THE FOWLER PRIZE ESSAY: 1865.

AN ESSAY ON
EDMUND SPENSER
AND THE
FAERY QUEEN,

BY
JAMES ROBERTS,
OF THE CLASS OF '66.

PUBLISHED BY THE FRANKLIN LITERARY SOCIETY.

EASTON, PA:
LEWIS GORDON, PRINTER.
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REPORT OF THE EXAMINING COMMITTEE.

To the President and Faculty of Franklin College. The undersigned Board of Examiners on the “Punish True Errors” of the Institution, for the year 1865, hereby submit the report:

That your literary productions, on “Punish True Errors,” written over the signatures, “D. A. S.,” full name, “J. A. S.,” and “P. J. B.,” respectively, have been laid before them for examination. Your committee felt pleased in being able to make favorable notice of all, so generally well written and grammatically correct. There are slight errors, however, in the latter, “P. J. B.” which in connection with the estimation of Mr. James S. Roberts, the author, they determined that the judgment of the Board be given in accordance.

Your committee, therefore, respectfully offer the names of Mr. J. H. Roberts, the writer.

Signed:

[Signature]

[Signature]

[Signature]

J. A. S. Roberts. Board of Examiners.

KIRK, PA., May 25, 1865.

AUTHOR OF THE PENNAIN LITERARY SOCIETY.

FRANKLIN HALL, LEHIGH COLLEGE.

At a regular meeting of the Franklin Literary Society, held this day, the following resolutions were proposed and accepted:

Resolved, That we report with pleasure the success of our efforts—more particularly, Mr. S. M. D. in obtaining the Penman Prize, and the literary reports in favor of Mr. B. H. Green for publication.

Resolved, That this resolution be presented to you, and be read in the minutes of the Society.

We, the Committee, appointed to communicate the same resolution, do desire that you accept this agreeable duty, express the hope that you will soon accord to the reports of the Society by placing in our hands a copy of the Society, which has been so favorably noticed and approved by the Philadelphia Committee and the Pennsylvania Literary Society.

A. H. WHITFIELD, M.D., Committee.

Joseph A. Allen.

DEPUTY.

Libertyville, PA., June 6, 1865.

Gentlemen of the Committee:—The following are the facts in your deposit, and in compliance with your request, I have transcribed my report of the Franklin Literary Society. I have tried my best to express my thoughts with my pen at liberty. It is greatly due to the writer, through Professor J. A. S. Roberts, who has been so successful in leading us to these verses from the History, that you represented as having written the poem of the Society.

Your fellow Franklin.

JAMES ROBERTS.

To Mr. J. WHITFIELD, M.D., Chas. C. CARNE, and Geo. J. ALLAN.

ESSAY.

The reader of a great work always has a curiosity, more or less intense, to know something of the life of the author, whose productions afford so much entertainment and instruction. In regard to most modern writers this desire can be gratified; but the writer of the Essay Queen did not live in an age when diaries were extensively kept and biographies largely written, and hence the facts which I have been able to gather up from Reviews and other sources, respecting the life of our author, are not so numerous nor so interesting as the reader would wish. As it may assist us in appreciating and understanding better the work before us, I propose before discussing the merits of the Essay Queen, to present such of the facts collected as may have a bearing upon our subject.

LIFE OF EDWARD SPENCER.

The distinguished author of the Essay Queen was born in Exeter, England, in 1638. We know very little of his early life, and nothing of his ancestors, except what may be inferred from his own allusions in his writings to “an house of ancient fame.” The first event of his life which we know with certainty, is his admittance into Pembroke Hall, Cambridge, in 1568, at the early age of sixteen, as a “charity student.” At the age of twenty, in 1578, he received the degree of A. B. and three years after, in June 1579, he received the degree of A. M. Tradition tells us that he was an unsuccessful candidate for a fellowship in Pembroke Hall, Lancelot Andrews, afterward Bishop of Winchester, being his competitor. During his collegiate career Spencer was undeniably a laborious student of the Latin and Greek classics, Horace, Virgil, Homer and others. He also familiarized himself with the best and most popular of the Italian poets and writers, as Petrarch, Dante, and especially Ariosto. In connection with these he most certainly acquired a thorough acquaintance with the
writings of his own country, such as "Morte d'Arthur," "Everyman's" Poems, and the works of Chaucer. His productions clearly exhibit an extensive knowledge of all these authors and their writings. After leaving the University he went to live with some of his friends in the north of England, where he remained about two years probably in the capacity of a tutor. The only fact known respecting his sojourn here is that he fell desperately ill in his writings, under the name of "Rosalind," but we may infer from twelve volumes, named after the twelve months of the year, for it seems to have been rejected by "Rosalind," that it may be considered as the day which, might never have been written but for this circumstance, gave him great celebrity as a pastoral poet. In August, 1596, at the age of twenty-seven, he seems to have entered the Grey, the Lord Lieutenant of Ireland, in which position he held the post of his friend, Mr. Philip Sidney, as a young man. His health was in a very bad state, and the fame of his works was not yet at its height. In the summer of 1596, when he received a reward for his services to the State, the Castle of Kilkenny, with that grace which was willingly accepted, was given on condition that the hero of the dairy should be the hero of the dairy. The idea of the good man, Sir Walter Raleigh, with whom he was on terms of the greatest intimacy, he was visited by Sir Walter Raleigh, with whom he was on terms of the greatest intimacy, he was visited by the monks of the order of the Holy Cross and associated with his greatest literary pursuits. Raleigh, perceiving Spencer's weakness, took him to the Queen. This interesting event Spencer has celebrated in his poem entitled "Celtic Chants," and Addington, the year 1594, has been assigned as the date of his marriage, which seem to have been celebrated in his Epithalamion. The assassinations of his wife are, like his own, hereditary in obscurity, and nothing is now known of her, except her name, Elizabeth. In 1598, a serious rebellion broke out in Ireland, which compelled Spencer, with many other English inhabitants, to fly for his life. His residence was attacked, plundered and burned. He returned to London, distressed and broken-hearted, and on the 16th of January, 1599, as the age of forty-five years, while yet in the prime of life, he died an obscure tailor in almost absolute want. At his own request he was buried in Westminster Abbey, near the tomb of Chaucer, the most appropriate spot that could have been selected for his resting place.

