

ruined, heart-broken man, and did not long survive this terrible calamity. In the following January he died, according to Ben Jonson, "for want of bread," which, however, is scarcely credible. For pure beauty, whether as regards the subjects of his descriptions or the rich harmony of their language, no poem compares with the *Faerie Queen*. Its aim is first of all religious. In the opening book we have the Red Cross Knights to represent the Christian, beloved of Una, the true Church. Prince Arthur personifies magnanimity, "which virtue is the perfection of all the rest, and containeth in it them all." Book by book various virtues are personified, and the entire allegory is the splendid prototype of all such works as the *Pilgrim's Progress*. But while the story of chivalry is sustained and allegorises the history of the Christian Church, many other references are introduced into it, and these are all woven into each other with great skill. The *Faerie Queen* is Elizabeth, Duessa is Mary of Scotland, and Arthur, the Earl of Leicester. Spenser does not rouse his readers to tears and passion, but he is the powerful king of fancy; and while he deals with lofty ideals, he associates them so naturally with the world around us that we believe him. His nature, also, adds a great deal of charm to the reading of his works. He stands between two worlds; he belongs partly to the new firm, partly to the old; he is the last of one age, he is the first of another; he stretches out one hand to Chaucer, the other rests on the shoulder of Milton. All poets have long loved Spenser. Shakespeare praised him; Milton acknowledged to Dryden that he was his master. Dryden said, "No man was ever born with a greater genius, or had more knowledge to support it." Pope has said, "There is something in Spenser which pleases one as strongly in one's old age as it did in one's youth. I read the *Faerie Queen*, when I was about twelve, with a vast deal of delight, and I think it gave me as much when I read it over a year or two ago."

The voices of modern poets have confirmed those of the great masters, and the melodious strains that delighted the court of Elizabeth have still a lingering charm for the age of Queen Victoria.

INCAN PENSILLE MARQUES.

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A handy article to lay on the music rest, for the purpose of keeping the music in place, is made thus: Take three-fourths of a yard of three-inch ribbon, fold overwhip the edges, forming a long tube. Fringe the ends and fill the tube with sand. Paint a few bars of music upon it, and about three inches from each end tie with a narrow ribbon.