

## **The Spenser Archive: Screenshots**

To give a sense of the content and functions we mean to offer to users of The Spenser Archive, we provide five illustrative screenshots on this and the next two pages. During its development, we are limiting full access to the site to those with logon privileges, although even without login our edited text is fully accessible. *NEH reviewers are invited to examine its current functionality by logging in to <http://talus.artsci.wustl.edu/SpenserNEH2015>.*

***Malleable Text.*** The pair of screenshots on the next page is meant to show how we enable the reader systematically to reshape the text that she confronts. We show two views of the text of Spenser's contributions to *A Theatre for Voluptuous Worldlings*: (1569). In the upper screenshot, we show the text edited according to the principles adopted for the Oxford edition, which is an old-spelling text. The second view shows what happens when a reader “throws” two toggles, one of which modernizes a few characters according to modern typographical conventions and the second of which highlights those character modernizations.

***Commentary; Reversible Editing.*** On the second page following, we offer, above, a screenshot that shows editorial commentary on a poem in the *Theatre* in a pop-up window. Users who wish to read Spenser's works without editorial promptings can suppress links to the commentary. The screenshot below shows a view of the commentary originally published as part of *The Shephearde's Calender*, with toggles thrown to restore text that we have emended to its unemended state. A reader of the *Calender* in its emended state can toggle on the highlighting in order to discover our emendations; a second toggle can reverse all emendations.

***Welcome.*** Those who arrive at our Welcome page will encounter a description of the project and a general index; upon login, the index expands, and can be further expanded to produce this view:



The screenshot shows the 'Welcome' page of the 'THE SPENSER ARCHIVE Prototype'. The page has a dark green header bar. On the left, there is a large, ornate red 'S' logo. To the right of the logo, the text 'THE SPENSER ARCHIVE' is in a large, bold, red serif font, and 'Prototype' is in a smaller, gray sans-serif font. In the top right corner of the header, there are two links: 'Signed on as team' and 'Logoff'. Below the header, the page is divided into two main sections: 'LINKS' on the left and 'WELCOME' on the right. The 'LINKS' section contains links to 'General Materials' (Editorial Manual, Glossary, Feedback, Johnson's Critical Bibliography), 'A Theatre for Voluptuous Worldlings' (Introduction, Forme State Analysis, Inter-Editorial Collation, Text and commentary), 'The Shephearde's Calender' (Introduction, Forme State Analysis, Title Page, Text and commentary book I, Text and commentary book II, Text and commentary book III, Text and commentary back matter), 'Spenser-Harvey Letters' (Introduction, Forme State Analysis (1590), Title Page, Text and commentary book I, Text and commentary book II, Text and commentary book III, Text and commentary back matter), 'The Faerie Queene (1590)' (Introduction, Forme State Analysis (1590), Title Page, Text and commentary book I, Text and commentary book II, Text and commentary book III, Text and commentary back matter), 'Volumes III-VI texts', and 'Vetus MSS Images'. The 'WELCOME' section contains a paragraph about Edmund Spenser and a larger paragraph about the Spenser Project Digital Archive. At the bottom right, there is a logo for 'NATIONAL ENDOWMENT FOR THE Humanities' featuring a stylized sunburst design.

## Malleable Text: The “Oxford “view --



Show apparatus:  Collation Notes  Line Numbers  Modern Characters  
 Glosses  Stanza Numbers  Lexical Modernizations  
 Commentary Links  Modern Lineation

Calendar Title Page To His Book Dedicatory Epistle Gen Arg Jan Feb Mar Apr May June July Aug Sep Oct Nov Dec Epilogue Colophon

Show textual changes:  Emendations  Expansions  
 Line Numbers  Modern Characters  Lexical Modernizations  
 Stanza Numbers  Modern Lineation

Highlight textual changes:  Modern Characters  Emendations  
 Lexical Modernizations  Expansions  
 Modern Lineation  Variants

hide [guide](#)