From the above statements we may draw some inferences respecting his character and manner.

1. As to his character, though Spencer was much engaged in public life, he was naturally fond of retirement. This fact leads to the conclusion; first, his anxiety to obtain a fellowship in Pembroke Hall, because success would have enabled him to live in retirement and to spend his time exclusively in the study of poetry, as congenial to his taste; and, secondly, his very willing acceptance of the grant from the crown of the office of the castle of Kilkenny, which enabled him to live such a life as he coveted.

2. He was ardent in his attachments. This also is substantiated by two facts: first, his frequent allusions to "Rosalind," and the warmth with which he speaks of her, long after he had refused to receive his attentions; and, secondly, the affectionate spirit exhibited throughout the Epithalamion, written in celebration of his marriage.

3. He strongly defended Lord Grey's very severe and harsh policy towards the Irish, from which we judge him to have been a rigid disciplinarian.

4. From the lofty sentiments of his Divine Hymns as well as other writings, and from his admiration of all that was beautiful,

*See an article, "Celtic Chants and the Fairy Queen," in the Athenaeum Monthly, November, 1855, p. 474, and another in the *Quarterly Review*, 1856, p. 374, to which the reader is referred.*
true, good and noble, we may infer that he possessed a higher and purer standard of religion than most men of his time.

II. As to Spenser's manners, they were certainly refined and pleasing, or he could not have associated with so many distinguished and highly polished gentlemen. He left a good impression on his friends; "men of higher birth" were much pleased with his manners, as was also Queen Elizabeth—and ladies have always been considered good judges in such matters. A further proof of the integrity of his character, the polish of his manners, and his esteem as a scholar, may be seen by noticing more particularly his position and standing of a few of his associates, among which we may mention Sir Walter Raleigh, the poet, gentleman, and courtier, whose labor was the present translation of the Bible. During this early period of life, and long after, he was on the most intimate terms with the poet, and became a very learned man. From his intimacy with these gentlemen, in the University, much more may be inferred than can be written. In life, his enjoyment of the companionship of such eminent men as Sir Philip Sidney, in whom he dedicated his Shepherd's Calendar, and who has been regarded not only as "a lord among men and a wit among books," but also a judicious thinker, as well as a poet of no mean ability, Sir Walter Raleigh, a distinguished master of the pen, as well as an eminent literary gentleman, who has been regarded as one of the most remarkable men England has ever produced, was one of his most intimate and confidential friends. Of Raleigh it has been said: "For grace of Knowledge and variety of talent he was among the first men of his age." Spenser also received the friendship and patronage of some of the most distinguished men of the Court. Among such was Sir Walter Raleigh, who, under the name of Lord Lovelace and the Earl of Essex, and the Queen herself, who was one of his warmest admirers. Such a genius as Spenser was well deserving of the esteem and patronage of such distinguished and influential persons, and we may infer from all this that he was a man of no small standing. He was a voluminous writer, and

The task would be interesting to dwell awhile upon some of his minor poems. Only one, however, of his many valuable productions now claims our attention:

THE FAIRY QUEEN.

This immortal poem was doubtless composed during the poet's residence in Ireland, where he enjoyed every opportunity which nature and society could afford for the prosecution of such a work. It is an allegorical poem, or as the author calls it, "a dark romance." It received its name from a dream which the poet conceived Prince Arthur, the hero of the poem, to have had in which he saw the Fairy Queen, and being rivetted with her wonderful beauty, he awoke resolved to seek her out in Fairy Land." According to the author: "The general aim of all the books is to fashion a gentleman or noble person in various and gentle discourses."

The first three books were published at the earnest request of Sir Walter Raleigh, about the year 1590, with the following title page: "The Fairy Queen disposed in XII Books, fashioning XII Moral Vertues." It was dedicated to Queen Elizabeth, and appeared as it was a letter addressed to Sir Walter Raleigh, containing some explanations as to the design of the poem. In 1596, additional three books appeared, and after the poet's death two unfinished sections were published. It was the design of Spenser to publish twelve Books, and it has been asserted by some that the omitted portion was actually written and destroyed in the burning of the Castle of Kilkenny. This, however, is very doubtful. I believe to the opinion, that we have all that Spenser ever wrote.

