause of this so strange astonishment,

¹ **preacing-on:** pressing on; **raught:** reached.

² **perforce:** with force.

³ **unpurvaide:** deprived.

⁴ A common representation of Chaos, who, like the Blatant Beast (VI.xii.38), is always threatening to break his chains and roam freely throughout the universe.

⁵ **Mercury:** the messenger of the Gods.

⁶ **plaine:** complain.

⁷ **affright:** fear, commotion.

⁸ **Typhon:** one of the most powerful Titans, who waged a long war against the Gods. He was eventually imprisoned by Jove under Mount Aetna; **uprear'd:** uprisen.

⁹ **sonne of Maia:** Mercury.

And why shee did her wonted course forslowe;¹
 And if that any were on earth belowe
 That did with charmes or Magick her molest,
 Him to attache,² and downe to hell to throwe:
 But, if from heaven it were, then to arrest
 The Author, and him bring before his presence prest.³

17 The wingd-foot God, so fast his plumes⁴ did beat,
 That soone he came where-as the *Titanesse*
 Was striving with faire *Cynthia* for her seat:
 At whose strange sight, and haughty hardinesse,⁵
 He wondred much, and feared her no lesse.
 Yet laying feare aside to doe his charge,
 At last, he bade her (with bold stedfastnesse)
 Ceasse to molest the Moone to walke at large,⁶
 Or come before high *Jove*, her dooings to discharge.⁷

18 And there-with-all, he on her shoulder laid
 His snaky-wreathed Mace,⁸ whose awfull power
 Doth make both Gods and hellish fiends affraid:
 Where-at the *Titanesse* did sternely lower,⁹
 And stoutly answer'd, that in evill hower
 He from his *Jove* such message to her brought,
 To bid her leave faire *Cynthias* silver bower;
 Sith shee his *Jove* and him esteemed nought,
 No more then *Cynthia's* selfe; but all their kingdoms sought.

19 The Heavens Herald staid not to reply,
 But past away, his doings to relate
 Unto his Lord; who now in th'highest sky,
 Was placed in his principall Estate,
 With all the Gods about him congregate:
 To whom when *Hermes*¹⁰ had his message told,

¹ **forslowe:** delay.

² **attache:** seize.

³ **prest:** immediately.

⁴ **plumes:** wings.

⁵ **hardinesse:** boldness.

⁶ **walke at large:** move freely.

⁷ **discharge:** justify.

⁸ **snaky-wreathed Mace:** Mercury's mace, which has the power to summon both living and dead.

⁹ **lower:** scowl.

¹⁰ **Hermes:** Mercury.

It did them all exceedingly amate,¹
 Save *Jove*; who, changing nought his count'nance bold,
 Did unto them at length these speeches wise unfold;

- 20 “Harken to mee awhile yee heavenly Powers;
 Ye may remember since th’Earths cursed seed²
 Sought to assaile the heavens eternall towers,
 And to us all exceeding feare did breed:
 But how we then defeated all their deed,
 Yee all doe knowe, and them destroyed quite;
 Yet not so quite, but that there did succeed
 An off-spring of their bloud, which did alite
 Upon the fruitfull earth, which doth us yet despite.³”
- 21 “Of that bad seed is this bold woman bred,
 That now with bold presumption doth aspire
 To thrust faire *Phoebe*⁴ from her silver bed,
 And eke our selves from heavens high Empire,
 If that her might were match to her desire:
 Wherefore, it now behoves us to advise⁵
 What way is best to drive her to retire;
 Whether by open force, or counsell wise,
 Areed⁶ ye sonnes of God, as best ye can devise.”
- 22 So having said, he ceast; and with his brow
 (His black eye-brow, whose doomefull dreaded beck⁷
 Is wont to wield the world unto his vow,⁸
 And even the highest Powers of heaven to check)
 Made signe to them in their degrees to speake:
 Who straight gan cast their counsell grave and wise.
 Meane-while, th’Earths daughter, thogh she nought did reck
 Of *Hermes* message; yet gan now advise,
 What course were best to take in this hot bold emprise.

¹ **amate:** amaze.

² **th’Earths cursed seed:** the giants, Titans.

³ **despite:** anger.

⁴ **Phoebe:** Cynthia.

⁵ **advise:** consider.

⁶ **Areed:** counsel.

⁷ **beck:** nod.

⁸ **wield:** control; **vow:** will.

- 23 Eftsoones she thus resolv'd; that whil'st the Gods
 (After returne of *Hermes* Embassie)
 Were troubled, and amongst themselves at ods,
 Before they could new counsels re-allie,¹
 To set upon them in that extasie;²
 And take what fortune time and place would lend:
 So, forth she rose, and through the purest sky
 To *Joves* high Palace straight cast to ascend,
 To prosecute her plot: Good on-set boads good end.
- 24 Shee there arriving, boldly in did pass;
 Where all the Gods she found in counsell close,
 All quite unarm'd, as then their manner was.
 At sight of her they suddaine all arose,
 In great amaze, ne wist what way to chose.
 But *Jove*, all fearelesse, forc't them to aby;³
 And in his souveraine throne, gan straight dispose
 Himselfe more full of grace and Majestic,
 That mote encheare his friends, and foes mote terrifie.
- 25 That, when the haughty *Titanesse* beheld,
 All were she fraught with pride and impudence,
 Yet with the sight thereof was almost queld;
 And inly quaking, seem'd as reft⁴ of sense,
 And voyd of speech in that drad audience;
 Untill that *Jove* himselfe, her selfe bespake:
 "Speake thou fraile woman, speake with confidence,
 Whence art thou, and what doost thou here now make?⁵
 What idle errand hast thou, earths mansion to forsake?"
- 26 Shee, halfe confused with his great commaund,
 Yet gathering spirit of her natures pride,
 Him boldly answer'd thus to his demaund:
 "I am a daughter, by the mothers side,
 Of her that is Grand-mother magnifide⁶
 Of all the Gods, great *Earth*, great *Chaos* child:

¹ **re-allie:** regroup, form again.

² **extasie:** implies confusion as well as an exalted state of mystical bliss.

³ **aby:** stay.

⁴ **reft:** deprived.

⁵ **make:** want.

⁶ **magnifide:** valued, praised.

But by the fathers (be it not envie)¹
 I greater am in bloud (whereon I build)
 Then all the Gods, though wrongfully from heaven exil'd.

27 “For, *Titan* (as ye all acknowledge must)
 Was *Saturnes* elder brother by birth-right;
 Both, sonnes of *Uranus*:² but by unjust
 And guilefull meanes, through *Corybantes*³ slight,
 The younger thrust the elder from his right:
 Since which, thou *Jove*, injuriously hast held
 The Heavens rule from *Titans* sonnes by might;
 And them to hellish dungeons downe hast feld:
 Witnesse ye Heavens the truth of all that I have teld.”

28 Whil'st she thus spake, the Gods that gave good eare
 To her bold words, and marked well her grace,
 Beeing of stature tall as any there
 Of all the Gods, and beautifull of face,
 As any of the Goddesses in place,⁴
 Stood all astonied, like a sort⁵ of Steeres;
 Mongst whom, some beast of strange and forraine race,
 Unwares is chaunc't, far straying from his peeres:
 So did their ghastly gaze bewray their hidden feares.

29 Till having pauz'd awhile, *Jove* thus bespake;
 “Will never mortall thoughts⁶ ceasse to aspire,
 In this bold sort, to Heaven claime to make,
 And touch celestiall seates with earthly mire?
 I would have thought, that bold *Procrustes* hire,⁷
 Or *Typhons* fall, or proud *Ixions*⁸ paine,

¹ **envide**: begrudged.

² Accounts of the exact relationship between Saturn and Titan vary, but Spenser's version has precedents in collections of myths current in sixteenth-century England.

³ **Corybantes**: priests of the goddess, Cybele, who protected the infant Jove. They became notorious for their wild rituals.

⁴ **in place**: present.

⁵ **sort**: herd.

⁶ **mortall thoughts**: as a Titan, Mutabilitie is part god, part mortal. Jove addresses her as if she were a lower form of life.

⁷ **Procrustes**: a son of Poseidon, beheaded by Theseus; **hire**: reward (punishment).

⁸ **Typhons**: see 15.8.n.; **Ixions**: bound to a fiery wheel in Hell by Jove for his crimes.

Or great *Prometheus*,¹ tasting of our ire,
 Would have suffiz'd, the rest for to restraine;
 And warn'd all men by their example to refraine:

30 “But now, this off-scum of that cursed fry,²
 Dare to renew the like bold enterprize,
 And challenge th'heritage of this our skie;
 Whom what should hinder, but that we likewise
 Should handle as the rest of her allies,
 And thunder-drive to hell?” With that, he shooke
 His Nectar-deawed locks, with which the skyes
 And all the world beneath for terror quooke,
 And eft his burning levin-brond³ in hand he tooke.

31 But, when he looked on her lovely face,
 In which, faire beames of beauty did appeare,
 That could the greatest wrath soone turne to grace
 (Such sway doth beauty even in Heaven beare)
 He staide his hand: and having chang'd his heare,
 He thus againe in milder wise began;
 “But ah! if Gods should strive with flesh yfere,⁴
 Then shortly should the progeny of Man
 Be rooted out, if *Jove* should doe still what he can:

32 “But thee faire *Titans* child, I rather weene,
 Through some vaine errour or inducement light,⁵
 To see that mortall eyes have never seene;
 Or through ensample of thy sisters might,
Bellona; whose great glory thou doost spight,
 Since thou hast seene her dreadfull power belowe,
 Mongst wretched men (dismaide with her affright)⁶
 To bandie Crownes, and Kingdomes to bestowe:
 And sure thy worth, no lesse then hers doth seem to showe.

¹ *Prometheus*: a Titan who stole fire from the Gods and was punished by being chained to a rock and having his liver devoured by an eagle every day for eternity.

² *fry*: brood.

³ *eft*: afterward; *levin-brond*: lightning bolt.

⁴ *flesh yfere*: against flesh.