---

Thomolin, I pittie thy plight.	103
Perdie with loue thou diddest fight:	104
I know him by a token.	<b>105</b>
For once I heard my father say,	106
How he him caught vpon a day,	107
(Whereof he wilbe wroken)	108
Entangled in a fowling net,	109
Which he for carrion Crows had set,	<b>110</b>
That in our Peeretree haunted.	111
Tho sayd, he was a winged lad,	112
But bowe and shafts as then none had:	113
Els had he sore be daunted.	114
But see the Welkin thicks apace,	<b>115</b>
And stouping Phebus steepes his face:	116
Yts time to hast vs homeward.	117
Willyes Embleme.	118
<i>To be wise and eke to loue,</i>	119
<i>Is graunted scarce to God above.</i>	<b>120</b>
Thomalins Embleme.	121
<i>Of Hony and of Gaule in loue there is store:</i>	122
<i>The Honye is much, but the Gaule is more.</i>	123
<i>GLOSS.</i>	
THIS Æglogue seemeth somewhat to resemble that same of Theocritus,	1
vhwherein the boy likewise telling the old man, that he had shot at a	2
vvinged boy in a tree, vvas by hym warned, to beware of mischiefe to come.	3
Ouer vwent) overgone.	4
Alegge) to lessen or aswage.	<b>5</b>
To quell) to abate.	6
Welkin) the skie.	7
The swallow) vvhich bird useth to be counted the messenger, and as it	8
were, the forerunner of springe.	9

C2

## A view with light modernizations --



Show apparatus:  Collation Notes  Line Numbers  Modern Characters  
 Glosses  Stanza Numbers  Lexical Modernizations  
 Commentary Links  Modern Lineation

Calendar Title Page To His Book Dedicatory Epistle Gen Arg Jan Feb Mar Apr May June July Aug Sep Oct Nov Dec Epilogue Colophon

Show textual changes:  Emendations  Expansions  
 Line Numbers  Modern Characters  Lexical Modernizations  
 Stanza Numbers  Modern Lineation

Highlight textual changes:  Modern Characters  Emendations  
 Lexical Modernizations  Expansions  
 Modern Lineation  Variants

hide [guide](#)

---

Thomolin, I pittie thy plight.	103
Perdie with <u>loue</u> thou diddest fight:	104
I know him by a token.	<b>105</b>
For once I heard my father say,	106
How he him caught <u>upon</u> a day,	107
(Whereof he wilbe wroken)	108
Entangled in a fowling net,	109
Which he for carrion Crows had set,	<b>110</b>
That in our Peeretree haunted.	111
Tho sayd, he was a winged lad,	112
But bowe and shafts as then none had:	113
Els had he sore be daunted.	114
But see the Welkin thicks apace,	<b>115</b>
And stouping Phebus steepes his face:	116
Yts time to hast <u>us</u> homeward.	117
Willyes Embleme.	118
<i>To be wise and eke to <u>love</u>,</i>	119
<i>Is graunted scarce to God <u>above</u>.</i>	<b>120</b>
Thomalins Embleme.	121
<i>Of Hony and of Gaule in <u>love</u> there is store:</i>	122
<i>The Honye is much, but the Gaule is more.</i>	123
<i>GLOSS.</i>	
THIS Æglogue seemeth <u>somewhat</u> to resemble that same of Theocritus,	1
vhwherein the boy likewise telling the old man, that he had shot at a	2
vwinged boy in a tree, <u>was</u> by hym warned, to beware of mischiefe to come.	3
Ouer <u>went</u> ) overgone.	4
Alegge) to lessen or <u>aswage</u> .	<b>5</b>
To quell) to abate.	6
Welkin) the skie.	7
The swallow) vvhich bird <u>useth</u> to be counted the messenger, and as it	8
were, the <u>forerunner</u> of springe.	9

C2

## Commentary –

  Collation Notes  Line Numbers  Modern Characters  Emendations  Modern Characters  Emendations   
 Glosses  Stanza Numbers  Lexical Modernizations  Expansions  Lexical Modernizations  Expansions   
 Commentary Links  Modern Lineation  Modern Lineation  Modern Lineation  Variants

Theatre Title Page Printer's Device Commendatory Poems Dedicatory Epistle Epigrams Sonnets Commentary Colophon [guide](#)

