Editorial Samples

From *Complaints* (1591): *Visions of Bellay*

Sonnet 2

On high hills top I saw a stately frame,
An hundred cubits high by iust assize,
With hundreth pillours fronting faire the same,
All wrought with Diamond after Dorick wize:
Nor brick, nor marble was the wall in view,
But shining Christall, which from top to base
Out of her womb a thousand rayons threw,
One hundred steps of *Afrike* golds enchase:
Golde was the parget, and the seeling bright
Did shine all scaly with great plates of golde;
The floore of *Iasp* and *Emeraude* was dight.
O worlds vainesse. Whiles thus I did behold,
An earthquake shooke the hill from lowest seat,
And ouerthrew this frame with ruine great.

assize: measure

rayons: beams

parget: ornamental work (usually in plaster) on walls; *seeling*: ceiling

Iasp: jasper; *dight*: made, disposed

[*In the collation notes for this sample, we use a bolded font to record ligatures*]

6 Christall,] *(*Chri**st**all*)*, *1591*; cry**st**all, *1611* **8 golds]** *1591 state 2, 3*; gold *1591 state 1*
12 vainesse.] *(*vaine**ss**e*.) 1591 state 2, 3*; vainne**ss**e. *1591 state 1*; vainene**ss**e! *1611*

1-2 The first sentence of Spenser's source emphasizes the temple's altitude, beginning as it does with '*Sur la croppe d'un mont*' and concluding with '*de cents brasses de hault*' ('On the pinnacle of a mountain . . . a hundred cubits high'); that the poem concludes with '*le fondement*' ('the foundation') gives schematic articulation to the theme of spatial collapse. The doubled 'high' in Spenser's translation responds more sharply to Du Bellay's phrasing than did the phrasing of his translation for the *Theatre*.

2 *cubits*: A unit of measurement corresponding to a forearm-length. Spenser employs the term only once more, to measure the depth of the fountain in the Bower of Bliss (*FQ* II.xii.62); see 2.11n below.

4 *Dorick wize*: Doric manner. Vitruvius associates the Doric architectural order with masculine valour (*De Architectura* 1.2.5).

7 *her womb*: Translating Du Bellay's *son ventre profond*; cf. 'deepe vaute', the rendering in the *Theatre*. The revision animates the temple, while at the same time complicating the masculine associations of its Doric order.

8 *of* Afrike *golds enchase*: Inlaid with African gold. The African origin of the gold, present in Du Bellay's original, is not mentioned in the translation for the *Theatre*, suggesting that Spenser has consulted the original French in refining the earlier translation. He has not been meticulous in his corrections, however: the revision fails to register that Du Bellay's temple is round, supported by a circle of a hundred columns ('*cent columnes d'un rond*'; *Antiquitez*, c2r).

11 Iasp *and* Emeraude: Spenser's only other references to jasper and emerald are found in his descriptions of Acrasia's Bower of Bliss: some of the grapes that hang over the second gate in the Bower appear like emeralds (*FQ* II.xii.54) and the fountain in the Bower is paved with jasper (*FQ* II.xii.62). Crystal (line 6), jasper, and emerald are all part of the array of precious materials mentioned in the descriptions of heaven in Rev 4 and 21.

dight: Frequently used to refer to ornamental practices; cf. *SC Jan* 22 and *Apr* 29.

12 *Whiles thus I did behold*: Departs from the source in emphasizing the narrator's observation of the scene and, in effect, providing a personal origin for the ejaculation at the beginning of the line, 'O worlds vainesse.'

14 *ouerthrew this frame*: Du Bellay's vision of the destruction of this temple recalls the final lines of his *Deffence et illustration de la langue francoyse* (1549), where he exhorts modern French writers violently to claim the cultural heritage of ancient Rome and to pillage, without scruple, the sacred treasures of its Delphic temple ('*Pillez moy sans conscience les sacrez Thesors de ce Temple Delphique*'; f5v).

Sonnet 8

I saw a riuer swift, whose fomy billowes
Did wash the ground work of an old great wall;
I saw it couer'd all with griesly shadowes,
That with black horror did the ayre appall:
Thereout a strange beast with seuen heads arose,
That townes and castles vnder her brest did coure,
And seem'd both milder beasts and fiercer foes
Alike with equall rauine to deuoure.
Much was I mazde, to see this monsters kinde
In hundred formes to change his fearefull hew,
When as at length I saw the wrathfull winde,
Which blows cold storms, burst out of *Scithian* mew
That sperst these cloudes, and in so short as thought,
This dreadfull shape was vanished to nought.

appall: to make pale
coure: cover, cower
rauine: hunger, rapacity
mazde: amazed; *kinde*: nature
hew: hue, appearance
Scithian *mew*: Scythian hideout
sperst: dispersed

3 couer'd] *1591 state 2, 3*; couered *1591 state 1* **4 black]** *1591 state 2, 3*; b**l**[inverted]ack *1591 state 1* **13 these]** these *1591 state 2, 3*; the *1591 state 1*

The poem here translated from Du Bellay's *Songe* was not translated in the *Theatre*. With its seven-headed *monstre* (c3v), Du Bellay's poem alludes to the Roman beast of Rev 13:1, described in detail in the first of the apocalyptic sonnets that van der Noot appended to sonnets translated from Du Bellay. Van der Noot may have chosen to suppress the present poem from Du Bellay's sequence so that it might not dampen the force of the explicit turn to his own sonnets based directly on Rev 13-22.

3-4 The lines emphasize the obscurity of the scene, but fail to evoke the fuming mist that rises from Du Bellay's flood.

4 *appall*: To make pale or, perhaps, to darken as with a pall.

5 *beast . . . heads*: See Rev 13:1, 17:1, and 17:9; cf. the similar beasts of *Bellay* 10.10-12 and *FQ* I.vii.17-19.

coure: Rendering Du Bellay's *couvoit*; the French verb *couver* is normally used for the brooding of birds over their eggs, and that sense carried over into English, as at *FQ* II.viii.9.8-9. While Spenser's primary sense is that the beast *covers* or broods over the towns and castles (as in Du Bellay's original), the line admits of a secondary construction, that the towns and castles *cower* under the beast's smothering breast.

9 *kine*: Often used for physical and social classification; cf. 'contrary unto kinde' (*FQ* III.ii.40.4)

12 Scithian *mew*: A mew, here rendering Du Bellay's *antre* ('cave'; c3v), is a place of confinement or concealment; it is also, more particularly, a cage for birds (and, for falcons, a cage used specifically during their moult). If the beast of the poem's second quatrain is understood to brood ominously over the city, the assault of the cold storm from the Scythian mew may be understood as an attack from a rival bird of prey. The term *Scythian* was used loosely in Spenser's day to describe horseback-riding barbarians of the steppes north of the Baltic. Herodotus helped establish their reputation for savagery (*Persian Wars* 4.2-36); throughout the *Vewe*, Irenius argues that, especially in the North, the modern Irish are partly descended from ancient Scythian invaders of Ulster (*Vewe* 1490 and *passim*). The north wind that disperses the multiform seven-headed beast alludes at once to the fifth and sixth century barbarian invasions of Rome, to the Norman invasion of Rome of 1084, and to the Sack of Rome in 1527.

13 *these cloudes*: The slightly confusing demonstrative phrase renders Du Bellay's '*ces nuaux'* ('those clouds'); Du Bellay's demonstrative points to the '*tourbillons fumeux*' ('smoky swirls') that rise from the torrential river.