⁵ *inducement light*: tempting promise of reward.

⁶ *with her affright*: frightened of her.

- 33 “But wote¹ thou this, thou hardy *Titanesse*,
 That not the worth of any living wight
 May challenge ought in Heavens interesse;²
 Much lesse the Title of old *Titans* Right:
 For, we by Conquest of our souveraine might,
 And by eternall doome³ of Fates decree,
 Have wonne the Empire of the Heavens bright;
 Which to our selves we hold, and to whom wee
 Shall worthy deeme partakers of our blisse to bee.
- 34 “Then cease thy idle claime thou foolish gerle,
 And seeke by grace and goodnesse to obtaine
 That place from which by folly *Titan* fell;
 There-to thou maist perhaps, if so thou faine⁴
 Have *Jove* thy gracious Lord and Souveraigne.”⁵
 So, having said, she thus to him replide;
 “Ceasse *Saturnes* sonne,⁶ to seeke by proffers vaine
 Of idle hopes t’allure mee to thy side,
 For to betray my Right, before I have it tride.⁷
- 35 “But thee, ô *Jove*, no equall⁸ Judge I deeme
 Of my desert, or of my dewfull Right;
 That in thine owne behalfe maist partiall seeme:
 But to the highest him, that is behight⁹
 Father of Gods and men by equall might;
 To weet, the God of Nature, I appeale.”¹⁰
 There-at *Jove* wexed wroth, and in his spright
 Did inly grudge,¹¹ yet did it well conceale;
 And bade *Dan Phoebus* Scribe her Appellation¹² seale.

¹ **wote:** know.

² **interesse:** interest.

³ **doome:** judgment.

⁴ **faine:** imagine.

⁵ Jove’s dismissive words assert that the best that Mutabilitie can hope for is to have Jove as her sovereign, so she would achieve more if she acceded to his will.

⁶ ***Saturnes sonne:*** asserting her prior right of succession as Titan’s daughter, and so

avoiding Jove’s claim to rule by right of conquest.

⁷ **tride:** tested.

⁸ **equall:** impartial.

⁹ **behight:** called.

¹⁰ Nature is androgynous and can be represented as male or female.

¹¹ **grudge:** resent her claim.

¹² ***Dan Phoebus:*** Mercury; **Appellation:** appeal.

- 36 Eftsoones the time and place appointed were,
 Where all, both heavenly Powers, and earthly wights,
 Before great Natures presence should appeare,
 For triall of their Titles and best Rights:
 That was, to weet, upon the highest hights
 Of *Arlo-hill* (Who knowes not *Arlo-hill*?)¹
 That is the highest head (in all mens sights)
 Of my old father *Mole*,² whom Shepherds quill
 Renowned hath with hymnes fit for a rurall skill.³
- 37 And, were it not ill fitting for this file,⁴
 To sing of hilles and woods, mongst warres and Knights,
 I would abate⁵ the sternenesse of my stile,
 Mongst these sterne stounds to mingle soft delights;
 And tell how *Arlo* through *Dianaes* spights
 (Beeing of old the best and fairest Hill
 That was in all this holy-Islands⁶ hights)
 Was made the most unpleasant, and most ill.
 Meane while, ô *Clio*, lend *Calliope* thy quill.⁷
- 38 Whylome, when *IRELAND* florished in fame
 Of wealths and goodnesse, far above the rest
 Of all that beare the *British* Islands name,
 The Gods then us'd (for pleasure and for rest)
 Oft to resort there-to, when seem'd them best:
 But none of all there-in more pleasure found,

¹ **Arlo-hill:** Galtymore, the hill outside Spenser's house at Kilcolman in Ireland. The question may well, of course, be ironic. See VI.x.16.4.

² **Mole:** may refer to the entire range of mountains: the Galtys and the Ballyhoira.

³ The shepherd is presumably Spenser, who praised the Mole in *Colin Clouts come home againe*, lines 104 and 105.

⁴ **file:** thread, part of the story.

⁵ **abate:** stop. This is an example of the rhetorical figure, *occupatio*, referring to when a writer does exactly what he or she claims not to be doing.

⁶ **holy-Islands:** Ireland was renowned as a land of saints and scholars in the early middle ages, but it was thought to be wild and barbarous by English observers in Spenser's time.

⁷ *Clio* was the Muse of history and poetry; *Calliope* was the Muse of music, often considered the fairest of the three Muses. Spenser implies that his poem is going beyond its normal register to reach new heights. This may well be a reflection on the quality of the poetry, but also, more ironically, on the betrayal of Ireland that he is about to narrate.

Then *Cynthia*; that is souveraine Queene profest
Of woods and forrests, which therein abound,
Sprinkled with wholsom waters, more then most on ground.

39 But mongst them all, as fittest for her game,
Either for chace of beasts with hound or boawe,¹
Or for to shroude in shade from *Phoebus* flame,²
Or bathe in fountaines that doe freshly flowe,
Or from high hilles, or from the dales belowe,
She chose this *Arlo*; where shee did resort
With all her Nymphes enranged on a rowe,
With whom the woody Gods did oft consort:
For, with the Nymphes, the Satyres love to play and sport.

40 Amongst the which, there was a Nymph that hight³
Molanna; daughter of old father *Mole*,⁴
And sister unto *Mulla*,⁵ faire and bright:
Unto whose bed false *Bregog*⁶ whylome stole,
That Shepheard *Colin*⁷ dearely did condole,
And made her lucklesse loves well knowne to be.
But this *Molanna*, were she not so shole,⁸
Were no lesse faire and beautifull then shee:
Yet as she is, a fairer flood may no man see.

41 For, first, she springs out of two marble Rocks,
On which, a grove of Oakes high mounted growes,
That as a girlond seemes to deck the locks
Of som faire Bride, brought forth with pompous⁹ showes
Out of her bowre, that many flowers strowes:¹⁰
So, through the flowry Dales she tumbling downe,

¹ **boawe**: bow (and arrow).

² **Phoebus flame**: the sun. Phoebus was the sun god.

³ **hight**: was called.

⁴ **Molanna**: a river near Spenser's house in Ireland, the Brehanna. Spenser animates the local topography in an Ovidian-style myth of transformation, which explains how natural features were once human; **Mole**: see 36.8.n.

⁵ **Mulla**: the name for the Awbeg River.

⁶ **Bregog**: the name could mean "deceitful." The two tributaries combine and flow into the larger Blackwater.

⁷ Colin Clout. See VI.x and *Colin Clouts come home againe*.

⁸ **shole**: shallow. Spenser exploits a number of puns in this story: see that on "bed" in line 4.

⁹ **pompous**: magnificent.

¹⁰ **strowes**: scatters.

Through many woods, and shady covertes flowes
 (That on each side her silver channell crowne)
 Till to the Plaine she come, whose Valleys shee doth drowne.

- 42 In her sweet streames, *Diana* used oft
 (After her sweatie chace and toilesome play)
 To bathe her selfe; and after, on the soft
 And downy grasse, her dainty limbes to lay
 In covert shade, where none behold her may:
 For, much she hated sight of living eye.
 Foolish God *Faunus*,¹ though full many a day
 He saw her clad, yet longed foolishly
 To see her naked mongst her Nymphes in privity.²
- 43 No way he found to compasse³ his desire,
 But to corrupt *Molanna*, this her maid,
 Her to discover⁴ for some secret hire:
 So, her with flattering words he first assaid;⁵
 And after, pleasing gifts for her purvaid,⁶
 Queene-apples, and red Cherries from the tree,
 With which he her allured and betraid,
 To tell what time he might her Lady see
 When she her selfe did bathe, that he might secret bee.
- 44 There-to hee promist, if shee would him pleasure
 With this small boone, to quit⁷ her with a better;
 To weet, that where-as shee had out of measure
 Long lov'd the *Fanchin*,⁸ who by nought did set her,
 That he would undertake, for this to get her
 To be his Love, and of him liked well:
 Besides all which, he vow'd to be her debter
 For many moe good turnes⁹ then he would tell;
 The least of which, this little pleasure should excell.

¹ *Faunus*: a lecherous wood god.

² **privity**: secret.

³ **compasse**: circumscribe, i. e., satisfy.

⁴ **discover**: reveal.

⁵ **assaid**: tested.

⁶ **purvaid**: provided.

⁷ **quit**: repay.

⁸ *Fanchin*: another stream, the Funsheon,
 which runs into Molanna.

⁹ Another pun.

- 45 The simple maid did yield to him anone;¹
 And eft him placed where he close² might view
 That never any saw, save onely one;³
 Who, for his hire to so foole-hardy dew,⁴
 Was of his hounds devour'd in Hunters hew.⁵
 Tho, as her manner was on sunny day,
Diana, with her Nymphes about her, drew
 To this sweet spring; where, doffing her array,⁶
 She bath'd her lovely limbes, for *Jove* a likely pray.⁷
- 46 There *Faunus* saw that pleased much his eye,
 And made his hart to tickle⁸ in his brest,
 That for great joy of some-what he did spy,
 He could him not containe in silent rest;
 But breaking forth in laughter, loud profest
 His foolish thought. A foolish *Faune* indeed,
 That couldst not hold thy selfe so hidden blest,
 But wouldest needs thine owne conceit areed.⁹
 Babblers unworthy been of so divine a meed.¹⁰
- 47 The Goddesses, all abashed with that noise,
 In haste forth started from the guilty brooke;¹¹
 And running straight where-as she heard his voice,
 Enclos'd the bush about, and there him tooke,
 Like darred Larke;¹² not daring up to looke
 On her whose sight before so much he sought.
 Thence, forth they drew him by the hornes, and shooke
 Nigh all to peeces, that they left him nought;
 And then into the open light they forth him brought.

¹ **anone:** at once.

² **close:** secretly.

³ A reference to the story of Actaeon, who saw Diana bathing naked while he was out hunting. He was transformed into a stag and killed by his own hounds. The story, told in Ovid's *Metamorphoses* (III, 135–250), is a source for Spenser's story of Faunus.

⁴ **dew:** due; i.e., fitting punishment for his transgression.

