

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 Shepheardes 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 SPENSER ARCHIVE

Prototype

Signed on as team
[Logoff](#)

LINKS

General Materials

- [Editorial Manual](#)
- [Glossary](#)
- [Feedback](#)
- [Johnson's Critical Bibliography](#)

A Theatre for Voluptuous Worldlings

The Shepheardes Calender

- [Introduction](#)
- [Forme State Analysis](#)
- [Inter-Editorial Collation](#)
- [Text and commentary](#)

Spenser-Harvey Letters

The Faerie Queene (1590)

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Volumes III-VI texts

Veue MSS Images

WELCOME

Edmund Spenser was the most important English non-dramatic poet of the Elizabethan period—possibly the only non-dramatic poet whom Shakespeare would have regarded as "the competition." That he was also (arguably) a feminist, a leading functionary in the vicious Elizabethan colonial program in Ireland, and a cautious critic of Elizabethan foreign policy only adds to the complexity of his hold on modern critical readers.

The Spenser Project Digital Archive is the online companion to the *Collected Works of Edmund Spenser*, forthcoming from Oxford University Press. At present, readers have access here to full-text versions of the books in which Spenser's work appeared between 1569 and 1590: *A Theatre for Voluptuous Worldlings*, *The Shepheardes Calender*, the Spenser-Harvey Letters, and The First Part of *The Faerie Queene* (books I-III), as well as facsimiles of those books. We also provide scans of all pages containing variant states, an analysis of various forme-states within editions of these texts, and, in the case of *The Shepheardes Calender*, a grid of variants across the early editions through 1611.

Behind the scenes, we are constructing an even richer archive, which will supplement the forthcoming *Oxford Edition of the Collected Works of Edmund Spenser*—and so increase the usefulness of that edition. Transcriptions of all of Spenser's works will soon be made publicly available, and edited versions of those texts will follow shortly. Glossaries, commentary, textual and critical introductions, will be available here as soon as they are completed and approved for public release by OUP.



NATIONAL ENDOWMENT FOR THE
humanities

Malleable Text: The “Oxford “view --



Show apparatus:
☒ Collation Notes
☒ Glosses
☐ Commentary Links

☒ Line Numbers
☒ Stanza Numbers
☒ Modern Lineation

☐ Modern Characters
☐ Lexical Modernizations
☒

Show textual changes:
☒ Emendations
☒ Expansions

☐ Modern Characters
☐ Lexical Modernizations
☐ Modern Lineation

Highlight textual changes:
☐ Modern Characters
☐ Lexical Modernizations
☐ Modern Lineation

☐ Emendations
☐ Expansions
☐ Variants

hide

guide

Calender

Title Page

To His Book

Dedicatory Epistle

Gen Arg

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May

June

July

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Nov

Dec

Epilogue

Colophon

Thomalin, I pittie thy plight.
Perdie with loue thou diddest fight:
I know him by a token.
For once I heard my father say,
How he him caught vpon a day,
(Whereof he wilbe wroken)
Entangled in a fowling net,
Which he for carrion Crowes had set,
That in our Peeretree haunted.
Tho sayd, he was a winged lad,
But bowe and shafts as then none had:
Els had he sore be daunted.
But see the Welkin thicks apace,
And stouping Phebus steepes his face:
Yts time to hast vs homeward.

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Willyes Embleme.

118

To be wise and eke to loue,
Is graunted scarce to God aboue.

119
120

Thomalins Embleme.

121

Of Hony and of Gaule in loue there is store:
The Honye is much, but the Gaule is more.

122
123

GLOSS.

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THIS Æglogue seemeth somevvhath to resemble that same of Theocritus,
vvherein the boy likewise telling the old man, that he had shot at a
vvinged boy in a tree, vvvas by hym warned, to beware of mischiefe to come.
Ouer vvvent) ouergone.
Alegge) to lessen or asv vage.
To quell) to abate.
VVelkin) the skie.
The swallow) vvwhich bird vvseth to be counted the messenger, and as it
vvvere, the fore runner of springe.

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C2

A view with light modernizations --



Show apparatus:
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☒

Show textual changes:
☒ Emendations
☒ Expansions

☐ Modern Characters
☒ Lexical Modernizations
☐ Modern Lineation

Highlight textual changes:
☒ Modern Characters
☒ Lexical Modernizations
☐ Modern Lineation

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Colophon

Thomalin, I pittie thy plight.
Perdie with **love** ihou diddest fight:
I know him by a token.
For once I heard my father say,
How he him caught **upon** a day,
(Whereof he wilbe wroken)
Entangled in a fowling net,
Which he for carrion Crowes had set,
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Tho sayd, he was a winged lad,
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Willyes Embleme.

118

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

119
120

Thomalins Embleme.

121

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

122
123

GLOSS.


0

THIS Æglogue seemeth **somewhat** to resemble that same of Theocritus,
wherein the boy likewise telling the old man, that he had shot at a
winged boy in a tree, **was** by hym warned, to beware of mischiefe to come.
Over went) **overgone**.
Alegge) to lessen or **aswage**.
To quell) to abate.
Welkin) the skie.
The swallow) **which** bird **useth** to be counted the messenger, and as it
were, the **forerunner** of springe.

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C2

Commentary –



☒ Collation Notes

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[Colophon](#)

Hard by a rivers side, a wailing Nimphe,
Folding hir armes with thousand sighs to heaven
Did tune 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 croked shore?

[Son. 9]

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

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1. ard] this edn.; Ard
1569

4. Renting: rending

5. whilome: erstwhile,
once upon a time


7. hap: chance

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.

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



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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 invulnerable: therfore by
Paris was feyned to bee shotte with a poyfoned arrowe in the heele,
whiles he was busie about the marying of Polyxena in the temple
of Apollo. which mysticall 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 certaine
veines and slender synnewes, as also the like come from the head,
and are carryed lyke little pypes behynd the eares: so that (as
sayth Hipocrates) yf those veynes there be cut a sonder, the partie
straighte becommeth cold and unfruitful. which reason our Poete
wel weighing, maketh this shepheards boye of purpose to be wounded
by Love in the heele.
Latched) caught.
Wroken) revenged.
For once) In this tale is sette out the simplicitie of shepheards opinion
of Love.
Stouping Phaëbus) Is a Periphrasis of the sunne setting.

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C2v

63. invulnerable] 1611;
invulnerable 1579

64. poysoned] 1581;
poyfoned 1579

66. Which] 1581; which
1579