The whole Fairy Queen, as now published, consists of six books, divided into seventy-one canons, (omitting the two unfinished sections) each book containing twelve, except the second, which has but eleven. The first book above has six hundred and fifteen stanzas, or five thousand one hundred and thirty-five (2555) lines, and each of the other above the name number, so that the work in its present state is a gigantic poem. Indeed its magnitude is one of its great faults. It is entirely too long to be generally read. But Spenser condensed the whole into one or two books of moderate size, it would certainly have had "a very living immortality," and almost every reader of the present day could be familiar with the
Fairy Queen, whereas only poets and critics have sufficient patient to follow the story to the end. Perhaps no production in our language has received so much attention and study from the poets as the Fairy Queen. It will merit their unbounded devotion and patient study. For there is no poetic excellence, which cannot be found in some part of the poem. In it we find heroes and heroes, followed in the greatest style. All the characteristics of the human heart are beautifully presented, all the emotions and passions of which the human heart is composed, are sympathetically developed, and especially is love, the most gross natural force and beauty. The plaintive and pathetic merit of the Fairy Queen says: “The author’s unbounded command of language and his astonishing facility and sweetness of strain, too, are elegantly displayed. A writer speaking of the merits of the Fairy Queen, says: “The author’s unbounded command of language and his astonishing facility and sweetness of strain, too, are elegantly displayed.” This is emphatically true, for, since the first appearance of the Fairy Queen, it has ranked as one of the finest classics in the English language.

It is a work drawn from real life, written in a highly imaginative style, and perhaps no work in our language at least, displays a more brilliant imagination than the Fairy Queen. It was written in accordance with the style of Ariosto, a very popular writer of that day, and consists of allegories, encomiastic and romantic expeditions, in which knights, giants, and fauns belong to the actors. The whole construction of the poem is entirely allegorical, and it is considered the best specimen of allegory in our language, the Pilgrim’s Progress excepted. Throughout the poem the author shows his thorough acquaintance with the ancient classics and also with the most popular writers of his own times, some of whom he has freely copied; e.g., the knights in the Fairy Queen, setting out on their various expeditions, bear a striking resemblance to the characters in a very popular romance of the time entitled, “The Seven Champions of Christendom.”

Morte d’Arthur; a fabulous history of the Life of King Arthur, written in French, but translated into English in 1484, has also been drawn upon pretty largely. From this work he has borrowed several of the names of his characters, as Sir Tristram, Launcelot, Perceval, etc.

Folk and Peasants; he has also extracted from it several ideas, among which we believe the birth and education of Sir Tristram, which he seems to have copied with considerable minuteness.

Fiers Changelings, an early English work of considerable philological interest, in a moral and social point of view, has been used to some extent, as well as the popular Italian writings of the day, such as the works of Tasso and Ariosto, especially the Orlando Furioso of the latter writer. Perhaps no writer among them all received more of Spenser’s attention and admiration than Chaucer, to whom he is largely indebted.

As already hinted, the Fairy Queen was much admired and extensively read when first published; and the question is often asked: Why is it not as much so still? Why is it that we so seldom find it among the books of the ordinary reader? We now propose to answer such interrogations by considering some of the elements in the poem that gave it its original success.

1. Allegories were the order of the day. Virtue and vice were often personified by living actors. Pageants formed the principal entertainment in private, on the stage, and even in the streets on public occasion. Another allegorical scene of the age, from which Spenser seems to have drawn interest to his poem, is the Decameron. This consisted of short stories, by, their turns and actions, prepared the spectators for the matter and substance of each coming set respectively.

2. The artificial mannerism and gallantries of chivalry were still current in the days of Queen Elizabeth, when Spenser wrote. Chivalry was blessed with religious superstition, and the great object of the knights was to avoid injury, which is the business in which Spenser engages the knights of the Fairy Queen. In connection with chivalry, groups of such fights, in which one knight engaged with another, for victory his skill and arms, another species of such fights, in which a larger number of knights engaged, as an exhibition of their address and bravery, were still

*Compare Fairy Queen B. 4, with Morte d’Arthure B. B, Ch. 5. Quotations from the Fairy Queen refer to the edition of Sigourney’s complete Works, Published by Willis B. Tilton, Philadelphia, 1853. The work for the writings of Spenser resemble those of Ariosto that he has been edited by none, the translated Englishman, by whom the English appeared.
practiced. These formed attractive material of a fashionable charac-
ter, of which Spenser called himself in the preface of the Faery
Queen."

3. Many of the characters of the Faery Queen seen to us very
extravagantly dressed. This apparent extravagance however is
drawn from the fashion of the times. The court of Queen Eliza-
beth was very stylish, the finest of velvets and silks were used
most costly lace. The stereo neck, too, were excessively sumptuous
in their apparel and carriage. Each gentleman carried his sword,
and his head was crowned by the ladies, and their dresses were adorned and trimmed with
most costly lace. The sternness, too, were excessively sumptuous
and the lady of the court was determined by the manner in which it hung by
Queen is not unwarranted, but is drawn from real life, and gave a
vividness and life-like coloring to the poem, which we cannot now
so well appreciate;"†