⁵ **hew:** form, shape.

⁶ **doffing her array:** taking her clothes off.

⁷ In Greek mythology, Jove was notorious for his seductions and rapes, so he might even try to ravish the goddess of chastity.

⁸ **tickle:** thrill.

⁹ **areed:** reveal.

¹⁰ **meed:** reward.

¹¹ **guilty brooke:** Molanna.

¹² **darred Larke:** dazzled lark, referring to the practice of catching birds with a mirror.

- 48 Like as an huswife, that with busie care
 Thinks of her Dairie to make wondrous gaine,
 Finding where-as some wicked beast unware
 That breakes into her Dayr'house, there doth draine
 Her creaming pannes, and frustrate all her paine;
 Hath in some snare or gin¹ set close behind,
 Entrapped him, and caught into her traine,²
 Then thinkes what punishment were best assign'd,
 And thousand deathes deviseth in her vengefull mind:
- 49 So did *Diana* and her maydens all
 Use silly *Faunus*, now within their baile:³
 They mocke and scorne him, and him foule miscall;⁴
 Some by the nose him pluckt, some by the taile,
 And by his goatish beard some did him haile:
 Yet he (poore soule) with patience all did beare;
 For, nought against their wils might countervaille:
 Ne ought he said what ever he did heare;
 But hanging downe his head, did like a Mome⁵ appeare.
- 50 At length, when they had flouted him their fill,
 They gan to cast⁶ what penaunce him to give.
 Some would have gelt him, but that same would spill⁷
 The Wood-gods breed, which must for ever live:
 Others would through the river him have drive,
 And ducked deepe: but that seem'd penaunce light;
 But most agreed and did this sentence give,
 Him in Deares skin to clad; and in that plight,⁸
 To hunt him with their hounds, him selfe save how hee might.
- 51 But *Cynthia's* selfe, more angry then the rest,
 Thought not enough, to punish him in sport,
 And of her shame to make a gamesome jest;
 But gan examine him in straighter⁹ sort,

¹ **gin:** trap.

² **traine:** snare.

³ **baile:** power, custody.

⁴ **miscall:** insult.

⁵ **Mome:** idiot.

⁶ **cast:** think, consider.

⁷ **gelt:** castrated; **spill:** destroy, extinguish.

⁸ **plight:** state.

⁹ **straighter:** harsher.

Which of her Nymphes, or other close consort,¹
 Him thither brought, and her to him betraid?
 He, much affeard, to her confessed short,²
 That 'twas *Molanna* which her so bewraid.
 Then all attonce their hands upon *Molanna* laid.

- 52 But him (according as they had decreed)
 With a Deeres-skin they covered, and then chast
 With all their hounds that after him did speed;
 But he more speedy, from them fled more fast
 Then any Deere: so sore him dread aghast.
 They after follow'd all with shrill out-cry,
 Shouting as they the heavens would have brast:³
 That all the woods and dales where he did flie,
 Did ring againe, and loud reccho to the skie.
- 53 So they him follow'd till they weary were;
 When, back returning to *Molann'* againe,
 They, by commaund'ment of *Diana*, there
 Her whelm'd⁴ with stones. Yet *Faunus* (for her paine)
 Of her beloved *Fanchin* did obtaine,
 That her he would receive unto his bed.⁵
 So now her waves passe through a pleasant Plaine,
 Till with the *Fanchin* she her selfe doe wed,
 And (both combin'd) themselves in one faire river spread.
- 54 Nath'lesse, *Diana*, full of indignation,
 Thence-forth abandond her delicious brooke;
 In whose sweet streame, before that bad occasion,
 So much delight to bathe her limbes she tooke:
 Ne onely her, but also quite forsooke
 All those faire forrests about *Arlo* hid,
 And all that Mountaine, which doth over-looke
 The richest champion that may else be rid,⁶
 And the faire *Shure*,⁷ in which are thousand Salmons bred.

¹ **consort:** confidante.

² **short:** soon.

³ **brast:** burst.

⁴ **whelm'd:** overwhelmed.

⁵ **bed:** another pun.

⁶ **champion:** open country; **else be rid:** seen everywhere.

⁷ *Shure:* the river Suir in Tipperary.

55 Them all, and all that she so deare did way,¹
Thence-forth she left; and parting from the place,
There-on an heavy haplesse² curse did lay,
To weet, that Wolves, where she was wont to space,³
Should harbour'd be, and all those Woods deface,
And Thieves should rob and spoile that Coast around.
Since which, those Woods, and all that goodly Chase,⁴
Doth to this day with Wolves and Thieves abound:
Which too-too true that lands in-dwellers since have found.⁵

¹ **way:** weigh, value.

² **haplesse:** causing misery.

³ **weet:** know (meaning “that is to say”);
space: walk.

⁴ **Chase:** hunting ground.

⁵ A description of desolation that echoes many descriptions of Ireland in the 1590s, including many in Spenser's *A View of the State of Ireland*.

Canto Seven

Pealing,¹ from Jove, to Natur's Bar,
bold Alteration² *pleades*
*Large*³ *Evidence: but Nature soone*
her righteous Doome areads.⁴

- 1 Ah! whither doost thou now thou greater Muse⁵
Me from these woods and pleasing forrests bring?
And my fraile spirit (that dooth oft refuse
This too high flight, unfit for her weake wing)
Lift up aloft, to tell of heavens King
(Thy soveraine Sire)⁶ his fortunate successe,
And victory, in bigger noates to sing,
Which he obtain'd against that *Titanesse*,
That him of heavens Empire sought to dispossesse.⁷
- 2 Yet sith I needs must follow thy behest,⁸
Doe thou my weaker wit with skill inspire,
Fit for this turne; and in my sable⁹ brest
Kindle fresh sparks of that immortall fire,
Which learned minds inflameth with desire
Of heavenly things: for, who but thou alone,
That art yborne of heaven and heavenly Sire,
Can tell things doen in heaven so long ygone;
So farre past memory of man that may be knowne.
- 3 Now, at the time that was before agreed,
The Gods assembled all on *Arlo* hill;
As well those that are sprung of heavenly seed,

¹ **Pealing:** appealing.

² **Alteration:** Mutabilitie.

³ **Large:** significant.

⁴ **areads:** proclaims.

⁵ **greater Muse:** Calliope (see vi.37.9).

⁶ **soveraine Sire:** Jove.

⁷ The reader is told the outcome before the trial starts. But the full force of the poem

may not lead us to conclude that Jove's argument should defeat Mutabilitie's. The poet suggests as much at viii.1.

⁸ **behest:** command.

⁹ **turne:** task; **sable:** black, in mourning garments. J. C. Smith emended this to "feeble breast," which has generally been accepted.

As those that all the other world¹ doe fill,
 And rule both sea and land unto their will:
 Onely th'infernall Powers might not appeare;
 Aswell for horror of their count'naunce ill,²
 As for th'unruly fiends which they did feare;
 Yet *Pluto* and *Proserpina*³ were present there.

- 4 And thither also came all other creatures,
 What-ever life or motion doe retaine,
 According to their sundry kinds of features;
 That *Arlo* scarsly could them all containe;
 So full they filled every hill and Plaine:
 And had not *Natures* Sergeant (that is *Order*)
 Them well disposed by his busie paine,⁴
 And raunged farre abroad in every border,
 They would have caused much confusion and disorder.
- 5 Then forth issewed (great goddesse) great dame *Nature*,
 With goodly port⁵ and gracious Majesty;
 Being far greater and more tall of stature
 Then any of the gods or Powers on hie:
 Yet certes by her face and physnomy,⁶
 Whether she man or woman inly were,
 That could not any creature well descry:
 For, with a veile that wimpled⁷ every where,
 Her head and face was hid, that mote to none appeare.
- 6 That some doe say was so by skill devized,
 To hide the terror of her uncouth hew,⁸
 From mortall eyes that should be sore agrized;⁹
 For that her face did like a Lion shew,
 That eye of wight could not indure to view:
 But others tell that it so beautiful was,

¹ **other world:** the earth.

² **count'naunce ill:** ugly faces.

³ ***Pluto* and *Proserpina*:** the god and goddess who ruled the Underworld.

⁴ **busie paine:** strenuous efforts.

⁵ **port:** bearing.

⁶ **physnomy:** appearance, countenance.

⁷ **wimpled:** covered.

⁸ **uncouth hew:** unusual form.

⁹ **agrized:** terrified.

And round about such beames of splendor threw,
That it the Sunne a thousand times did pass,
Ne could be seene, but like an image in a glass.¹

- 7 That well may seemen true: for, well I weene
That this same day, when she on *Arlo* sat,
Her garment was so bright and wondrous sheene,²
That my fraile wit cannot devise to what
It to compare, nor finde like stuffe to that,
As those three sacred *Saints*, though else most wise,
Yet on mount *Thabor*³ quite their wits forgat,
When they their glorious Lord in strange disguise
Transfigur'd sawe; his garments so did daze their eyes.
- 8 In a fayre Plaine upon an equall⁴ Hill,
She placed was in a pavilion;
Not such as Craftes-men by their idle skill
Are wont for Princes states to fashion:
But th'earth her self of her owne motion,
Out of her fruitfull bosome made to growe
Most dainty trees; that, shooting up anon,⁵
Did seeme to bow their bloosming heads full lowe,
For homage unto her, and like a throne did shew.
- 9 So hard it is for any living wight,
All her array and vestiments to tell,
That old *Dan Geffrey*⁶ (in whose gentle spright
The pure well head of Poesie did dwell)
In his *Foules parley* durst not with it mel,⁷

¹ She can only be seen as a reflection, as she is too wonderful for humans to contemplate. The lines recall biblical descriptions of the difficulty of seeing God or the truth: "for now we see as through a glasse darkely" (1 Cor. 13.12), as well as Platonic theories of the ideal forms that can only be witnessed on earth like shadows in a cave.

² **sheene**: beautiful, shining; continuing the image of the mirror.

³ **Thabor**: Peter, James, and John, the saints from the previous line, witnessed the transfiguration of Jesus on Mount Tabor, when

his face was seen to "shine as the sunne" (Matt. 17.2).