Sonnet 9

Then all astoined with this mighty ghoast,
An hideous bodie big and strong I sawe,
With side long beard, and locks down hanging loast,
Sterne face, and front full of Saturnlike awe;
Who leaning on the belly of a pot.
Pourd foorth a water, whose out gushing flood
Ran bathing all the creakie shore aflot,
Whereon the *Troyan* prince spilt *Turnus* blood;
And at his feete a bitch wolfe suck did yeeld
To two young babes: his left the *Palme* tree stout,
His right hand did the peacefull *Oliue* wield,
And head with Lawrell garnisht was about.
Sudden both *Palme* and Oliue fell away,
And faire greene Lawrell branch did quite decay.

astoined: stunned or stupefied

loast: loosed

front: brow, countenance; *Saturnlike*: gravely melancholy, saturnine

creakie: full of creeks; *aflot*: afloat

Troyan: Trojan

1 astoined] *(***ast**oined*) 1591 state 2, 3*; **ast**onied *1591 state 1, 1611* **1 ghoast,]** *(*ghoa**st**,*) 1591 state 2, 3, 1611*; gho**st**, *1591 state 1* **3 down … loast,]** (down . . . loa**st**,*) 1591 state 2, 3, 1611*; downe … lo**st**, *1591 state 1* **5 pot,]** *1611*; pot. *1591*

In Du Bellay's original the hideous body of the Tiber dominates: he leans on the urn from which the river flows; the wolf that nurses the infant founders of Rome does so under his feet; his right hand holds the tree of peace and his left hand the palm of conquest. The blank verse translation of this poem for the *Theatre* captures a good deal of this sprawling corporal dominion, some of which was lost when Spenser adapted the poem to the constraints of rhyme. And whereas the version in the *Theatre* captures some of the paratactic bluntness of the sestet in Du Bellay's original, the translation for *Bellay* seems less forceful: 'did giue sucke' becomes 'suck did yeeld' (9); 'Then sodenly the Palme and Oliue fell' is revised as 'Sudden both *Palme* and Oliue fell away' (13).

1 *astoined*: Copies in the first state of printing employ the more common form, *astonied*, but in the course of careful press-correction, the spelling was changed to *astoined*. Cf. Thomas Sackville, 'Induction' to *The Mirror for Magistrates*, 'Astoynde I stalke, when strayt we approched nere' (Campbell 1960: line 202) and Thomas Phaer, *The Eneidos of Virgill*, 'Astoynyd I with this was made whan gods to me so spake' (1558: G1v). By 1611 the spelling was sufficiently unfamiliar that the folio edition, which was set from a copy of 1591 with inner forme Y in the second or third state, emends to 'astonied'.

this mighty ghoast: Referring to the strange beast of sonnet 8.

2 *An hideous bodie*: The spirit of the Tiber. In Virgil's *Aeneid*, the spirit of the Tiber appears to the hero to strengthen his resolve to conquer Latium and to found a city there for his Trojan exiles (8.26-65).

3 *side long*: Can mean 'alongside', thus perhaps capturing the idea that the flowing beard imitates the motion of the river alongside the banks where the ghost of the Tiber reclines, but the use of *side* seems also to be a residue of the translation in *Theatre*, 'Long was his beard, and side did hang his hair'.

hanging: In Du Bellay's original, the figure's locks are *flottans* ('flowing'; c4r).

7 *creakie*: Preserves the rendering of *sineueux* ('sinuous') employed in the translation for the *Theatre*.

aflot: Afloat, but perhaps deriving a nuance from the etymologically unrelated idiom *a flocht*, meaning 'in flight' or 'aflutter'.

8 *the* Troyan *prince*: Aeneas, who kills Turnus at the very conclusion of the *Aeneid*.

10-14 Palme . . . Oliue . . . *Lawrell*: Wreaths of palm, olive, and laurel alike were awarded to Greek athletes and military leaders as tokens of victory, but the olive had special associations with peace, and the laurel with poetic achievement. The account of the fate of these three trees may be said to resume an arboreal theme introduced with the oak of *Bellay* 5.

10 *two young babes*: Romulus and Remus. The legend of Romulus and Remus saved from drowning by the overflowing Tiber and then suckled by a wolf may be found in Livy's *Ab Urbe Condita* (1.4; cf. Ovid, *Fasti* 3.55). The nursing founders of the city here replace the two nursing whelps of *Bellay* 6.

Sonnet 10

Hard by a riuers side a virgin faire,

Folding her armes to heauen with thousand throbs,

And outraging her cheekes and golden haire, *outraging*: tearing
To falling riuers sound thus tun'd her sobs.
  Where is (quoth she) this whilom honoured face?
Where the great glorie and the auncient praise, *auncient*: ancient
In which all worlds felicitie had place,
When Gods and men my honour vp did raise?
  Suffis'd it not that ciuill warres me made
The whole worlds spoile, but that this Hydra new,
Of hundred *Hercules* to be assaide, *assaide*: challenged, assaulted
With seuen heads, budding monstrous crimes anew,
  So many *Neroes* and *Caligulaes*
  Out of these crooked shores must dayly rayse? *rayse*: bring forth, conjure up

9 Suffis'd] *(*Su**ff**is'd*) 1611*; Su**ff**isd' *1591* **10 but**] *1591 state 2, 3*; bur *1591 state 1*
14 rayse?] *(*raise?*) 1611*; rayse. *1591*

The Roman nymph's lamentation has strong biblical associations. The preeminent instance is to be found in Lam, which opens with the bitter weeping of Jerusalem, but see also the personification of Babylon at Isa 47:1-5.

3 *outraging*: Often carries the specific sense of 'committing sexual violence'; cf. *FQ*, I.vi.5.

4 *tun'd*: Attuned. Spenser frequently alludes to the special harmony of song or poetry that is attuned to the sound of falling water; cf. *SC Apr* 36 and *June* 8. The unusual harmony of grief here seems to answer, sadly, to the special harmony of water and semi-divine song in *Petrarch* 4 (a pairing more sharply heightened in *Theatre*, where it links Epigr. 4 and Son. 8.)

5 *this . . . face*: Referring to her own disfigured face, the virgin indicates that she herself is a personification of Rome.

6 *auncient*: Three senses pertain: 'old', 'originating in the period of classical antiquity', and 'of long-standing'.

praise: Meaning both 'an act or acts of praising' and 'praiseworthiness'.

10-12 *Hydra . . . with seuen heads*: Although the passage alludes to the beast of Rev (esp. at 17:8-9), it refers primarily to the second labor of Hercules, the task of slaying a many-headed monster which grew multiple new heads with each decapitation.

13 Neroes *and* Caligulaes: Nero and Caligula, both first-century Roman emperors, typify tyrannical depravity.

14 *rayse*: The terminal punctuation conforms to that of the version in both the French and English editions of *Theatre*; the emendation in *1611* ('raise?') brings the line into conformity with Du Bellay's original. In Du Bellay's poem, the virgin complains about her cultural predicament from line 5 to the conclusion of the poem; in the poems of *Theatre* and *Bellay*, the virgin ceases complaining at line 8 and, in the sestet of the poem, assents to her devastation.

From *Amoretti* (1595)

Sonnet 1

Happy ye leaues when as those lilly hands,
which hold my life in their dead doing might,
shall handle you and hold in loues soft bands,
lyke captiues trembling at the victors sight.
And happy lines, on which with starry light,
those lamping eyes will deigne sometimes to look
and read the sorrows of my dying spright,
written with teares in harts close bleeding book.
And happy rymes bath'd in the sacred brooke,
of *Helicon* whence she deriued is,
when ye behold that angels blessed looke,
my soules long lacked foode, my heauens blis.
Leaues, lines, and rymes, seeke her to please alone,
whom if ye please, I care for other none.

lamping: flashing or beaming

2 might,] *1611*; might *1595*

The first sonnet in Spenser's sequence plays with the conventions of the envoy in a manner reminiscent of 'To His Booke', the prefatory poem to *The Shepheardes Calender*, which similarly converts what had been a concluding device into an introductory one. (Spenser may be following Ovid's precedent in the opening of the *Tristia*.) Both envoys anticipate the response their respective volumes will receive, although the *Calender*'s focus is on a public reception, in contrast to the intensely personal scene of reading imagined here, in which the book as material object takes on the bodily and emotional vulnerability of the poet-lover, and his 'trembling' passes over into that of the volume's 'leaues'.

