

**THE FAERIE
QUEENE; BOOK IV**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649580569

The Faerie Queene; Book IV by Edmund Spenser & Kate M. Warren

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Cover @ 2017

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EDMUND SPENSER & KATE M. WARREN

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The Faerie Queene

By EDMUND SPENSER



BOOK IV

REVISED FROM THE ORIGINAL EDITION
OF 1596
WITH INTRODUCTION AND GLOSSARY
BY
KATE M. WARREN



WESTMINSTER
ARCHIBALD CONSTABLE & CO
2 WHITEHALL GARDENS

1899

PREFACE

THE text of this volume has been prepared from the quarto edition of 1596, with frequent reference to the folio of 1609 and later editions. In the preparation of the Glossary I have to acknowledge, as before, my obligation to many previous workers on the poem ; to that friend of the student of language, the *New English Dictionary* ; and to various personal friends who have kindly helped me by research and suggestion. For many of the remarks upon the Irish rivers I am indebted to an article upon "Spenser's Rivers," by Mr. P. W. Joyce, in *Fraser's Magazine* for March, 1878. The frontispiece which accompanies the more expensive edition of the book is reproduced from a photograph taken by Mr. William Laurence, of Dublin.

KATE M. WARREN.



INTRODUCTION

AT the end of the year 1595 the poet Spenser crossed from his Irish home to England, carrying with him, all ready for the press, the MS. of the Fourth, Fifth, and Sixth Books of the *Faerie Queene*. These three Books were to form the second instalment of the poem. The first three parts of it had been issued in 1590, and they had brought to him, if not much money, at least a great deal of fame. His work had been everywhere received with delight; and he sends forth this second portion of his poem with no doubt as to its reception. The new and bold dedication to the Queen, and the tone of the introductory verses to the Fourth Book, reveal his mind upon this matter.¹

The six years which had elapsed since the publication of the earlier Books had been for the poet a time of interest and work. About a year and a half (1590-91) had been passed in London, during which he had published his "Complaints," a

¹ He wrote a new dedication to this edition of 1596, in which he presents to the Queen "these his labours, to live with the eternitie of her fame." In the introductory stanzas to Book IV, he boldly hints at some one high in the State (probably Burleigh, the Lord Treasurer) who had blamed his work as vain, since it treated so much of love. "To such, therefore, I do not sing at all," says the poet scathingly. For there were many others more worthy to listen to him.

INTRODUCTION

small volume of shorter poems, and had seen the Queen, and mingled in the world of her Court. In 1591 he had returned to Ireland, and had written, very soon afterwards, an account of his visit to the capital in "Colin Clout's Come Home Again." From this time to the end of 1595 he seems to have lived, for the most part, a quiet life among the romantic hills and rivers of Kilcolman. One great thing, however, had happened to him in these years. In 1594 he married, and how happily married we may judge from his triumphant "Epithalamium," and from the lovely picture of his wife drawn by him in the *Legend of Courtly* (Bk. VI. of the *Faerie Queene*). Of the progress of his wooing he tells us, too, in the series of his sonnets or *Amoretti*. And this new happiness seems to influence, especially, the spirit of the last Book of his poem. It is different in manner from any other portion of the *Faerie Queene*. It goes back to the pastoral world of the *Shepherd's Calendar*. But more will be said of this when we come, later on, to speak of that Book by itself.

We have no certainty as to the exact date when he composed the three *Legends of Friendship, Justice, and Courtesy*, which form the second half of the *Faerie Queene*. It seems likely, however, from internal evidence that the first of these—Book IV., which is contained in this present volume—was written not very long after the *Third Book, the Legend of Chastity*. In several ways there is a resemblance between these two poems, and especially in their formlessness. Again, the main object of Book IV. seems to be to bring to a conclusion the stories in Book III., and the two Books are thus more closely connected than any others of the *Faerie Queene*. It is difficult to think that there could have been a long time between the composition of these two. But, the Fourth Book, finished, Spenser's mood changed, and the *Legend of Justice* (Bk. V.) finds him returning to the model of form which he

INTRODUCTION

had set before himself when he wrote Books I. and II.¹ In character, then, this Fourth Book would seem to belong to the earlier part of the *Faerie Queene*, and it is only an arbitrary division which places it in company with the second half of the poem. In manner and in matter it is very different from the clear-shaped, stern-aired *Legend of Justice* which immediately follows it, and it is scarcely less apart, though in another way, from the pastoral world of the *Legend of Courtesy*: Its place is by the side of the Third Book; yet, though it resembles this, it has a very distinct character of its own, built up upon qualities of strength and weakness which reveal the nature of Spenser's genius in a striking way.