⁴ **equall**: flat topped.

⁵ **anon**: immediately.

⁶ **Dan Geffrey**: Geoffrey Chaucer, the greatest English poet before Spenser. Spenser acknowledges that he is using Chaucer's *Parliament of Fowls*, a dream vision in which the birds all meet on a hill on Saint Valentine's Day to debate the nature of love.

⁷ **mel**: meddle, interfere.

But it transferd to *Alane*, who he thought
 Had in his *Plaint of kindes*¹ describ'd it well:
 Which who will read set forth so as it ought,
 Go seek he out that *Alane* where he may be sought.

- 10 And all the earth far underneath her feete
 Was dight² with flowres, that voluntary grew
 Out of the ground, and sent forth odours sweet,
 Tenne thousand mores³ of sundry sent and hew,
 That might delight the smell, or please the view:
 The which, the Nymphes, from all the brooks thereby
 Had gathered, which they at her foot-stoole threw;
 That richer seem'd then any tapestry,
 That Princes bowres adorne with painted imagery.⁴
- 11 And *Mole* himselfe, to honour her the more,
 Did deck himself in freshest faire attire,
 And his high head, that seemeth alwaies hore⁵
 With hardned frosts of former winters ire,
 He with an Oaken girlond now did tire,
 As if the love of some new Nymph late seene,
 Had in him kindled youthfull fresh desire,
 And made him change his gray attire to greene;
 Ah gentle *Mole!* such joyance hath thee well beseene.⁶
- 12 Was never so great joyance since the day,
 That all the gods whylome assembled were,
 On *Haemus* hill in their divine array,
 To celebrate the solemne⁷ bridall cheare,
 Twixt *Peleus*, and dame *Thetis* pointed⁸ there;
 Where *Phoebus* self, that god of Poets hight,

¹ *Plaint of kindes*: a reference to Alanus de Insulis' *The Complaint of Nature*, translated as *The Plaint of Kind* in a Middle English version, which Spenser may have seen in manuscript or may simply have known of through reading Chaucer.

² **dight**: decked.

³ **mores**: roots.

⁴ Nature is shown to go beyond culture. The subject was frequently debated in treatises on art and poetry at the time.

⁵ **hore**: white.

⁶ **hath thee well beseene**: suits you.

⁷ **solemne**: sacred.

⁸ **pointed**: appointed.

They say did sing the spousall hymne full cleere,
 That all the gods were ravisht with delight
 Of his celestiaall song, and Musicks wondrous might.¹

13 This great Grandmother of all creatures bred
 Great *Nature*, ever young yet full of eld,²
 Still mooving, yet unmoved from her sted;³
 Unscene of any, yet of all beheld;
 Thus sitting in her throne as I have teld,
 Before her came dame *Mutabilitie*;
 And being lowe before her presence feld,
 With meek obaysance⁴ and humilitie,
 Thus gan her plaintif Plea, with words to amplifie;

14 “To thee ô greatest goddesse, onely great,
 An humble suppliant loe, I lowely fly
 Seeking for Right, which I of thee entreat;
 Who Right to all dost deale indifferently,⁵
 Damning all Wrong and tortious⁶ Injurie,
 Which any of thy creatures doe to other
 (Oppressing them with power, unequally)
 Sith of them all thou art the equall mother,
 And knittest each to’each, as brother unto brother.

15 “To thee therefore of this same *Jove* I plaine,⁷
 And of his fellow gods that faine⁸ to be,
 That challenge⁹ to themselves the whole worlds raigin;
 Of which, the greatest part is due to me,
 And heaven it selfe by heritage in Fee:¹⁰
 For, heaven and earth I both alike do deeme,

¹ The stanza refers to the marriage of Peleus and Thetis, at which Ate, the goddess of discord, threw down a golden apple, a wedding gift that was to cause a serious quarrel among the three goddesses, Hera, Athena, and Aphrodite.

² **eld:** age, implying wisdom.

³ **sted:** place.

⁴ **obaysance:** obeisance, submission.

⁵ **indifferently:** impartially.

⁶ **tortious:** wicked, liable to prosecution.

⁷ **plaine:** complain.

⁸ **faine:** pretend.

⁹ **challenge:** claim.

¹⁰ **Fee:** possession (a legal term indicating absolute ownership).

Sith heaven and earth are both alike to thee;
 And, gods no more then men thou doest esteeme:
 For, even the gods to thee, as men to gods do seeme.¹

16 “Then weigh, ô soveraigne goddesse, by what right
 These gods do claime the worlds whole soverainty;
 And that² is onely dew unto thy might
 Arrogate to themselves ambitiously:
 As for the gods owne principality,³
 Which *Jove* usurpes unjustly; that to be
 My heritage, *Jove’s* self cannot deny,
 From my great Grandsire *Titan*, unto mee,
 Deriv’d by dew descent; as is well knownen to thee.

17 “Yet mauger⁴ *Jove*, and all his gods beside,
 I doe possesse the worlds most regiment;⁵
 As, if ye please it into parts divide,⁶
 And every parts inholders⁷ to convent,
 Shall to your eyes appeare incontinent.⁸
 And first, the Earth (great mother of us all)
 That only seems unmov’d and permanent,
 And unto *Mutability* not thrall;
 Yet is she chang’d in part, and eeke in generall.

18 “For, all that from her springs, and is ybredde,
 How-ever fayre it flourish for a time,
 Yet see we soone decay; and, being dead,
 To turne again unto their earthly slime:
 Yet, out of their decay and mortall crime,⁹
 We daily see new creatures to arize;
 And of their Winter spring another Prime,¹⁰
 Unlike in forme, and chang’d by strange disguise:
 So turne they still about, and change in restlesse wise.

¹ Mutabilitie seeks to break down barriers and abolish rank and order. This argument may seem more appealing to a contemporary audience than it would have to one in the late 1590s. Here the revolutionary politics of Mutabilitie’s challenge become clear.

² **that**: that which.

³ **principality**: sovereignty.

⁴ **mauger**: despite.

⁵ I.e., I rule over most of the world.

⁶ Over the next nine stanzas, Mutabilitie touches upon the four elements: earth, water, air, and fire.

⁷ **inholders**: inhabitants.

⁸ **incontinent**: immediately.

⁹ **crime**: corruption.

¹⁰ **Prime**: spring.

- 19 “As for her tenants;¹ that is, man and beasts,
 The beasts we daily see massacred dy,
 As thralls and vassalls unto mens beheasts:²
 And men themselves doe change continually,
 From youth to eld, from wealth to poverty,
 From good to bad, from bad to worst of all.
 Ne doe their bodies only flit and fly:
 But eeke their minds (which they immortall call)
 Still change and vary thoughts, as new occasions fall.
- 20 “Ne is the water in more constant case;
 Whether those same on high, or these belowe.
 For, th’Ocean moveth stil, from place to place;
 And every River still doth ebbe and flowe:
 Ne any Lake, that seems most still and slowe,
 Ne Poole so small, that can his smoothnesse holde,
 When any winde doth under heaven blowe;
 With which, the clouds are also tost and roll’d;
 Now like great Hills; and, streight, like sluces,³ them unfold.
- 21 “So likewise are all watry living wights⁴
 Still tost, and turned, with continuall change,
 Never abyding in their stedfast plights.⁵
 The fish, still floting,⁶ doe at randon range,
 And never rest; but evermore exchange
 Their dwelling places, as the streames them carrie:
 Ne have the watry foules a certaine grange,⁷
 Wherein to rest, ne in one stead do tarry;
 But flitting still doe flie, and still their places vary.
- 22 “Next is the Ayre: which who feeles not by sense
 (For, of all sense it is the middle meane)⁸
 To flit still? and, with subtill influence
 Of his thin spirit, all creatures to maintaine,

¹ Mutabilitie frames her own claim in terms of permanent possession and reminds Nature that people are only temporary lodgers, tenants, in her world.

² **beheasts:** commands.

³ **sluces:** floodgates.

⁴ **watry living wights:** creatures who live in water.

⁵ **plights:** conditions.

⁶ **still floting:** always swimming.

⁷ **certaine grange:** secure home.

⁸ I.e., air stands between earth and heaven as the middle element.

In state of life? O weake life! that does leane
 On thing so tickle¹ as th'unsteady ayre;
 Which every howre is chang'd, and altdred cleane
 With every blast that bloweth fowle or faire:
 The faire doth it prolong; the fowle doth it impaire.

- 23 "Therein the changes infinite beholde,
 Which to her creatures every minute chaunce;
 Now, boyling hot: streight, friezing deadly cold:
 Now, faire sun-shine, that makes all skip and daunce:
 Streight, bitter storms and balefull countenance,²
 That makes them all to shiver and to shake:
 Rayne, hayle, and snowe do pay them sad penance,³
 And dreadfull thunder-claps (that make them quake)
 With flames and flashing lights that thousand changes make.

- 24 "Last is the fire: which, though it live for ever,
 Ne can be quenched quite; yet, every day,
 Wee see his parts, so soone as they do sever,
 To lose their heat, and shortly to decay;
 So, makes himself his owne consuming pray.⁴
 Ne any living creatures doth he breed:
 But all, that are of others bredd, doth slay;
 And, with their death, his cruell life dooth feed;
 Nought leaving, but their barren ashes, without seede.

- 25 "Thus, all these fower (the which the ground-work bee
 Of all the world, and of all living wights)
 To thousand sorts of *Change* we subject see:
 Yet are they chang'd (by other wondrous slights)⁵
 Into themselves, and lose their native might;⁶
 The Fire to Aire, and th'Ayre to Water sheere,⁷
 And Water into Earth: yet Water fights
 With Fire, and Aire with Earth approaching neere:
 Yet all are in one body, and as one appeare.

¹ **tickle:** fickle, untrustworthy.

² **Streight:** hard; **balefull countenance:** deadly cold fronts.

³ Mutabilitie reminds Nature that the seasons punish mankind in the fallen world.

⁴ Fire consumes itself.