1 *Happy*: Here the term blends the sense 'fortunate' with that of enjoying 'a deep sense of pleasure or contentment, esp. arising from satisfaction with one's circumstances' (*OED*).

1-4 *lilly hands . . . trembling*: Cf. Shakespeare *TA* 2.4.44-5, 'lily hands / Tremble, like aspen leaves', and *FQ* III.iv.41.1, 'the lilly handed *Liagore*'.

2-4 The imagery of domination and captivity derives in a general way from Petrarch, *Trionfo d'Amore*; it will be a recurrent motif in the sequence; it also recalls the description of Cupid beholding his 'proud spoile' of Amoret at *FQ* III.xii.22.

2 *dead doing might*: McCabe notes the echo of Trompart's appeal to Braggadocchio, 'Hold, O deare Lord, hold your dead-doing hand' (*FQ* II.iii.8.1).

4 *trembling*: Cf. *FQ* III.xii.21.1-2, 'At that wide orifice her trembling hart / Was drawne forth', and *Am* 67.11, 'till I in hand her yet halfe trembling tooke' (Miller 2015: 13-14).

6 *lamping*: Cf. *FQ* III.iii.1.3, ‘lamping sky’; at *Epith* 288 the poet addresses the evening star, Hesperus, as ‘Fayre childe of beauty, glorious lampe of loue’. Here the adjective, apparently coined by Spenser, extends the resonance of ‘starry light’ in the preceding line.

7 *dying spright*: Cf. *FQ* III.xii.20.7, ‘Yet freshly bleeding forth her fainting spright’, and note. McCabe (quoting Burton *Anat*) identifies ‘spright’ here as ‘vital spirit, a “most subtle vapor” begotten in the heart and enabling the soul to operate in the body’.

8 Cf. *FQ* III.xii.31, where Busyrane writes charms to enforce the love of Amoret ‘With liuing blood . . . Dreadfully dropping from her dying hart’ (3-4). There is a contrast between Amoret’s heart, ‘drawne forth’ from her breast (21.2), and the poet’s ‘close bleeding book’, where the adverb suggests secrecy, enclosure, and imprisonment. The leaves of the book tremble because they disclose this secret inscription of the heart; cf. *Am* 45.

9-10 Cf. note to E.K.’s gloss at *SC Apr* 42. Helicon is the mountain where the Muses reside by the spring of Hippocrene, but in English poetry the mountain’s name is often transferred to the spring (cf. Chaucer, *HF* 522: ‘Elicon, the clere welle’). In acknowledging that, while his rhymes are ‘bath’d’ in this ‘sacred brooke’, the beloved is ‘deriued’ from it, the poet implicitly asserts that the image of the beloved as triumphantly ‘dead doing’—or as an ‘Angel’—is his own creation. The lines may allude to Propertius, *Elegiae* 3.3, in which the speaker approaches the Helicon intending to drink but is redirected by Apollo to a pool in which the doves of Venus ‘dip their red bills’ (31-2; Cheney 1993: 160-1).

9 *rymes bath’d*: The image of the rhymes as bathing in the brook sacred to the Muses ‘makes sense only when the “rymes” are winged’, like Pegasus, whose hoof-stamp created the fountain (Cheney 1993: 169); cf. *Am* 72, where the ‘souerayne beauty’ of the beloved (5) figures as the fountain in which the speaker’s ‘fraile fancy . . . doth bath in blisse’ (9-10).

11 *blessed*: Elevates the repeated ‘happy’ as the speaker imagines union with the beloved as prefiguring the bliss of heaven.

looke Echoing lines 6-7 (‘to look / and reade’). Cf. the ‘mylder looke’ of the ‘gentle deare’ at *Am* 67.7-9. Here ‘looke’ may refer to the ‘Angels’ appearance or to her gaze in return, an ambiguity that anticipates the lover’s struggle over the course of the sequence to ‘behold’ not merely her image but her independent being.

13-14 The closing couplet, with its emphatic rhyme pair ‘alone’ and ‘none’, insists on the paradox of the poet-lover who fearfully sends his rhymes to disclose his innermost being to the person he fears (and desires) most, even as he exposes the same rhymes to a reading public whose gaze the fiction of intimacy would seem to exclude. (On the implied contrast between manuscript and print, see Gold 2001.)

Sonnet 2

Vnquiet thought, whom at the first I bred,
Of th’inward bale of my loue pined hart:
and sithens haue with sighes and sorrowes fed, *sithens*: since then
till greater then my wombe thou woxen art. *woxen*: grown
Breake forth at length out of the inner part,
in which thou lurkest lyke to vipers brood:

and seeke some succour both to ease my smart
and also to sustayne thy selfe with food.
But if in presence of that fayrest proud
thou chance to come, fall lowly at her feet:
and with meeke humblesse and afflicted mood,
pardon for thee, and grace for me intreat.
Which if she graunt, then liue and my loue cherish,
if not, die soone, and I with thee will perish.

humblesse: humility; *afflicted*: cast down

4 art:] *1611*; art. *1595*

1 *Vnquiet thought*: As dilated in *HL* 218-72, the lover's 'vnquiet thought' begins with the contemplation of heroic exploits 'he may do, her fauour to obtain' (218-19). The thought then 'forceth further on' to insist on exclusive possession of the beloved's 'inmost brest' (248-9), where it proceeds to fabricate 'a wretches hell' out of suspicions, anxieties, and 'that monster Gelosie' (266, 268). *Am* will explore this program in the first person, concluding with a betrothal after which the lover is 'left disconsolate' (89.5), separated from the beloved and tormented by 'The false reports that flying tales doe beare' (*HL* 261, *Am* 86).

whom Extending the envoy rhetoric of the first sonnet, now personifying and addressing not the book, but the fantasies it bears.

I bred Acknowledging himself as the progenitor of the fantasy. For the corresponding acknowledgment in *HL*, see 74-5 (Love 'through the world his way . . . gan to take, / The world that was not till he did it make').

4 *my wombe*: A conventional metaphor in which the fecundity of the female body ('I bred') is appropriated to the male poet's brain (C. Neely 1978, K. Maus 1993), here tempered by the suggestion in both sonnets that his mental procreativity is a source of delusive fantasies. Cf. Sidney *AS* 1.12, 'great with childe to speak, and helplesse in my throwes'. Other instances in Spenser include *FQ* I.v.1.1-4, III.ii.11.6-9, and IV.ix.17.3-4.

woxen: see *wax* (*OED*), 'to wax forth, to be born or created'.

5 *Breake forth*: Refiguring the act of disclosure presumed in the first sonnet (sending the book to the beloved) now as an unnatural parturition, destructive and poisonous.

6 *vipers brood*: Echoing Matt 3:7-8, 'Now when he sawe many of the Pharises and of the Sadduces come to his baptisme, he said vnto them, O generacions of vipers, who hathe forewarned you to flee from the angre to come? Bring foorth therefore frutes worthie amendment of life'. (The Geneva gloss to 'generacions' reads, 'Or, *broodes*'.) *Var* cites Bartholomaeus Anglicus (*De Proprietatibus Rerum* 18.117), who in turn 'cites Isidore 12 to the effect that "Vipera hath that name for he bryngyth for the broode by strenghte / For whan her wombe draweth to the tyme of whelpynge: the whelpys abdydyth not conuenable tyme nother kynde passynge: but gnawyth & fretyth the sides of theyr moder: and they come so in to this worlde"'. Physiologus's description of the breeding and parturition of vipers may also lie behind Spenser's image (Loewenstein 1987: 320-1).