**H** ard by a rivers side, a wailing Nimphe,  
 Folding hir armes with thousand sighs to heaven  
 Did tunc hir plaint to falling rivers sound,  
 Renting hir faire visage and golden haire,  
 Where is (quod she) this whilome honored face?  
 Where is thy glory and the auncient praise,  
 Where all worldes hap was reposed,  
 When erst of Gods and man I worshipt was?  
 Alas, suffisde it not that civile bate  
 Made me the spoile and bootie of the world,  
 But this new Hydra mete to be assailde  
 Even by an hundred such as Hercules,  
 With seven springing heds of monstrous crimes,  
 So many Neroes and Caligulaes  
 Must still bring forth to rule this crooked shore?

[Son. 9]

**U**p a hill I saw a kindled flame,  
 Mounting like waves with triple point to heaven,  
 Which of incense of precious Ceder tree  
 With Balmelike odor did perfume the aire.  
 A bird all white, well fetherd on hir winges

1  
 2  
 3  
 4. *Renting*: rending  
 5. *whilome*: erstwhile,  
 6 once upon a time  
 7. *hap*: chance  
 8  
 9. *bate*: discord

Close

8.10-12 The new Hydra recalls the seven-headed Beast from the Sea of Rev 13, yet whereas the Beast in Revelation is identifiable as the seven-hilled Rome (and is so identified in the glosses to the Geneva Bible of 1560), the new Hydra, presumably associated with the papacy or the Roman church, seems paradoxically a threat to the imperial Roman nymph herself. The paradox, that one figure of Rome should threaten another, is central to Du Bellay's Roman poems. *Hercules*: To slaughter the hydra, said to grow multiple new heads with each decapitation, was the second of Hercules' twelve labours.

3  
 4  
 5

## Reversible Editing: A view with light modernizations; emendations reversed –

  Show apparatus:  Show textual changes:  hide  
 Collation Notes  Line Numbers  Modern Characters  Emendations  Modern Characters  Emendations  
 Glosses  Stanza Numbers  Lexical Modernizations  Expansions  Lexical Modernizations  Expansions  
 Commentary Links  Modern Lineation  Modern Lineation  Modern Lineation  Variants

[guide](#)

Calender Title Page To His Book Dedicatory Epistle Gen Arg Jan Feb Mar Apr May June July Aug Sep Oct Nov Dec Epilogue Colophon

In the heele) is very Poetically spoken, and not without speciall judgement.  
 For I remember, that in Homer it is sayd of Thetis, that shee tooke  
 her young babe Achilles being newly borne, and holding him by  
 the heele, dipped him in the River of Styx. The vertue whereof  
 is, to defend and keepe the bodyes washed therein from any mortall  
 wound. So Achilles being washed al over, save onely his heele, by  
 which his mother held, was in the rest **invulnerale**: therfore by  
 Paris was feynd to bee shotte with a **poyfond** arrowe in the heele,  
 whiles he was busie about the maring of Polyxena in the temple  
 of Apollo. **which** mystical fable Eustathius unfolding, sayth: that  
 by wounding in the heele, is meant lustfull love. For from the heele  
 (as say the best Phisitions) to the previe partes there passe certayne  
 veines and slender synnewes, as also the like come from the head,  
 and are carried lyke little pypes behynd the eares: so that (as  
 sayth Hipocrates) yf those veynes there be cut a sonder, the partie  
 straigthe becommeth cold and unfruiteful. **which** reason our Poete  
 wel weighing, maketh this shepheards boye of purpose to be wounded  
 by Love in the heele.  
 Latched) caught.  
 Wroken) revenged.  
 For once) In this tale is sette out the simplicite of shepheards opinion  
 of Love.  
 Stouping Phæbus) Is a Periphrasis of the sunne setting.

57  
 58  
 59  
**60**  
 61  
 62  
 63  
 64  
**65**  
 66  
 67  
 68  
 69  
**70**  
 71  
 72  
 73  
 74  
**75**  
 76  
 77  
 78  
 79

C2v

63. *invulnerale*] 1611;  
*invulnerable* 1579  
 64. *poysoned*] 1581;  
*poyfond* 1579  
 66. *Which*] 1581; *which*  
 1579