4. Another and the last element of success which we shall con-
clude this connection, is the double allegory, which pervades the
whole book. While the Faery Queen is its internal name is a book
of religious training, it has a political and personal, as well as a
moral bearing. The author himself, in his letter to Sir Walter
Raleigh, says: "In that Faery Queen, I mean Glory in my gen-
eral intention, but in my particular I conceive the most excellent
and glorious person of our sovereign, the Queen and her kingdom.
And yet, in some places, I do otherwise shadow her." Thus Queen Elizabeth is represented, not only by Gloriana,
but also by Belphoebe, so that when we have associated her with
the former character, we must learn to think of her in connection
with the latter. This is the only valid character made known by the
author, but it was well understood at the time of its publication
that other prominent persons were represented in the allegory;"‡

†The Faery Queen R. III. C. X. 8. c. 105. Much mysticism were unfortu-
ately acquired by the allegorical figures of the day. In very interesting account
of the most prominent divinities in the time of Spenser may be found in Dekker's
185-186. Read also Warton's Spenser Vol. II. p. 115-116. Read also Warton's
‡A detailed account of the fashionable dress, manners, costumes, etc. is pre-
sented in Dekker's Shakespeare, Vol. II. Chap. vi.

Critics have generally supposed that Prince Arthur, who repre-
sents Magnificence, is "the general intention of the author, also
represents Lord Leicester." He was certainly one of the most mag-
nificent men of his time, and according to Scott, he was very simi-
lar to merry Queen Elizabeth, Gloriana. These circumstances
would tally very well with the allegorical representations of Spen-
ser, and probably the critics are correct. Again, the Red Cross
Knight, who represents Holiness in general, doubtless also repre-
sents Sir Philip Sidney. Every one knows how much interest it
added to a book when the reader feels that he knows the real men
who are allegorically represented, and especially if he imagines
some character to represent himself. Doubtless every character
in the poem was once regarded as the representative of some real
person, then living, or lately deceased. The double allego-
ery, therefore, of the Faery Queen, while it now greatly obscures the
book, was not without its effect in earlier times. To be able to
point out the real men, gave the book a popularity which it would
not otherwise have received.

All these elements of success are new elements of obscurity, to
some degree at least. Pageants, Masques, and Dumb-Shows are sed-
dom seen; the days of Knight-club with jousts and tournaments have
passed away; the dress and costumes of Queen Elizabeth's court are
no longer familiar to us, and the allegorical characters and allusions
are dark and mysterious. The modern reader, who would under-
stand and appreciate the Merry Queen, must possess more knowl-
edge of the men, the fashions and the times of Spenser, than is
usually within the reach of an ordinary reader, and for want of
such information the general reader often becomes perplexed,
weary and even disgusted with some of the long, tedious stories.
In all this will be found an answer to the questions propounded
above. With this general idea of the poem before us, we are now
prepared to examine particulars and shall notice first,

THE TENDENCY TO USE THE ADDRESS.

The language of a nation is a trustworthy monument upon which
its history is truthfully recorded; and as the geologist reads the

†See Knolles, p. 150. This volume abounds in thoughts of interest to the
student of the Faery Queen.
formation, the various changes and early history of our own from the first period of the universe, from the beginning of the earth, to the philosophy, in their development and history, together with the minor details of the Fairy Queen is a valuable production, for its language when we thus view the language of a writer, a rather enhanced archeological forms and words, if correct when written.

In reading the Fairy Queen, the first thing that strikes us is a peculiar list; the large number of obsolete words which we meet, the reader who is familiar with Shakespeare and his turne wrote at the same time, so marked is their difference in the use of English. In view of this marked difference, Ben Johnson, who so often is, in my opinion, entirely too sweeping, I prefer to agree with "A great many" and "in under the title of "Archaeological Essay," where the poet has no superiority in the whole compass for using the archaic in thought and language. Young has expressed this in his younger days, shown a great disposition to use old words and old forms of expression, and Drayton and Thomson, to some extent, the poetry and prose of our early literature, and often more of these old writers, to emulate the very spirit with which they wrote and to analyze their every word and thought. In this way, the forms of expression and words of our ancestors, into their own modes of thinking, and thus

The English Language and its Early Literature. By F. March. Lessons XII.

The English Language by Paul Eich, at Indiana College, p. 156.

these archaismcsh their way into our later works, from which they could not be excluded. Thus we find Spencer the laborious and diligent student of Ossian; and so great is his veneration of him that he writes:

"Ben Chaucer, well of English endow'd,"

Milton in turn admires Spencer, and calls him: "Our sage serious Spencer, whom I dare be known to think a better writer than Scott or Aquinas." While we must condemn such writers as Milton and Dryden for the use of archaism, much credit can be said in extenuation of our author, if we be not prone to consider

THE STAGES IN WHICH SPENSER LIVED.

It must not be forgotten that his age was a very peculiar one in a literary point of view. Literature had been long neglected. About two centuries had elapsed since Chaucer, "the Day Star of English Poetry," had flourished; during which time we may regard England as enveloped in a literary darkness. A few names only pierce the gloom; and these were but feeble, when compared with Spencer, the "San Rivo of English Poetry." During those dark days all the learning was confined to the priests and professional scholars, who made very good use of it; but on the contrary, seem to have initiated the sciences, who received but one talent and had it in the earth. Persuasion, vory, moral and spiritual were the distinguishing features of the interval between Chaucer and Spencer. With the accession of Queen Elizabeth to the throne a new era began to dawn on English Literature. She was a lover of letters herself and passionately fond of the language. To her people she set a good example, thus urging her position and influence for the advancement of learning. During her reign it became fashionable to be educated and not ignorant, and therefore, a successive quickening, to the friendship and patronage of Elizabeth, was devoted to learning. Her reign has justly been celebrated as the Augustan age of English Literature.