7 Cf. Sidney *AS* 1.4, 'Knowledge might pittie win, and pity grace obtaine'. Spenser's first two sonnets carry out a complex transformation of Sidney's 'Loving in truth, and fain in verse my love to show'.

8 Cf. Sidney *AS* 29.12, 'Her flesh his food'; 31.14, 'But ah, Desire still cries, Giue me some food'; 87.2, '*Stella*, food of my thoughts'. The 'succour' of line 7 sits uneasily between the lurking violence of 5-6 and the predatory appetite of this line.

9-12 The 'pardon' that the lover instructs his thought to seek may refer to the indecorum of its monstrous birth or to the presumption of loving in the first place; the 'grace' is amorous favor.

11 *afflicted*: Cf. *FQ* I.pr.4.8, 'The argument of mine afflicted stile'.

14 The lover's imminent death is conventional, and rhetorical: cf. *HL* 127-133, where unsatisfied lovers 'make ful piteous mone' and, ironically, 'still [continually] dye'. At *FQ* VI.vii.31.7-8, Mirabella boasts that she can 'with the onely twinckle of her eye / . . . or saue, or spill, whom she would hight'.

From The Second Part of *The Faerie Queene* (1596): *The Legend of Friendship*, IV.x.5-9

5

So on that hard aduenture forth I went,
And to the place of perill shortly came.
That was a temple faire and auncient,
Which of great mother *Venus* bare the name,
And farre renowmed through exceeding fame;
Much more then that, which was in *Paphos* built,
Or that in *Cyprus*, both long since this same,
Though all the pillours of the one were guilt,
And all the others pauement were with yuory spilt.

then: than
both long since this same: both built long after this temple
guilt: gilded;
spilt: spilled

1 *aduenture*: Although the primary sense is 'daring feat', a secondary meaning associated with the workings of chance is activated by Scudamour's suggestion that Amoret is his 'lucky lot' (4.9).

2 *place of perill*: Cf. 'the place, where all our perilles dwell' at *FQ* I.xi.2.2, describing the abode of the dragon. That 'the place of perill' should be a temple is paradoxical, since shrines customarily afford refuge from peril; for a similar combination of the holy and the dangerous, see the description of Acrasia's island, 'The sacred soile, where all our perills grow' (*FQ* II.xii.37.8). The present episode links danger and imperviousness: Scudamour will conquer the twenty knights who guard 'the place of perill' with effortless dispatch (10); later, the giant *Daunger* will yield as soon as Scudamour initiates a resolute assault (19).

4 *great mother* Venus: The same phrase is used to describe Venus when she surveys the effects of Time on the 'faire thinges' that grow in the Garden of Adonis (*FQ* III.vi.40.2-3). The allusion solicits a comparison between the two Venereal sites, the one a garden of renovating indulgence and the other a place of capture and cult.

6-7 Paphos . . . Cyprus: The most famous ancient temple of Venus was in Paphos, on Cyprus.

(Spenser may regard Paphos as itself an island, for Ovid refers to it thus at *Met* 10.297.) Cyprus had several other sites sacred to Venus, two of which, Amathus and Idalia, are mentioned by Virgil's Venus (along with Paphos and Cythera, the latter not in Cyprus) as sanctuaries to which she could bring her grandson, Ascanius, for protection from the rigors of his father Aeneas's wanderings (*Aen* 10.51-2). Of these two sites, Spenser is likely to have been most interested in the shrine at Amathus, since it was sacred to both Venus and Adonis. Aphroditus, a male Aphrodite, is also identified with the cult at Amathus; for the statue of a bearded Venus with male genitals on Cyprus, see 41.10n. For a comparison of the temple of Venus to still other temples, see 30.

9 *yuory spilt*: The participial adjective (from either 'spoil' or 'spill', the two etymologically related) is unusual. 'Spoiled' and 'killed' are common sixteenth-century meanings of *spilled*, but the passage here suggests that the pieces of ivory are embedded somewhat irregularly, as if *spilled* or scattered, into the darker matrix of the pavement. Compare T. Heywood's account of a comparable edifice in *Troia Britanica*: "sharpe *Pynacles* themselues elate / So high towards heauen, the Arches richly guilt, / Huge Marble collumnes to support the gate, / In euery place rich tinctures largely spilt, / The Tarras with white Iuory pillers rail'd" (1609: I5v-I6r). The ivory might also be understood to be *spolia*, plundered artifacts triumphally embedded in the pavement of the temple, symbols of Venus's power to conquer. Ovid gives Paphos special associations with ivory: in his tale of Pygmalion, the union of the sculptor and his animated ivory statue yields a daughter, Paphos, who gives her name to the 'island' (*Met* 10.297, and see 6n above); Tacitus reports a contemporary opinion that Paphos's son, Cinyras, the father of Adonis, had founded the city of Paphos and built the temple to Venus there (*Historiae* 2.3).

6

And it was seated in an Island strong,

Abounding all with delices most rare, — *delices*: delights, delicacies

And wall'd by nature gainst inuaders wrong,

That none mote haue accesse, nor inward fare, — *mote*: might

But by one way, that passage did prepare

It was a bridge ybuilt in goodly wize,

With curious Corbes and pendants grauen faire, — *Corbes*: projections from a wall

And arched all with porches, did arize — *porches*: covered porticos or colonnades

On stately pillours, fram'd after the Doricke guize.

2 *delices*: At *FQ* V.iii.40.4-5, Spenser may distinguish *delices* from *delights*, perhaps suggesting the femininity of the former: 'With all deare delices and rare delights, / Fit for such Ladies and such louely knights'.

3 *wall'd by nature*: Intensifying the insinuation in 'Island strong' (1), that nature acts here as if with human defensive purposes and methods. Paradoxically, nature has produced both abundant delights and a fortress; cf. the description of the castle as 'faire and strong' (7.2).

inuaders: Recalling Britomart's diction as she contemplates passing, with Scudamour, through the flaming entrance into the House of Busyrane, a fortress that similarly bars access to Amoret: 'so we a God inuade' (*FQ* III.xi.22.9).

wrong: May be a noun ('invader's' or 'invaders' wrong') or an adjective ('wrongful invaders').

5 *passage did prepare*: Suggests both the affordances of the single bridge and the hesitation it might provoke in one who considers entering by that one way: it solicits preparation more than passage.

7 *curious . . . faire*: While 'curious' suggests that the corbes are ornamental, corbes are usually sturdy, capable of bearing weight. *Corbe* is a short form for *corbel*, sometimes designating stones that jut out from the vertical surface of a wall, but more often designating stones arrayed in courses to produce a *corbel arch*, a heavy span without the structural advantages of a so-called 'true arch'. The collocation with 'pendants' suggests that 'corbes' is here meant to suggest structural features of the bridge, a heavy structure with ornamental pendants, that leads from the castle to the temple island. *Pendant* can also specifically designate shields used as architectural ornaments, a sense reinforced here by 'grauen faire'.

9 *Doricke*: Vitruvius associates the Doric architectural order with masculine proportions (*De Architectura* 1.2.5). In the sonnets translated from Du Bellay for the *Theatre* and *Bellay*, the crystalline building (depicted as a Greco-Roman temple in the illustrations for *Theatre*) is fronted by a portico of a hundred Doric pillars of diamond (Son. 2.4, *Bellay* 2.4).