⁵ **slights:** devices.

⁶ **Into themselves:** into each other; **mights:** character, power.

⁷ **sheere:** bright, clear.

- 26 “So, in them all raignes *Mutabilitie*;
 How-ever these, that Gods themselves do call,
 Of them doe claime the rule and soverainty:
 As, *Vesta*,¹ of the fire æthereall;
Vulcan,² of this, with us so usuall;
Ops, of the earth; and *Juno*³ of the Ayre;
Neptune, of Seas; and Nymphes, of Rivers all.
 For, all those Rivers to me subject are:
 And all the rest, which they usurp, be all my share.
- 27 “Which to approven⁴ true, as I have told,
 Vouchsafe, ô goddesse, to thy presence call
 The rest which doe the world in being hold:
 As, times and seasons of the yeare that fall:
 Of all the which, demand in generall,
 Or judge thy selfe, by verdit⁵ of thine eye,
 Whether to me they are not subject all.”
Nature did yeeld thereto; and by-and-by,
 Bade *Order* call them all, before her Majesty.
- 28 So, forth issew’d the Seasons of the yeare;⁶
 First, lusty *Spring*, all dight in leaves of flowres
 That freshly budded and new bloosmes did beare
 (In which a thousand birds had built their bowres
 That sweetly sung, to call forth Paramours):
 And in his hand a javelin he did beare,
 And on his head (as fit for warlike stoures)⁷
 A guilt engraven morion⁸ he did weare;
 That as some did him love, so others did him feare.
- 29 Then came the jolly *Sommer*, being dight
 In a thin silken cassock⁹ coloured greene,
 That was unlyned all, to be more light:
 And on his head a girlond well beseene

¹ *Vesta*: goddess of the hearth and domestic fires.

² *Vulcan*: god of fire.

³ *Ops*: goddess of the earth; *Juno*: queen of the gods, goddess of the air, and wife of Jove.

⁴ *approven*: prove.

⁵ *verdit*: verdict, judgment.

⁶ Jove introduced the seasons when Saturn was overthrown.

⁷ *stoures*: conflicts.

⁸ *morion*: helmet.

⁹ *cassock*: tunic.

He wore, from which as he had chauffed¹ been
 The sweat did drop; and in his hand he bore
 A boawe and shaftes,² as he in forrest greene
 Had hunted late the Libbard³ or the Bore,
 And now would bathe his limbes, with labor heated sore.

30 Then came the *Autumne* all in yellow clad,
 As though he joyed in his plentious store,
 Laden with fruits that made him laugh, full glad
 That he had banisht hunger, which to-fore⁴
 Had by the belly oft him pinched sore.
 Upon his head a wreath that was enrold
 With eares of corne, of every sort he bore:
 And in his hand a sickle he did holde,
 To reape the ripened fruits the which the earth had yold.⁵

31 Lastly, came *Winter* cloathed all in frize,⁶
 Chattering his teeth for cold that did him chill,
 Whil'st on his hoary beard his breath did freeze;
 And the dull drops that from his purpled bill⁷
 As from a limbeck⁸ did adown distill.
 In his right hand a tipped staffe he held,
 With which his feeble steps he stayed still:
 For, he was faint with cold, and weak with eld;
 That scarce his loosed limbes he hable was to weld.⁹

32 These, marching softly,¹⁰ thus in order went,
 And after them, the Monthes all riding came;
 First,¹¹ sturdy *March* with brows full sternly bent,
 And armed strongly, rode upon a Ram,¹²

¹ **chauffed**: heated, rubbed.

² **boawe and shaftes**: bow and arrows.

³ **Libbard**: leopard.

⁴ **to-fore**: before.

⁵ **yold**: yielded.

⁶ **frize**: coarse woollen cloth.

⁷ **bill**: nose.

⁸ **limbeck**: the rim of an alchemist's distilling equipment. Undoubtedly a joke about

the unsavory and bogus practices of alchemists.

⁹ **loosed**: weak; **weld**: move.

¹⁰ **softly**: slowly.

¹¹ **First**: because the new year began in March. Spenser now mentions the twelve signs of the zodiac, one for each month, linking them to classical myths.

¹² **armed strongly**: as the month of Mars, god of war, suggests; **Ram**: Aries.

The same which over *Hellespontus*¹ swam:
 Yet in his hand a spade he also hent,²
 And in a bag all sorts of seeds ysame,³
 Which on the earth he strowed as he went,
 And filld her womb with fruitfull hope of nourishment.

- 33 Next came fresh *Aprill* full of lustyhed,
 And wanton as a Kid whose horne new buds:
 Upon a Bull⁴ he rode, the same which led
Europa floting through th' *Argolick* fluds:⁵
 His hornes were gilden all with golden studs
 And garnished with garlonds goodly dight
 Of all the fairest flowres and freshest buds
 Which th'earth brings forth, and wet he seem'd in sight
 With waves, through which he waded for his loves delight.

- 34 Then came faire *May*, the fayrest mayd on ground,
 Deckt all with dainties of her seasons pryde,
 And throwing flowres out of her lap around:
 Upon two brethrens shoulders she did ride,
 The twinnes of *Leda*,⁶ which on cyther side
 Supported her like to their souveraine Queene.
 Lord! how all creatures laught, when her they spide,
 And leapt and daunc't as they had ravisht beene!
 And *Cupid* selfe about her fluttred all in greene.

- 35 And after her, came jolly *June*, arrayd
 All in greene leaves, as he a Player⁷ were;
 Yet in his time, he wrought as well as playd,
 That by his plough-yrons mote right well appeare:
 Upon a Crab⁸ he rode, that him did beare
 With crooked crawling steps an uncouth pase,

¹ *Hellespontus*: the dangerous straits in the Dardinelles, named when Jove took Helle away from her stepmother on a ram, before she unfortunately fell into the water.

² **hent**: held.

³ **ysame**: together.

⁴ **Bull**: Taurus.

⁵ *Argolick fluds*: the waters of the Argolic Gulf. Jove carried Europa over the sea disguised as a bull.

⁶ *Leda*: Castor and Pollux, making up the zodiacal sign of Gemini. Jove seduced Leda while disguised as a swan.

⁷ **Player**: actor.

⁸ **Crab**: the zodiacal sign of Cancer.

And backward yode,¹ as Bargemen wont to fare
 Bending their force contrary to their face,
 Like that ungracious crew which faines demurest grace.²

36 Then came hot July boyling like to fire,
 That all his garments he had cast away:
 Upon a Lyon³ raging yet with ire
 He boldly rode and made him to obey:
 It was the beast that whylome did forray
 The Nemaean forrest, till th'*Amphytrionide*
 Him slew, and with his hide did him array;⁴
 Behinde his back a sithe, and by his side
 Under his belt he bore a sickle circling wide.

37 The sixt was *August*, being rich arrayd
 In garment all of gold downe to the ground:
 Yet rode he not, but led a lovely Mayd
 Forth by the lilly hand, the which was cround
 With eares of corne, and full her hand was found;
 That was the righteous Virgin, which of old
 Liv'd here on earth, and plenty made abound;⁵
 But, after Wrong was lov'd and Justice solde,
 She left th'unrighteous world and was to heaven extold.⁶

38 Next him, *September* marched ecke on foote;
 Yet was he heavy laden with the spoyle
 Of harvests riches, which he made his boot,⁷
 And him enricht with bounty of the soyle:
 In his one hand, as fit for harvests toyle,
 He held a knife-hook; and in th'other hand
 A paire of waights, with which he did assoyle⁸
 Both more and lesse, where it in doubt did stand,
 And equall gave to each as Justice duly scann'd.⁹

¹ **yode**: went.

² I.e., like that ungracious group who pretend to be gracious but are really the opposite.

³ Leo.

⁴ Hercules, who was thought to be the son of Amphytrion, slew the Nemaean Lion as the first of his twelve labors.

⁵ Astrea, goddess of Justice, here cast as Virgo.

⁶ **extold**: raised. Spenser tells this story at V.i.11.

⁷ **boot**: booty.

⁸ **waights**: for a scale, making him the sign Libra; **assoyle**: worked out.

⁹ **scann'd**: judged.

- 39 Then came *October* full of merry glee:
 For, yet his noule was totty of the must,¹
 Which he was treading in the wine-fats see,²
 And of the joyous oyle, whose gentle gust³
 Made him so frolick and so full of lust:
 Upon a dreadfull Scorpion he did ride,
 The same which by *Dianaes* doom unjust
 Slew great *Orion*.⁴ and eeke by his side
 He had his ploughing share, and coulters⁵ ready tyde.
- 40 Next was *November*, he full grosse and fat,
 As fed with lard, and that right well might seeme;
 For, he had been a fatting hogs of late,
 That yet his browes with sweat, did reek and steem,
 And yet the season was full sharp and breem;⁶
 In planting eeke he took no small delight:
 Whereon he rode, not easie was to deeme;
 For it a dreadfull *Centaure* was in sight,
 The seed of *Saturne*, and faire *Nais*, *Chiron* sight.⁷
- 41 And after him, came next the chill *December*:
 Yet he through merry feasting which he made,
 And great bonfires, did not the cold remember;
 His Saviours birth his mind so much did glad:
 Upon a shaggy-bearded Goat he rode,
 The same wherewith *Dan Jove* in tender yeares,
 They say, was nourisht by th⁸ *Idaeen* mayd;⁸
 And in his hand a broad deepe boawle⁹ he beares;
 Of which, he freely drinks an health to all his peeres.

¹ I.e., he was always drunk with new wine.

² **wine-fats see:** the sea of wine in vats.

³ **gust:** taste.

⁴ Diana sent a scorpion to kill Orion when he claimed that he was a match for any earthly creature. The scorpion represents Scorpio.

⁵ **coulters:** ploughing blade.

⁶ **breem:** cold, harsh.

⁷ Chiron, the son of Saturn and the water nymph Nais, was a centaur. He was also an archer, making him Sagittarius.

⁸ December's sign is Capricorn, the goat. Jove was fed by a goat when he was looked after by Amalthea, the Idaeen maid who lived on Mount Ida.