See also a paragraph in English Literature, and Language, by L. Ellis, Professor in Queens College, Belfast, Vol. I. p. 411.
Literature. God seems emphatically to have made this a remarkable age in the history of our literature, for in no other period can we point to three such mighty intellects living together, as Spenser, Bacon, and Shakespeare, each increasing the value of the English literature by the richest contributions; enriching and drawing in his own department, and each standing to this day without a rival.

They have left us models of poetry and philosophy of which Englishmen, quoted and copied. Among the upper classes of society among the ladies of the Court, the Greek, Spanish, Italian and with accuracy. Among the nobler literature received a new impetus; the midst of this remarkable transition been inculcated to ruin the existing literature was inadequate to meet the demands of the people; had been regenerating, the works of foreign authors were called literature for the people. Accordingly many works were translated into English from the Spanish, French, Latin, and Italian, and forms of expression introduced a great many new words and evident there was a disposition on the part of many English writers to adopt these new words and idioms. At a time like this, there were also many other accidental circumstances which would persons, who, professing to know much more than they really did, would try to correct the pronunciation and idiomatic forms of expression. Spenser considered Chaucer the great standard of the English tongue, and he has doubtless introduced many of Chaucer's words and combinations, even though they had grown obsolete, for the purpose of arresting the corruption of the language among that class of persons who would be most apt to set themselves up as reformers. Now, when we remember the effect of the double allegory in popularizing the poem, we cannot but admire the sagacity of Spenser in proceeding to his countrymen the old English in such an attractive garb. With this view of the times of Spenser and general tendencies of the language, let us examine THE LANGUAGE OF THE FAIR QUEEN.

What we have said above may serve as a vindication, to some extent at least, of our author's abundant use of archaisms. But Spenser has not confined himself to the language he so much admired. Either he was not free from the prevailing tendency of his age, or his vocabulary was not sufficient for his demands, for we find him frequently introducing foreign words, apparently for the consciousness of rhyme. Such words as runcible, direct and encompass, are examples. Rhyme often takes the irregularity of an English poet, for our language is poorly adapted to rhyming, and perhaps many of Spenser's peculiar words can be thus accounted for, because his geniality is often hard set to make a rhyme. To accomplish this, I think he has taken liberties with the language which are wholly indeliberate, and has insinuated many words to a degree that demands notice. In the following we have examples of vocal changes, which in some instances may be borrowed from old writers, but in most cases they are changed by our author for the sake of rhyme:

"Many to joy and much comedy share,
For though this rhyming be not severe,
Yet do I love better than otherwise."

In this example is in "carrie," final e in "cheere" and "Joe," are in accordance with Chaucer, and archaism for dissapar has been changed to rhyme with cheere. In the following gale of words of

"This subject is thoroughly discussed in Warton on Spenser. London 4th. 1807. Vol. i. p. 147-150.
Every queen R. V., C. V., & cxxviii."
is changed to rhyme with it; "accomplished" to rhyme with it." Another obvious example of vowel change comes in the following lines:

"And all of them all of a, that is here missed.
Sought here and there in the three that have made.
This is to the first line be preferred."*

There are several words in these lines, of interest to the philologist, as "dayson" in the first line and "coverst" in the fourth, but we merely wish to call attention to the very obvious vowel change in "coverst." It is needless to give any more quotations in full. Spencer never hesitates to substitute one word for another, or to introduce any other change which pleased his fancy. Such changes as the following are quite uncommon: "Pied" for "pied," "harm" for "harm," "brees" for "brees," "deady" for "deady," "coverst" for "coverst," and "haur" for "haur." But vowel changes are by no means the only changes we find in the Faerie Queen; we have already changed to rhyme that it may rhyme with "sorrows," and omitted "sorrows" to rhyme with "away." We do so in these lines, in order to introduce a new word. An example of this is the word "serenily," as "serenily," as "serenely," "serenely," and "serenely." Again, words are sometimes so modified that we can scarcely recognize them; as "blest" for "blest" in rhyme with "threat." We might present many more words, showing the style in which Spencer treated them, but these are sufficient to illustrate the principle changes which he has introduced.

In the lists of our many persons, many obsolete phrases and stanzas of expression peculiar to Spencer, might be pointed out. A few of frequent occurrence, as follows: "Did he, did he, did he?" and "Did he, did he, did he?" In the Faerie Queen we find the word "sorrows" when not required by the sense. The word "sorrows" is very frequently used in the sense of very, as "full, full" and "full." This is no doubt borrowed from Chaucer, but

*From IV. C. II., &c. 

In the Faerie Queen and Pilgrim's Progress compared as to language.