7

And for defence thereof, on th'other end
There reared was a castle faire and strong,
That warded all which in or out did wend,
And flancked both the bridges sides along,
Gainst all that would it faine to force or wrong.
And therein wonned twenty valiant Knights;
All twenty tride in warres experience long;
Whose office was, against all manner wights
By all meanes to maintaine, that castels ancient rights.

warded: stood guard over

8 manner] *1609*; nanner *1596* **9 ancient**] *1609*; ancients *1596*

1 *th'other end*: The end of the bridge opposite to the island. Scudamour seems to speak here from the perspective of the temple. Although he will narrate his adventure in a sequence that moves from plain to castle, bridge, island, and temple, his preliminary topographia surveys the temple complex from the opposite direction, i.e. from the temple to 'th'other end'. This doubling of perspective complements the split valence of the temple complex, that it is both a place of peril and a sanctuary; see 5.2n.

3 Cf. the double gates of the Garden of Adonis, which stand wide open, 'By which both in and out men moten pas' (*FQ* III.vi.31.6, and cf. *FQ* III.vi.32.1). The complex caution that operates at the castle here is conveyed by the antithetical force of *warded*: the line implies both that the castle protects those who travel in either direction along the passage that bridges castle and island and that the castle defends against those who undertake that passage, in or out.

4 The castle straddles the bridge.

5 The unsettling alternative of 'force or wrong', which implies an exercise of force that the narrating Scudamour regards as not-wrong, anticipates the conclusion of the canto.

9 *ancient rights*: The formulaic phrase, denoting customary prerogatives that, locally, have the force of law, invites distinctive comparison to the 'ancient rites' – also a formulaic phrase, though not used in Scudamour's narration – of the temple. Scudamour's narration ultimately blurs the opposition between castle and temple, *right* and *rite*.

8

Before that Castle was an open plaine,
And in the midst thereof a piller placed;
On which this shield, of many sought in vaine,
The shield of Loue, whose guerdon me hath graced, — *whose guerdon*: the award of which
Was hangd on high with golden ribbands laced; — *ribbands*: ribbons
And in the marble stone was written this,
With golden letters goodly well enchaced, — *goodly*: beautifully, graciously; *enchaced*: engraved, ornamented
Blessed the man that well can vse his blis:
Whose euer be the shield, faire Amoret be his.

8 his] *1596 state 2*; this *1596 state 1* **9 be**] *1596 state 2*; **ée** *1596 state 1*

1-3 The lines complete a topographic transit from the temple (5), back across the bridge (6), to the castle (7), to the shield on the pillar in the midst of a plain that stands before the castle (8), a sequence of loci that together constitute 'the place of perill' (5.2).

4 *The shield of Loue*: By acquiring the shield (L *scutum*) of Love (L *Amor*), Scudamour acquires an attribute that both identifies and names him; the shield is thus a very special instance of a heraldic scutcheon. It also designates a feudal relationship, establishing Scudamour as '*Cupids* man' (54.7), bound in knightly service (*escuage* or *scutage*) to Love. Notably, the shield does not function in the episode as an instrument of valorous practice: its ornamentation with gold ribbons marks it as impractical and Scudamour seizes it only after he has defeated the twenty knights who guard the temple. In keeping with the general focus, in Book IV, on competition as itself a source of value, the shield, 'of many sought in vaine', is noted as distinguishing its possessor from other competitors. In Scudamour's narrative of his adventure, the shield tellingly takes precedence over Amoret as the source of personal grace.

7 *enchaced*: Enchasing can refer to a range of lapidary methods, from the setting of jewels–*to enchase* can mean 'to set a jewel' and 'to serve as a setting for a jewel'–to engraving, inlaying with precious metals, and other forms of fine embellishment, especially hammered ornamentation. Spenser employs the term at especially elated moments: in the description of the mazer to be awarded to the winner of a pastoral poetic competition (*SC Aug* 134), in the narrator's apology for failing adequately to represent the 'heauenly lineaments' of Una at the occasion of her betrothal in Eden (*FQ* I.xii.23.5), and in evoking the gemlike beauty of the damsel at the center of the ring of maidens on Mt. Acidale (*FQ* VI.x.12.8). Closest in phrasing to the present instance is the last moment of direct address to the beloved in the *Amoretti*, another apologetic moment, in which Spenser imagines the beloved inventing a heavenly poet 'whose verse could haue enchased / your glorious name in golden moniment' (82.7-8). E.K.'s comment on the word in the *SC* (*Aug* gloss 212-7 and n) suggests the affinity of lapidary and literary practice.

8-9 The forme in which this page appears was poorly printed, with four manifest errors not caught

and corrected until the 1609 folio, two of them on this same page (I7r). But two other errors concentrated in these two lines were caught and corrected as the 1596 printing proceeded through the press. The press-corrector may well have checked printer's copy because of the strangeness of the phrase originally set, '*that well can vse this blis*', but the corrected version is no less unidiomatic: line 8 is sufficiently striking to have earned quotation in Albott's *England's Parnassus* (1600: c3v). The complexity of the line is not concentrated in the disturbing idea of a useful pleasure, nor in the fact that the use of bliss should be sanctioned in the form of a Beatitude ('Blessed is he who . . .'; see Rom 4:7-8, Matt 5:3-11, and Luke 6:20-2), but involves dark meanings of blessing that earlier unsettled the story of Amoret and Scudamour. *Bless* is linked etymologically to Germanic words that denote a consecration that derives from marking with the blood of sacrifice, a semantic complex reinforced by the complementary, but non-etymological association of *bless* with Fr *blesser* ('to wound'; for this latter sense, see Quilligan 1983:199): the man who uses his bliss well may be blessed, but such blessing seems to entail a wounding. Spenser had established links between *bliss* (for which 'bless[e]' was a customary spelling), *blessing*, and *wounding* in the narrative of Amoret in III.xii: having freed and healed the wounded Amoret, and having brought her to Scudamour, Britomart gazes on the embrace of the couple, 'halfe enuying their blesse' (*FQ* III.xii.46a.6). In his revision of the conclusion to *FQ* III, Spenser retracted the 'blesse' of this enviable mutual embrace; the engraving on the pillar replaces the deleted blesse. This later blessing rewards the subordination of pleasure to use and replaces a unifying mutuality with insistent possession ('*his blis . . . whose . . . his*').

Abridged Comments

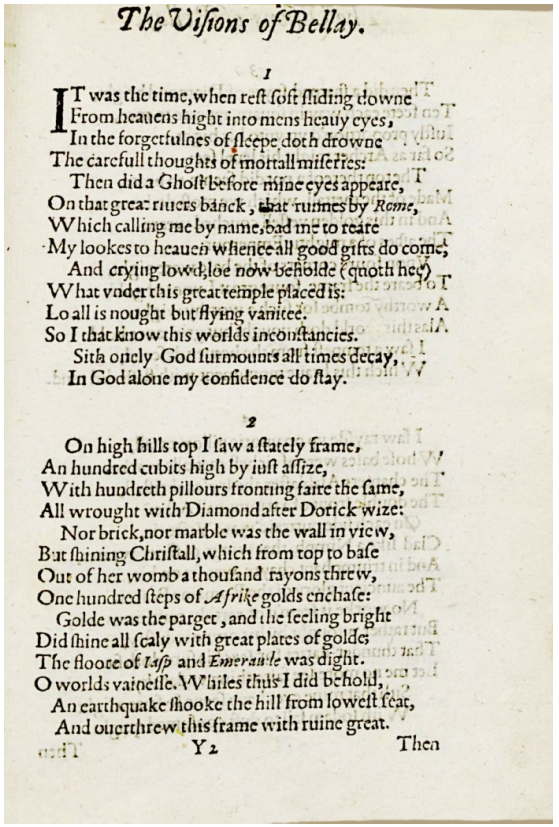
In the sample above, we have provided commentary at the level of detail intended for publication in the digital Archive. The commentary to be provided for the print edition will be somewhat abridged; *for example, in the print version, the final two notes in this sample would read as follows:*

7 *enchaced*: Refers to a range of essentially lapidary methods, from the setting of jewels to engraving, to other forms of fine embellishment, especially hammered ornamentation. Cf. the use of the term to evoke the gemlike beauty of the damsel at the center of a ring of maidens on Mt. Acidale (*FQ* VI.x.12.8) as well as *SC Aug* 134 and *FQ* I.xii.23.5. E.K.'s comment on the word in the *SC* (*Aug* gloss 212-7 and n) suggests the affinity of lapidary and literary practice, for which cf. *Am* 82.7-8, where Spenser imagines the beloved inventing a heavenly poet 'whose verse could haue enchased / your glorious name in golden moniment'.