The strength of this Book lies in the very rich poetry of its separate episodes—passages of description, of allegory, of romantic story, of ethical or spiritual reflection; the weakness of it may be chiefly traced to its utter want of form. It is these things we have now to look at, and the last shall be the first spoken of.

There is no artistic unity of any kind to be found in this Fourth Book. It is as if the poet composed it while under the same reckless mood concerning the shaping of his material as that which held him when he made the Third Book. In the Third Book, however, as we have seen, while there is little unity of form, the poet's conception of Chastity makes an inner unity, and, in a fashion, keeps the poem together; but the Fourth Book is a riot of formlessness. It is called the *Legend of Friendship*, but there is no representative knight to stand for the honour of that virtue, and no great end to be attained by the action of the narrative. There is often only the most arbitrary connection between one incident

¹ An allusion in Sonnet lriii. would seem to say that Books IV., V., and VI. were written before his marriage, *i.e.*, before June, 1594.

INTRODUCTION

and another, and sometimes apparently none at all. The account of Cambell and Triamond, for example, in the third canto, might just as well have been placed in the twelfth canto for all the difference it would have made to the story. Neither is there any reason why the union of Marinell and Florimell should not have opened instead of closing the poem as it does. Nor is there any one ethical or spiritual idea running clearly through the different incidents of the Book; the poet has a loose conception of "Friendship" underlying his story, as we shall see, but it is never made thoroughly plain to us. Viewed as a whole this Book is a piece of patchwork, and it is difficult to believe that Spenser could have felt satisfied with either its thought or its form. It seems as if it may have been pieced together out of fragmentary stories and reflections that he had put by for working up in the future.¹ The very proof-sheets, too, seem to have been treated more carelessly than usual in an age of carelessness concerning matters of the kind.²

The title of the Book, moreover, is misleading, especially to a modern reader. It is the Legend of *Friendship*, while there is comparatively little about friendship to be found in it. It is also, according to the sub-title, the story of "Cambel and Triamond," two knights who only enter into a small part of the action of the Book, and are in no way vitally connected with any other story of the poem. They certainly act the part of friends towards each other, but then others in the Book do the same. The only way to find an explanation of these things is to look at the

¹ We know, indeed, of one such episode—the Marriage of the Thames ("Epithalamion Thamesis")—which, in a letter to Gabriel Harvey, of 1580, the poet speaks of having written apparently in the direful "reformed verse" advocated by his friend.

² The sub-title of the poem is wrong; it reads "Cambel and Telamond"—a mistake not corrected until 1758.

INTRODUCTION

meaning which the poet gave to the term "friendship." He did not use it at all exclusively in the sense of a compact of affection between two people—though he does sometimes use it in that sense—but in the sense of "friendliness" or amity, any friendly relationship whatever, from that of the merest goodwill towards a person perhaps unknown to us, up to the affection of the lover. Friendliness, unanimity, goodwill, friendship, and love in its spiritual sense, are all mingled in Spenser's term "friendship."¹ And the general word he uses to express the state of things produced by the action of these qualities or virtues is Concord, personified by him in Canto x. as a gracious woman (mother of Peace and Friendship) who keeps the porch of the Temple of Venus. The opposing force to this quality is Discord, who is personified in the goddess Ate in Spenser's finest way. Her intensity of hatred to Concord is insisted upon with much emphasis:

For all her studie was and all her thought,
How she might overthrow the things that Concord wrought

So much her malice did her might surpass,
That even th' Almighty selfe she did maligne,
Because to man so mercifull he was,
And unto all his creatures so beaigne,
Sith she herselfe was of his grace indigne:
For all this worlds fair workmanship she wode
Unto his last confusion to bring,
And that great golden chaine quite to divide,
With which he blessed Concord hath together tide.

As far then as any consistent ethical idea pervades the Book it is this war of Concord against Discord, and the "Legend

¹ Compare Aristotle, *Nicomachean Ethics*, on Friendliness (*φιλία*), Bk. IV. 12; Friendship or Love (*φιλία*), Bks. VIII. and IX.; Goodwill (*εὐνοία*), Bk. IX. 5; Unanimity (*ὁμόνοια*), Bk. IX. 6.

It will be seen that Spenser does not follow the philosopher either clearly or fully, but here and there takes ideas from him.