...
for college, and among them he heard a large proportion of Norman words from his childhood. He enjoyed the advantages of Cambridge at a very early period of his life, for at least seven years; and his imagination was cultivated, his taste refined, and his language formed from the best ancient models; for, as already intimated, he was a laborious student of the classics, and incorporated the very essence and spirit of those authors into his own thoughts. The birth and early training of Bunyan was entirely different. He belonged to the poorest and most illiterate class of society. His father was by profession a tinker, the meanest of all occupations at that day. It is even conjectured that he sprang from a race of gypsies, the wandering vagabonds of the earth. He did not enjoy the advantages of a common, to say nothing of a liberal education, and before he arrived at manhood the little he had learned, at the school of his native village, was almost entirely forgotten. These circumstances would necessarily affect their language, for the foundation of our future vocabulary is unavoidably laid in the nursery and developed in the school. Every young man, born in indifferent circumstances, who after a certain age enjoys the advantages of a liberal education, feels, for years, that his vocabulary is very limited; he experiences the disadvantages of early acquired incorrect pronunciation and ungrammatical forms of expression, which can with difficulty be reformed only by the greatest watchfulness.

2. Bunyan pursued an entirely different course of reading from Spenser. The former was a thorough student of the Bible. This was no doubt his chief text-book from the time of his reformation until his death, and the journal of it gave tone to his language, and character to his style. If we examine the Gospel of John, Chap. 1: 14-31, it will be found that the per centage of Anglo Saxon in ninety six. In Luke 5th chap. vs. 12-22 the per centage of Anglo Saxon is ninety two. Thus it will be seen from the past of the Pilgrim's Progress that we have examined, that Bunyan adopts a middle course between these two writers with whom he was so familiar, his proportion being ninety four per cent. The language of Bunyan is the good, strong Anglo Saxon tongue, in which he was reared, enlarged and enriched by a profound study of the Bible. In reading the Pilgrim's Progress, we often meet with whole pages of words containing no more than two syllables, and yet

no writer in the English, or any other language, could be more expressive, clear and definite in conveying his ideas than Bunyan. While the Faery Queen is penned in the picturesque dialect of the court, the Pilgrim's Progress is clothed in the lovely Saxon dialect of the simplest Christian; and Milton has said: "There is no book in all literature on which we would so readily make the frame of the old, unpolished English language, no book which shows so well how rich the language is in its own proper wealth, and how little it has been improved by all that it has been unraveled."

8. The different classes for whom they wrote would make a difference in the language of these two writers. Spenser unquestionably wrote the Faery Queen for the gratification of the court and the learned of England. He seems to have had constantly before his mind's eye some prominent lord or lady in all his representations, and his characters are numerous enough to represent all the prominent persons of the day. He was of course under the necessity of using such nomenclature as was familiar to them; he was compelled to designate their apparel, their institutions and customs by their own familiar terms, which were of Romance origin. Bunyan wrote for an entirely different class, who were unacquainted with the Romance-nomenclature, and therefore to make his story available to them, he had to designate things by the simplest terms. He doubtless had before his mind some poor, humble Christian, perhaps a sincere member of his own congregation at Bedford, who was striving to keep in the narrow way, with his eyes fixed on the "wicket gate," that he might enter the Celestial City, or rather we may consider the story of the Pilgrim, a novel in figurative dress, of his own striking and marvellous history. From these considerations we see how necessary it was that one writer should use more Anglo Saxon than the other.

In studying the nomenclature of our language it is worth observing, that the homely, expressive Anglo Saxon is the rich possession of the poor and less favored portion of our race. In reading Spenser, we find that his characters are merged, while Bunyan's are clothed. The nobles of the Faery Queen are decked with the

*Cultural, Historical and Miscellaneous Essays, Vol. II., pp. 165-167.*
roles, vales, steale, mages, expres, etc., garments which change with every whim of fashion, and the Anglo-Saxon words, which designate many of them, have now become so anglicized that they are almost unknown. On the other hand, even down to the present time absides are clad, coats, shirts, shoes, stockings, etc., articles of dress which fashion affects but little, and words upon which time never has an trace. The Anglo-Saxon words may be more poetic, but the Anglo-Saxon words are decidedly more flexible. In connection with the language of Spencer and Baym, it is interesting to note.

THE LANGUAGE OF SHAKESPEARE.

Language has never been used with greater power by man than by this mighty genius of the English tongue, whose vocabulary is largely made up of Anglo-Saxon. His advantages as to blank verse and social position were somewhat superior to those of Bayne, and these circumstances tell upon his language. In Henry IV, Part I, Act II, we find ninety-three per cent. of Anglo-Saxon words; and by examining three different parts of his writings it is ascertained that the percentage of Anglo-Saxon is eighty-nine, on the average. From this examination we find that Shakespeare uses more Anglo-Saxon words than Spencer, whose social and educational advantages were superior to his, and less than Bayne, even when circumstances give him the advantage; thus proving the correctness of our reasoning, that birth, social position and educational advantages affect the language of a writer in the manner we have pointed out.

THE FAIRY QUEEN AND PILGRIM'S PROGRESS COMPARED.