8-9 The disturbing idea of a useful pleasure, presented unsettlingly here in the form of a Beatitude ('Blessed is he who . . .'; see Rom 4:7-8, Matt 5:3-11, and Luke 6:20-2), made line 8 sufficiently striking to have earned quotation in Albott's *England's Parnassus* (1600: c3v). In the story of Amoret and Scudamour, *blessing* is linked (non-etymologically) to Fr. *blesser* ('to wound'; for this latter sense, see Quilligan 1983:199): in III.xii, Britomart, having freed and healed the wounded Amoret, and having brought her to Scudamour, gazes on the embracing couple, 'halfe enuying their blesse' (*FQ* III.xii.46a.6).

The texts of our editorial samples, from The Visions of Bellay, published in Complaints (1591), Amoretti (1595), and The Second Part of The Faerie Queene (1596), are based on the copy-text scans reproduced in the next three pages.

Bellay 2, 8, 9, and 10 are printed on signatures Y2r, Y3v, and Y4–that is, all on outer forme Y–of *Complaints,* a quarto. Of the twelve copies examined for our edition, most witness this forme in state 2. State 3, witnessed here in scans from the Princeton copy, is also witnessed in Folger copy 4; state 3 differs from state 2 only in correcting an erroneous signature number at Y2r.



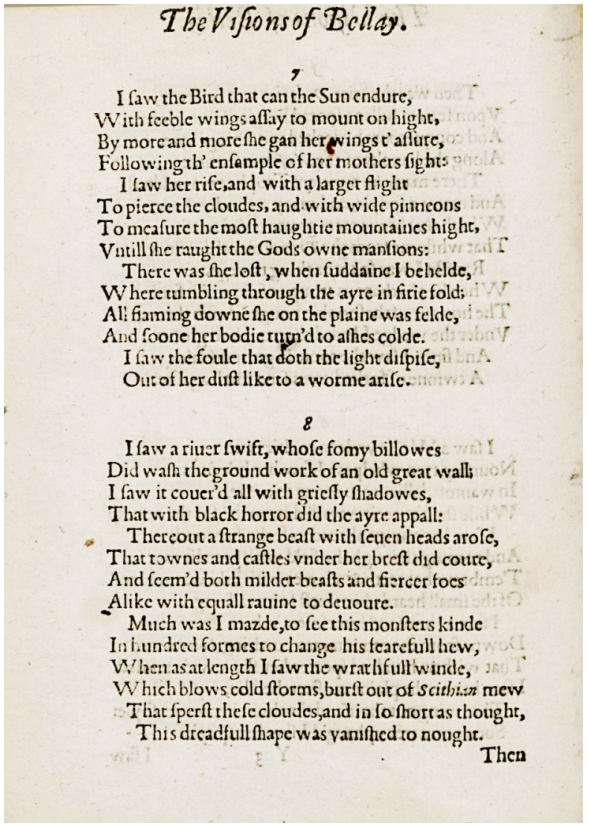
The Visions of Bellay.

1

IT was the time, when reſt ſoft ſliding downe
From heauens hight into mens heauy eyes,
In the forgetfulnes of ſleepe doth drowne
The carefull thoughts of mortall miſeries:
Then did a Ghoſt before mine eyes appeare,
On that great riuers banck, that runnes by *Rome*,
Which calling me by name, bad me to reare
My lookes to heauen whence all good gifts do come;
And crying lowd, loe now beholde (quoth he)
What vnder this great temple placed is:
Lo all is nought but flying vanitee.
So I that know this worlds inconſtancies.
Sith onely God ſurmounts all times decay,
In God alone my confidence do ſtay.

2

On high hills top I ſaw a ſtately frame,
An hundred cubits high by iuſt aſſize,
With hundreth pillours fronting faire the ſame,
All wrought with Diamond after Dorick wize:
Nor brick, nor marble was the wall in view,
But ſhining Chriſtall, which from top to baſe
Out of her womb a thouſand rayons threw,
One hundred ſteps of *Afrike* golds enchaſe:
Golde was the parget, and the ſeeling bright
Did ſhine all ſcaly with great plates of golde:
The floore of *Iaſp* and *Emeraude* was dight.
O worlds vaineſſe. Whiles this I did behold,
An earthquake ſhooke the hill from loweſt ſeat,
And ouerthrew this frame with ruine great.



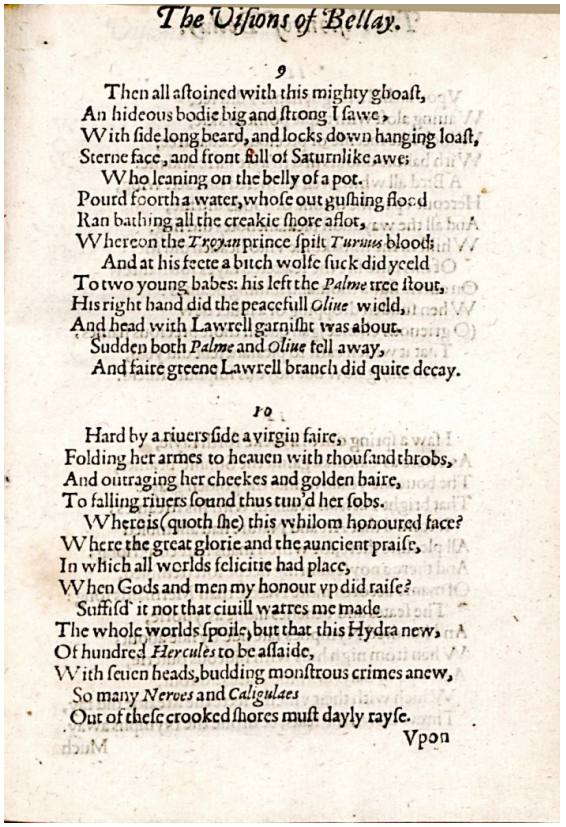
The Viſions of Bellay.

7

I ſaw the Bird that can the Sun endure,
With feeble wings aſſay to mount on hight,
By more and more ſhe gan her wings t' aſſure,
Following th' enſample of her mothers ſight:
I ſaw her riſe, and with a larger flight
To pierce the cloudes, and with wide pinneons
To meaſure the moſt haughtie mountaines hight,
Vntill ſhe raught the Gods owne manſions:
There was ſhe loſt, when ſuddaine I behelde,
Where tumbling through the ayre in firie fold,
All flaming downe ſhe on the plaine was felde,
And ſoone her bodie turn'd to aſhes colde.
I ſaw the foule that doth the light diſpiſe,
Out of her duſt like to a worme ariſe.

8

I ſaw a riuer ſwift, whoſe fomy billowes
Did waſh the ground work of an old great wall:
I ſaw it couer'd all with grieſly ſhadowes,
That with black horror did the ayre appall:
Thereout a ſtrange beaſt with ſeuen heads aroſe,
That townes and caſtles vnder her breſt did coure,
And ſeem'd both milder beaſts and fierceer foes
Alike with equall rauine to deuoure.
Much was I mazde, to ſee this monſters kinde
In hundred formes to change his fearefull hew,
When as at length I ſaw the wrathfull winde,
Which blows cold ſtorms, burſt out of *Scithian* mew
That ſperſt theſe cloudes, and in ſo ſhort as thought,
This dreadfull ſhape was vaniſhed to nought.