⁹ **boawle:** bowl.

- 42 Then came old *January*, wrapped well
 In many weeds to keep the cold away;
 Yet did he quake and quiver like to quell,¹
 And blowe his nayles to warme them if he may:
 For, they were numbd with holding all the day
 An hatchet keene, with which he felled wood,
 And from the trees did lop the needlesse spray:²
 Upon an huge great Earth-pot steane³ he stood;
 From whose wide mouth, there flowed forth the Romane fload.
- 43 And lastly, came cold *February*, sitting
 In an old wagon, for he could not ride;
 Drawne of two fishes⁴ for the season fitting,
 Which through the flood before did softly slyde
 And swim away: yet had he by his side
 His plough and harnessse fit to till the ground,
 And tooles to prune the trees, before the pride
 Of hasting Prime did make them burgein⁵ round:
 So past the twelve Months forth, and their dew places found.
- 44 And after these, there came the *Day*, and *Night*,
 Riding together both with equall pase,
 Th'one on a Palfrey blacke, the other white;
 But *Night* had covered her uncomely face
 With a blacke veile, and held in hand a mace,
 On top whereof the moon and stars were pight,⁶
 And sleep and darknesse round about did trace:
 But *Day* did beare, upon his scepters hight,
 The goodly Sun, encompass all with beames bright.
- 45 Then came the *Howres*, faire daughters of high *Jove*,
 And timely *Night*, the which were all endewed
 With wondrous beauty fit to kindle love;
 But they were Virgins all, and love eschewed,
 That might forslack the charge to them fore-shewed⁷
 By mighty *Jove*; who did them Porters make

¹ **quell:** die.

² **spray:** branch.

³ **steane:** jar, hence the sign of Aquarius.

⁴ **two fishes:** making the sign Pisces.

⁵ **Prime:** spring; **burgein:** bud.

⁶ **pight:** placed.

⁷ **forslack:** neglect; **fore-shewed:** or-dained.

Of heavens gate (whence all the gods issued)
Which they did dayly watch, and nightly wake
By even turnes, ne ever did their charge forsake.

- 46 And after all came *Life*, and lastly *Death*;
Death with most grim and griesly visage scene,
Yet is he nought but parting of the breath;
Ne ought to see, but like a shade to weene,
Unbodied, unsoul'd, unheard, unscene.¹
But *Life* was like a faire young lusty boy,
Such as they faine *Dan Cupid* to have beene,
Full of delightfull health and lively joy,
Deckt all with flowres, and wings of gold fit to employ.
- 47 When these were past, thus gan the *Titanesse*;
“Lo, mighty mother, now be judge and say,
Whether in all thy creatures more or lesse
CHANGE doth not raign and beare the greatest sway:
For, who sees not, that *Time* on all doth pray?
But *Times* do change and move continually.
So nothing here long standeth in one stay:
Wherefore, this lower world who can deny
But to be subject still to *Mutabilitie*?”
- 48 Then thus gan *Jove*; “Right true it is, that these
And all things else that under heaven dwell
Are chaung'd of *Time*, who doth them all disseise²
Of being: But, who is it (to me tell)
That *Time* himselve doth move and still compell
To keepe his course? Is not that namely wee
Which poure that vertue from our heavenly cell,
That moves them all, and makes them changed be?
So them we gods doe rule, and in them also thee.”
- 49 To whom, thus *Mutability*: “The things
Which we see not how they are mov'd and swayd,
Ye may attribute to your selves as Kings,
And say they by your secret powre are made:

¹ Cf. Milton's *Death*, *Paradise Lost*, 2.666 ff. ² **disseise**: deprive, dispossess.

But what we see not, who shall us perswade?¹
 But were they so, as ye them faine² to be,
 Mov'd by your might, and ordred by your ayde;
 Yet what if I can prove, that even yee
 Your selves are likewise chang'd, and subject unto mee?

50 “And first, concerning her that is the first,
 Even you faire *Cynthia*, whom so much ye make
Joves dearest darling, she was bred and nurst
 On *Cynthus* hill,³ whence she her name did take:
 Then is she mortall borne, how-so ye crake;⁴
 Besides, her face and countenance every day
 We changed see, and sundry forms partake,
 Now hornd, now round, now bright, now brown and gray:
 So that *as changefull as the Moone* men use to say.⁵

51 “Next, *Mercury*, who though he lesse appeare
 To change his hew, and alwayes seeme as one;
 Yet, he his course doth altar every yeare,
 And is of late far out of order gone:
 So *Venus* ecke, that goodly Paragone,
 Though faire all night, yet is she darke all day;
 And *Phoebus* self, who lightsome is alone,
 Yet is he oft eclipsed by the way,
 And fills the darkned world with terror and dismay.

52 “Now *Mars* that valiant man is changed most:
 For, he some times so far runs out of square,
 That he his way doth seem quite to have lost,
 And cleane without⁶ his usuall sphere to fare;

¹ Mutabilitie gives voice to a powerfully skeptical argument, which can be subversive of traditional astronomy, kingship, and religion. She proceeds to portray the Gods, not as divinities, but merely as planets. Furthermore, they are susceptible to the vicissitudes that were leading, in Spenser's day, to the reevaluation of the geocentric theory of the universe in favor of Copernicus' heliocentric theory.

² **faine:** wish, desire.

³ **Cynthus hill:** the hill in Delios where Diana was born.

⁴ **crake:** boast.

⁵ This stanza is often read as a scathing attack on Elizabeth, who was now very old by Renaissance standards (she was sixty-five in 1598 when the cantos were probably written). She was often represented as notoriously capricious and fickle in the 1590s by her courtiers.

⁶ **without:** outside.

That even these Star-gazers stonisht are
 At sight thereof, and damne their lying bookes:
 So likewise, grim Sir *Saturne* oft doth spare
 His sterne aspect, and calme his crabbed lookes:
 So many turning cranks these have, so many crookes.¹

53 “But you *Dan Jove*, that only constant are,
 And King of all the rest, as ye do clame,
 Are you not subject eeke to this misfare?²
 Then let me aske you this withouten blame,
 Where were ye borne? some say in *Crete* by name,
 Others in *Thebes*, and others other-where;
 But wheresoever they comment the same,
 They all consent that ye begotten were,
 And borne here in this world, ne other can appeare.³

54 “Then are ye mortall borne, and thrall to me,
 Unlesse the kingdome of the sky yee make
 Immortall, and unchangeable to bee;
 Besides, that power and vertue which ye spake,⁴
 That ye here worke, doth many changes take,
 And your owne natures change: for, each of you
 That vertue have, or this, or that to make,
 Is checkt and changed from his nature trew,
 By others opposition or obliquid⁵ view.

55 “Besides, the sundry motions of your Spheares,
 So sundry waies and fashions as clerkes⁶ faine,
 Some in short space, and some in longer yeares;
 What is the same but alteration plaine?
 Onely the starrie skie doth still remaine:
 Yet do the Starres and Signes therein still move,

¹ **turning cranks:** winding paths;
crookes: bends.

² **misfare:** misfortune.

³ Because he was begotten in the world, Jove is mortal in essence and subject to the ravages of time.

⁴ The “power and virtue” of which Jove speaks are those mentioned in the claim at

48.6–8, “Is not that namely wee / Which poure that vertue from our heavenly cell, / That moves them all, and makes them changed be?”

⁵ **obliquid:** oblique (a neologism used only here).

⁶ **clerkes:** scholars.

And even it self is mov'd, as wizards¹ saine.
 But all that moveth, doth mutation love:
 Therefore both you and them to me I subject prove.

56 “Then since within this wide great *Universe*
 Nothing doth firme and permanent appeare,
 But all things tost and turned by transverse:²
 What then should let, but I aloft should reare
 My Trophee, and from all, the triumph beare?
 Now judge then (ô thou greatest goddesse trew!)
 According as thy selfe doest see and heare,
 And unto me addoom³ that is my dew;
 That is the rule of all, all being rul'd by you.”

57 So having ended, silence long ensewed,
 Ne *Nature* to or fro⁴ spake for a space,
 But with firme eyes affixt, the ground still viewed.
 Meane while, all creatures, looking in her face,
 Expecting th'end of this so doubtfull case,
 Did hang in long suspence what would ensew,
 To whether⁵ side should fall the soveraigne place:
 At length, she looking up with chearefull view,
 The silence brake, and gave her doome in speeches few.

58 “I well consider all that ye have sayd,
 And find that all things stedfastnes doe hate
 And changed be: yet being rightly wayd⁶
 They are not changed from their first estate;
 But by their change their being doe dilate:⁷
 And turning to themselves at length againe,
 Doe worke their owne perfection so by fate:
 Then over them Change doth not rule and raigne;
 But they raigne over change, and doe their states maintaine.

¹ Wizards were associated with the stars as astronomers and astrologers.

² **by transverse:** awry.

³ **addoom:** judge.

⁴ **to or fro:** for or against.

⁵ **whether:** which.

⁶ **wayd:** judged.

⁷ **dilate:** expand, enlarge upon, express themselves more fully. The language suggests that, even if Nature's logic holds, everything is still subject to change.

59 “Cease therefore daughter further to aspire,
And thee content thus to be rul’d by me:
For thy decay¹ thou seekst by thy desire;
But time shall come that all shall changed bee,
And from thenceforth, none no more change shall see.”
So was the *Titaness* put downe and whist,²
And *Jove* confirm’d in his imperiall see.
Then was that whole assembly quite dismiss,
And *Natur’s* selfe did vanish, whither no man wist.

¹ **decay:** downfall.

² **put downe:** defeated; **whist:** silenced.

Canto Eight

The VIII. Canto, vnperfite.¹

- 1 **W**hen I bethinke me on that speech whyleare,²
 Of *Mutability*, and well it way:³
 Me seemes, that though she all unworthy were
 Of the Heav'ns Rule; yet very sooth to say,
 In all things else she beares the greatest sway.
 Which makes me loath this state of life so tickle,⁴
 And love of things so vaine to cast away;
 Whose flowring pride, so fading and so fickle,
 Short *Time* shall soon cut down with his consuming sickle.
- 2 Then gin I thinke on that which Nature sayd,
 Of that same time when no more *Change* shall be,
 But stedfast rest of all things firmly stayd
 Upon the pillours of Eternity,
 That is contrayr to *Mutabilitie*:
 For, all that moveth, doth in *Change* delight:
 But thence-forth all shall rest eternally
 With Him that is the God of Sabbaoth⁵ hight:
 O! thou great Sabbaoth God, grant me that Sabaoths sight.

FINIS.

¹ **vnperfite**: imperfect.

² **whyleare**: former.

³ **way**: weigh.

⁴ **tickle**: fickle, inconstant.

⁵ **God of Sabbaoth**: a multiple pun. The description alludes to the God of final causes, the state of rest after the world has

ended, and the day of rest, the Sabbath, when God rested after creating the world. "Sabbaoth" is also near to the Hebrew for "Hosts," from the Lord of Hosts, one of the Hebrew names for God, meaning the lord of great armies or numbers. The point is that the life God gives completes and circumscribes everything.

THE LETTER TO RALEIGH

A

Letter of the Authors expounding his
whole intention in the course of this worke: which
for that it giueth great light to the Reader, for
the better vnderstanding is hereunto
annexed.

To the Right noble, and Valorous, Sir Walter Raleigh knight, Lo. Wardein of the Stanneryes, and her Maiesties liefetenaunt of the County of Cornewayll.¹

Sir knowing how doubtfully all Allegories may be construed, and this booke of mine, which I have entituled the Faery Queene, being a continued Allegory, or darke conceit, I have thought good aswell for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning, which in the whole course thereof I have fashioned, without expressing of any particular purposes or by accidents therein occasioned. The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline.² Which for that I conceived shoulde be most plausible³ and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter, then for profite of the ensample: I chose the historye of king Arthure, as most fitte for the excellency of his person, being made famous by many mens former workes, and also furthest from the daunger of envy, and suspition of present time. In which I have followed all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them

¹ Appended to the 1590 edition of *The Faerie Queene*, Spenser's "Letter to Raleigh," also called "A Letter of the Authors," has been read as a preface, detailing both the larger plot and the poetics underlying the poem. It was not included in the 1596 edi-

tion, and so only discusses the first three books directly.

² **discipline:** learning, training, orderly conduct, the system by which a church exercises control over its members.

³ **plausible:** deserving applause, acceptable.

both in his Orlando:¹ and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo: The other named Politice in his Godfredo.² By ensample of which excellent Poets, I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised,³ the which is the purpose of these first twelve bookes: which if I finde to be well accepted, I may be perhaps encouraged, to frame the other part of polliticke vertues in his person, after that hee came to be king.⁴ To some I know this Methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus cloudily enwrapped in Allegoricall devises. But such, me seeme, should be satisfide with the use of these dayes seeing all things accounted by their shoves, and nothing esteemed of, that is not delightfull and pleasing to commune sence. For this cause is Xenophon preferred before Plato, for that the one in the exquisite depth of his judgement, formed a Commune welth such as it should be, but the other in the person of Cyrus and the Persians fashioned a government such as might best be: So much more profitable and gracious is doctrine by ensample, then by rule.⁵ So have I laboured to doe in the person of Arthure: whome I conceive after his long education by Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the Lady Igrayne, to have seene in a dream or vision the Faery Queen, with whose excellent beauty ravished, he awaking resolved to seeke her out, and so being by Merlin armed, and by Timon throughly instructed, he went to seeke her forth in Faerye land. In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery land. And yet in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe expresse in Belphoebe, fashioning her name according to your owne excellent conceipt of Cynthia, (Phoebe and Cynthia being both names of Diana).⁶ So in the person of

¹ Lodovico Ariosto, Italian author of *Orlando Furioso* (1532).

² Torquato Tasso, Italian author of *Rinaldo* (1562) and *Gerusalemme Liberata* (1581), in which the hero Godfredo embodies public or political virtues.

³ Aristotle does not name twelve particular moral virtues in the *Nicomachean Ethics*. There are, however, several Medieval and Renaissance commentaries on Aristotle from which twelve could be construed.

⁴ Spenser indicates that he planned twelve books for *The Faerie Queene* and would

willingly write twenty-four, the former matching Virgil, the latter Homer.

⁵ Spenser says that Xenophon's *Cyropaedia*, celebrated for teaching by example, is commonly preferred to Plato's *Republic*, which taught by precepts.

⁶ Belphoebe appears in Books Two, Three, and Four. Cynthia refers to Raleigh's poem of that name, which also celebrated Elizabeth. Spenser suggests that Gloriana, the Faerie Queen, represents Elizabeth's public role as monarch, while Belphoebe personifies her private, virginal life.

Prince Arthure I sette forth magnificence in particular, which vertue for that (according to Aristotle and the rest) it is the perfection of all the rest, and containeth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue, which I write of in that booke. But of the xii. other vertues, I make xii. other knights the patrones, for the more variety of the history: Of which these three bookes contain three. The first of the knight of the Redcrosse, in whome I expresse Holynes: The seconde of Sir Guyon, in whome I sette forth Temperaunce: The third of Britomartis a Lady knight, in whome I picture Chastity. But because the beginning of the whole worke seemeth abrupte and as depending upon other antecedents, it needs that ye know the occasion of these three knights severall adventures. For the Methode of a Poet historical is not such, as of an Historiographer. For an Historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions, but a Poet thrusteth into the midst,¹ even where it most concerneth him, and there recouring to the thinges forepaste, and divining of thinges to come, maketh a pleasing Analysis of all. The beginning therefore of my history, if it were to be told by an Historiographer should be the twelfth booke, which is the last, where I devise that the Faery Queene kept her Annuall feaste xii. dayes, upon which xii. severall dayes, the occasions of the xii. severall adventures hapned, which being undertaken by xii. severall knights, are in these xii books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownishe² younge man, who falling before the Queen of Faries desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the atchievement of any adventure, which during that feaste should happen, that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entred a faire Ladye in mourning weedes, riding on a white Asse, with a dwarfe behind her leading a warlike steed, that bore the Armes of a knight, and his speare in the dwarfes hand. Shee falling before the Queene of Faeries, complayned that her father and mother an ancient King and Queene, had bene by an huge dragon many years shut up in a brasen³ Castle, who thence suffred them not to yssew: and therefore besought the Faery Queene to assygne her some one of her knights to take on him that exploit. Presently that clownish person upstarting, desired that adventure: whereat the Queene much wondering, and the Lady much gainesaying, yet he earnestly importuned his desire. In the end the Lady told him that unlesse that armour which she brought, would serve him (that is the armour of a Christian man specified by Saint Paul v. Ephes.⁴) that he could not succeed in that enterprise, which being forthwith put upon him with dewe furnitures⁵ thereunto, he seemed

¹ See Horace, *Ars Poetica*, 146–52.

⁴ See Eph. 6.11–17.

² **clownishe**: rustic.

⁵ **dewe furnitures**: proper equipment.

³ **brasen**: strong like brass.

the goodliest man in al that company, and was well liked of the Lady. And eft-soones¹ taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure: where beginneth the first booke, v^z.

A gentle knight was pricking on the playne. &c.

The second day ther came in a Palmer bearing an Infant with bloody hands, whose Parents he complained to have bene slayn by an Enchaunteresse called Acrasia: and therefore craved of the Faery Queene, to appoint him some knight, to performe that adventure, which being assigned to Sir Guyon, he presently went forth with that same Palmer: which is the beginning of the second booke and the whole subject thereof.² The third day there came in, a Groome who complained before the Faery Queene, that a vile Enchaunter called Busirane had in hand a most faire Lady called Amoretta, whom he kept in most grievous torment, because she would not yield him the pleasure of her body. Whereupon Sir Scudamour the lover of that Lady presently tooke on him that adventure. But being unable to performe it by reason of the hard Enchantments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his love.

But by occasion hereof, many other adventures are intermedled, but rather as Accidents, then intendments.³ As the love of Britomart, the overthrow of Marinell, the misery of Florimell, the vertuousnes of Belphoebe, the lasciviousnes of Hellenora, and many the like.⁴

Thus much Sir, I have briefly overronne to direct your understanding to the wel-head of the History, that from thence gathering the whole intention of the conceit, ye may as in a handfull gripe al the discourse, which otherwise may happily⁵ seeme tedious and confused. So humbly craving the continuance of your honorable favour towards me, and th'eternall establishment of your happines, I humbly take leave.

23. January. 1589.⁶

Yours most humbly affectionate.
Ed. Spenser.

¹ **eftsoones:** immediately.

² This description is at variance with the beginning of Book Two at several points—e.g., the Palmer is already with Guyon when they encounter the bloody baby in Canto One.

³ **intendments:** matters of central import.

⁴ This description seems to make Scudamour the hero, rather than Britomart.

⁵ **happily:** by chance.

⁶ In the new calendar, 1590.

THE LIFE OF EDMUND SPENSER

Spenser (c. 1552–1599) was from a merchant family, possibly involved in the cloth trade and probably living in London. Although he may have been related to the noble family of Spencers, Spenser was not a gentleman. He was fortunate to attend the Merchant Taylors' School, an academy founded by the tailors' guild, and was registered there as a "poor scholar." The school, however, was excellent; in his eight years there, Spenser received a humanist education that was rich in classical scholarship and languages. In 1569 he entered Pembroke Hall, Cambridge. Again he was a scholarship student, called a sizar, earning room and board by performing servants' duties. In the same year that he arrived at Cambridge, Spenser was first published: several of his translations from Italian and French appeared in the Protestant miscellany *A Theatre for Worldlings*. Spenser completed a Bachelor of Arts degree in 1573, and then, in 1576, a Master of Arts (finishing 66th out of a class of 70). Spenser then began a career as secretary to high-ranking men, a position of some importance involving a broad array of duties that included much traveling and writing. Intermittent records show him serving as an emissary for the earl of Leicester, and in 1578 he was secretary to John Young, Bishop of Rochester. In 1579 he married Maccabaeus Chylde; we know little about the couple's family life other than the fact that they had two children. In 1580 he was appointed secretary to Lord Grey de Wilton, the new Lord Deputy of Ireland, and traveled there with him. Spenser's career as a secretary and subsequent work as a civil servant in Ireland no doubt took up much of his time. But he was simultaneously establishing a second career as a poet. Probably while working for Leicester, Spenser met Philip Sidney and entered into his sophisticated literary circle. In 1579 Spenser published *The Shepheardes Calender*, his innovative and enormously influential collection of pastorals. It revealed Spenser not only as one of England's most skilled poets, but as a deeply interested and progressive Protestant thinker. He also cultivated his university friendship with the humanist scholar Gabriel Harvey, which in 1580 led to the publication of several of their letters. The Harvey letters mention several lost works, and suggest that by 1580 Spenser had begun working on *The Faerie Queene*.