Both works are allegorical; both tell an expressive tale of sin, vice and religion. They far they agree. Spencer’s tale exhibits a richer and more vivid imagination, and displays a much more cultivated taste than Bayne’s. But the Pilgrim’s Progress, the tale of the merchantmen, is distinctly more simple, more interesting and more fascinating than that of the scholar; its plan is far more simple and better defined than the plan of the Fairy Queen; it is a simple allegory, while the Fairy Queen is complex in its nature, and contains “a wheel within a wheel.” As given

Spencer leaves the moral, forgets the allegory, and becomes a mere

person. He pays serenely compliments to such personages as Queen Elizabeth, (Gloriana), who is represented as the abject concentration of all glory, and to Lord Leicester, (Prince Arthur); the representative of the true epic and essence of pure chivalry. And again, many of the adventures of the Fairy Queen, which describe the struggles of virtue and vice, also parallel forth sentiments and situations of the English Giant, invisible to those as Spencer himself imagines.

Bunyan, on the other hand, seems contentedly to be deeply impressed with the sacred importance of his subject. He ever keeps before his mind the struggling Christian, ascending from the City of Destruction to Mount Zion; and as he sees him in his various circumstances, now in the Slough of Despond, and then upon the Dukeship Mountains, he sympathizes with him just such consolation as he needs; and all the wealth or superfluity of England would not lead Bunyan one iota from that path in which his Pilgrim is traveling. Bunyan’s own remarkable religious experience, hismock trials, his bitter persecution and his unjust imprisonments, constitute a free school for the preparation of such a work, for there is probably no phase of emotion experience, which did not at some time belong to him. Such a wonderful history as all we said on Bunyan is from what not, and thus his book produced one of the most wonderful of books; and while the Pilgrim’s Progress, with its innumerable poetic beauties and mysterious obscurities, may attract the poet and the antiquarian, the Pilgrim’s Progress must ever be done to the philosopher and the christian; and it may be truthfully remarked, that while the Pilgrim’s Progress is admired by men of every rank and condition in life, none but a true, tempted child of God can ever fully appreciate the marvelous story of the Pilgrim; he alone can interpret fully its hidden meaning, as his own heart beats in unison with the Pilgrim at every stage. The plain, humble Bible dress of Bunyan’s characters is far more imposing to us than the Fairy Queen, arrayed in all the paraphernalia of

*London Quarterly Review, Vol. XXIII, p. 477. In this article Spencer and

Bunyan are compared.
the Court. While then, the Faery Queen, as to its language and
style, is adapted to men of more than ordinary advantages, the
Pilgrim's Progress is a book, like the Bible, adapted to the most
profuse scholar, and a treasure even to a child in learning. It is
the most interesting allegory that was ever written, and carries us
along closely by making us forget that it is an allegory at all.
The charm of the Pilgrim's Progress is, that all the persons and
all the places in it seem real—that Christian, and Evangelist, and
Mr. Worldly Wisdom, and the Giant Despair, and all the rest,
are to our apprehension not shadows, but beings of flesh and blood;
and the Slackness, Vanity Fair, Doubting Castle, the
Valley of Humiliation, and the Enchanted Ground, all so many
actual scenes or localities which we have, as we read before us or
around us. While reading the Faery Queen and the Pilgrim's
Progress the question has frequently been suggested:

**Did Bunyan Copy from Spenser?**

We cannot think that honest John old did this, and yet there are
some remarkable coincidences. I intended in this Essay to give
an account of the story contained in the First Book of the Faery
Queen, for the purpose of comparing several passages in it with
passages of a similar character in the Pilgrim's Progress, to show
that Bunyan must have read the Faery Queen; and it is not at all
unreasonable to suppose that he did read it, his own mind being
of such an allegorical turn, but our limits will not permit such an
account. Two very striking and similar passages, however, must
be noticed before leaving the part of our subject. The first is the
passage describing the Red Cross Knight's encounter with Giant
Cyclopus, who casts him into his castle in the following manner:

> Then up he make the chamber twelve times
> and the red cross knight could see no sign.
> The whole scene bears a striking resemblance to the Giant
> Despair and Doubting Castle of Bunyan. The reader should exami-

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*See Professor C. L. Crace's *English Literature and Language*, Vol. 1, p. 489.*

**3**. 5, &c. 8, 9.

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The passage in which Spenser describes the house of Holiness should be read by every
lover of Bunyan, and compared with the account of the Palace
Beautiful given in the Pilgrim's Progress. Many points of simi-
larly occur, but we cannot now enlarge on this topic. Among
the characters described by Spenser, see Vidia, Spenser, and
Charitas, (Faith, Hope, and Charity). There is a painter at the en-
trance, just as in the Pilgrim's Progress; the Red Cross Knight
rises himself and enjoys similar society to that enjoyed by the
Pilgrim, and before he departs, is taken to an eminence from
which he sees what can be better told by Spenser himself:

> Then up he make the chamber twelve times
> and the red cross knight could see no sign.
> The whole scene bears a striking resemblance to the Giant
> Despair and Doubting Castle of Bunyan. The reader should exami-

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*See Professor C. L. Crace's *English Literature and Language*, Vol. 1, p. 489.*

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**3**. 5, &c. 8, 9.
ing; and they are often used with reference to the varied sense of
the word, which shows that Spenser knew how to press even
etymology into use as a means of the embellishment of poetic
expression. Though such is the general character of Spenser's
phraseology, it cannot be denied that the construction is sometimes
difficult. The following is an illustration:

"When spring ing by her side the faire stand,
And sweetly came her phlego aingle also chaw,
Yet she was shy, her secret in her head,
And that she be not hearken to the tale she saith:"

The poet in these lines says, that she saw the lion, fled away,
because she had never seen a fair lady in that land before, but this
is certainly not what the poet means to tell us. The whole
conclusion shows us how the meaning must be, that she fled, because
she had never seen so beautiful a lady and a lion together. We
now come to the last topic of which we shall treat, viz:

THE STANCE IN WHICH THE FAIRY QUEEN IS WRITTEN.