The Viſions of Bellay.

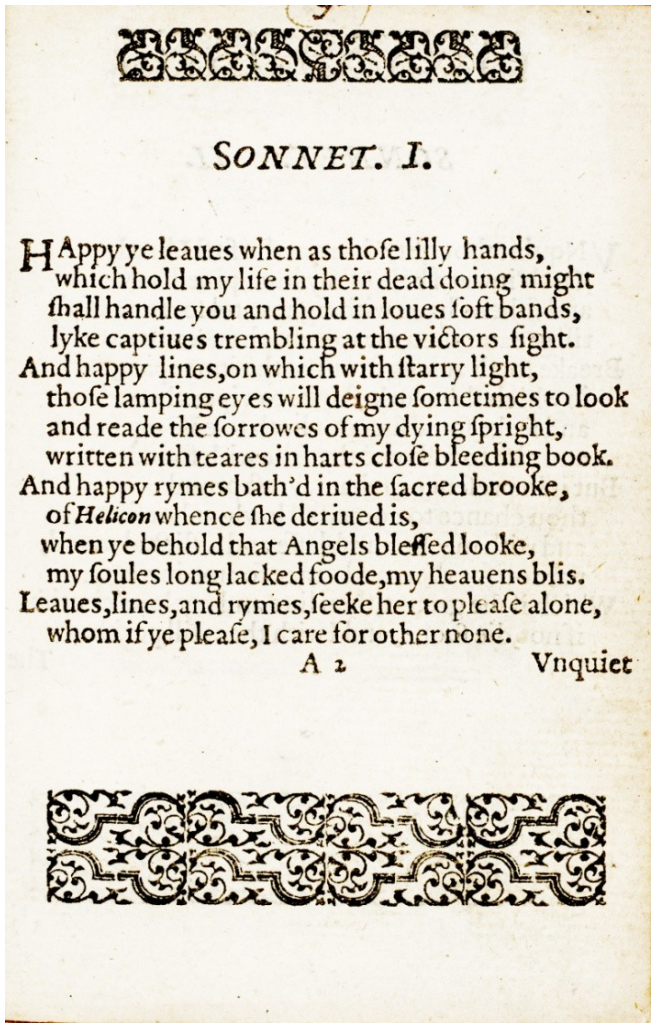
9

Then all aſtoined with this mighty ghoaſt,
An hideous bodie big and ſtrong I ſawe,
With ſide long beard, and locks down hanging loaſt,
Sterne face, and front full of Saturnlike awe;
Who leaning on the belly of a pot,
Pourd foorth a water, whoſe out guſhing flood
Ran bathing all the creakie ſhore aflot,
Whereon the *Troyan* prince ſpilt *Turnus* blood:
And at his feete a bitch wolfe ſuck did yeeld
To two young babes: his left the *Palme* tree ſtout,
His right hand did the peacefull *Olive* wield,
And head with Lawrell garniſht was about.
Sudden both *Palme* and *Olive* fell away,
And faire greene Lawrell branch did quite decay.

10

Hard by a riuers ſide a virgin faire,
Folding her armes to heauen with thouſand throbs,
And outraging her cheekes and golden haire,
To falling riuers ſound thus tun'd her ſobs.
Where is (quoth ſhe) this whilom honoured face?
Where the great glorie and the auncient praiſe,
In which all worlds felicitie had place,
When Gods and men my honour vp did raiſe?
Suffiſd it not that ciuill warres me made
The whole worlds ſpoile, but that this Hydra new,
Of hundred *Hercules* to be aſſaide,
With ſeuen heads, budding monſtrous crimes anew,
So many *Neroes* and *Caligulaes*
Out of theſe crooked ſhores muſt dayly rayſe.

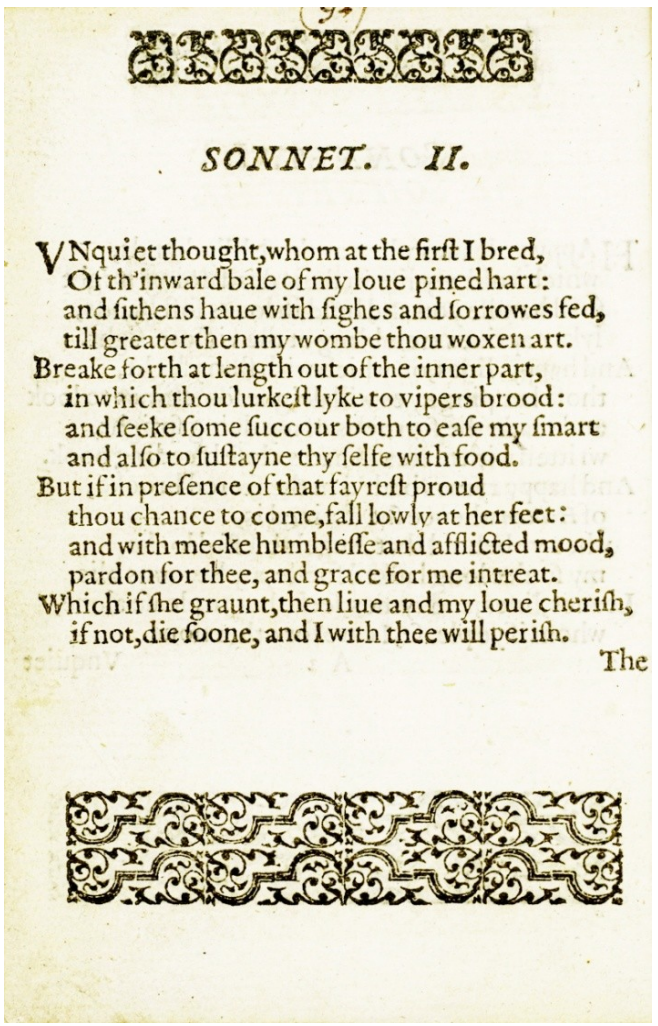
For the first two sonnets in the *Amoretti,* our copy text is sheet A of the Huntington copy: the two sonnets were printed, on opposite sides of the sheet, on A2r and A2v. These formes are invariant in all 9 copies we have collated. (Only eleven copies are known to have survived; one is in unidentified private hands.) The book, an octavo, has few variants; the 1611 folio introduces only a few corrections, mainly adjusting punctuation.



SONNET. I.

HAppy ye leaues when as thoſe lilly hands,
which hold my life in their dead doing might
ſhall handle you and hold in loues ſoft bands,
lyke captiues trembling at the victors ſight.
And happy lines, on which with ſtarry light,
thoſe lamping eyes will deigne ſometimes to look
and reade the ſorrowes of my dying ſpright,
written with teares in harts cloſe bleeding book.
And happy rymes bath'd in the ſacred brooke,
of *Helicon* whence ſhe deriued is,
when ye behold that Angels bleſſed looke,
my ſoules long lacked foode, my heauens blis.
Leaues, lines, and rymes, ſeeke her to pleaſe alone,
whom if ye pleaſe, I care for other none.