Meanwhile, in Ireland with Lord Grey, Spenser participated in the complicated and exceedingly violent project of English colonialism. Grey was sent to govern a country that was struggling broadly against English domination, and he adopted a strategy of overwhelming force, including the notorious slaughter of 600 military prisoners at Smerwick, and policies aimed at subduing the population through famine. To what

extent Spenser participated in Grey's governance, and to what extent he merely accompanied him and performed secretarial duties, is unclear. But it is clear that Spenser profited personally from empire building. Although Grey was recalled to England in 1582, Spenser made Ireland his permanent home, first in the New Abbey estate, and in 1589 in the three thousand acres of the Kilcolman estate. Throughout the 1580s, Spenser received a number of governmental appointments and established himself in Ireland as a well-off planter and gentleman. His complex relationship to Ireland is largely understood through *A View of the Present State of Ireland*, a prose dialogue that forthrightly defends Grey's violent tactics and advocates deeply repressive measures against the Irish. It has called forth both defenses of the poet and declarations of his complicity in the outrages of colonialism. The subtleties of *A View* cast a similarly complicated light on *The Faerie Queene*, which was written in Ireland, and reflects its beautiful and pitifully war-torn landscape.

In Ireland Spenser became friends with the explorer, author, and courtier Sir Walter Raleigh, who in 1589 traveled with him to England. Probably with the sponsorship of Raleigh, Spenser presented the first three books of *The Faerie Queene* to Elizabeth, who, by Spenser's report, was well pleased. Spenser secured the printer William Ponsonby in London, and Books One through Three of *The Faerie Queene* were published in 1590. The poem was a clear effort to win court favor, with a dedication to Elizabeth and as many as seventeen dedicatory sonnets to the major figures in court. As a reward, Spenser was granted a pension of £50 a year for life. Such a position in the patronage system of the day was not unusual, as poetry was commonly used as a means of preferment in court—for noblemen such as Sidney and Raleigh, it was one more personal accomplishment; for those like Spenser who were not noble, it was a way to win social and economic advantages. Spenser, however, maintained skepticism toward court life. In his pastoral "Colin Clouts Come Home Againe," which tells of his and Raleigh's journey to court, Colin declares that

it is no sort of life,
 For shepheard fit to lead in that same place,
 Where each one seeks with malice and with strife,
 To thrust downe other into foule disgrace,
 Himselfe to raise. (688–92)

Spenser returned to Ireland, where he lived, worked, and wrote throughout the 1590s. He published several important poems under the title of *Complaints* in 1591. In 1594 he married Elizabeth Boyle, resulting

in at least one child, and in the following year he published *Amoretti* and *Epithalamion*, which celebrate their love and marriage. Throughout these years he continued work on *The Faerie Queene*, and in 1596 published the second edition. This extended the poem to six books; its final form was reached in the posthumous 1609 edition, with the inclusion of the fragment of a seventh book, the *Mutabilitie Cantos*. In 1596 he also published *Fowre Hymnes* and *Prothalamion*.

Spenser may have traveled to London to oversee the second printing of *The Faerie Queene*. If so, he returned to an Ireland wracked by rebellion. In 1598 the Tyrone Rebellion reached Munster, and Spenser and his family fled Kilcolman just before the estate was sacked and burned. Spenser carried letters from the President of Munster to the Privy Council in England, describing the military crisis. On January 13, 1599, while still in England, Spenser died. His life ended under the shadow cast by the destruction of his home and the scattering of his interests in Ireland, which Ben Jonson described, possibly hyperbolically, as dying “for lack of bread.” Spenser’s hearse was reportedly attended by poets, who threw their verses and pens into his tomb as he was buried in Poets’ Corner at Westminster Abbey.

TEXTUAL NOTES

Book Six is based upon the 1596 edition of *The Faerie Queene*, from microfilm of the volume in the Huntington Library (STC 23082). It has been checked against the 1609 edition, from microfilm of the volume in the Harvard University Library (STC 23083). Book Seven is based on the 1609 edition, and has been checked against the 1611 edition, from microfilm of the copy in the Library of Congress (STC 23083.7). In both Book Six and Book Seven, some emendations have been adopted from J. C. Smith's 1909 edition and the Variorum Edition of 1938. The texts for this volume have been prepared with the assistance of the Renaissance Online text of the University of Oregon. Quotation marks have been added; *i*, *j*, *s*, *u*, and *v* have been modernized; and abbreviations, ampersands, and diphthongs have been spelled out. Departures from the 1596 edition in Book Six and the 1609 edition in Book Seven have been made with the aim of clarifying the text for modern readers. The table below lists substantive variants.

VI.Pr.5.2 that,] 1596; that 1609.	VI.iii.42.7 reprove] 1609; approve 1596.
VI.i.13.9 pay.] 1609; pay 1596.	VI.iv.4.7 stroke] 1596; strokes 1609.
VI.i.23.6 carcasse] 1609; carkarsse 1596.	VI.iv.13.4 perswade] 1596; perswade. 1609.
VI.i.24.4 day,] 1609; day. 1596.	VI.iv.13.8 There] 1596; Where 1609.
VI.i.25.9 requight.] 1609; requight 1596.	VI.iv.27.8 lament,] 1596; lament? 1609.
VI.i.28.6 he] 1609; thou 1596.	VI.iv.28.1 what] 1596; What 1609.
VI.ii.3.2 act and deed] 1596; deed, and word 1609.	VI.iv.30.5 these] 1596; those 1609.
VI.ii.6.7 launch] 1596; launce 1609.	VI.iv.30.6 overthrow] 1609; overthow 1596.
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- VII.vi.7.4 the empire] 1611; th'empire 1609.
- VII.vi.29.5 *Procrustes*] 1909; *Procrustes* 1609, 1611.
- VII.vii.9.1 hard] 1611; heard 1609.
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- VII.viii.2.9 grant] 1609; graunt 1611.

GLOSSARY

- aby:** Suffer; pay a penalty; agree.
assay: Try; attack; experience.
attach: Attack; seize.
bale: Injury; fate; grief.
bewray: Reveal, betray.
boot: Matter; succeed; profit.
carelesse: Carefree.
carl: Churl, villain.
caytive: Villain; captive, slave.
clowne: Rustic, a simple man.
decay: Death.
descry: Discover; perceive.
despight: Anger; malice; contempt.
dight: V.: prepare; sort out; adj.: placed; worn.
doome: Judgment; fate.
doubt: Fear.
dread: Powerful.
earst, erst: Previously.
eftsoones: Immediately; afterwards.
eke: Also.
emprize: Undertaking, enterprise.
faine, fayne: Adj.: glad; v.: desire; make; imagine.
faytour: Villain.
fell: Fierce; cruel.
fere: Partner.
for thy: Therefore.
gentle: Noble; of noble birth.
heast: Command; vow.
hew: Face, appearance, form.
hight: Called, named.
kind, kynd: Nature.
launch: Pierce, lance.
lewd: Rude; bad; ignorant.
maugre: In spite of.
meed: Reward, bribe.
meete: Proper, suitable.
mickle: Much; great.
mone: Grief, moan.
paine: Labor; trouble.
plight: Promise; placed.
privily: Secretly.
quell: Kill.
read, rad, aread: Judge; declare; tell; understand; interpret; prophesy.
recure: Recover; restore.
rew: Pity.
ruth: Pity, compassion.
salvage: Savage, wild.
sew: Pursue.
shent: Shamed, reproached.
slight: Trick, deceit.
smart: Pain.
spright: Spirit, breath.
stead: Place.
stound: Situation; wound, hurt.

stowre: Storm; tumult; blow; combat.

succour: Help.

swaine: Youth; farm laborer.

thewes: Manners; habits; lessons.

tho: Then.

thrall: Slave, servant.

trace: V.: travel; dance; n.: path, track.

travel: Work; journey.

weed: Clothing.

weene: Think; believe.

weet: Know; learn.

wend: Travel.

wexe: Grow, wax.

whyleare: Earlier; recently.

wight: Person.

wist: Knew.

wonne: V.: dwell; live; n.: home.

wont: To be accustomed.

wreake: Revenge.

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The Faerie Queene, Book Six and the Mutabilitie Cantos

Book Six and the incomplete Book Seven of *The Faerie Queene* are the last sections of the unfinished poem to have been published. They show Spenser inflecting his narrative with an ever more personal note, and becoming an ever more desperate and anxious author, worried that things were falling apart as Queen Elizabeth failed in health and the Irish crisis became ever more terrifying. The moral confusion and uncertainty that Calidore, the Knight of Courtesy, has to confront are symptomatic of the lack of control that Spenser saw everywhere around him. Yet, within such a troubling and disturbing work there are moments of great beauty and harmony, such as the famous dance of the Graces that Colin Clout, the rustic alter ego of the poet himself, conjures up with his pipe. Book Seven, the “Two Cantos of Mutabilitie,” is among the finest of Spenser’s poetic works, in which he explains the mythical origins of his world, as the gods debate on the hill opposite his Irish house. Whether order or chaos triumphs in the end has been the subject of most subsequent critical debate.

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