It is called the Spenserian Stanzas, from the name of its inventor,
and consists of Heroic Stanzas, the Lancelot being the predominant
poem. This is also called Heroic Stanzas, because it was used by
the ancients in celebrating the deeds of their heroes. The whole
poem contains nine stanzas, each of the first eight being an Iambic
postter. The last line is called an Iambic hexameter, because it contains six measures: it is also called the Alexandrine,
because early romances of great popularity upon the deeds of
Alexander of Macedon, were written in this metre. The third line
rhymes with the first, the fourth, fifth, and seventh with the second,
and the eighth and ninth rhyme with the ninth: so that there is no
line unrhymed. The stanza is an first difficult to the reader, and
at those to fail to bring out the melody, but, as we proceed in the
perusal of the poem, we become accustomed to it and admire it.
So too its measures are sweet and melodious, and suited with
the beauty, as well as give dignity to the loftiest conceptions."

*The English Language and its early Literature.—George M. Martin, p. 249.
187. L. III. a. c.

Spencer found considerable difficulty in the construction of this
work, as we have seen from the peculiar changes of words which
he has made, and from the foreign words and new words which
he has introduced; yet he seems to be laborious, but abundant
in simplicity and magnificence of sound. It is entirely well
adapted to the Faerie Queen, and brings out the richness of the
author's vivid imagination with great power. A writer, speaking of
the peculiar adaptations of this stanza, says: "If his eye is sensi-
tive to every form of beauty, so is his ear to every sound of music."

The following has been considered the most famous passage in
English literature, and gives a good idea of the power and beauty of
the Spenserian stanzas:

"One day, high vantage of her pyramidal way,
From her front palace she did start;
And on the spacious horizons did she lay
Her spider's web, to catch all men's sight;
From her eyes kindled the light of alight,
And made a wonder in the liberty.
As the great eye of heaven, shone with bright,
And made a wonder in the clifted sky.
Yet never mortal eye beheld such lovely scene."

We cannot but admire this stanza. It contains unity, variety and
beauty, and is one of the rarest in the number of lines. The third
and fourth lines are strikingly beautiful and worthy of
"the extremity of admiration." Spenser uses alliteration, the
chief element in the Anglo-Saxon poetry, very judiciously; few
writers, indeed, have used it with as much effect as we need such
lines as:

"And in the groves the lesser parte did joy,
In sweetest summer, from all men's sight."

Then admire their beauty, but can scarcely tell what makes them
sound so pleasantly, or whence they derive their music, the "dainty
"will" and "sacred shadow" "night," all come out so un-
doubtedly and yet so appropriately. Other writers have written in
the Spenserian Stanzas since the days of Egesius, and have awarded
it to great merits. Dr. Bentley says: "Not long ago I began a
poem in the style and stanza of Spenser, in which I propose to give
full scope to my inclination, and to be either brief or passionate,
descriptive or sentimental, tender or satirical, as the humor strikes
me; for, if I mistake not, the measure which I have adopted admits
"p. 2, c. III. e. v."
equality of all these kinds of composition." Thomas, wrote the
grandest literary effort of his life, the Castle of Indolence, in this
stanzas; Byron also included it and wrote Child’s Harlequin
after the manner of the Faery Queen. In short, "There is no
form of verse in our language in which so many successful poems
have been written as in this.—Spenser is the great master of
English versification. We have been told that he who wishes to
excel in writing verse should first his days and nights to the study
of Addison: more truly might it be said, that the poet who would
learn the mysteries of his art, should take Spenser for his master,
and drink of his poetry as from a well—not indeed of English
and, but of perpetual harmony, pure thought, delightful ima-
gery, and tender feeling." 

In bringing our Essay to a conclusion we find that many topics
of interest still remain untried, some of which it could be ap-
propriate here to introduce, as Spenser’s mythology and his allu-
sions to the Bible, but these pages have already multiplied beyond
our expectations, and the exhaustion of such topics must be
omitted. The various Essays, now condensed and compiled into
one, written from week to week and read in the classroom, have
afforded the writer much pleasure and solid entertainment,
and it is with reluctance that he parts from Spencer, for a season;
but it is with the expectation, that among life’s active duties a
leisure hour, now and then, may be spent among the beauties of the
Faery Queen, which still contain treasures unexhausted. In study-
ing this poet, and comparing it with other writings, one cannot but
realize many new impressions respecting the elopage, expression
and strength of our good English. From such an investigation as this
we learn, that the most interesting and successful English writers
and orators are those who have most professed of good old
Anglo-Saxon. And the study of the characters and writings of
such intellectual men as Spenser, Shakespeare, Bunyan, and many
others who though dead, still live to illumine our literary firm-
ament, prove to the student new fields of thought in the world of
history, literature and language, the development of which will
imply repay him for all his toil.

*Bunyan’s Letters, as my Father is Child’s Harlequin’s Pilgrimage.