 Vnquiet

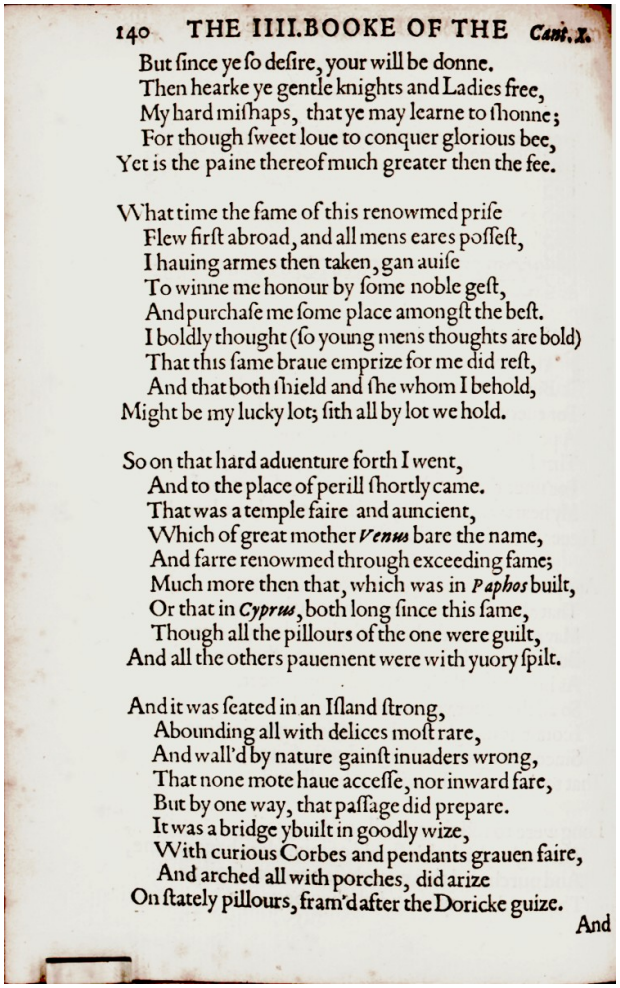


SONNET. II.

VNquiet thought, whom at the firſt I bred,
Of th'inward bale of my loue pined hart:
and ſithens haue with ſighes and ſorrowes fed,
till greater then my wombe thou woxen art.
Breake forth at length out of the inner part,
in which thou lurkeſt lyke to vipers brood:
and ſeeke ſome ſuccour both to eaſe my ſmart
and alſo to ſuſtayne thy ſelfe with food.
But if in preſence of that fayreſt proud
thou chance to come, fall lowly at her feet:
and with meeke humbleſſe and afflicted mood,
pardon for thee, and grace for me intreat.
Which if ſhe graunt, then liue and my loue cheriſh,
if not, die ſoone, and I with thee will periſh.

The

The first edition of the Second Part of *The Faerie Queene* is a quarto in eights. Stanzas 5-8 of IV.x were printed on the outer formes of both sheets I, on I6v and I7r. While the first of the formes was invariant in the nine copies collated for the edition, the second is witnessed in two states. Our text here is eclectic: for I6v, on the inner sheet, we use a scan of Ransom copy 4; for I7r, which witnesses the second state of the forme, we use a scan of the copy at the University of Illinois at Urbana-Champaign. The correction of the outer forme of the inner sheet was faulty, failing to repair manifest errors not corrected until the 1609 folio.



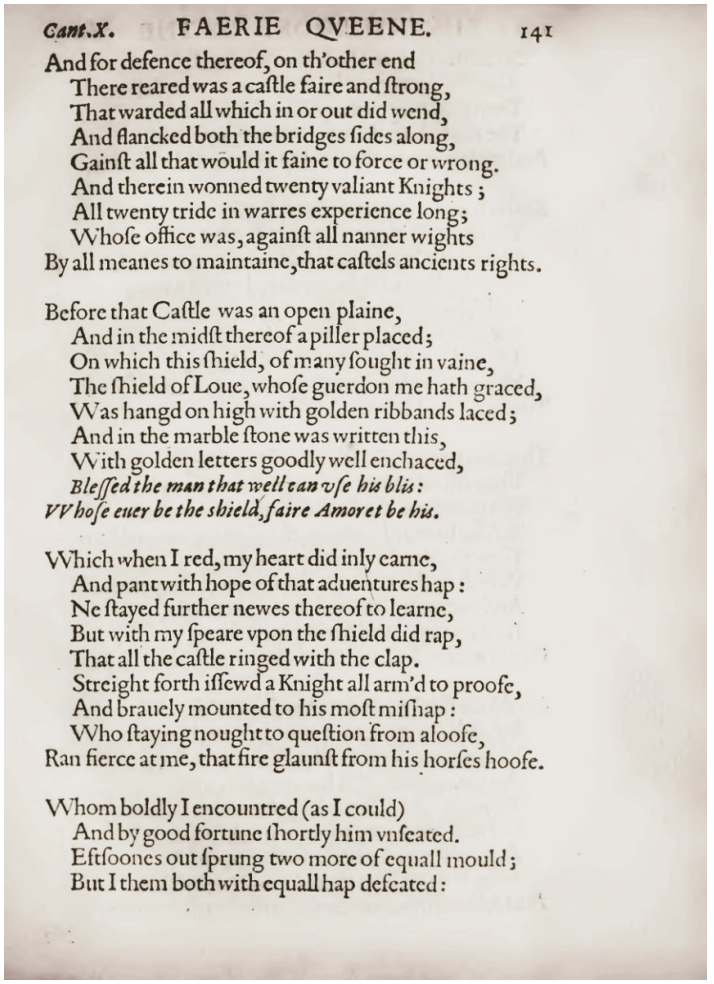
But ſince ye ſo deſire, your will be donne.
Then hearke ye gentle knights and Ladies free,
My hard miſhaps, that ye may learne to ſhonne;
For though ſweet loue to conquer glorious bee,
Yet is the paine thereof much greater then the fee.

What time the fame of this renowmed priſe
Flew firſt abroad, and all mens eares poſſeſt,
I hauing armes then taken, gan auiſe
To winne me honour by ſome noble geſt,
And purchaſe me ſome place amongſt the beſt.
I boldly thought (ſo young mens thoughts are bold)
That this ſame braue emprize for me did reſt,
And that both ſhield and ſhe whom I behold,
Might be my lucky lot; ſith all by lot we hold.

So on that hard aduenture forth I went,
And to the place of perill ſhortly came.
That was a temple faire and auncient,
Which of great mother *Venus* bare the name,
And farre renowmed through exceeding fame;
Much more then that, which was in *Paphos* built,
Or that in *Cyprus*, both long ſince this ſame,
Though all the pillours of the one were guilt,
And all the others pauement were with yuory ſpilt.

And it was ſeated in an Iſland ſtrong,
Abounding all with delices moſt rare,
And wall'd by nature gainſt inuaders wrong,
That none mote haue acceſſe, nor inward fare,
But by one way, that paſſage did prepare.
It was a bridge ybuilt in goodly wize,
With curious Corbes and pendants grauen faire,
And arched all with porches, did arize
On ſtately pillours, fram'd after the Doricke guize.

And



And for defence thereof, on th'other end
There reared was a caſtle faire and ſtrong,
That warded all which in or out did wend,
And flancked both the bridges ſides along,
Gainſt all that would it faine to force or wrong.
And therein wonned twenty valiant Knights;
All twenty tride in warres experience long;
Whoſe office was, againſt all manner wights
By all meanes to maintaine, that caſtels ancients rights.

Before that Caſtle was an open plaine,
And in the midſt thereof a piller placed;
On which this ſhield, of many ſought in vaine,
The ſhield of Loue, whoſe guerdon me hath graced,
Was hangd on high with golden ribbands laced;
And in the marble ſtone was written this,
With golden letters goodly well enchaced,
Bleſſed the man that well can vſe his blis:
VVhoſe euer be the shield, faire Amoret be his.

Which when I red, my heart did inly earne,
And pant with hope of that aduentures hap:
Ne ſtayed further newes thereof to learne,
But with my ſpeare vpon the ſhield did rap,
That all the caſtle ringed with the clap.
Streight forth iſſewd a Knight all arm'd to proofe,
And brauely mounted to his moſt miſhap:
Who ſtaying nought to queſtion from aloofe,
Ran fierce at me, that fire glaunſt from his horſes hoofe.

Whom boldly I encountred (as I could)
And by good fortune ſhortly him vnſeated.
Eſtſoones out ſprung two more of equall mould;
But I them both with equall hap defeated: